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VOICE-OVER TRANSLATION OF SPANISH INSERTIONS IN HOLLYWOOD FILMS

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UŽKLOTINIS ISPANIŠKŲ INTARPŲ HOLIVUDO FILMUOSE VERTIMAS

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CONTENTS

INTRODUCTION	6
THEORETICAL FRAMEWORK	8
2.1 The Concept of Voice-Over Translation	8
2.1.2 The Principles of Voice-Over Translation	9
2.1.3 The Quality and Challenges of Voice-Over Translation in Lithuania.....	11
2.2.1 The Functions of Multilingualism in Cinema	14
2.2.2 Multilingual Film Translation Techniques	15
2.2.3 Multilingual Film Reception	17
2.3 The Portrayal of Hispanic Culture and Language Throughout Cinema History	19
2.3.1 The Dawn of Cinema	19
2.3.2 The World Wars	20
2.3.3 The Post-War Period	20
2.3.4 The Present Day.....	21
METHODS.....	23
3.1 Data Gathering	23
3.1.1 Film Criteria	23
3.1.2 Segment Criteria	25
3.1.3 Reference Criteria	25
3.1.4 Data Processing	26
RESULTS	27
4.1 Translation Techniques for Spanish Segments.....	29
4.1.1 Traditional L1/L3-L2 Translation.....	29
4.1.2 L3 Neutralization	31
4.1.3 L3 Transference	32
4.2 The Effects of Spanish Elements in English Language Films	33
4.2.1 L3 for Foreign Themes.....	34
4.2.2 L3 for Clichés	36
4.2.3 L3 for Tension.....	38
DISCUSSION.....	41
4.1 The Problem with Subtitles.....	41
4.2 The Problem with Perspective	49
4.3 The Problem with Profanity	55
4.4 The Problem with Proper Nouns	58
4.5 The Problem with Interlingual Homonymy	62

CONCLUSIONS	65
REFERENCES	67
ANNEX 1	70
ANNEX 2	75
SUMMARY	122
SANTRAUKA.....	123

List of abbreviations:

AVT	Audiovisual translation
TCR	Time code reading
OD	Original dialogue
LD	Localized dialogue
BiS	Burned-in subtitles
SS	Shooting script
PPS	Post-production script
TM7	<i>The Magnificent Seven</i>
LTK	<i>License to Kill</i>
DH2	<i>Die Hard 2</i>
TD	<i>Training Day</i>
NCFOM	<i>No Country For Old Men</i>
FF4	<i>Fast & Furious (2009)</i>
AM	<i>American Made</i>

INTRODUCTION

Voice-over is the primary mode of television content localization in many Eastern and Central European countries, including Lithuania, Latvia, Estonia, Poland, and Ukraine (Sepielak 2016; see also: Dries and Media 1995; Franco, Matamala, and Orero 2010). Despite being cheaper and less resource-intensive than dubbing, and provides more viewer-convenience than subtitling, voice-over translation is the least studied of the three transfer modes, particularly in Eastern Europe, where it's often considered a legacy of the Soviet era (Sepielak 2016: 17; Glaser 1991). While dubbing and subtitling are well-researched, especially with the rise of online streaming, global research on voice-over translation remains limited, mainly focusing on non-fiction content like documentaries and interviews.

Audiovisual translation is also heavily influenced by source and target language differences, impacting the choice of translation techniques. Case studies on voice-over translation for specific language pairs, ideally with the local language as the source, would complement broader research. In Lithuania, voice-over's popularity for televised fiction stems from its cost-effectiveness, tradition, and its ability to offer a natural interpretation of speech alongside the original soundtrack, which subtitling cannot achieve and dubbing replaces (Luyken 1991).

Voice-over balances foreignization and domestication (see Venuti 1995) well, providing audible comprehension without the illusion that characters are speaking the audience's language. Furthermore, unlike dubbing, it allows for more translator flexibility and more accurate interpretations due to not requiring lip-sync or phonetic identity with the original. However, multilingual audiovisual texts pose challenges for voice-over. While dubbing and subtitling practices help handle language coexistence more straightforwardly, voice-over's flexibility complicates decisions regarding source material complexities.

Furthermore, Hollywood's consistent use of Spanish in films results in numerous widely released films with Spanish dialogue adapted for various audiences. However, while multilingual film and voice-over translation have been documented, practical application and the specifics of multilingualism in film remain under-explored. Additionally, the practical aspects of Spanish inclusion in contemporary global cinema require further examination, beyond early cinema's portrayal of Hispanic culture.

With this in mind, the **subject** of this thesis is Spanish insertions in voice-over translations found in 15 English language films of various genres and settings.

The **aim** of the study is to establish how Spanish insertions are rendered in films voiced-over into Lithuanian.

To achieve this aim, the following **objectives** have been set:

- 1) To examine scientific literature covering the specifics of voice-over translation of multilingualism in film and the effect of Spanish elements in Hollywood films.
- 2) To identify Spanish insertions and their functions in a selection of multilingual films voiced over to Lithuanian.
- 3) To determine the techniques used to render Spanish insertions in voiced-over films to Lithuanian.
- 4) To determine whether the selected translation techniques help to convey the same functions in the target text as those performed in the source text.

In other words, this study is dedicated to investigating how Spanish language insertions within films are rendered during the voice-over process into Lithuanian by reviewing relevant literature, identifying Spanish elements and their functions in specific films, analyzing the translation techniques employed in the Lithuanian versions, and evaluating whether these techniques successfully preserve the original purpose of the insertions.

THEORETICAL FRAMEWORK

2.1 The Concept of Voice-Over Translation

Even though it is not as widely researched and topicalized globally, the voice-over translation technique is used extensively in many audiovisual markets. Within the field of translation studies voice-over translation is described as a “technique in which a voice offering a translation in a given target language is heard simultaneously on top of the source language voice” (Díaz-Cintas & Orero 2006: 477). This differs from the understanding of voice-over in film studies as in filmmaking voice-over is the “appearance of the voice of an offscreen narrator or a voice heard but not belonging to any character actually talking on screen. Documentaries, for example, commonly feature voice-over commentary that orientates the viewer to what they are seeing, whereas in fiction films voice-overs may be used to convey the interior thoughts of a character seen on screen” (Kuhn & Westwell 2012: 446-447).

In practice, voice-over translation is a written translation generated from pre-recorded material which is then read aloud by a voice actor. It implies the preparation of a written translation which is delivered orally in a pre-recorded format. The translator(s) are provided with an audiovisual file (also usually a complementary transcript) and are required to deliver a written translation, following the formatting requirements of the client. In some cases, the translator is expected to provide a perfectly synchronized translation, ready to be recorded. Sometimes, if the studio budget allows, the translation can be initially reviewed by an editor who checks whether it meets the required standards. The last steps in the production of voiced over content are the recording of the translated version by a voice-over narrator or various voice talents, and the final revision of the audiovisual output.

As a mode of audiovisual transfer, it has been defined as a method of revoicing (Luyken 1991: 80; Varela 2004: 85), interpreting (Gambier 2004: 9), and even dubbing (Dries and Media 1995: 309). Voice-over and dubbing overlap with each other in the sense that they are both oral renderings of audiovisual content that has been prepared in advance. However, they both have different synchronization constraints. Dubbed translation is of the same duration (is isochronic) to and matches the lip movements (is lip-synchronized) of the original dialogue, while voice-over can feature various types of synchronies. It is important to note that in contrast to dubbing, lip synchronization is not

required in voice-over translation. While dubbing creates the illusion that actors speak the language of the translation, in voice-over the viewer is constantly confronted with a version in which both the original and the translation coexist. Some authors, particularly Gambier (2004) describe voice-over as ‘partial dubbing’ or ‘half dubbing’. Voice-over translation is also similar to subtitling as both transfer modes feature a co-presence of two linguistic codes (the original and the translation) and in many language pairs they both entail condensing the original dialogues (Boras 2004: 10).

2.1.2 The Principles of Voice-Over Translation

Voice-over translation has some additional parameters to consider and requirements to follow. According to existing classifications by Varela (2004), and Franco, Matamala, & Orero (2010), we can differentiate four types of synchronies that can be observed in voice-over translation:

1. Voice-over isochrony creates a constraining effect that the length of the original speech has on that of the translated text, given that the translation usually starts some words after the original utterance and finishes some words before the latter ends. This allows the original words at the onset and at the end of each voice-over utterance to be heard in order to enhance authenticity, but requires additional editing to fit the reduced time slot. On the other hand, the fact that the original is heard underneath arguably creates the illusion of reality since viewers are assured that what is being said is exactly what is being told (Luyken 1991: 80). Although, this is debatable as Agost and Chaume (2001) argue that the coexistence of two auditory messages hinders comprehension.
2. Literal synchrony is the maintenance of a word-by-word correspondence between the target and the source text. This principle is considered by some to be too constraining and not practical from a professional point of view (Sepielak 2016: 2) and should only be followed when a literal transfer would not result in an unnatural translation.
3. Kinetic synchrony implies that the message read by the voice which delivers the translation must match the body movements of the actors which appear on screen (Orero 2006: 257).
4. Action synchrony requires the voice-over and action seen on the screen to match (Orero 2006: 257).

Nevertheless, the translation is affected by the coexistence of the original (source) and the target language, the interplay of the written translation with its oral delivery, the synchronization constraints as well as the involvement of various agents in the process (from the translator to the narrator/voice actor), forcing it to undergo various transformations during the process. From a linguistic point of view, a key principle is to ensure that the original text fits in the available space, but that it is also comprehensible to the audience. For example, when the original version features spontaneous colloquial speech such as hesitations, repetitions, false starts, and discourse markers, the text has to be reformulated and many spontaneous features are sacrificed to achieve comprehensibility. A case study by Grigaraviciute and Gottlieb (1999: 71) evaluates the Lithuanian voicing-over of the Danish production *Charlot & Charlotte* in terms of the amount of information and semantic content transmitted. Their research shows that alongside full translation (71%) there is 19% reduction and 10% omission. While the priority in other transfer modes such as dubbing is to recreate credible dialogues, in voice-over it is to transmit information in a comprehensible way. This often means deleting language features which are typical of spontaneous colloquial language.

Also, it must be kept in mind that when practicing voice-over or any other type of audiovisual translation, regardless of the specifics of narration, one must keep in mind the three levels that make up a literary text:

1. The logical or the abstract level (the main idea or theme of the work).
2. The pictorial or the concrete level (the events, plot, storyline, characters, etc., that are presented in a certain way in time and space).
3. The linguistic or the material level of expression (Baravykaitė 2006: 69).

The latter can also be referred to as the surface or outer level and the first two the inner levels of the text. 1 and 2, which are portrayed in the so-called expression plan, and, together with the content of the text and the effect it has on the addressee, are considered in communication theory as meaning. Meaning is a textual/communicative as well as a composite semantic unit at the textual level and the main component of the source text that must be conveyed in the target text, whereas the material aspect of expression is to be modified as it belongs to the category of language structure (Baravykaitė 2006: 65).

Sometimes labelled the “ugly duckling” of audiovisual translation (Orero 2006), the limitations of voice-over have drawn the attention of academic and non-academic voices (Glaser 1991; Tomaszewicz 2010; Garcarz 2007), who have accounted for the fact that it continues to be used in some countries because of the favorable cost to quality ratio it offers.

2.1.3 The Quality and Challenges of Voice-Over Translation in Lithuania

The selection of an optimal mode of transfer depends heavily on financial limitations. For example, “In affluent countries such as Germany, Austria, Italy, Switzerland, etc., the majority of new films are dubbed, while in the likes of Portugal, Greece, Poland and the Baltic States they are usually subtitled or voiced-over” (Baravykaitė 2006: 70). The majority of films shown on Lithuanian television are voiced-over while in cinemas they are shown with subtitles. It is also important to mention that the main objective of film producers and their subsequent localizers is to make a profit. Therefore, “the majority of films that reach Lithuanian screens today are of relatively low artistic value. Nevertheless, the practice of audiovisual translation in Lithuania is regulated by legislation” (Baravykaitė 2006: 65). Localizers are required to upkeep the set quality standards of their translations. Said quality is also influenced by the market. Localizers have to deal with fierce competition while maintaining high rates of production, so they are understandably interested in keeping the costs as low as possible. Exceptional quality of translation is often not the priority for them, so not every studio bothers to assign editors to every product, let alone dedicate time and means for editors to discuss with translators and resolve any issues that may arise during translation process, as is customary when translating literary texts. Payment rates for voice-over texts are normally lower than those given for other types of text, so this work is often left to less experienced, sometimes even unqualified translators, which also reflects in the quality of translation. Moreover, foreign films shot in less common languages are usually translated using already existing translations to English, Russian or some other popular languages (Baravykaitė 2006: 70). Unfortunately, this has the potential to double the distortion that the source text would result in should the source text be translated directly.

However, even in the best case scenario, the product of audiovisual translation is bound to be more distorted than that of literary translation, for example. This is due to various challenges posed by not only the specifics of language structure, but also the specifics of the mode of transfer itself. Though dubbing is heavily restricted by the aforementioned principle of lip-sync, the addition of an overlapping soundtrack also comes at a cost to the original text. In Lithuania, most film voice-overs are recorded by a single voice actor (often two – one for male voices, another for female), who has to try and recite each line at precisely the right time, so there is rarely enough time to listen to and then replicate the characters’ intonation. The result is not only a distorted dialogue, but, as far as potential research is concerned, a challenge to analyze how the translation compares to the original text. In

reality, the most literary-esque mode of transfer is subtitling (minus a set character limit for each subtitle). One cannot deny that even literary translation suffers from certain obstacles. These range from idioms, the inclusion of non-traditional language (dialects, slang, curse words, language defects), cases of play-on-words, mentions of culturally specific concepts, intertextualisms to foreign language insertions. Audiovisual translation makes them even harder to surmount, since, unlike in literary translation, there is no option of resorting to footnotes or any other explicatory additions.

There is also the problem of accents. Film characters typically speak in general accents, although in certain pictures foreign accents have been used, especially in the UK (Franco, Matamala, and Orero 2010: 79). In some cases if the person on screen speaks with a noticeable Spanish accent, the voice actor may read the translation with a clear foreign accent, showing characteristic inflexions that are associated with a Hispanic person speaking English. However, this practice is debatable as it could be interpreted as a sign of the inability of foreign people to speak English correctly (Díaz-Cintas & Orero 2006).

2.2 Multilingualism in Cinema

Multilingualism can be generally defined as “the co-presence of two or more languages” (Grutman 2019: 182). Realistically, it is an inherent part of all communication. But even though in multilingual contexts functional plurilingualism is much more common than translation (Denison, 1978, as cited in Meylaerts 2014), multilingualism and translation remain inextricably linked. In Translation Studies, translation has traditionally been defined as the conversion of a monolingual source product (written text, film, website, etc.) into a monolingual target product for a monolingual target audience. However, in the real world, translation does not exist in between monolingual cultures, messages and people but, rather, within and in between multilingual entities (Meylaerts 2013).

Multilingualism in written texts has been prevalent for centuries and readers, translators and linguists have long been faced by the challenge of linguistic plurality. Language has the power to symbolise both understanding and misunderstanding either by covering common ground (employing one language) or by emphasizing otherness (employing contrasting languages). Languages are clear signposts of geographical and political borders and have the potential to portray the different social, cultural and personal dimensions of the various characters (Díaz-Cintas 2010).

As far as cinema is concerned, even though from a commercial and financial perspective, producing in a single language is beneficial to ease the translation and distribution of films and for enhancing commercial revenues abroad, from a technical standpoint, both multilingualism and translation are

inherent aspects of the collaborative production process of many films, since it often involves the co-operation between directors, teams of actors and technicians with various linguistic and cultural backgrounds. So even though the film industry, especially Hollywood, was traditionally reluctant to give voice to languages other than English, typically writing off multilingual pictures as niche and amateur-auteur throughout the 1950s, 60s, 70s and early 1980s, since the late 1980s and 90s, the number of multilingual films has been on the rise (Heiss 2004). This is mainly due to economic motives. In order to please and attract foreign audiences, triple A pictures increasingly star foreign actors, and are set in exotic locations. Multilingualism is propelled by a desire to give a larger and more authentic representation of the non-American world (Mingant 2011: 713). With that in mind, multilingualism in both society and the world of global film distribution will continue to develop since the ever-increasing transnational flow of people, goods and information. Consequently, audiences' expectations for the representation of multilingualism in cinema, are likely to evolve, most probably toward a more realistic approach, because of their greater exposure to communication across languages (Takeda, 2014 as cited in Meylaerts 2014).

Globally distributed films must be adapted to reach audiences around the world with different linguistic backgrounds. At the end of the day, "every film is a foreign film, foreign to some audience somewhere and not simply in terms of language" (Egoyan and Balfour 2004). This means that "the differentiated and staggered nature of the multiple reception of films complicates any simple readings of what it is that films might be doing" (Cronin 2008: 25). This is especially relevant when thinking about the impact of multilingualism and translation in film, and should invoke a deeper understanding of the function and effect of various translation techniques in multilingual films. Moreover, audiences themselves are often multilingual. The viewers' fluency of each of the languages depicted, as well as the level of familiarity with the cultures which are shown, significantly affects their individual processing of the dialogues and visuals, and impact the way in which they perceive the narrative and the characters. For example, in the original cuts of *The Godfather* (1972) and its sequel *The Godfather: Part II* (1974) (see also: *The Irishman* (2019), dir. Martin Scorsese), director Francis Ford Coppola chose to not in any way translate the scenes in which characters speak Italian. This was done with the intention that the context with which the viewer is already familiar with, the visual elements of the picture such as the characters' body language, the reasonable presupposition of what might follow in the scene and the inclusion of Italian lexical items the English audience is likely to identify, will be sufficient to decipher what is being said. Every film can be considered a multisemiotic text, in which image, sound and speech interact in a dynamic way to convey meaning. Notwithstanding the multimodal nature of the audiovisual medium, "the linguistic code has received far more attention than other elements such as non-verbal information" (Sanz-Ortega 2011: 19).

“Multilingual interactions in cinema can come in the form of code-switching, code-mixing, intralinguistic variation (sociolects, dialects, regional variants, archaisms, idiolects), invented languages (especially in science-fiction films), or, quite simply, silence” (Meylaerts 2014: 84). The final aim of translating multilingual films is to achieve intersemiotic cohesion in which meaning is conveyed through the interplay of semiotic modalities: extradiegetic visual information (camera movement), diegetic information (gestures, expressions, body language) and linguistic information (speech, subtitles) (Diaz-Cintas and Remael 2014). This can be summarized as “contextual translation”: the overall context of the scene and the nonverbal information (images, sounds, etc.) help viewers draw the meaning of what they see on screen (Baldo 2009).

2.2.1 The Functions of Multilingualism in Cinema

Filmmakers have a wide range of creative tools that contribute to building worlds, situations, actions and characters at their disposal. So it has become common for today’s filmmakers to explore and exploit the potential of language(s) and translation in a variety of ways. Moreover, this practice has not only become more frequent, but has evolved alongside the advancement of cinema. There is a difference between the traditional and contemporary application of multilingualism in film.

In the past, the majority of films (westerns in particular), had small sequences in languages such as Spanish or Native American languages introduced for plot reasons. It was customary for the ‘other’ voice to be distorted and silenced. Similarly, other films, and predominantly those set in the Third World, used to limit foreign languages to background noises (Shohat 2020: 54). As a result, undecipherable mutterings provided a flamboyant background but did not genuinely represent real society, which was portrayed (Sanz-Ortega 2015).

However, both in the past and nowadays it is relatively common to encounter films where languages are exploited for comic relief. This comes in the form of cross-language, foreignness, (mis)translation(s), and cases of intentional incomprehension or misapprehension. An example of this is Guido’s (played by Roberto Benigni) translation of the orders shouted by a German soldier in *Life Is Beautiful* (1997, dir. Roberto Benigni) (Sanz-Ortega 2015).

Nevertheless, while films have traditionally focused on the symbolic potential of languages, generally dismissing the denotative and connotative information they could add to cinematic depictions, today foreign dialogue is “no longer used merely as ornament, to mark location or nationality”, but it has “become a vehicle for plot and character development” (O’Sullivan 2007: 84). Directors have begun

to add verisimilitude to the linguistic level and employ different languages to draw characters and develop narrative principles. Language functions as a give-away of characters' identities, particularly in films depicting multilingual communities, migration and situations of displacement. Language is perhaps the clearest marker of identity and cultural difference; therefore it makes a perfect means of exploring concepts of identity and existence. For example, languages can reveal characters' attachment to home or host societies, while their level of language mastery conveys their societal integration or exclusion. In both classic and modern films about trips or wars, which frequently incorporate intercultural (mis)communication, characters often speak the language(s) corresponding to their nationality. In portraying various cases of coexistence, collision and overlap of languages, many films openly stage the implications of everyday linguistic interactions in multilingual communities, the complexity of human communication, situations of marginalization, language hierarchies, etc. Therefore, multitudes of languages function both as a means of character configuration and as a vehicle for thematic construction. Both roles work hand in hand in film depiction as languages reveal information about characters while portraying cosmopolitan settings (Sanz-Ortega 2015).

Foreign languages also create suspense by hiding and revealing information at different stages in a film, thus contributing to an aura of mystery (see: *The Interpreter*, 2005, dir. Sydney Pollack). This role should be further facilitated by the lack of translation, which further contributes to distance the audience while helping to convey the sense of alienation that characters experience. And this sense of alienation created by the lack of translation is not limited only to the creation of suspense. Many current films combine foreign languages with no translation to make characters and viewers feel at a loss when confronted with foreign cultures (see 2.2).

Keeping in mind the functions auxiliary languages play in movies, the addition of translation in films is “not prompted by altruism but by an acknowledgement that the consequences of language and cultural differences are inescapable whether in the Wild West, downtown Tokyo or in a galaxy, far, far away” (Cronin 2008: xii). Subsequently, these consequences must be kept in mind while localizing said movies as well.

2.2.2 Multilingual Film Translation Techniques

Investigation of the translation of multilingual films, theatre performances and operas began only a decade ago (Meylaerts 2014). Its examples remain surprisingly scarce and illustrate the absence of

research on the complex connections between multilingualism and translation. But even though the field is fresh, it is rapidly taking off (see: Sepielak; Bartoll; Heiss...). So should multilingual films be translated? Given their multisemiotic nature, the many forms multilingualism may take (see above), the different functions it fulfils, as well as the tremendous variety of reception situations, the answer is somewhat complex. There is not one answer, an algorithm or a protocol that would work in every situation. In other words, translating multilingual films is a considerable challenge. Voellmer and Zabalbeascoa (2013) combine their case study of the dubbed Spanish, Catalan, German and Italian versions of *Inglourious Basterds* (2008, dir. Quentin Tarantino) with theoretical reflections on the translation of linguistically complex texts. They utilize Corrius' (2008) numerical system, developed to differentiate between three types of language in multilingual films:

- L1 - first language: the dominant language in the source text.
- L2 - second language: the dominant language in the target text.
- L3 - or third language: any other language spoken in the film.

Using this system as framework, they propose a model of eight possible translation options for translating foreign languages within films:

1. Traditional. L1 to L2 interlingual translation, where there is no L3 presence.
2. Neutralization. Making language variation invisible either by leaving L3ST unchanged when it is the same language as L2 or translating it into L2, or by deleting or silencing the L3ST passages.
3. Transference. Verbatim transcription or even different words within the same L3 when L3ST is different from L2, thus retaining visibility.
4. Transference (conveyed accent). Stronger or weaker, but recognizable, e.g., German with a French accent in translation text (TT) for English with a French accent in source text (ST).
5. Compensation. Some degree of awareness of language variation within L2, such as conspicuous pronunciation or vocabulary.
6. Signaling. E.g. when a character has a certain ethnic profile or nationality within L2 through conspicuous vocabulary or non-native pronunciation. An example of this is the constant use of German accents in TT^{Esp}: the thick accent seems to signal that a character is from Germany rather than which language is actually being spoken (represented nationality).

7. Adaptation ($L3^{TT} = L1$). Given that L1 and L2 are different, L1 is a possible choice for $L3^{TT}$. Valdeón (2021) describes such a case in the French dubbed version of the American TV series *Frasier* (1993-2004) in which $L3^{TT}$ is English to portray a pedantic use of a foreign language (foreign as opposed to $L2^{Fr}$) by one of the characters. This renders what was a French $L3^{ST}$ utterance in the ST. In Lithuania this can be observed in the dub of children's TV series *Dora The Explorer*. One of the aims of the show is to introduce to and teach the young English speaking audience the basics of Spanish. In order to be more practical, here it has been adapted to teach Lithuanian children the basics of English, effectively making $L3^{TT(Esp)} = L1^{Eng}$.
8. Adaptation ($L3^{TT}$ is not L1, L2 or $L3^{ST}$). Sicilian in the Italian dub of *Inglorious Basterds* illustrates this option, provided it is regarded as a distinct language. The borderline separating one language from another is not always a straightforward matter. Whether Sicilian constitutes a language or an Italian dialect and, in any case, whether or not it is L3, is not for the theorist to prescribe but for the translator to decide upon (Voellmer and Zabalbeascoa 2013: 243-244).

Therefore, film translations can be as multilingual as their source texts, provided there is no coincidence between the target language for the translation and one of the languages of the multilingual source text. Multilingualism makes communication and mediation issues more visible. It also stretches the limits of translation by showcasing that it is not always the case of full transposition of monolingual source code into monolingual target code for the benefit of a monolingual audience. The translation of multilingual films is able to highlight the internal tensions within cultures, which can lead to conflict but may also be engines for positive change.

2.2.3 Multilingual Film Reception

Cinema can be defined as a reflection of our society as well as its development so, in these times of cultural mix, it is increasingly common to find characters and communities speaking different languages appearing on-screen together (see 2.2.1). An increasing number of people speak, or at least have some understanding, of more than one language, which increases the occurrence of code-switching situations, so multilingualism has become a relevant and very up-to-date topic of discussion. Movies have a long history representing the way in which our societies evolve. Especially in relation to mass immigration, cultural mix and the coexistence of several language communities in one country (Baldo 2009). With that in mind, it makes sense why the number of films requiring the viewer to process more than one language has been steadily increasing since the 1980s (Heiss 2004).

Code-switching enables the observer to witness interferences or facilitations across languages, modulated by their knowledge of those languages as well as by the orthographic proximity between them (see 2.2). In other words, the effects of code-switching in movies when it comes to visual and dialogue processing are relative to the viewer's fluency/knowledge of the languages provided. The language barrier has been an obstacle in filmmaking and film distribution ever since the introduction of soundtracks (see 2.3.1). Therefore, various audiovisual translation techniques were established, either by replacing the original soundtrack with a new one in the targeted audience's language or by adding an oral or visual translation of the dialogues (see 2.1). However, this additional linguistic information can have consequences on the viewer's experience of the film (Lavour & Bairstow 2011). A film already consists of many different sources of information, audio and visual, that convey either linguistic (dialogues and written information) or non-linguistic information (music or noises and images). All this data are in constant interaction with the viewer's own knowledge of films in general and, more specifically, the particular situation shown on-screen. So it is logical to assume that the code-switching found in certain films reasonably impacts its comprehension, depending on the viewer's fluency/knowledge of a particular language. In many multilingual films, the presence of several languages in dialogue can give various indications, such as to the situation in which the movie is set, the ethnic/social position of the characters, etc. (see 2.2.1). The complexity of the situation in which a viewer is placed when seeing a multilingual film is self-evident when all the different types of information provided by such a movie are taken into consideration. Indeed, not only does visual and linguistic data need to be simultaneously processed and linked to previous knowledge, but different languages must also be understood. When a multilingual film needs to be presented to a foreign language community, comprehension may be affected and different modes of transfer can and may need be to be considered. If the viewers do not understand any of the languages used in the dialogues and no subtitles were added during production, when localizing, the whole movie (provided there's no aura of mystery shadowed by code-mixing (see 2.2.1) can be translated to the audience's own language (Aparicio & Bairstow 2015). Otherwise, depending on the function code-switching and code-mixing is assumed to play, only one or several of the languages used can be translated taking advantage of the techniques listed in 2.2.2. Finally, if one of the languages used is known to the viewer (ST=TT), it need not be revoiced when voiced-over.

2.3 The Portrayal of Hispanic Culture and Language Throughout Cinema History

Since the focus of this thesis is the translation and localization of multilingual pictures featuring the Spanish language intended for a global audience, it is necessary to explain the place this element occupies in triple A filmmaking as well as the bidirectional impact its inclusion has resulted in throughout the history of cinema. While most attention when it comes to the presence of Spanish in American filmmaking is given to the early days of the cinema industry, in other words – the start of the 20th century and throughout the Golden Age of Hollywood (see Richter 2020; Jarvinen 2012; Lénárt 2013), it is no secret that the most impactful multilingual productions that include Spanish are produced by Hollywood studios, which have traditionally been drawn closer to Latin American culture, rather than the European Spanish culture, more common in local productions in Europe (Zygadło 2022). The 2002 documentary *The Bronze Screen: 100 Years of the Latino Image in American Cinema* (dir. Nancy De Los Santos & Alberto Domínguez) refers to Hollywood as the communicator of the American Dream to the world. “The world is all hungry for this American Dream, and as Hollywood communicates that this dream belongs to all of us, that we all participate equally in it that world is going to be impacted by that as well and we are all going to benefit from it”.

2.3.1 The Dawn of Cinema

Latin culture has been a part of Hollywood since its beginning. Some of the stories it appears in are culture-specific, others are more universal, but all of them constitute a substantial segment of the American culture, which is multicultural and global in its scope. In the early days of Hollywood, the depiction of Latinos in cinema was essentially based on stereotypes associated with Mexican presence and their view in the United States. In other words, Mexican women were represented as treacherous, evil and unfaithful wives and the men as bad guys, dumb rapists of white women who cannot speak English (see *Greaser's Gauntlet* (1908, dir. D. W. Griffin); *Tony the Greaser* (1911, dir. Rollin Sturgeon); *Bronco Billy and the Greaser* (1914, dir. B. B. Anderson); *The Gunfighter* (1917, dir. W. S. Hart). Curiously, many Mexican characters in these films were actually played by white actors whose faces were artificially darkened, much like in many minstrel shows of the 1800s. This led to the term “greaser” becoming a synonym for a violent Hispanic on the screen. When Mexico and some other Latin American countries decided to boycott films that they deemed offensive to their people,

President Woodrow Wilson himself requested Hollywood producers to be a little kinder to Mexicans. Following this, the Motion Picture Producers and Distributors of America signed an agreement that promised to avoid negative depictions of Latinos in films (ibid.).

2.3.2 The World Wars

The portrayal of Latinos in cinema improved during World War II as Hollywood briefly lost the European audience and was forced to look for alternative markets. For the U.S. government, at the time, it was essential to secure its shores, so they had to maintain good relations with countries south of the border. Falicov (2006: 247) states that this “Good Neighbor Policy” consisted of two objectives:

1. To ensure that nations in Latin America would assist the Allied war effort and not cooperate with the Axis or Communist sympathizers.
2. To give the U.S. access to Latin America as a source of raw materials and a market for goods, including films.

In order to achieve this, the government had no choice but to eliminate the insensitive portrayal of Latin American characters in cinema. And to distance themselves from the practice that characterized the previous decades, Hollywood studios were convinced to create a series of Latin themed pictures that would be received favorably by Latin American audiences. Therefore, by February 1943, 30 films with Latin American themes or locales had been released with 25 more still in production. By 1945, 84 films with Latin American themes had been produced (Falicov 2006: 249). Even though most of them were pure propaganda intended to maintain U.S. hegemony over the Western Hemisphere, during the war, Latinos were no longer portrayed only as bandits or ignorant peasants but appeared in various cinematic roles (Zygadło 2022).

2.3.3 The Post-War Period

After the war, Hollywood lost its interest in the Latin extravaganza and focused more on the situation of Latinos within American society. Several movies were made in the late 1940s and early 1950s with the accurate and favorable representation of Latinos/as and the problems they were facing (see *The Fugitive* (1947, dir. John Ford & Emilio Fernandez), *Border Incident* (1949, dir. Anthony Mann), *Viva*

Zapata! (1952, dir. Elia Kazan). Also worth mentioning, the 1950s is the period when Puerto Rican José Ferrer becomes the first and the only to this day Latino to win an Academy Award for Best Actor for his lead role in 1950's *Cyrano de Bergerac* (dir. Michael Gordon) (ibid.).

However, the 1960s oversaw the return of the western genre and with it the rebirth of stereotypes about Latinos, namely the greaser, who is now even more violent and bloodthirsty than ever. The 1960 classic *The Magnificent Seven* (dir. John Sturges) exemplifies such a movie that allowed Americans to demonstrate their superiority over Mexicans. Here we have seven famous American gunmen who rescue a poor Mexican village by wiping out an entire forty-man gang of vicious Mexican outlaws while losing only four of them. Another illustration of the lawless Mexican border and brutal, corrupt Mexicans can be found in 1969's *The Wild Bunch* (dir. Sam Peckinpah). Both movies reinforced the stereotype of going to Mexico when you are an escaping criminal or somebody looking for something illicit. This genre of film became incredibly popular in the 1970s and did not lose momentum until the early 1990s with the appearance of hardcore Chicano gangs in gangster films, in which the “bandito” character became the “urban greaser”. Gangster films are generally well received Hollywood productions, but the problem is that society tends to judge gang films as they judge gangs. According to Zygałło, there is a kind of extraordinary fascination with gangs in American society, which is undoubtedly rooted in the nostalgia of the Wild West and its gun culture. This fascination encompasses both the romanticization and condemnation of gang culture and is one of the most frequently perpetrated negative stereotypes in American films (see *Boulevard Nights* (1979, dir. Michael Pressman), *Colors* (1988, dir. Dennis Hopper), *Mi Vida Loca* (1993, dir. Allison Anders). The critics underline that while this makes studios money, it is also where the kids in prison get their street education - from watching gangsters on the screen (ibid.).

2.3.4 The Present Day

Throughout the 1990s Hollywood maintained the tradition of whitewashing Latino characters, which dates back to the 1930s and 1940s, the most striking examples of the time being a film adaptation of Isabel Allende's novel about a Chilean family, *The House of Spirits* (1993, dir. Bille August). Also, the Oscar-winning film *A Beautiful Mind* (2001, dir. Ron Howard), which tells the story of math genius and Nobel Prize laureate John Nash, his wife, Alicia, is from El Salvador, even though her ethnicity is not mentioned in the film, and is played by Jennifer Connelly, a non-Hispanic, who was awarded an Oscar for this role (ibid.).

Another continued trend has been the casting of Latinas in the roles of maids and household help. Widely recognized and acclaimed actress Lupe Ontiveros, who played a maid in more than 150 films, has described Hollywood and how it views Hispanics as follows: “It’s their continued perspective of who we are. They don’t know we’re very much a part of this country and that we make up every part of this country” (ibid.).

Regarding representation of Hispanics and the various aspects of their life in the United States, the most frequent topics are related to their economic situation, conflicts within the family, issues concerning migration and violence at the Border. 2007’s *Bordertown*, (dir. Gregory Nava) is a noteworthy picture that deals with the issue of violence against women at the US-Mexican border. However, especially when compared to a somewhat parallel *El Traspasio* (2009, dir. Carlos Carrera), a Mexican production, the Hollywood film is more sensational - a thriller, rather than a work addressing social problems, even though both films have female protagonists who try to solve murders (ibid.).

Multilingualism in cinema is a much more complex, relevant, case-specific, and still a relatively neglected topic among translation scholars, linguists and film researchers than it might seem. This, as displayed by a clear lack of consistency when comparing the process of translating and voicing-over multilingual films during various stages and their final products, results in a more difficult adaptation/localization of films that can be categorized as multilingual films as well as said categorization itself. It has been established that the relationship and coexistence of English and Spanish in cinema is the longest throughout history and only keeps growing and evolving (see 2.3). The next question to answer is how this relationship and coexistence is presented to the ears of Lithuanian viewers.

METHODS

This paper adopts a qualitative approach, based on Sepielak's (2016) experimental model for descriptive film translation analysis. The base method, originally designed to combine an insight-based, qualitative study of compiled translation units with reception survey results extracted from a group of participants, has been adapted to accommodate a qualitative method that encompasses the investigation and evaluation of collected data, problem identification and production of insight and solutions.

3.1 Data Gathering

The completion of the second set objective requires a corpus of film segments that exemplify code-mixing and code-switching to or with Spanish to be translated and voiced-over to Lithuanian. In order to maximize the utility of this research endeavor and guarantee the compatibility of the data to-be-compiled with the already existing multi-disciplinary studies and discoveries, a set of separate criteria must be set for the films, segments and references.

3.1.1 Film Criteria

In order to be selected, a motion picture must fulfill the following requirements:

1. The film must have at least one Spanish utterance in its original soundtrack. The utterance(s) themselves and all references to Spanish as a language must be of canonically Latin American origin. This limitation has been set due to a lack of European-set films compared to films in or about South/Latin America and, particularly, an absence of research into the portrayal of Spain's language and culture in mainstream cinema at any point in time.
2. The film must not be foundationally bilingual, i.e., directed towards a bilingual audience (see *Traffic* (2000, dir. Steven Soderbergh); *Cry Macho* (2021, dir. Clint Eastwood), where the L3 is equally as present as L1. The L1 of the film must be English.

3. The film must be professionally translated and voiced-over to Lithuanian with the localized version meeting the quality standards set by the studio and/or the local distributor.
4. The film must be a commercial production targeted towards an international audience. The main motive behind the development of commercial films is profit. This means that producers are, or at least should, be driven to capture as large a viewer base as possible and subsequently avoid ambiguity and split audiences. Therefore, niche and indie pictures will not be considered.
5. The film must meet the requirements of a feature film, or at least those relevant to this study. Particularly, as declared by the Academy of Motion Picture Arts and Sciences special rules for a feature film, the picture:

“must have a feature length of over 40 minutes, <...> be run at least seven consecutive days in the same commercial motion picture theater, <...> and be advertised and exploited during its theatrical qualifying run in a manner normal a customary to theatrical feature distribution practices” (Oscars.org).

This demand is necessary to reinforce the relative functional uniformity of selected films, even of those whose release and production periods are separated by decades.

A sizeable number of eligible films should be selected and reviewed, of various genres, settings, time periods, production companies, directors and budgets in order to cover a maximum number of relevant cases and situations possible, as well as compare how the practice of employing Spanish insertions into primarily English films and their translation to Lithuanian has changed in recent history.

3.1.2 Segment Criteria

In order to be selected, the L3 segment must fulfill the following:

1. The segment must consist of genuine Spanish¹.
2. The segment must be audible and discernable.
3. The segment can be delivered by a representative of any nationality².
4. The segment can be grammatically and phonetically flawed³
5. The segment does not have to be translated in the localized soundtrack, nor appear in the script/transcript⁴.

3.1.3 Reference Criteria

In order to be consulted, the reference to a select segment in the soundtrack must pertain to one of the following:

1. An official, final shooting script. The shooting script can be described as the last “beta version” of the actual film. It lists the lines the actors on set are supposed to deliver. While the actor is usually expected to deliver each of their lines faithfully, deviations and even impromptu utterances and interactions often occur, which the director can choose to leave in the final cut, and often does so. And while focusing on the somewhat sensitive case of code-mixing and code-switching within material written and delivered by people with varied degrees of familiarity with the codes involved, knowing the difference between what the character on screen was meant to say versus what they actually said, could provide useful knowledge.

¹ As opposed to imitation.

² Observation and comparison of both natively and foreignly delivered Spanish and their translation has the potential to uncover important functional differences that should be addressed.

³ Intentional speech errors can be considered as narrative devices.

⁴ Neutralization should also be considered a translation technique (see 2.2.2).

2. Alternatively, an official post-production script or a verified transcript. A list that should record all lines in the already shot picture that the distributor provides localizers as a supplementary aid.
3. Burned-in L3→L1 subtitles. Particularly as opposed to sideloaded subtitles. Burned-in subtitles are subtitles embedded into the actual frames of the film reel. Therefore, they can be considered a reliable visual reference to what is said and what the viewer has to bring their attention to, so the information they display should be considered canonical. On the other hand, optional L1, L1 & L3 or L3→L1 subtitles that can be sideloaded and made to appear in the video player will not be considered as their origin cannot be confirmed and the localizer has no obligation to consult them.

3.1.4 Data Processing

After compiling the corpus and reviewing all recorded code-mixing and code-switching segments together with their translations (if the given segment has been translated) and the surrounding context, the actual functions and the techniques used to translate said segments become evident. After this step one can also analyze the voice-over isochrony (see 2.1.2) of the overlapping soundtrack, however, due to the specifics of the development of an overlapping soundtrack in Lithuania, as well as its low significance to the semantic and pragmatic value of the content, the faithfulness to this principle will not be taken into account.

Instead, according to the final objective of this thesis, the most extensive stage of the analysis shall be dedicated to investigating the errors, discrepancies, inconsistencies and obstacles discovered when reviewing the corpus of multilingual film segments in order to finally suggest how to make the process of translating code-switching and code-mixing more uniform and its results of a higher quality, or at least on the level with L1→L2 translation.

RESULTS

The films selected for the corpus of code-mixing and code-switching segments, i.e. their titles and synopses, are, or at least should be, known to the general public, therefore, easy to compile. The reason for this, based on preliminary observation of the topic, is the clear abundance of Spanish insertions in mainstream films, relative to other auxiliary languages. Nevertheless, should there be a need for a similar study in the future, two major solutions can be derived, based on the procedure carried out in this study, which should help find suitable films.

1. Filter by cast

Producers often cast performers who match their characters' nationalities and cultural backgrounds. It is only logical to have an English actor play an English character and a Hispanic actor to play a Mexican character. There are quite a few accomplished cinema performers that come from Spain and Latin America, who have secured their spot on the global screen and their ability to have the characters they play speak Spanish is an advantage as well as a completely free and unlimited resource. Therefore, by seeking out known Hispanic actors and viewing their filmographies, one can find films where Spanish is likely to be spoken by the character and/or actor's name.

Some recurring names in this corpus of films include Spain's Javier Bardem, Puerto Rico's Benicio del Toro, Mexican-American Noel Gugliemi, and Cuban-American Eva Mendes.

2. Filter by setting

One of the first features that are noticed about a newly discovered film is the theme, closely followed by the setting. Throughout the 2010s, films that explore topics of illegal migration, human and drug trafficking, particularly between South and Central America and the United States, have started to rise in popularity. In order to effectively portray the contrast between the atmospheres of the former and the latter, it is practically imperative to display the language difference. Therefore, films set both primarily, and partially, in Latin American regions are bound to have Spanish spoken in them.

Some recurring locations in this corpus of films include Mexico, Colombia, Nicaragua, Cuba, and the Dominican Republic.

These solutions have been developed upon selecting and thoroughly examining 15 films that actively employ code-switching and code-mixing to and from Spanish. In order to maximize potential discoveries and subsequent conclusions, an effort has been made to review films with/of different genres, settings, budgets, directors, production companies, receptions, and times of release.

See the full list of analyzed films with relevant information in ANNEX 1.

The compilation of the corpus of Spanish insertions required a total of 1864 minutes of watch time plus registry of all translated equivalents of discovered Spanish segments in the localized versions. The data gathering step resulted in 525 total genuine Spanish segments across the 15 selected films.

See the full list of recorded segments in ANNEX 2.

In order to globally assess the quality of said units, attention should be paid not only to the adequacy of the localized soundtrack in relation to the original soundtrack on the syntactic, semantic and pragmatic levels, but also to three out of four structural principles of voice-over (see 2.1.2); isochrony, action synchrony and kinetic synchrony. Although found in analogous research projects abroad, any consideration of voice-over isochrony in this study would be obsolete due to the specifics of the foreign cinema adaptation practice in Lithuania. Consistent implementation of voice-over isochrony requires voice talent to be familiar with the recording and the text to be read and know exactly how much time it will take to deliver each line within the time frame set by the utterance in said tape. However, since the sheer monetary value of localized film soundtracks in Lithuania is relatively low, cinema and TV localizers, especially recording studios and voice actors, understandably seek to keep workflow optimal. One measure is to maximize the volume of localized soundtracks being produced via minimizing the time dedicated to the production of each soundtrack. This means that an on-paper translation of any film to be voiced-over must be ready to use by the voice talent without them having to familiarize themselves with it beforehand. Adequate replication of the original intonation as well as kinetic synchrony is the responsibility of the voice actor. It is apparent that experienced voice actors

allow a slight delay before beginning to read each line to observe its physical delivery on tape, but remain unaware of when the original utterance ends. The result is a marginally delayed overlapping soundtrack. Due to this, throughout this study, as it pertains to isochrony, the physical length of the voiced-over segment will be taken into consideration, in order to assess whether it is faithful to the duration of the utterance in the original, but not its exact placement within the voice-over recording.

4.1 Translation Techniques for Spanish Segments

Upon inspecting all 525 registered Spanish segments and comparing them to their equivalents in localized soundtracks, it has been discovered that 3 of the 8 (see 2.2.2) possible multilingual element translation techniques have been used.

4.1.1 Traditional L1/L3-L2 Translation

In this case; translating L3^{Esp} as L1ST:

Table 1: L3^{Esp} as L1ST (Marksman)

TCR:	OD:	LD:	BiS:	PPS:
00:01:44:00	BOY: <i>Estas muy chamaco para mi hermana, Miguel. Ni siquiera sabe tu nombre.</i>	–Migeli, mano sesè ne tavo nosiai. Ji net tavo vardo nežino.	You’re too young for my sister, Miguel. She doesn’t even know your name.	You’re too young for my sister, Miguel. She doesn’t even know your name.
	MIGUEL: <i>Lo sabrá.</i>	–Sužinos.	She will.	She will.

This technique is the most common of the three, although it is not the one without limitations. A translator hired to convert a film from L1^{Eng} to L2^{Lit}, which happens to have L3^{Esp} insertions, requires a translation of said insertions to L1^{Eng} in the reference material, i.e., the script:

Table 2: Pivot language in the script (TM7)

TCR:	OD:	LD:	BiS:	PPS:
01:33:44:00	KID: <i>Un momentito, mama!</i>	–Tuoį, mama!	N/A	One moment, mother.

Or BiS:

Table 3: Pivot language in BiS (Scarface)

TCR:	OD:	LD:	BiS:	PPS:
00:01:23:00	FIDEL CASTRO: <i>No hay esfuerzo ni heroísmo a la nuestra revolución. No los queremos. No los necesitamos.</i>	–Jie nenori prisitaikyti prie mūsų revoliucijos dvasios. Mes jų nenorime. Mums jų nereikia.	They are unwilling to adapt to the spirit of our revolution. We don't want them. We don't need them.	N/A

Also, there is noticeably greater incongruence across reference material when comparing older films to recent ones. Modern film scripts (both SS and PPS), tend to contain accurate lines that appear in the embedded subtitles, while older film scripts are much less complete in terms of reflecting foreign insertions. This difference can be observed when comparing Table 1, representing a film from 2021, to Tables 2 and 3, representing films released in 1960 and 1983 respectively. Moreover, some lines found exclusively in older film scripts are not only inaccurate or grammatically/orthographically flawed, but inexplicably illogical, therefore as a result, potentially misleading:

Table 4: Flawed L3^{Esp} representation (Scarface)

TCR:	OD:	LD:	BiS:	PPS:
00:21:31:00	HECTOR: <i>Hola, Tony, hola. Entra.</i> TONY: <i>Que te pasa, man?</i>	–Užeikite. Užeikite. <...>	N/A	<i>Hola, Tony. Entrar.</i> <...>

00:43:03:00	TONY: The booze and the <i>concha</i> tell him what to do.	–Alkoholis, narkotikai . Štai kas.	N/A	The booze and the <i>cuncha</i> tell him what to do.
01:54:17:00	TONY: You have your head up your <i>culo</i> .	–Nes tavo galva ten, kur turėtų būti subinė.	N/A	“(In Italian) <i>cholo</i> ”

The use of infinitive instead of imperative verbs, misspelled words and misidentified languages suggests low Spanish proficiency of the transcriber and, combined with the absence of BiS, directly results in cases of inaccurate translation.

4.1.2 L3 Neutralization

The second most common method for dealing with L3^{Esp} elements is to simply ignore said elements and let them be audible only in the original soundtrack:

Table 5: L3 Neutralization (Blow)

TCR:	OD:	LD:	BiS:	PPS:
00:19:00:00	GEORGE: <i>Viva La México!</i>	N/A	N/A	N/A

This technique can be chosen out of faithfulness of the purpose of the L3^{Esp} element:

Table 6: Intentional neutralization (LTK)

TCR:	OD:	LD:	BiS:	PPS:
01:46:32:00	SANCHEZ: <i>Quien les ha dejado pasar?</i>	N/A	N/A	Who let them through?

Since released in 1989, this film’s original script is also incongruent when it comes to foreign elements. Some L3^{Esp} utterances/insertions are translated in the PPS while others are not represented.

However, to transmit the function of the line as well as make the relatively clear L1^{Eng} and L3^{Esp} roles in the film consistent, the translator chose to not overwrite the line, despite being given an L1 translation. The circumstances in which foreign utterance(s) should not, or at least do not need to be understood by the viewer will be explained in a following chapter.

Alternatively, neutralization can be resorted to in case of the absence of reference material:

Table 7: Situational neutralization (Infiltrator)

TCR:	OD:	LD:	BiS:	PPS:
00:28:38:00	MAN: <i>No se preocupen. Nos vamos a conseguir más plata. Hiciste un buen trabajo, Emilio.</i> EMILIO: <i>Gracias.</i>	<...> –Puikiai padirbėjai, Emilijau. –Ačiū.	Good work, Emilio. Thank you.	N/A

Even though it has been observed that older film scripts suffer from incongruence in relation to foreign elements, it has been confirmed that modern films are noticeably more inconsistent in the very presentation of the mono/dialogue they feature. While embedded subtitles are significantly rarer in older films when compared to recent films, the presence of L3-L1 subtitles in certain situations as well as their absence in others appears much more reasonable. In the case above, only a fragment of the L3^{Esp} line has been translated in BiS, while the rest of it is completely absent from all reference material. This results in a discrepancy both in the original and the localized soundtrack, disrupts isochrony and causes a mistransfer of information.

4.1.3 L3 Transference

In this case; verbatim transcription of L3^{Esp}. The scarcest among all observed L3 transfer techniques, evidently due to its highly limited adaptability. It has been confirmed that instead of translating or ignoring the foreign phrase, in certain cases it can be productive to repeat its original form:

Table 8: L3^{Esp} transference (AM)

TCR:	OD:	LD:	BiS:	PPS:
00:15:10:00	BARRY: <i>Hola!</i> <i>Gasolina.</i> CARLOS: <i>Si. Gasolina.</i>	–“Olía! Gazolina.” –“Si. Gazolinas.”	N/A	N/A
00:15:30:00	BARRY: Hey. <i>Adónde vamos</i> , fellas?	–Ei. “ Adonde vamos ”, bičiuliai?	N/A	

In practice, full L3^{Esp} transference to L2^{Lit} is only applied to easily readable, repeatable and comprehensible segments up to 3-4 words long. It is logical to assume this is to not overload the voice talent as well as to not confuse the viewer. This method is also the riskiest. In order to be properly executed, the utterance in the localized soundtrack must be a perfect grammatical and phonetic match to its original counterpart. However, this technique is very effective when converting humorous expressions or those delivered by characters who obviously struggle to speak Spanish, as seen in the example above.

The absence of other aforementioned translation techniques can be attributed to the great distance within language classification between L1^{Eng}-L3^{Esp} and L3^{Esp}-L2^{Lit}. Signaling and adaptation, for example, require the existence of a language or dialect, mutually relatable to consumers of both L2^{Lit} and L3^{Esp}. Similarly, transference of a conveyed accent requires voice talent capable of replicating the accent pertaining to L3^{Esp}, something which, at least in comparison to highly multicultural regions, or regions home to Romanic languages, in Lithuania, is relatively scarce.

It must be pointed out, however, that, theoretically, there is some potential for several techniques to be used in this language combination, which will be explained in the discussion chapter.

4.2 The Effects of Spanish Elements in English Language Films

The data gathering stage of the analysis of the corpus of 15 semi-Spanish films discovered that L3^{Esp} content might take different forms ranging from single word insertions interlaid within L1 dialogue to whole strings of uninterrupted L3^{Esp} dialogue. Additionally, it has been confirmed that L3^{Esp} elements play different functions from basic accentuation of the setting and contrasting nationalities

of interacting characters, through vehicle of clichés, stereotypes and culturally specific humor to even means of raising intensity. Said functions of said elements can and often do overlap and, as a result, cause diverse implications.

4.2.1 L3 for Foreign Themes

The most important function of any L3 segment and multilingualism in cinema that can arguably be considered a defining characteristic of intentional use of auxiliary language is to introduce or reinforce a foreign theme. O’Sullivan (2007) claims that in the past, films used to focus solely on the symbolic potential of mixing languages and would dismiss the denotative and connotative information they could carry. Nowadays foreign dialogue is utilized for plot and character development. The results of this study show that while this observation is correct, it is imperative to view this diachronic shift as an expansion, not evolution. A noticeable number of L3^{Esp} elements have been observed that show the viewer that the action is taking place in a foreign location and simultaneously hold information relevant to the plot.

Table 9: Contextual information (LTK)

TCR:	OD:	LD:	BiS:	PPS:
00:58:38:00	MAN ON LOUDSPEAKER: <i>Héctor López. Beneficios para el pueblo.</i>	N/A	N/A	N/A
00:58:40:00	MAN ON LOUDSPEAKER: <i>Héctor López. Tu presidente.</i>	N/A	N/A	Hector Lopez for president.
00:58:42:00	MAN ON LOUDSPEAKER: <i>Te pide que votas por los candidatos del partido.</i>	N/A	N/A	N/A

These are the first lines in the third act of the film, heard clearly in the background as James Bond (Timothy Dalton) and Pam Bouvier (Carey Lowell) arrive in the fictional South American Republic of *Isthmus*. The original soundtrack simultaneously indicates a switch in setting and provides foreshadowing information about an important character to be introduced shortly, the country's corrupt puppet-dictator. The panning shot overlooking the coastal capital city is complemented by an echoing voice, which repeats that President Héctor López takes care of the people and encourages voters to keep ruling party members in office. The soundtrack creates a somewhat dystopian atmosphere, especially considering that the previous act took place in the liberal United States, but the effect is achieved specifically through the content of the speech. Although, due to the absence of embedded subtitles and only an incomplete reference to the lines in the script, the segment has been left untranslated, losing its narrative significance.

On the other side of the spectrum, there is no lack of audible L3^{Esp} elements, whose presentation suggests no narrative significance, even in modern day films.

Table 10. Thematic chatter (Sicario2)

TCR:	OD:	LD:	BiS:	PPS:
00:58:38:00	LAWYER (b): <i>Debemos ganar en el juicio. Vamos. No podemos a quedar aquí.</i>	N/A	N/A	N/A

This is the first line in the third act of the film, which starts with cartel lawyers rushing to their car to be assassinated by disguised CIA shortly after. The character simply points out that “they must win the trial and cannot leave things as they are”. Even though the line follows the plot, there are three signs that suggest it has no intended narrative significance: it is set in the background, it is neither translated in embedded subtitles nor the script and its content is not crucial to the plot as the suggested “trial” is not correlated to the subsequent assassination. It is only a pretext used by the CIA to frame the act on a rival cartel, which was explained in a previous scene.

However, the contextual and thematic functions can effectively merge.

Table 11. Informative chatter (NCFOM)

TCR:	OD:	LD:	BiS:	PPS:
00:18:13:00	HUNTER: <i>Ya está!</i>	N/A	N/A	N/A
00:19:20:00	HUNTER 1: <i>Apúrate!</i> HUNTER 2: <i>No lo veo.</i> HUNTER 3: <i>Ahora si...</i>	N/A	N/A	

The hunters' voices can be heard in the background after Moss (Josh Brolin) gets spotted fleeing with a briefcase of money he found at a site of drug deal gone wrong. L3^{Esp} is used here to set an obvious contrast of the conflicting sides' backgrounds and to simultaneously inform the viewer and possibly the protagonist of the pursuers' exact actions.

Nevertheless, without exception, the appearance of an L3 suggests an introduction of a foreign theme to the narrative.

4.2.2 L3 for Clichés

In addition to complementing the foreign theme, there is a selection of very specific and heavily recurring clichés in Latin Spanish, whose translation from L3^{Esp} to L1^{En} would simply be unproductive. Such clichés are frequently uttered by both native and foreign speakers and their effect differs based on who pronounces them.

Native speakers introduce and reinforce clichés:

Table 12. “Gringo” (Blow)

TCR:	OD:	LD:	BiS:	PPS:
00:21:35:00	SANTIAGO: <i>Donde encontraste este gringo? Está loco! Estas seguro que no es policía?</i>	N/A	N/A	N/A

00:22:49:00	MAN: <i>Ya está! Mira el gringo! El gringo y el dinero.</i>	N/A	N/A	

“Gringo” is the classic Latin American ethnophaulism that refers to Americans and other higher class foreigners. It has no equivalent in English and Lithuanian and, due to its popularity, must be adapted in translation:

Table 13: “Gringo” (AM)

TCR:	OD:	LD:	BiS:	PPS:
01:30:52:00	OCHOA: Shoot the <i>gringos!</i>	–Nušaukit „gringus“!	N/A	Shoot the gringos!

On the other hand, foreigners parody and mock clichés:

Table 14: “No hablo inglés” (Sicario)

TCR:	OD:	LD:	BiS:	PPS:
00:39:57:00	GUILLERMO: <i>No hablo inglés.</i> MATT: “ <i>No hablo inglés?</i> ”	N/A	N/A	<i>No hablo inglés.</i> <i>No hablo inglés?</i>
00:40:02:00	MATT: That’s <i>muy malo.</i>	N/A	N/A	N/A
00:40:06:00	MATT: I love it when they “ <i>no hablo inglés</i> ”	–Man patinka, kad jie nekalba angliškai.	N/A	I love it when they <i>no hablo inglés.</i>
00:40:14:00	MATT: I bet you “ <i>hablo</i> ” with him.	–Lažinuosi, kad su juo kalbėsi.	N/A	I bet you <i>hablo</i> with him.

“*No hablo inglés*” is perfectly literal response of native Spanish speaker would give when addressed, but not being able to understand English, usually followed by a patronizing reaction. Very frequent repetition of this encounter has resulted in the phrase becoming a heavy cliché. The lines presented above are fragments of a tense interrogation/implied torture scene that contain Spanish insertions. Captive Guillermo (Edgar Arreola) uses his native language to initially tease the ruthless CIA agent Matt (Josh Brolin) that he, supposedly, does not understand English, but Matt sees right through him and uses intentionally flawed Spanish to mock him back.

Neutralization would be better.

In summary, clichés are very frequent in films featuring L3^{Esp} and serve a naturalizing/embellishing, and, in some cases, a variation of a hierarchical function (see 2.3.1).

4.2.3 L3 for Tension

It is also clear that introducing an L3 is a very effective way to raise tension alone. This technique is very useful and commonly utilized in interactions between characters of contrasting backgrounds, especially when one, or even both sides of the conflict, do not understand each other:

Table 15: Tension (Blow)

TCR:	OD:	LD:	BiS:	PPS:
01:12:46:00	<p>DEALER: <i>Algún problema?</i></p> <p>DIEGO: <i>No, no amigo. No hay problema. El dinero está todo aquí, right? Llevas las "llaves" y más tarde lo contaremos, okay?</i></p> <p>DEALER: <i>Qué problema? Nosotros esperamos.</i></p>	N/A	N/A	N/A

01:13:05:00	DEALER: <i>Que está diciendo?</i> GEORGE: Nothing. <i>Todo está bien.</i>	N/A	N/A	
01:13:13:00	DEALER: <i>Hay algún problema? ¡Oye, háblame! Maldita sea, que diablos está diciendo!?</i> GEORGE: No, no. Listen to me. <i>Todo está bien.</i>	N/A	N/A	

Presented above is an excerpt of a drug deal scene involving the protagonist George Jung (Johnny Depp), deuteragonist Diego Delgado (Jordi Mollà) and Hispanic gangsters. Miscommunication about the whereabouts of the merchandise results in the dealer getting rapidly and noticeably anxious and volatile. George does not know enough Spanish to understand what exactly the dealer is shouting at him and is only able to assume that the dealer is not happy about the way he is expected to deliver the product. The language barrier creates pressure, so George feels forced to try and deescalate the situation in L3^{Esp}, even though he knows he is not proficient enough in it.

Writers' and/or directors' choice to employ L1 \rightleftharpoons L3 code-switching as a way of regulating scene tension is psychologically realistic. It has been proven that exposure to emotionally significant topics can cause slipping from one language to another (Gawinkowska, Paradowski, Bilewicz 2013). This phenomenon can be referred to as "Emotion-Related Language Choice" (ERLC) and described as "language choice made by a bilingual person, either consciously or subconsciously, which is not conditioned by factors such as the environment, but lies within their own, subjective preferences" (Kim and Starks 2008: 303). The difference in emotional sensitivity between a bilingual's native and second language(s) can have two effects: while it is easier to talk about emotion-loaded issues in the more natural native language, the relative cultural and social norms regarding expressing emotions in a second language can appear less burdensome as disturbing content of the words triggers inhibitory mechanisms that block access to the native language (Wu & Thierry 2012). On the other hand, it has been repeatedly observed that in case of disagreements, spouses in cross-national marriages

automatically switch to their native language as they feel it is more natural for expressing emotions (see Pavlenko 2006; Birkbeck 2006). The latter effect is accurately represented in the scene below.

Table 16: Tension (Scarface)

TCR:	OD:	LD:	BiS:	PPS:
02:25:50:00	MOM: <i>Malagradecido!</i> <i>Marico! Cínico!</i>	N/A	N/A	N/A

Above are the last words Tony's (Al Pacino) mother (Miriam Colon) uses to curse him after he visits her for the last time. Although their final conversation took place in English, Tony's mother switches to her native Spanish upon finally losing her temper caused by her son ignoring her advice and storming out.

Finally, all segments in the multilingual film corpus serve three principal L3^{Esp} functions, which effectively are symbolic, satirical and in/detensifying. However, more often than not, these functions overlap and due to the abundance of variables, the reasons and circumstances behind their inclusion as well as whether some or any of the aforementioned functions were intended, is highly debatable. Nevertheless, it is logical to assume that the legibility of the function depends on its evident effect. The effect, which must also remain in all subsequently localized versions of the picture, or at least to the extent the various limitations permit.

DISCUSSION

4.1 The Problem with Subtitles

The most omnipresent issue when it comes to transfer of L3ST elements to L2^{Lit} is overreliance on embedded subtitles. At first glance, this claim seems to contradict the observation highlighted in the previous chapter (see 4.1.1). L3-L1^{En} BiS is often the only piece of guidance that allows an L1^{En}-L2^{Lit} translator to re-express foreign elements to L2 and a strong case can indeed be made that there is no reason not to trust and be wary of consulting BiS:

1. Since BiS are burned into film frames, they are effectively producer-approved.
2. BiS are practically a part of the film, therefore should be considered canonical.
3. At least as a de-facto *lingua franca*, L1^{En} is bound to be significantly more comprehensible to L2^{Lit} audience as opposed to L3^{Esp}, therefore, in case of inconsistencies between the soundtrack and BiS, ignoring L3-L1^{En} BiS and directly translating spoken L3 will result in many viewers misinterpreting this decision as an error.
4. A translator who is not familiar enough with L3^{Esp} cannot be expected to detect purely linguistic discrepancies between L3^{Esp} and L1^{En} BiS.

However, at this point it should be known that in-house L3-L1^{Eng} subtitling is a task that is evidently neglected by producers. An overwhelming number BiS in multilingual commercial pictures are inaccurate to some extent. While some are trivial and can be written off as deviations/transformations caused by reasonable and accepted translation techniques such as modulation and transposition:

Table 17: Natural deviation (Mule)

TCR:	OD:	LD:	BiS:	PPS:
01:10:50:00	GUSTAVO: <i>Entonces vamos a presentarlo a la banda nueva. Que vea que no andamos como pendejadas.</i>	–Supažindink jį su nauja komanda. Parodyk, kad mes nejuokaujam.	It's time for him to meet the new crew. See that we're not fucking around.	It's time for him to meet the new crew. See that we're not fucking around.

Here, the semantic active future tense playing the role of the pragmatic imperative in L3^{Esp} has been substituted for impersonal passive in L1^{Eng} and subsequently, for true imperative in L2^{Lit}. This is an example of a subtitle that is not necessarily accurate, since a direct and natural sounding equivalent of the original phrase is possible in L1^{Eng}, but the content and the pragmatic meaning have been fully retained and have yielded an acceptable translation to L2^{Lit}.

This study has discovered a considerable number of cases of similar critical discrepancies between spoken L3^{Esp} and L3^{Esp}-L1^{Eng} BiS, which create unnecessary ambiguity, misrepresent what has been actually said or contradict what is simultaneously happening on screen. In simple terms, such cases exemplify what is essentially a “broken telephone effect”:

Table 18: Flawed BiS (DH2)

TCR:	OD:	LD:	BiS:	SS:
00:23:31:00	CO-PILOT: <i>Ahí va nuestra escolta.</i>	–Štai mūsų palyda.	There goes our escort.	<i>“Ay, Alle va nos escolto”</i>
00:23:35:00	PILOT: <i>Pues lo hagan. Estamos ya fuera del peligro. Estamos seguros hasta los Estados Unidos. Cuánto tiempo?</i>	– Tai neturi reikšmės. Mes jau išvengėme pavojaus. Dabar skrisime saugiai iki pat Jungtinių Valstijų. Kiek dar liko skristi?	It doesn’t matter. We are out of danger. Now we fly safely to the United States. How long?	<i>Es bueno. El peligro es pasado. Estamos “segur” hasta los Estados Unidos. ¿Cuánto tiempo?</i>
00:23:42:00	CO-PILOT: <i>Tres horas y media.</i>	–Trys su puse valandos.	3.5 hours.	<i>Tres horas y media.</i>

Above is a short scene that serves as an introduction to the second act of the film. Notably, the LD is a literal translation of BiS.

While the phrase “there goes” is technically correct, it has clearly been misidentified by the L2^{Lit} translator as “here goes”, which means the exact opposite. The co-pilot points out that they have lost the escort as two jets are briefly seen leaving the frame. The translation suggests that “the escort is here”, effectively disrupting action synchrony. The pilot responds in L3^{Esp} that the escort can go as they “are out of danger”, but his response is generalized and due to overreliance on BiS, the L2^{Lit} version is unclear and incongruous.

A possible explanation for, or at least one of the leading factors to inaccurate BiS in DH2 is the obvious disregard for the integrity of L3^{Esp} in the SS (see 4.1.1).

The issue in question persists in recent films as well:

Table 19. Flawed BiS (Sicario2)

TCR:	OD:	LD:	BiS:	SS:
00:16:46:00	<p>HECTOR: <i>Rafa!</i> <i>Preséntame a tu amiga, cabron!</i></p> <p>RAFAEL: <i>No pendejo!</i></p> <p>HECTOR: <i>Tiene prima con un culaso.</i></p>	<p>–Rafa! Supažindink mane su pussesere!</p> <p>–Apsieisi, šūdžiau!</p> <p>–Jo pusseserė turi didelę subinę. Riebią.</p>	<p>Introduce me to your cousin, dumbass!</p> <p>No!</p> <p>His cousin has a huge ass.</p>	<p>Introduce me to your cousin, dumbass!</p> <p>No!</p> <p>His cousin has a huge ass.</p>

These are the first lines of the second act of the film. The response has been voiced-over correctly as both the meaning and isochrony remain intact. However the discrepancy between the first line and it's L1^{Eng} subtitle has been left unaddressed. It is never explained whether the girl Hector (David Castañeda) mentions first is Rafa's cousin and it seems unreasonable to refer to someone's cousin as their friend.

Table 20: Flawed BiS (Sicario)

TCR:	OD:	LD:	BiS:	SS:
00:13:10:00	<p>ELISEO: <i>Papa. Papa, despiértate.</i></p> <p>SILVIO: <i>Ya, ya hombre, ya.</i></p> <p>ELISEO: <i>Vamos papa. Tenemos que ir a jugar al futbol.</i></p> <p>SILVIO: <i>Quieres jugar futbol?</i></p>	<p>–Tėti. Kelkis.</p> <p><...></p> <p>–Turime skubėti į mano futbolo varžybas.</p> <p>–Žaidi futbolą?</p>	<p>Dad, wake up.</p> <p><...></p> <p>We have to go to my soccer match</p> <p>You want to play soccer?</p>	<p>Dad, wake up.</p> <p><...></p> <p>We have to go to my soccer match</p> <p>You want to play soccer?</p>

	ELISEO: <i>Si.</i>	–Taip.	Yes	Yes
	SILVIO: <i>Seguro?</i>	–Ar tikrai?	You sure?	You sure?
	ELISEO: <i>Si.</i>	–Taip.	Yes.	Yes.
	SILVIO: <i>No.</i>	–Ne.	No.	No.
	ELISEO: <i>Si papa.</i> <i>Tenemos que ir al futbol.</i>	–Taip, tėti. Turime važiuoti.	Yes, dad. We have to.	Yes, dad. We have to.
	SILVIO: <i>Está bien.</i> <i>Vamos.</i>	–Gerai jau.	Alright then.	Alright then.

This is a case of unwarranted specification in BiS. Silvio's (Maximiliano Hernandez) son Eliseo (Jesus Nevarez-Castillo) wakes his dad up to tell him he wants to go play soccer with him, implying that Silvio had promised to take him. Even when repeating, Eliseo never mentioned being late to a game he's supposed to participate in, but this information still made its way to the localized version.

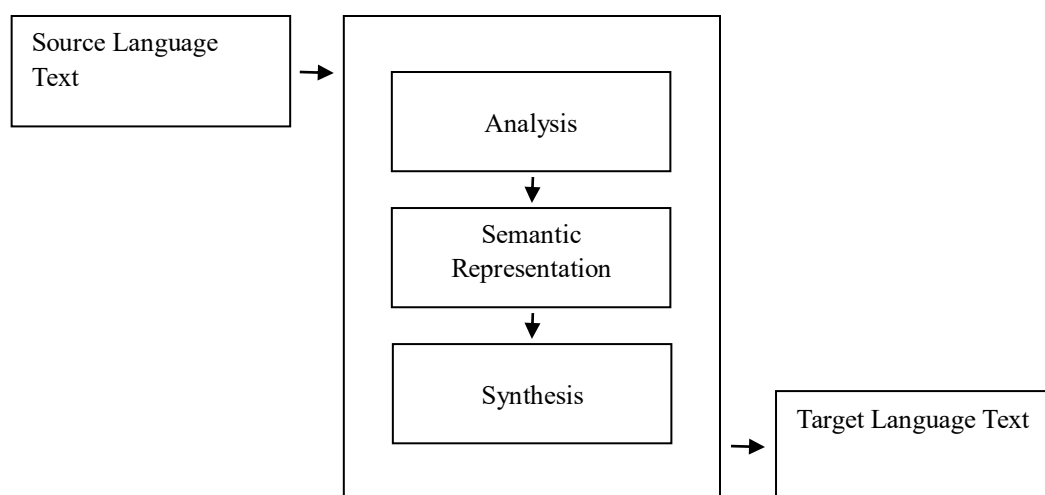
Table 21: Flawed BiS (Sicario)

TCR:	OD:	LD:	BiS:	SS:
00:43:00:00	MEDELLIN: <i>Ahora vas a saber que es conocer a Dios en la tierra Yankee.</i> GUILLERMO: <i>No, Medellin.</i>	–Dabar sužinosi kas Jankių žemėje vadinama pragaru. –Čia ne Medelinas.	Now you'll know what's hell in Yankee Land. No, Medellin.	Now you'll know what's hell in Yankee Land. No, Medellin.
01:21:24:00	MEDELLIN: <i>Manos arriba. Da vuelta.</i> SILVIO: <i>Medellin?</i>	–Aukštyn rankas. Apsisuk. – Medelinas?	Hands up! Turn around. Medellin?	Hands up! Turn around. Medellin?

While the previous examples can be written off as trivial as the utterances do not affect the plot of the film, these two excerpts from two separate scenes in the prequel display a total loss of crucial information, lost due to mistranslation. Firstly, L2^{Lit} here is also a literal translation of L1^{Eng} BiS, even though “meet God”, which would be a faithful equivalent to spoken L3^{Esp} has been replaced with “know what’s hell”. But more importantly, the localized version completely fails to identify and express that “Medellin” is the protagonist Alejandro Gillick’s (Benicio del Toro) nickname. Evidently, from two separate instances of equal mistranslation, the translator assumed that both characters refer to the Colombian city itself. The result is an obvious mistransfer of information.

So why do so many discrepancies occur between L3, L1^{Eng} and L2^{Lit}? In his 1991 book *Translation and Translating - Theory and Practice*, Roger Bell suggested a simple model to illustrate the basic process of any interlingual translation:

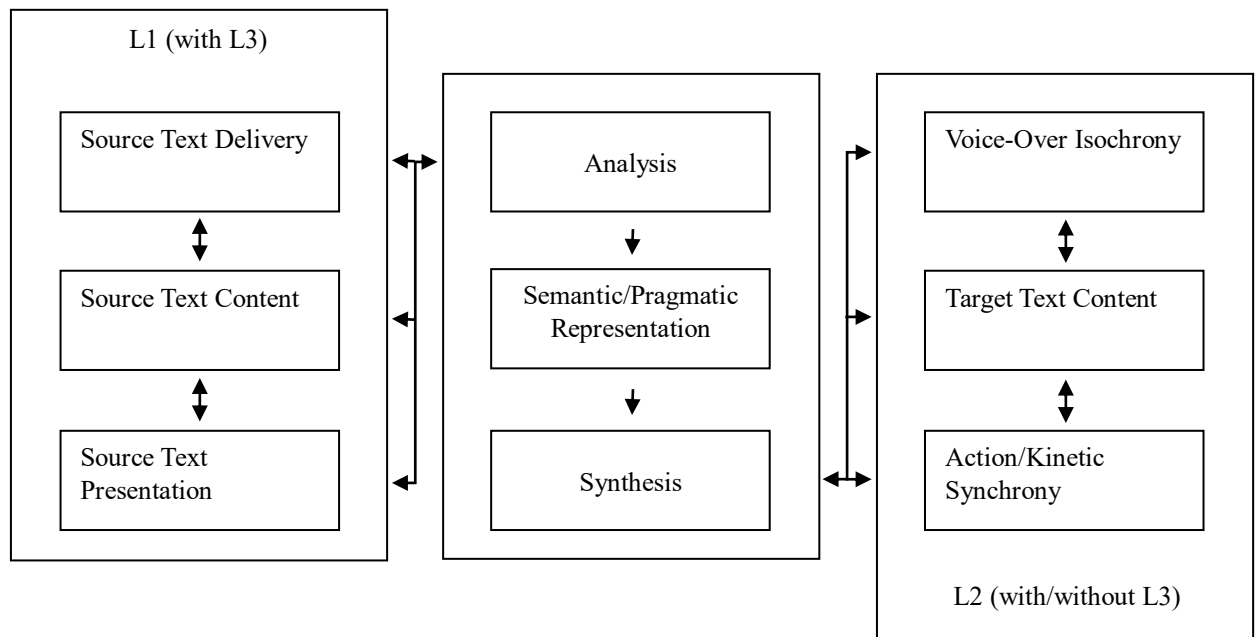
Figure 1: Bell’s (1991: 21) Translation process model



Bell sees textual translation as a three-stage process to convert an L1 text into an L2 text.

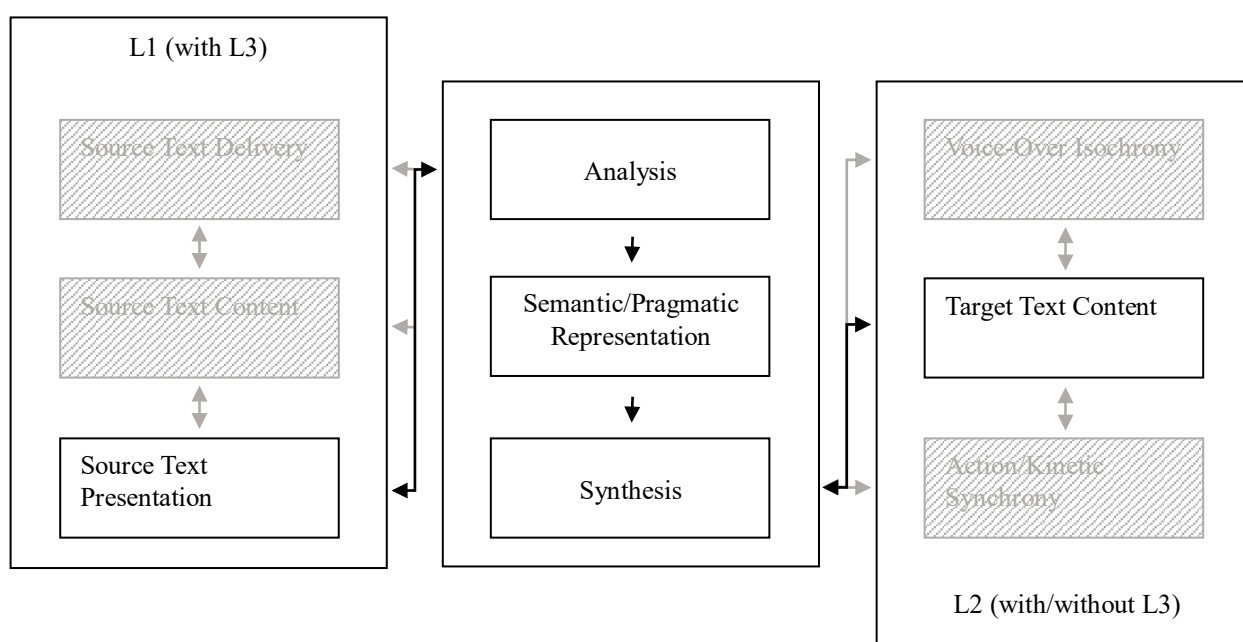
Using Bell’s model as a base, one can create an accurate voice-over translation process scheme, independent of other AVT content localization steps it usually sits between:

Figure 2: Voice-over translation model



In AVT, the content of the source text is no longer the only variable to consider since all information is presented multimodally. The delivery of the text; pace and intonation as well as how the text is presented; foregrounded, backgrounded and/or translated in BiS, are equally relevant to the meaning and/or importance of the message and the subsequent quality of its transmission. If one element pertaining to L1 text is ignored, the entire L2 equivalent is subsequently compromised:

Figure 3: Faulty voice-over translation process



The result is the loss of isochrony:

Table 22: Misaligned soundtrack (Infiltrator)

TCR:	OD:	LD:	BiS:	SS:
00:16:06:00	MAN 1: <i>Muévete,</i> <i>huevon. Tráigame la</i> <i>botella.</i>	<...> –Tai kur tas mūsų butelis?	<...> What happened to the bottle of liquor?	N/A

Two sentences delivered in succession and in the same manner, but only one sentence in the localized segment (see also 4.1.2). This shows it should not be standard procedure to differentiate between expendable and crucial information based on whether it is translated in BiS.

Loss of action synchrony⁵:

⁵ Imperative as a request to follow turns into an expression of farewell.

Table 23: Soundtrack contradictory to situation on screen (Blow)

TCR:	OD:	LD:	BiS:	SS:
01:14:10:00	MAN: <i>Vamos.</i>	–Viso gero.	N/A	N/A

And loss of kinetic synchrony⁶:

Table 24: Soundtrack contradictory to character's action (TD)

TCR:	OD:	LD:	BiS:	SS:
00:28:56:00	THUG: I'mma fuck you up <i>puto!</i>	–Ragai!	N/A	N/A

In short, while subtitles can be a valuable resource, translators must be aware of their potential inaccuracies and prioritize the original soundtrack when discrepancies arise.

Nevertheless, even if certain elements or reference materials are unclear or unavailable, a translator is (or at least should) not be obligated to resort to neutralization. By definition, the existence of a literary universe is completely independent of reality and other fictional worlds. Any overlap, cross-over and interaction with another is voluntary without exception. The author alone should decide how their creation develops. However, to a certain extent, this privilege should also be extended to the translator. As long as a translator's personal interpretation does not contradict anything that has been, is, or will be established by the author, it should be considered equally as canonical by the respective sub-audience of the product. The important takeaway is that in order to achieve a faithful translation, all clues; visual and aural, explicit and implicit, micro and macro, must be taken into consideration.

⁶ Open threat turns into generic interjection.

4.2 The Problem with Perspective

Another risk posed by various L3 appearances is the misjudgment of perspective or the viewer's point of view (POV). In literature, POV is determined by the type of narrator employed. The first person narrator tells his story the way he perceives it, regardless of who's following. The second person narrator directly addresses the reader in an effort to inspire them, relate to them or convince them that the story told could happen, has happened, is happening or will happen to them. Finally, the third person narrator functions like an insignificant observer, allowing the reader to view the story from an independent perspective, or through an invisible camera, with the amount of insight determined by the writer. However, while the choice of narration in literature either stays uniform throughout the whole story or its clearly separated parts or every change of narration style is immediately apparent, in cinema, POV changes are much more subtle and frequent. Here we can't immediately tell that the POV has changed, because, in most cases, we don't have a narrator. We have a visual. In a film there's always effectively two types of POV: The visual POV, or simply the place where the camera is positioned, and the narrative POV, or the perspective we are seeing the story develop from. Narrative POV changes in films can be executed via mere scene changes, shot changes or by making a character seamlessly perform an action. The protagonist of the story is not in all cases still the protagonist of a particular scene, or in some situations, an individual shot, even if this main character can be seen in it. Of course, on the one hand, there is the common protagonist voice-over, used in films to, for example, introduce who they are and to arouse our curiosity about what we will see happen to them, fill in for flashbacks and flashforwards, or give them a chance to reflect to their experience in the end as a form of epilogue. This is effectively synonymous with first person narration. On the other hand, in a film, the POV can change after every scene and, because of this, a character's protagonist/non-protagonist status can and often does influence their actions, their expressions and reasons behind them. In fact, alternative protagonization can set up very different versions of the very same story, allowing the same characters to be placed in different roles thus creating opportunities to explore their other traits, qualities, strengths and weaknesses. Some of the most obvious examples of this are films portraying opposing sides of real-life conflicts/historic events. *Bonnie and Clyde* (1967, dir. Arthur Penn) presents the story of the two notorious outlaws as anti-hero protagonists with relatively low attention given to lawmen who captured them. *The Highwaymen* (2019, dir. John Lee Hancock) does the opposite, making the lawmen duo protagonists and the outlaw couple villains. The former picture romanticizes the love story between Bonnie and Clyde, while the latter emphasizes the suffering they have caused and the necessity to take them down. 2016's *Anthropoid* (dir. Sean Ellis) explores heroic Czech partisan Jan Kubiš and Jozef Gabčík's efforts to assassinate Reinhard Heydrich: the infamous nazi governor of Czechoslovakia and 2017's *The Man With The Iron Heart* (dir. Cédric Jimenez)

allows us to see us Heydrich’s POV and the reasons he became so despised for. The same case is with 2019’s *Joker* and 2024’s *Joker: Folie à Deux* (dir. Todd Phillips) exploring the motivations of this version of the legendary main villain of the Batman franchise. Nevertheless, such role and not persona changes can occur in one film, a single narrative. Sometimes we can observe how a character processes his surroundings (from his POV) and other times we can survey the character as a part of his surroundings (outside his POV). So naturally, when translating a character’s speech, the translator must identify exactly whose POV the speech is observed from and ensure that the translation would be faithful to this character’s attributes and, most importantly, their knowledge and understanding of the situation. Therefore, for example, if we determine that we are viewing a scene from the perspective of a character who we know does not speak and/or understand Spanish sufficiently, but comes into contact and has to interact with Spanish speech, we should not translate this speech even if we have the option and the means to:

Table 25: Translation corresponding to character’s POV (TD)

TCR:	OD:	LD:	BiS:	SS:
00:10:23:00	ALONZO: How’s your <i>Español</i> ? HOYT: <i>Mas o menos.</i>	–Kaip tavo “ <i>espanjol</i> ”? –“Mas o menos.”	N/A	How’s your <i>Español</i> ? <i>Mas o menos</i>
00:54:22:00	ALONZO: <i>Como estas, mijo? Te portas bien? Estas creciendo, papasito.</i> ALONZO JR: <i>Si.</i>	–Kaip sekasi, sūnau? Gerai elgiesi? Augi, sūneli. Greit augi. Viskas gerai? –Taip.	N/A	<i>Como estas, mijo? Te portas bien? Estas creciendo, papasito.</i> <i>Si.</i>
01:40:14:00	EVA: <i>Alonsito! Mi amor! Estoy aquí! No te muevas!</i>	–Alonzitai!	N/A	N/A
01:41:06:00	EVA: <i>Como vas a hacer esto!?</i> ALONZO: Shut the fuck up! EVA: <i>Es tu propio hijo!</i>	N/A	N/A	N/A

This is done well in TD. At the beginning of the film hero cop Jake (Ethan Hawke) tells his superior officer and to-be-revealed villain Alonzo (Denzel Washington) that his knowledge of Spanish is poor. In contrast, Alonzo’s Spanish is excellent as he is shown speaking it to drug dealers and addicts as

well as having a Spanish speaking girlfriend with whom he has a son he also speaks to in Spanish. Even though it could be described as a classic “buddy cop” film (with a twist) and both Jake and Alonzo practically share the entire screentime, this film is protagonized almost entirely by Jake. This is evident by the fact that everything we learn about Alonzo, we do gradually through the eyes of Jake and Alonzo’s motivation for many of his actions remain unclear even after the ending. The only two times we see the film from Alonzo’s POV is when he speaks to his son. During the final act, the “final battle” scene between Jake and Alonzo takes place in the apartment where Alonzo’s girlfriend Eva (Eva Mendes) and son live, with them present. We can hear both Alonzo and Eva speak to their child in Spanish, all of which is heard by Jake. And given Jake’s unfamiliarity with Spanish as well as to maintain the uncertainty and tenseness of the situation, only the known and easily identifiable words have been translated.

On the other hand, for example, a likely POV misidentification caused a few narrative inconsistencies in AM:

Table 26: Translation incorresponding to character’s POV (AM)

TCR:	OD:	LD:	BiS:	SS:
01:10:36:00	<p>PABLO ESCOBAR: <i>Nosotros necesitamos mover esta mercancía muy rápido.</i></p> <p>BARRY: How much? <i>Cuanto?</i></p> <p>OCHOA: <i>Esta cierto?</i></p> <p>PABLO ESCOBAR: <i>Mil quinientos kilos.</i></p> <p>BARRY: <i>That’s... Fifteen hundred kilos.</i></p>	<p>–Reikia paskubėt.</p> <p>–Kiek?</p> <p><...></p> <p>–Pusantro tūkstančio kilogramų.</p> <p>–Pusantro tūkstančio?</p>	N/A	N/A

The scene above is protagonized by Barry Seal (Tom Cruise), the film’s main character. He reveals several times that also speaks only very minimal Spanish and everyone around him here speaks heavy Spanish with no BiS. Despite this, in the Lithuanian voice-over, the line from Pablo Escobar: “Mil quinientos kilos” has been translated directly, even though immediately after Barry asks whether that

was really what Escobar said. This decision results in multiple subsequent problems. It misrepresents what actually happened because now it sounds like Barry simply didn't hear what Escobar said, disrupting action synchrony. It also creates an unnecessary repetition in the overlapping soundtrack, suddenly increasing reading speed.

On the other hand, if we, the translator, determine that we are seeing a scene from a Spanish speaking character's POV, we should translate all Spanish speech directly, $L3^{Esp} \rightarrow L2$:

Table 27: Translation corresponding to character's POV (Sicario2)

TCR:	OD:	LD:	BiS:	SS:
00:16:46:00	<p>HECTOR: <i>Rafa! Preséntame a tu amiga, cabron!</i></p> <p>RAFAEL: <i>No pendejo!</i></p> <p>MIGUEL: <i>Lo conoces?</i></p> <p>HECTOR: <i>Tiene prima con un culaso.</i></p>	<p>–Rafa! Supažindink mane su pussesere!</p> <p>–Apsicisi, šūdžiau!</p> <p><...></p> <p>–Jo pusseserė turi didelę subinę. Riebią.</p>	N/A	<p>Introduce me to your cousin, dumbass!</p> <p>No!</p> <p>-</p> <p>His cousin has a huge ass.</p>

In this *Sicario: Day of the Soldado* scene that sets up the plot about a migrant trafficking operation, young deuteragonist Miguel is sitting with his older brother Hector in front of the river that separates The United States and Mexico. The L2 text is ultimately incomplete because there are words and phrases missing even upon consulting the official script alone and there is a discrepancy in the first sentence: for some reason, according to the script, in the first sentence Hector says “cousin”, even though in reality he clearly says “girlfriend”. Unfortunately, due to this, the error was carried over to L2. In spite of this, the decision to translate this sequence was correct even with no BiS present because the narrative POV here is Miguel's. We, the audience, are learning about and discovering the same things simultaneously. Therefore, the localized soundtrack has to present us the same information Miguel, assuming we do not understand Spanish.

Alternatively, if the POV is either too difficult to distinguish from both the visual and soundtrack or the scene employs some sort of omniscient viewpoint (this usually happens in exposition sequences where no character roles have been established yet, or in flashback scenes either introduced or

narrated by the protagonist off-screen when the story has concluded and they know all the details about it that they want to share), we should translate all Spanish speech directly, $L3^{Esp} \rightarrow L2$:

Table 28: Translation corresponding to character’s POV (Infiltrator)

TCR:	OD:	LD:	BiS:	SS:
00:16:06:00	<p>MAN 1: <i>A ustedes les gustan las películas americanas? Marlon Brando. “El Patrón.”</i></p> <p>MAN 2: <i>“El Padrino” hijo de puta.</i></p> <p>MAN 1: <i>La misma mierda. Estamos en medad, hijo de puta. Que pasa con el güerito huevon?</i></p>	<p>–Mēgstāt amerikietiškus filmus? Marlonas Brando – “Bosas”.</p> <p>–Krikštātēvis, kalēs vaike.</p> <p>–Tas pats šūdas. Kur mano gērimas?</p>	<p>You guys like American movies? Marlon Brando. “The Boss.”</p> <p>“The Godfather” you son of a bitch.</p> <p>It’s the same shit. <...> Where’s my drink you lazy ass?</p>	N/A

This is first scene in The Infiltrator where the action switches place from The United States to South America. We are introduced to three men we never saw before, which makes it difficult to establish the narrative POV. Nevertheless, there are no visual indications that any of the characters we see on screen might be unusually affected by the use of Spanish and BiS are featured, so, even in spite of them, the POV indicates that that all of $L3^{Esp}$ has to be translated naturally.

Finally, there are many instances when non-Spanish speaking scene protagonists try to speak Spanish. This the most frequent case in which the $L3^{Esp}$ transference technique is used (see 4.1.3). Investigation of the corpus has produced the conclusion that while the choice to employ or not to employ this technique is generally arbitrary, there are select circumstances that seem to persuade translators to choose it. The first is untranslatability. Words or phrases in $L3^{Esp}$ that do not have direct equivalents in $L2^{Lit}$ are obviously more convenient to transfer over instead of explicating or modifying their exact meaning:

Table 29: Transference corresponding to character’s POV (Mule)

TCR:	OD:	LD:	BiS:	SS:
00:18:37:00	JIM: Sorry, <i>Pancho</i> .	–Deja, “ <i>Pančai</i> .”	N/A	Deja, <i>Pančai</i> .

For example, even though etymologically it is a diminutive/alternative to the name Francisco, according to the Urban Dictionary, “Pancho” can be used as a “generic name for a Mexican person whom you don't know the name of”. It would arguably be very difficult to find a lossless equivalent for it in L2^{Lit} and, moreover, the condescending delivery of the line helps portray that it is an expletive.

The second circumstance that often provokes the use of transference is a non-Spanish speaking character's insecurity/ignorance of the Spanish word they choose to say. Some examples of this can be found in *The Infiltrator* and *The Marksman*, both relatively recent films:

Table 30: Transference corresponding to character's POV (Infiltrator)

TCR:	OD:	LD:	BiS:	SS:
00:30:24:00	MAZUR: That's <i>no bueno</i> .	–Tai ne “ bueno ”.	N/A	N/A

The words used are correct in Spanish, but not the word order. The correct sentence would be “*No es bueno*”, or “That's not good”. In spite of this, the mistake is intentional. The protagonist Robert Mazur, a U.S. Customs officer looking to infiltrate and sabotage Pablo Escobar's drug cartel from within, uses ignorance as a strength to fit in with other criminals. He is not a Spanish speaker, shows he does not even pretend to be one, and the choice of translation technique arguably helps retain this detail.

Table 31: Transference corresponding to character's POV (Marksman)

TCR:	OD:	LD:	BiS:	SS:
00:33:40:00	JIM: <i>Familia?</i>	“ Familija. ”	N/A	Family?
00:36:10:00	JIM: <i>Comida?</i>	“ Komida. ”	N/A	Food?

These lines from *The Marksman*, however, exemplify insecurity to speak Spanish. The protagonist Jim Hanson, retired U.S. Marine and Vietnam War veteran, lives right next to the U.S. and Mexico border and uses his spare time to help the border patrols. By watching him we learn that his Spanish skills are basic. He finds it difficult to string phrases together so he only ever delivers single words

with a noticeable uncertainty in his voice. The L3^{Esp} left unchained in L2^{Lit} helps save some of the intended foreignness.

So, in order to ensure that a multilingual film is translated in the best, smoothest and most comprehensive way, a translator has to keep track of what type of perspective every scene is displayed from, what the characters we watch are like, what they know, what they do not know and, most importantly, not only what lines they deliver, but how they do it and why.

4.3 The Problem with Profanity

A significant portion of L3^{Esp} in the entire corpus consists of curse words. In fact, curse words, most commonly in the form of interjections, are the most frequent single-word insertions:

Table 32: Curse words as single-word insertions (Scarface; LTK; TD)

TCR:	OD:	LD:	BiS:	SS:
00:15:47:00	MANNY: <i>Coño.</i>	N/A	N/A	<i>Coño.</i>
00:27:26:00	HECTOR: Last chance, <i>pendejo.</i>	–Na ką, prabilsi?	N/A	Last chance, <i>pendejo.</i>
02:04:58:00	SANCHEZ: <i>Carajo.</i>	N/A	N/A	
02:05:25:00	SANCHEZ: <i>Mierda.</i>	N/A	N/A	
00:28:56:00	THUG: I'mma fuck you up <i>puto!</i>	–Ragai!	N/A	N/A
01:24:24:00	THUG: <i>Ah, chingado.</i>	–Maniškės nekokios.	N/A	

Even though profanity has been briefly touched upon in previous chapters, translation challenges posed specifically by unique curse words arguably deserve a separate mention. The first is the aforementioned untranslatability. On the one hand, in such films we can often hear generic curse words that exist across L1^{Eng}, L2^{Lit} and L3^{Esp}: “Mierda/Carajo”-”Shit/Crap”-”Šūdas”, “Putas”-”Whore/Bitch”-”Kekšė/Kalė”, “Pendejo”-”Moron/Asshole”-”Debilas/Šūdžius”, among others. In many cases they are translated L3^{Esp}→L2:

Table 33: Translatable curse words (Sicario2; FF4; Sicario2)

TCR:	OD:	LD:	BiS:	SS:
00:32:19:00	BODYGUARD: <i>Carajo.</i>	–Šūdas.	Shit.	Shit
00:01:52:00	DRIVER: <i>Ya, ya, yo te oi. Ay! Una puta comelona.</i>	–Taip taip, girdžiu. Nori? Baik, kekše.	You greedy bitch .	You greedy bitch
00:16:46:00	RAFAEL: No, pendejo !	–Apsieisi, šūdžiau.	No!	No!

Alternatively, in other cases, they are omitted (see Table 32). The reason behind the choice of translation method when it comes to translatable curse words seems to lie in the curse word's function or level of importance in the scene in question, which can be assessed by the delivery style of the particular curse word. Evidently, curse words are typically translated in more intense scenes where the speaker seeks to amplify their aggression or frustration and, naturally, they are more commonly omitted when they are not directed towards any other character and are only there to make the speech sound more nonchalant.

On the other hand, the decision making becomes more complicated when dealing with less translatable curse words, ones unique to and common in Spanish. “Gringo (-a)” (A foreigner in a Spanish speaking country, most commonly an English Speaker⁷), “Cabron (-a)” (literally “male goat”, but application wise, any unpleasant person); “Comemierda” (literally “shit-eater”, but application wise, loser in general), “Pollo” (literally “chicken”, but application wise, migrant crossing the U.S.-Mexico border) among others. Such curse words are almost never translated L3^{Esp}→L2 (both according to the aforementioned weight of the expression, as well as the absence of an equivalent in L2) but they are more often transferred (see 5.2).

Besides some curse words being hardly translatable, the second noticeable reason for mismatched profanity is restriction. In most western countries including The United States and Latin American countries, both cinema and television films are allowed to feature both mildly vulgar and extremely vulgar profanity. The only consequence of including more vulgar profanity in your film is a further age restriction, from PG (parental guidance recommended) to NC-17 (adults only). In Eastern

⁷ Expression of hostility towards americans for their historical abuse (see 2.3.1)

European countries, Lithuania included, extreme profanity is, in practice, only permitted in local cinema productions, meaning foreign cinema films and all television films are allowed to feature only mild and, at most, moderate profanity expressions. Moreover, truly extreme profanity practically does not exist in the Lithuanian language. It gets borrowed from abroad. Historically and all the way up until recent times only from other Eastern bloc languages, but with the emergence of the current generations, more and more English profanity can be heard in Lithuanian colloquial speech, both in real life as well as domestic television films and shows. Nevertheless, borrowed profanity expressions, both of eastern and western origin, are seldom found in localized productions. Therefore, the true intensity of vulgar Spanish profanity that can be witnessed in films such as these studied is very rarely replicated in their translations:

Table 34: Watered-down profanity (Sicario2; FF4; Marksman)

TCR:	OD:	LD:	BiS:	SS:
00:40:42:00	EMILIO: Fucking <i>maricon</i> .	–Tas “ pedikas ”.	N/A	N/A
00:33:40:00	MEDELLIN: <i>Dile a tu jefe, el Carlos Reyes, es lo que pasa a los que quieren chingar con el cartel de Matamoros.</i>	–Perduok savo bosui Karlosui Rėjesui, kad nereikėjo erzinti Matamorosų kartelio.	Tell your boss Carlos Reyes this is what happens when you mess with the Matamoros Cartel.	Tell your boss Carlos Reyes this is what happens when you mess with the Matamoros Cartel.
00:35:57:00	CAMPOS: Every corner's got a <i>chingadera</i> tuner racing for pinks.	–Ant kiekvieno kampo galima prisižiūrėti vaikučių lenktynių.	N/A	Every corner's got a <i>chingadera</i> tuner racing for pinks.
00:03:08:00	RIGO: <i>Traicionaste el cartel Carlos. Vamos a chingar a tu familia.</i>	–Karlosai, apgavai kartelį. Už tai sumokės tavo šeima	You cross the Cartel Carlos, your family Will pay .	You cross the Cartel Carlos, your family Will pay .

Essentially what happens is, whenever they get translated at all, curse words like “maricon” (“faggot”) turn into something like “homo” or “queer”, “chingar con” (“to fuck with”) turns into “mess with” and chingadera (“fucker”) turns into “brat”.

So, when translating to Lithuanian a scene from a multilingual film that is full of profanity, there is more than one reason to question the necessity of the vulgar expressions or search for reasons and

ways to modify them, all in an effort to help produce the overlapping soundtrack that is as close to the original speech and, at least, just as colorful. By making sure to analyze the broader context, we can often more easily understand how various profanity serves the story, character, or situation, as this will guide our translation decisions.

4.4 The Problem with Proper Nouns

An extremely common type of error one cannot help but notice when studying translations of multilingual films is simple misinterpretation by the translator. A number of such mistranslations have already been covered in this paper, but particularly those that exemplify other, more complex translation challenges. However, it must be stated that instances of misinterpretation as well as the various reasons for their occurrence are seemingly infinite and, in many cases, these errors are either difficult to analyze due to a lack of behind-the-scenes context, or seem unproductive to analyze because there simply is not enough basis to establish a somewhat clear pattern. In other words, there is an abundance of seemingly random errors/mistranslations linked solely by the fact that they occur upon code-switching or code-mixing.

They range from single incorrect morphemes within the same word that has been transferred...

Table 35: Various examples of L3^{Esp} mistranslation (Scarface)

TCR:	OD:	LD:	BiS:	SS:
00:04:07:00	OFFICER: <i>Como se llama?</i>	–“Komo se jamo?” ⁸	N/A	<i>Como se llama</i>

⁸ Suffix indicating present tense turned into a suffix indicating past tense

Through single mistranslated words in a sentence...

Table 36: Various examples of L3^{Esp} mistranslation (Scarface)

TCR:	OD:	LD:	BiS:	SS:
00:43:03:00	TONY: The booze and the <i>concha</i> tell him what to do.	–Alkoholis, narkotikai ⁹ . Štai kas. <...>	N/A	The booze and the <i>concha</i> tell him what to do.

Through inexplicably changed phrases...

Table 37: Various examples of L3^{Esp} mistranslation (LTK)

TCR:	OD:	LD:	BiS:	SS:
00:37:01:00	LUPE: You a <i>borracho</i>.	–Eik miegot, stuobry . ¹⁰	N/A	You a <i>borracho</i> .

All the way to entire sentences that, in the translation, seem to have very little to do with what has been said in the original soundtrack.

Table 38: Various examples of L3^{Esp} mistranslation (TM7)

TCR:	OD:	LD:	BiS:	SS:
00:07:12:00	MAN: <i>Ayúdame a traerlo.</i>	–“Deramai jį palaidokite .”	N/A	<i>Help me bring him in.</i>

In general, the fact that regardless of a film’s time of release, the time it was localized, and the production company/translation service provider responsible, the difficulty of finding a multilingual film, translated to Lithuanian, with all code-switching/code-mixing segments blunder-free, testifies towards a pattern of general carelessness concerning the translation of L3 segments.

However, there is one extra pattern in particular that has been observed while analyzing the list of all recorded problematic L3^{Esp} examples in the corpus: the repeat mistranslation of proper nouns. Firstly, corpus observation indicates that the chances of an L3^{Esp} segment containing a proper noun being

⁹ Reference to sex turned into a reference to drugs

¹⁰ Hypergeneralization. Lupe originally says “Drunk”, but in the translation we hear “Jerk” or “Scumbag”.

converted incorrectly to L2^{Lit} may be higher relative to a segment with no proper noun. Secondly, the line between the decision to translate or transfer proper nouns is noticeably more blurred as typically, in this case, the only difference between the two options is the treatment of affixes since the root of a proper noun usually remains original. This can often result in confusing arbitrary/inconsistent treatment of proper nouns in the same category across back-to-back segments, or across the whole soundtrack:

Table 39: Inconsistent proper noun translation (Mule)

TCR:	OD:	LD:	BiS:	SS:
00:49:51:00	JULIO: <i>Yo soy Julio Gutiérrez cabron.</i>	–Aš Chulijo Gutjeresas.	I’m Julio Gutierrez	I’m Julio Gutierrez
00:39:32:00	LATON: <i>Julito. Querido Mio.</i>	–Chulijau, brangusis.	Julio, my boy.	Julio, my boy.

This is especially noticeable in cases when while all L1^{Eng} proper nouns are uniform when translated to L2^{Lit}, some L3^{Esp} proper nouns get translated and others get transferred. Some such differentiation can be useful (or even necessary) in dubbing, where kinetic synchrony also requires the visual matching of explicitly delivered vowels, but in voice-over, where lip-sync is unnecessary, this is not needed.

Moreover, two types of proper noun-related translation errors have been observed: phonetic and morphological. Phonetic errors, effectively, are incorrect phonemes in translated/transferred proper nouns. They result in L3^{Esp} name roots that sound different in the translation as opposed to the original:

Table 40: Phonetic proper name translation errors (Scarface)

TCR:	OD:	LD:	BiS:	SS:
02:18:23:00	ALBERTO: <i>Si Sosa dice que lo hagamos ahora, lo hacemos ahora. Vamos.</i>	–Nė už ką. Jei Soza ¹¹ liepia nudėt ji tuoj pat, taip ir padarysim. Važiujame.	No way. Sosa says we do it now, we do it now. Let’s go.	No way. Sosa says we do it now, we do it now. Let’s go.

¹¹ /s/ turns into /z/ in a clearly audible soundtrack

Morphological errors, on the other hand, occur when proper nouns get incorrectly reconstructed in translation.

Table 41: Morphological proper name translation errors (Sicario)

TCR:	OD:	LD:	BiS:	SS:
00:33:40:00	MEDELLIN: <...> <i>es lo que pasa a los que quieren chingar con el cartel de Matamoros.</i>	–<...> nereikėjo erzinti Matamorosų ¹² kartelio.	<...> this is what happens when you mess with the Matamoros Cartel.	<...> this is what happens when you mess with the Matamoros Cartel.

In general, the untranslatability of proper nouns, the specifics of Spanish morphology and the desire to maintain some sort of L3^{Esp} presence within L2^{Lit} via transference can create a somewhat complex challenge for a translator. In voice-over, character names, both of L1^{Eng} and L3^{Esp} origin, should be translated in a uniform fashion in order to not misrepresent the identity of the characters, avoid creating confusion and yield a more straightforward, natural sounding storytelling.

4.5 The Problem with Interlingual Homonymy

In a nutshell, the L3 transference method can be a very useful way to protect and even amplify the effects of code-switching and code-mixing when translating a multilingual film to L2. However, in order for transference to be effectively valid, all speech that is chosen to be transferred must be made comprehensive to the target audience. If, according to the POV employed, the L3 segment(s) in question are necessary for the viewer to be able to follow the progress of the story and the choice is made to transfer, not translate, certain elements, maintaining them in L3, the speech must be possible to decipher with the help of visual clues, and/or context clues. Naturally, there must also be no conflict between L2 and L3.

Unfortunately, while inspecting the 15 multilingual film corpus, more often than sometimes, examples of interlingual homonymy can be observed. In other words, if a transferred L3 item that happens to match an otherwise unrelated L2 item phonetically, that particular moment in the final

¹² Double suffix

soundtrack can become problematic, because it is no longer clear whether the item has been transferred or translated:

Table 42: Interlingual homonymy (Scarface)

TCR:	OD:	LD:	BiS:	SS:
01:04:47:00	TONY: <i>Hasta mañana.</i>	–„Asta manjana.”	N/A	<i>Hasta mañana.</i>

In this example, just for illustration, the beginning of the promptly transferred L3^{Esp} phrase “See you in the morning” happens to phonetically match a female name in L2^{Lit}. Of course, this particular case can hardly be labelled a mistake unless the delivery would disrupt isochrony, but arguably, since homonymy occurs in the very onset of the segment, it exemplifies what is essentially this “hidden transference” that, for at least a split second, causes confusion when following the final soundtrack.

Surprisingly, a more recurring example of transference and interlingual homonymy in L1^{En} with L3^{Esp} to L2^{Lit} film translation is the word *señor* – “Mister”, which, if transferred and morphologically adapted to L2^{Lit}, ends up meaning “senior”, as in “elder”:

Table 43: Interlingual homonymy (Scarface; Blow; FF4; Mule)

TCR:	OD:	LD:	BiS:	SS:
00:16:28:00	MANNY: <i>Que se cuenta, señores? Caballeros!</i>	–Sveiki, senjorai! Kaip sekasi?	N/A	N/A
02:22:40:00	CHICHI: <i>Señor Sosa, ya el viene. Ahí está.</i>	– Senjore Soza? <...>	N/A	N/A

00:59:50:00	GEORGE: You need an <i>americano</i> with <i>huevos</i> , señor Escobar.	–Jums reikia amerikiečio su tvirtais kiaušiais, senjore Eskobarai.	N/A	N/A
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01:26:00:00	PRIEST: <i>Bienvenido a la casa del Dios, señor Braga.</i>	–Sveiki atvykę į Dievo namus, senjore Braga.	Welcome to the house of God, señor Braga.	Welcome to the house of God, señor Braga.
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00:31:19:00	EMILIO: <i>Bienvenido, señor Earl.</i>	–Sveikas, senjore Erlai.	N/A	N/A
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Again, it is unlikely that this exact example of transference could cause significant confusion, but, at the same time, it, together with its frequent occurrence, arguably makes you think whether this particular case is worth transferring, especially at the expense of a possible seamless and unambiguous translation.

Nevertheless, this problem with interlingual homonymy is more of a threat that it may appear at first glance. More problematic instances can definitely occur besides those discovered here. For instance, the Spanish word “pasta” can refer to “dough”, or “money” as a slang term in L3^{Esp}, but in L2^{Lit}, “pasta” means actual “paste” (like toothpaste). Therefore it is not impossible that a translator might mistake the word's meaning in one language and end up conveying an incorrect message.

At the end of the day, interlingual homonymy can introduce significant issues in the translation process because it can lead to confusion, misinterpretation, and a loss of the original meaning or cultural flavor of the film. The translator must be particularly careful to maintain clarity, humor, and accuracy while dealing with such linguistic challenges.

CONCLUSIONS

The first objective of this thesis was to review the literature on voice-over translation, defining it against dubbing/subtitling and outlining its process. Key principles like synchrony (isochrony, literal, kinetic, action) were explored, noting compromises for comprehension and timing. The review addressed voice-over's status in Lithuania and common AVT challenges (idioms, slang, cultural references). It then delved into multilingualism in cinema, discussing its increased use for global appeal and authenticity, and its functions beyond atmosphere, including plot advancement, character development (identity, alienation), suspense, and verisimilitude. Techniques for translating multilingual films were reviewed. Finally, the historical portrayal of Hispanic culture and Spanish in Hollywood was examined, from early stereotypes through policy shifts to modern depictions dealing with migration, noting the persistent presence of Spanish.

The second objective was to discover Spanish insertions and analyze their functions in 15 selected multilingual Hollywood films (1960-2021) with Lithuanian voice-overs. A corpus of 525 Spanish insertions was compiled. Analysis revealed three primary functions for these insertions: Establishing Foreign Themes, employing clichés and managing tension.

The third objective was to identify the translation techniques used for Spanish (L3) in Lithuanian (L2) voice-overs of English (L1) films. The most frequent technique is Traditional L1/L3→L2 Translation, but analysis showed heavy reliance on English as a pivot language, using translations from scripts or burned-in subtitles (BiS) rather than direct Spanish-to-Lithuanian translation. The second most common is L3 Neutralization, done either deliberately (to maintain narrative perspective) or situationally (due to missing L3 in references). The least common is L3 Transference (verbatim repetition), typically used for short, comprehensible segments or to convey flawed delivery. Other techniques (like conveying accents or adaptation) are absent, in most cases likely due to the significant Spanish-Lithuanian linguistic/cultural distance.

The final objective was to assess if these techniques effectively conveyed the original functions. The discussion highlighted several problems: inaccuracies in L3→L1 English BiS were a major source of errors, leading to misrepresentations and loss of synchrony when faithfully translated; translators often misjudged narrative point of view, inconsistently translating or neutralizing L3 based on character comprehension; translating L3 profanity was challenging due to cultural/censorship differences, often resulting in watered-down or omitted terms; handling proper nouns within L3 segments suffered from inconsistency, phonetic/morphological errors, risking confusion; and L3 Transference sometimes created ambiguity with similar-sounding Lithuanian words. In conclusion,

the effectiveness was often compromised by poor references (especially BiS), lack of L3 proficiency, insufficient attention to POV, and cultural/linguistic differences, leading to distortions and a less authentic Lithuanian version.

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ANNEX 1

1. **The Magnificent Seven**

Released October 24, 1960. Directed by: John Sturges.

Starring: Yul Brynner, Steve McQueen, Eli Wallach.

“Seven gunfighters are hired by Mexican peasants to liberate their village from oppressive bandits” (imdb.com).

Runtime: 128 minutes

Production company: Mirisch-Alpha

Localized by: TV3

2. **Scarface**

Released December 1, 1983. Directed by: Brian De Palma.

Starring: Al Pacino, Michelle Pfeiffer, Steven Bauer.

“A determined Cuban immigrant takes over a drug cartel and succumbs to greed” (imdb.com).

Runtime: 170 minutes

Production company: Universal Pictures

Localized by: TV3

3. **License to Kill**

Released June 13, 1989. Directed by: John Glen.

Starring: Timothy Dalton, Robert Davi, Talisa Soto.

“A vengeful James Bond goes rogue to infiltrate and take down the organization of a drug lord who has murdered his friend's new wife and left him near death” (imdb.com).

Runtime: 133 minutes

Production company: EON Productions

Localized by: TV3

4. Die Hard 2

Released July 2, 1990. Directed by: Renny Harlin.

Starring: Bruce Willis, William Sadler, Bonnie Bedelia.

“John McClane attempts to avert disaster as rogue military operatives seize control of Dulles International Airport in Washington, D.C.” (imdb.com)

Runtime: 124 minutes

Production Company: 20th Century Studios

Localized by: TV3

5. Training Day

Released September 2, 2001. Directed by: Antoine Fuqua.

Starring: Denzel Washington, Ethan Hawke, Eva Mendes.

“A rookie cop spends his first day as a Los Angeles narcotics officer with a rogue detective who isn't what he appears to be” (imdb.com).

Runtime: 122 minutes

Production company: Village Roadshow Pictures

Localized by: TV3

6. Blow

Released April 6, 2001. Directed by: Ted Demme.

Starring: Johnny Depp, Penélope Cruz, Jordi Mollá.

“The story of how George Jung, along with the Medellín Cartel headed by Pablo Escobar, established the American cocaine market in the 1970s in the United States” (imdb.com)

Runtime: 124 minutes

Production Company: New Line Cinema

Localized by: TV3

7. xXx

Released August 9, 2002. Directed by: Rob Cohen.

Starring: Vin Diesel, Samuel L. Jackson, Asia Argento.

“The US government recruits extreme sports athlete Xander Cage to infiltrate a Russian criminal ring, which is plotting the destruction of the world” (imdb.com)

Runtime: 124 minutes

Production company: Revolution Studios

Localized by: TV3

8. No Country For Old Men

Released May 19, 2007. Directed by: Joel Coen.

Starring: Josh Brolin, Javier Bardem, Tommy Lee Jones.

“Violence and mayhem ensue after a hunter stumbles upon a drug deal gone wrong and more than two million dollars in cash.” (imdb.com)

Runtime: 122 minutes

Production Company: Paramount Pictures

Localized by: LNK

9. Fast & Furious

Released April 3, 2009. Directed by: Justin Lin.

Starring: Vin Diesel, Paul Walker, John Ortiz.

“Brian O'Connor, back working for the FBI in Los Angeles, teams up with Dominic Toretto to bring down a heroin importer by infiltrating his operation.” (imdb.com).

Runtime: 107 minutes

Production company: Universal Pictures

Localized by: LNK

10. Sicario

Released October 2, 2015. Directed by: Denis Villeneuve.

Starring: Benicio Del Toro, Emily Blunt, Josh Brolin.

“An idealistic FBI agent is enlisted by a government task force to aid in the escalating war against drugs at the border area between the U.S. and Mexico” (imdb.com).

Runtime: 121 minutes

Production Company: Black Label Media

Localized by: SDI

11. The Infiltrator

Released July 6, 2016. Directed by: Brad Furman.

Starring: Bryan Cranston, John Leguizamo, Benjamin Bratt.

“A U.S. Customs official uncovers a money laundering scheme involving Colombian drug lord Pablo Escobar” (imdb.com).

Runtime: 127 minutes

Production Company: Good Films

Localized by: SDI

12. American Made

Released September 29, 2017. Directed by: Doug Liman.

Starring: Tom Cruise, Sarah Wright, Alejandro Edda.

“The story of Barry Seal, an American pilot who became a drug-runner for the CIA in the 1980s in a clandestine operation that would be exposed as the Iran-Contra Affair” (imdb.com).

Runtime: 115 minutes

Production company: Cross Creek Pictures

Localized by: SDI

13. Sicario: Day of The Soldado

Released June 11, 2018. Directed by: Stefano Sollima.

Starring: Benicio Del Toro, Josh Brolin, Isabela Merced.

“The drug war on the U.S.-Mexico border has escalated as the cartels have begun trafficking terrorists across the US border. To fight the war, federal agent Matt Graver re-teams with the mercurial Alejandro” (imdb.com).

Runtime: 122 minutes

Production company: Black Label Media

Localized by: SDI

14. The Mule

Released December 14, 2018. Directed by: Clint Eastwood

Starring: Clint Eastwood, Bradley Cooper, Michael Peña.

“A ninety-year-old horticulturist and Korean War veteran turns drug mule” (imdb.com).

Runtime: 117 minutes

Production company: Malpaso Productions

Localized by: SDI

15. The Marksman

Released January 15, 2021. Directed by: Robert Lorenz.

Starring: Liam Neeson, Jacob Perez, Juan Pablo Raba.

“A rancher on the Arizona border becomes the unlikely defender of a young Mexican boy desperately fleeing assassins who've pursued him into the U.S.” (imdb.com).

Runtime: 108 minutes

Production Company: Sculptor Media

Localized by: LNK

ANNEX 2

The Magnificent Seven (1960)

Script source: PPS

TCR:	OD:	LD:	BiS:	Script:
00:02:42:00	BOY: <i>Papá!</i>	-Tėti.	N/A	<i>Papá!</i>
00:04:04:00	CALVERA: <i>Mire!</i>	N/A	N/A	<i>Mire!</i>
00:05:24:00	CALVERA: <i>Rurales</i> at my heels.	-“Rizikuoti galva.”	N/A	<i>Rurales</i> at my heels.
00:06:15:00	WOMAN: <i>No vayas, Rafael!</i>	-“Tu nužudei mano Rafaelį.”	N/A	N/A
00:06:37:00	CALVERA: <i>Adiós!</i>	-Sudie!	N/A	<i>Adiós!</i>
00:06:39:00	CALVERA: <i>Vámonos!</i>	N/A	N/A	<i>Let's go.</i>
00:07:12:00	MAN: Ayúdame a traerlo.	-“ Deramai jį palaidokite. ”	N/A	<i>Help me bring him in.</i>
00:07:55:00	SOTERO: From <i>Calvera?</i>	-Nuo Kalveros?	N/A	From <i>Calvera?</i>
00:22:07:00	MAN: Gracias.	-Dėkoju.	N/A	Gracias.
00:26:33:00	SOTERO: <i>Válgame Dios.</i>	-Viešpatie.	N/A	<i>Válgame Dios.</i>
00:37:10:00	CALVERA: <i>Campesino</i> , come on.	N/A	N/A	<i>Campesino</i> , come on.
00:45:25:00	MAN: <i>Asunción!</i>	-Asuncionai!	N/A	<i>Asunción!</i>
00:47:13:00	MAN: Thank you, <i>amigos.</i>	-Ačiū, draugai.	N/A	Thank you, <i>amigos.</i>
00:48:01:00	CALVERA: We're here, my <i>compadres</i> and I.	-Mes čia. Aš ir mano draugai.	N/A	We're here, my <i>compadres</i> and I.
00:49:45:00	MAN: <i>Paren la música. Saquen el otro torito!</i>	-Liaukitės groti! <...>	N/A	<i>Stop the music! Bring out the other bull</i>
00:52:07:00	SOTERO: The horses are in the <i>arroyo</i> .	-Arkliai paslėpti griovioje.	N/A	The horses are in the <i>arroyo</i> .
00:57:36:00	SOTERO: <i>Válgame Dios.</i>	-Apsaugok, Viešpatie	N/A	<i>Válgame Dios.</i>
00:57:45:00	MAN: <i>Bueno!</i>	-Gerai!	N/A	<i>Good.</i>
00:58:23:00	MAN: <i>Señor</i> , not a fox. A <u>coyote</u> .	-Ne lapinas, pone, o kojotas!	N/A	<i>Señor</i> , not a fox. A coyote.

00:59:49:00	<i>CHICO: Toro. Éntrale!</i>	-Buliau. Pulk mane.	N/A	<i>Come on little bull.</i>
01:04:23:00	<i>CHRIS: I can't tell you how wonderful it was for you señoritas to fix dinner for us.</i>	-Panelės, negaliu atsidžiaugti, kad pagaminote mums tokią skanią vakarienę.	N/A	<i>I can't tell you how wonderful it was for you señoritas to fix dinner for us.</i>
01:04:44:00	<i>CHRIS: Chicken enchiladas, carne asada and Spanish rice.</i>	-Kepti viščiukai. Pupelės su padažu, ispaniški ryžiai.	N/A	<i>Chicken enchiladas, carne asada and Spanish rice.</i>
01:05:01:00	<i>BOY: Muchas gracias.</i>	-Ačiū, pone.	N/A	<i>Thank you very much.</i>
01:05:02:00	<i>CHRIS: De nada.</i>	-Nėra už ką.	N/A	<i>You're welcome</i>
01:06:13:00	<i>MAN: Bueno.</i>	-Gerai.	N/A	<i>Right .</i>
01:06:47:00	<i>CALVERA: Buenas tardes.</i>	-Laba diena.	N/A	<i>Good afternoon.</i>
01:19:39:00	<i>VIN: Chico! Stay put!</i>	-Čikai! Neišsiduok!	N/A	<i>Chico! Stay put!</i>
01:26:30:00	<i>VIN: Take the rifles and the bandoleras and pass them out.</i>	-Imkite šautuvus, šovininės ir išdalinkite žmonėms.	N/A	<i>Take the rifles and the bandoleras and pass them out.</i>
01:29:37:00	<i>CALVERA: Malditos!</i>	-Velniava.	N/A	<i>Damn them.</i>
01:33:44:00	<i>KID: Un momentito, mama!</i>	-Tuoju, mama!	N/A	<i>One moment, mother.</i>
01:43:26:00	<i>CALVERA: Buenas noches.</i>	-Labas vakaras.	N/A	<i>Good evening.</i>
01:44:37:00	<i>CALVERA: Comprende?</i>	-Suprantate?	N/A	<i>Understand?</i>
02:05:38:00	<i>OLD MAN: Vayan con Dios.</i>	-Keliaukite su Dievu.	N/A	<i>Go with God.</i>

Scarface (1983)

Script source: PPS

TCR:	OD:	LD:	BiS:	Script:
00:01:23:00	<i>FIDEL CASTRO: No hay esfuerzo ni heroísmo a la nuestra revolución. No los queremos. No los necesitamos.</i>	-Jie nenori prisitaikyti prie mūsų revoliucijos dvasios. Mes jų nenorime. Mums jų nereikia.	They are unwilling to adapt to the spirit of our revolution. We don't want them. We don't need them.	N/A
00:02:54:00	<i>MANNY: Mira, mira, mira, mira...</i>	N/A	N/A	<i>Mira, mira, mira, mira...</i>

00:03:46:00	MAN ON LOUDSPEAKER: <i>Atención! Atención!</i>	N/A	N/A	N/A
00:04:07:00	OFFICER: <i>Como se llama?</i>	-“Komo se amo?”	N/A	<i>Como se llama</i>
00:07:03:00	TONY: You want a <i>chebago</i> ?	-Kai jus nuolat seka?	N/A	You want a <i>chebago</i> ?
00:07:24:00	TONY: I’m no <i>puta</i> thief.	-Aš ne žudikas ir ne vagis.	N/A	<i>I’m no puta thief.</i>
00:09:49:00	MANNY: <i>Venga aquí.</i> TONY: <i>Que pasa?</i>	-Eikš čia, drauguži. -Kas yra?	N/A	<i>Venga aquí.</i> <i>Que pasa?</i>
00:12:38:00	CROWD: <i>Libertad! Libertad!</i>	-“ Liberta! Liberta! ”	N/A	<i>Libertad! Libertad!</i>
00:14:58:00	MANNY: <i>Que te pasa ahora?</i> What’s wrong?	N/A	N/A	<i>Que te pasa ahora?</i> What’s wrong?
00:15:02:00	MAN: <i>Ay compadre, quiero con jamón. No es jamón.</i> MANNY: <i>Es lo que tenemos. Lárgate, mang.</i>	N/A	N/A	N/A
00:15:15:00	MANNY: <i>Ay, Dios mío. Mira este.</i> Look at that.	-Pažvelk ten.	N/A	<i>Ay, Dios mío. Mira este.</i> Look at that.
00:15:47:00	MANNY: <i>Coño.</i>	N/A	N/A	<i>Coño.</i>
00:15:59:00	MANNY: Ah, <i>caron.</i>	N/A	N/A	Ah, <i>caron.</i>
00:16:03:00	CHEF: Two guys looking for you. <i>Uno grande y uno pequeño.</i>	-Ten jūsup ieško du vyrukai. Vienas didelis ir vienas mažas.	N/A	Two guys looking for you. <i>Uno grande y uno pequeño.</i>
00:16:08:00	CHEF: <i>El Mono.</i>	N/A	N/A	<i>El Mono.</i>
00:16:28:00	MANNY: <i>Que se cuenta, señores? Caballeros!</i>	-Sveiki, senjorai! Kaip sekasi?	N/A	N/A
00:16:41:00	OMAR: <i>Qué tal?</i>	N/A	N/A	<i>Qué tal?</i>
00:17:09:00	OMAR: Work your way up, <i>querido.</i>	- Teks pasitenkinti penkiaais šimtais, mulki.	N/A	Work your way up, <i>querido.</i>
00:17:52:00	OMAR: <i>Dígame!</i>	-Atsakyk!	N/A	<i>Dígame!</i>
00:18:40:00	OMAR: <i>Ay, pobrecito!</i>	-Dieve...	N/A	<i>Ay, pobrecito!</i>
00:20:01:00	MANNY: <i>Que rica!</i>	N/A	N/A	N/A
00:21:31:00	HECTOR: <i>Hola, Tony, hola. Entra.</i>	-Užeikite. Užeikite.	N/A	<i>Hola, Tony. Entrar .</i>

	TONY: <i>Que te pasa, man?</i>	<...>		<...>
00:23:51:00	WOMAN: <i>No te mueves, cabron!</i>	N/A	N/A	N/A
00:23:53:00	HECTOR: <i>Llévalo al baño.</i>	N/A	N/A	
00:24:45:00	HECTOR: <i>Sube el volumen.</i>	N/A	N/A	
00:27:22:00	WOMAN: <i>Tu por aquí. Yo subo.</i>	N/A	N/A	
00:27:26:00	HECTOR: <i>Last chance, pendejo.</i>	-Na ką , prabils i?	N/A	Last chance, <i>pendejo.</i>
00:27:54:00	HECTOR: <i>Ahora tú!</i>	N/A	N/A	N/A
00:28:59:00	CHICHI: <i>Esta bien, Tony.</i>	-Gera, Toni.	N/A	<i>Está bien, Tony.</i>
00:32:38:00	FRANK: <i>Salud!</i>	-Į sveikata.	N/A	<i>Salud!</i>
00:36:38:00	FRANK: <i>El Gordo.</i>	N/A	N/A	<i>El Gordo.</i>
00:43:03:00	TONY: The booze and the <i>concha</i> tell him what to do.	-Alkoholis, narkotikai . Štai kas.	N/A	The booze and the <i>cuncha</i> tell him what to do.
00:44:58:00	MANNY: <i>Oye, sabrosura?</i>	N/A	N/A	N/A
00:56:07:00	MOM: We haven't heard from you in five years. <i>Cinco años.</i>	-Mes negavome iš tavęs žinios penkerius metus. Penkerius metus.	N/A	We haven't heard from you in five years. <i>Cinco años.</i>
01:04:47:00	TONY: <i>Hasta mañana.</i>	-“ Asta manjana. ”	N/A	<i>Hasta mañana.</i>
01:06:25:00	SOSA: How do I know you're not a <i>chivato</i> too, Tony?	-Iš kur man žinoti, kad tu ne toks, Toni?	N/A	How do I know you're not a <i>chivato</i> too, Tony?
01:09:10:00	TONY: A ten five a key is <i>puro</i> .	-Po dešimt su puse už kilą gryo produkto.	N/A	A ten five a key is <i>puro</i> .
01:09:50:00	TONY: A mil there... For <i>nada</i> .	-Milijonas šen, milijonas ten.. Ir viskas gerai.	N/A	A mil there... For <i>nada</i> .
01:21:35:00	FRANK: <i>Comprende?</i> You understand?	-Aišku? Ar supranti apie ką kalbu?	N/A	<i>Comprende?</i> You understand?
01:50:03:00	TONY: <...> Like I some <i>maricon</i> , come over on a boat.	-<...>Taip lyg ką tik būčiau atplaukęs.	N/A	Like I some <i>maricon</i> , come over on a boat.
01:51:34:00	TONY: Come on. <i>Monina!</i>	N/A	N/A	Come on. <i>Monina!</i>

01:54:17:00	TONY: You have your head up your <i>culo</i> .	-Nes tavo galva ten, kur turėtų būti subinė.	N/A	“(In Italian) cholo”
02:03:59:00	TONY: <i>Mucho gusto.</i>	N/A	N/A	<i>Mucho gusto.</i>
02:04:06:00	SOSA: <i>Bienvenido.</i>	-Malonu.	N/A	N/A
02:10:12:00	TONY: <i>Coño.</i>	“Pažvelk.”	N/A	<i>Conyo</i>
02:16:44:00	ALBERTO: Siéntate!	-Sėdėk!	Sit down!	Original missing from script.
02:16:57:00	ALBERTO: <i>Enfrente de las Naciones Unidas. Es como quiere.</i>	-Atliksime tai prie Jungtinių Tautų pastato. Jie taip nori.	We do it in front of the United Nations. That’s how they want it.	We do it in front of the United Nations. That’s how they want it.
02:17:15:00	ALBERTO: <i>Síguelo de los treinta metros del carro. Okay? Treinta metros, nada más.</i>	-Noriu, kad atsiliktum nuo jo mašinos 30 metrų, gerai? 30 metrų, ne daugiau.	I want you to stay 30 meters behind the car, okay? 30 meters. No more.	I want you to stay 30 meters behind the car, okay? 30 meters. No more.
02:18:23:00	TONY: <i>Olvide eso. Matamos ese tipo solo. Sin mujer y sin hijos.</i> ALBERTO: <i>Si Sosa dice que lo hagamos ahora, lo hacemos ahora. Vamos.</i>	-Pamiršk! Nudėsim tą vyruką vieną. Be žmonos ir be vaikų. -Nė už ką. Jei Soza liepia nudėt jį tuoj pat, taip ir padarysim. Važiuojame.	-Forget it! We kill this guy alone. No wife and no kids. -No way. Sosa says we do it now, we do it now. Let’s go.	-Forget it! We kill this guy alone. No wife and no kids. -No way. Sosa says we do it now, we do it now. Let’s go.
02:19:10:00	ALBERTO: <i>Ahora está bien. Quédate aquí. Despacio... Despacio...</i>	-Puiku. Tik nuo jo neatsilik. Lėtai. Lėtai.	Okay. Just stay behind him. Slowly, slowly.	Okay. Just stay behind him. Slowly, slowly.
02:19:28:00	ALBERTO: <i>Les estas perdiendo. Mira. Les estas perdiendo.</i>	-Tu atsilieki. Žiūrėk. Tu atsilieki.	You’re losing him. Look. You’re losing him.	You’re losing him. Look. You’re losing him.
02:19:34:00	ALBERTO: <i>Diez metros. Diez metros. Muévete!</i>	-10 metrų. 10 metrų. Greičiau. Greičiau!	10 meters. 10 meters. Faster. Faster!	10 meters. 10 meters. Faster. Faster!
02:19:59:00	ALBERTO: <i>Cállate!</i>	-Užsičiaupk!	Shut up!	Shut up!
02:22:40:00	ERNIE: Get him! Pronto! Come on!	-Greičiau. Paskubėk!	N/A	Get him! Pronto! Come on!
02:22:40:00	CHICHI: <i>Señor Sosa, ya el viene. Ahí está.</i>	-Senjore Soza? <...>	N/A	N/A
02:25:50:00	MOM: <i>Malagradecido! Marico! Cínico!</i>	N/A	N/A	
02:33:50:00	MAN: <i>Míralo.</i> ERNIE: <i>Que vamos a hacer con él?</i>	N/A	N/A	

	<p><i>MAN: Imposible.</i></p> <p><i>ERNIE: Sabes qué? Va al puente y ponle un ojo.</i></p> <p>MAN: Okay.</p>			
02:38:18:00	<p><i>THUG: Vámonos.</i></p> <p><i>Ahora. Encima. Encima.</i></p>	N/A	N/A	
02:38:20:00	<p><i>THUG: Mátenlo ese coño.</i></p>	N/A	N/A	

Licence to Kill (1989)

Script source: PPS

TCR:	OD:	LD:	BiS:	Script:
00:02:55:00	<i>SANCHEZ: No te preocupes.</i>	-Visi mes klystam.	N/A	<i>No te preocupes.</i>
00:03:05:00	<i>LUPE: Por favor, Franz.</i>	N/A	N/A	<i>Por favor, Franz.</i>
00:13:41:00	<p><i>FELIX: Plomo o plata.</i></p> <p>JAMES BOND: Lead or silver.</p>	<p>-“Plomo o plata”.</p> <p>-Švinas arba sidabras.</p>	N/A	<p><i>Plomo o plata.</i></p> <p>Lead or silver.</p>
00:14:49:00	<i>KILLIFER: What is your real nationality, señor Sanchez?</i>	-Kokia jūsų tikroji tautybė?	N/A	<i>What is your real nationality, señor Sanchez?</i>
00:19:55:00	<i>SANCHEZ: Esta bien.</i>	N/A	N/A	<i>Estas bien?</i>
00:21:36:00	<i>SANCHEZ: There are worse things than dying hombre.</i>	-Kai kas yra baisiau už mirtį.	N/A	<i>There are worse things than dying hombre.</i>
00:37:01:00	<i>LUPE: You a borracho.</i>	- Eik miegot, stuobry.	N/A	<i>You a borracho.</i>
00:45:05:00	<p><i>MAN: Estamos listos.</i></p> <p><i>KREST: Muy bien.</i></p>	<p>-Prekės pakrautos, pone Krestai.</p> <p><...></p>	N/A	<p><i>Estamos listos.</i></p> <p><i>Muy bien.</i></p>
00:48:13:00	<i>MAN: Se ha caído.</i>	N/A	N/A	<i>Se ha caído.</i>
00:52:28:00	<i>DARIO: La señorita Bouvier...</i>	-Panelė Buyjė.	N/A	<i>La señorita Bouvier...</i>
00:52:49:00	<i>DARIO: Nobody's asking you gringo.</i>	-Tavęs niekas neklausia.	N/A	<i>Nobody's asking you gringo.</i>
00:58:38:00	<p><i>MAN ON LOUDSPEAKER:</i></p> <p><i>Hector Lopez, beneficios para el pueblo.</i></p>	N/A	N/A	N/A

00:58:40:00	MAN ON LOUDSPEAKER: Hector Lopez. Tu presidente.	N/A	N/A	Hector Lopez for president.
00:58:42:00	MAN ON LOUDSPEAKER: Te pide que te votas por los candidates del partido.	N/A	N/A	N/A
00:59:29:00	JAMES BOND: Gracias.	-Ačiū.	N/A	Gracias.
01:00:24:00	PAM: Banco de Isthmus.	-„Isthmus“ Banku.	N/A	Banco de Isthmus.
01:00:40:00	MAN: Adelante.	-Užėikit.	N/A	Adelante.
01:01:28:00	MAN: Si, señor.	-Klausau, pone.	N/A	Si, señor.
01:01:38:00	MAN: No no, señorita. No puede pasar sin permiso.	N/A	N/A	No no, señorita, you can't come in.
01:01:40:00	MAN: Tenemos un cliente aquí.	N/A	N/A	N/A
01:03:11:00	MAN: Dos millones de dólares.	N/A	N/A	
01:06:48:00	BARTENDER: Vodka martini que?	-Kaip patiekti vorką su Martiniu?	N/A	Vodka martini que?
01:07:37:00	LUPE: You loco?	-Pamišai?	N/A	You loco?
01:08:06:00	MAN: Buenos noches, señor.	-Gero vakaro, pone.	N/A	Buenos noches, señor.
01:08:22:00	WOMAN: Un momento, por favor.	-Luktelkit.	N/A	Un momento, por favor.
01:10:11:00	SANZHEZ: Señor Bond, you got big cojones.	-Pone Bondai, jūs labai drąsus.	N/A	Señor Bond, you got big cojones.
01:15:51:00	SERVER: Piso tres.	N/A	N/A	N/A
01:20:49:00	SANCHEZ: Hector, que pasa? Como estas?	N/A	N/A	Hector, que pasa? Como estas?
01:23:50:00	SOLDIER: Fuego!	N/A	N/A	N/A
01:24:00:00	COLONEL: Halte el fuego!	N/A	N/A	
01:24:06:00	COLONEL: No se escape nadie!	N/A	N/A	
01:24:14:00	SOLDIER: Si, mi coronel.	N/A	N/A	

01:24:44:00	COLONEL: <i>Conserven sus posiciones!</i>	N/A	N/A	
01:25:13:00	SANZHEZ: <i>Este hijo de puta!</i>	N/A	N/A	<i>Esta usted la puta.</i>
01:25:16:00	SOLDIER: <i>Comandante?</i>	N/A	N/A	N/A
01:26:21:00	SANCHEZ: <i>Hey amigo!</i>	-Ei, bičiuli!	N/A	<i>Hey amigo!</i>
01:30:00:00	LUPE: <i>Buenos días. Perdón. Gracias.</i> GUARD: <i>Señorita!</i>	-<...> Ačiū. -Ponia!	N/A	N/A
01:38:27:00	MAN: <i>What about the money, patron?</i>	-Ką daryti su pinigais?	N/A	<i>What about the money, patron?</i>
01:39:50:00	SANCHEZ: <i>Sorry to wake you, hermano.</i>	-Atleisk, kad prižadinau.	N/A	<i>Sorry to wake you, hermano.</i>
01:42:22:00	SANZHEZ: <i>Si.</i>	-Taip.	N/A	<i>Si.</i>
01:43:34:00	GUARD: <i>Nada, señorita.</i>	-Niekur, panele.	N/A	N/A
01:43:48:00	SANZHEZ: <i>You brought the Stingers, manito.</i>	-Atgabenai Stingerius, bičiuli?	N/A	<i>You brought the Stingers, manito.</i>
01:44:11:00	SANZHEZ: <i>Ábranlo, rápido! Vamos!</i>	N/A	N/A	N/A
01:44:45:00	SANZHEZ: <i>Bueno! Está vacío ahora!</i>	N/A	N/A	
01:46:32:00	SANCHEZ: <i>Quien les ha dejado pasar?</i>	N/A	N/A	<i>Who let them through?</i>
01:46:36:00	SANZHEZ: <i>Gracias.</i>	-Ačiū.	N/A	<i>Gracias.</i>
01:47:55:00	SANZHEZ: <i>Honorato, muestrales por favor.</i>	N/A	N/A	N/A
01:50:10:00	MAN: <i>Sácalo!</i>	-Greičiau!	N/A	<i>“Sacario”</i>
01:50:18:00	MAN: <i>Saquen los camiones!</i>	N/A	N/A	N/A
01:50:27:00	MAN: <i>Saca el jeep. Abren la puerta.</i>	N/A	N/A	
01:50:37:00	MAN: <i>Muevelo! Tu! Primero.</i>	N/A	N/A	
01:50:54:00	MAN: <i>Corte la válvula.</i>	N/A	N/A	
01:57:42:00	SANZHEZ: <i>Alcánzalo!</i>	N/A	N/A	
01:58:02:00	SANZHEZ: <i>Quítalo! Hazlo!</i>	N/A	N/A	

01:58:15:00	<i>SANCHEZ: Perez?</i> <i>PEREZ: Si, dígame.</i> <i>SANZHEZ: Bond has escaped. Meet me at Paso del Diablo.</i>	<i>-Perezai?</i> <i>-<...></i> <i>-Bondas pabėgo. Susitinkam prie Velnio Perėjos.</i>	N/A	<i>Perez?</i> <i>Si, dígame.</i> <i>Bond has escaped. Meet me at Paso del Diablo.</i>
01:58:26:00	<i>MAN: Se robo el camión. No le dejes pasar.</i> <i>-Si, patron.</i> <i>-Rapido!</i>	N/A	N/A	N/A
01:59:06:00	<i>SANZHEZ: Detengan a Bond.</i>	N/A	N/A	N/A
01:59:39:00	<i>DRIVER: Este gringo maneja como un demonio!</i> <i>SANZHEZ: Okay. Que pase.</i>	N/A	N/A	<i><...></i> <i>Okay. Que pase.</i>
02:02:31:00	<i>SANCHEZ: Apúrate!</i>	N/A	N/A	N/A
02:03:05:00	<i>SANCHEZ: Tiren más bajo!</i>	N/A	N/A	<i>Tiren mos bajo.</i>
02:04:10:00	<i>SANCHEZ: Dame el Stinger.</i>	N/A	N/A	N/A
02:04:58:00	<i>SANCHEZ: Carajo.</i>	N/A	N/A	
02:05:25:00	<i>SANCHEZ: Mierda. Détente. Párate!</i>	N/A	N/A	

Die Hard 2 (1990)

Script source: SS

TCR:	OD:	LD:	BiS:	Script:
00:23:31:00	<i>CO-PILOT: Ahí va nuestra escolta.</i>	<i>-Štai mūsų palyda.</i>	There goes our escort.	<i>“Ay, Alle va nos escolto”</i>
00:23:35:00	<i>PILOT: Pues lo hace. Estamos fuera del peligro. Estamos seguros hasta los estados Unidos. Cuánto tiempo?</i>	<i>-Tai neturi reikšmės. Mes jau išvengėme pavojaus. Dabar skrisime saugiai iki pat Jungtinių Valstijų. Kiek dar liko skristi?</i>	It doesn't matter. The danger is gone. Now we fly safely to the United States. How far left to go?	<i>Es bueno. El peligro es pasado. Estamos segur hasta los estados Unidos. Cuanto tiempo</i>
00:23:42:00	<i>CO-PILOT: Tres horas y media.</i>	<i>-Trys su puse valandos.</i>	Three and a half hours.	<i>Tres horas y media.</i>

00:24:00:00	<p><i>ESPERANZA: Dios que calambres. Muchacho? Es posible que remueve estes? Donde pienses que puedo ir?</i></p> <p><i>SOLDIER: Discúlpame mi general, pero no tengo permiso.</i></p> <p><i>ESPERANZA: Bueno, muchacho. Bueno. Tu eres un soldado excelente. Ahora, en vez de la libertad, dame un fosforo.</i></p>	<p>-Šios grandinės skaudžiai spaudžia. Ar galėtum jas nuimti, vaikeli? Kur aš pabėgsiu?</p> <p>-Atleiskite generole. Man neleista jų nuimti.</p> <p>-Gera, vaikeli. Gera. Tu esi šaunus kareivis. Dabar, vietoj laisvės, duok man ugnies.</p>	<p>These chains hurt. Could you take these off, kid? Where do you think I could go?</p> <p>I'm sorry, general. I'm not permitted to do that.</p> <p>Good, kid. Good. You're an excellent soldier. Now, instead of freedom, give me a light.</p>	<p>Es posible a remover eses? De donde a yo caminar?</p> <p><i>Discúlpame mi general, pero no tengo permiso.</i></p> <p><i>Bueno, muchacho. Bueno. Tu eres un soldado excelente. Ahora, en vez de la libertad, dame un fosforo.</i></p>
01:46:01:00	<i>ESPERANZA: Mierda.</i>	-Prakeikimas.	N/A	N/A
01:46:13:00	<i>ESPERANZA: Hijo de puta.</i>	-Po velnių.	N/A	

Training Day (2001)

Script source: SS

TCR:	OD:	LD:	BiS:	Script:
00:10:23:00	<p><i>ALONZO: How's your Español?</i></p> <p><i>HOYT: Mas o menos.</i></p>	<p>-Kaip tavo "espanjol"?</p> <p>-"Mas o menos."</p>	N/A	<p>How's your Español?</p> <p><i>Mas o menos</i></p>
00:12:41:00	<i>ALONZO: See that salvatrucha?</i>	-Matai tą salvadorietį?	N/A	See that salvatrucha?
00:28:56:00	<i>THUG: I'mma fuck you up puto!</i>	- Ragai!	N/A	N/A
00:51:54:00	<p><i>WOMAN: Quién es?</i></p> <p><i>ALONZO: Policía, señorita.</i></p>	<p>-Kas ten?</p> <p>-Policija, "senjorita".</p>	N/A	<p><i>Quién es?</i></p> <p><i>Policía, señorita.</i></p>
00:54:22:00	<p><i>ALONZO: Como esta, mijo? Te portas bien? Estas creciendo, papasito.</i></p> <p><i>ALONZO JR: Si.</i></p>	<p>-Kaip sekasi, sūnau? Gera, ilgiesi? Augi, sūneli. Greit augi. Viskas gerai?</p> <p>-Taip.</p>	N/A	<p><i>Como esta, mijo? Te portas bien? Estas creciendo, papasito.</i></p> <p><i>Si.</i></p>
01:24:24:00	<i>Ah, chingado.</i>	-Maniškės nekokios.	N/A	N/A

01:24:48:00	<i>HECTOR: En serio?</i> <i>MAN: En serio holmes.</i>	-Tikrai? -Taip.	N/A	
01:25:00:00	HECTOR: Let me see your <i>cohete</i> man.	-Gal parodytum savo “ <i>koetę?</i> ” <...> Savo patranką. Slepį ją po savo marškiniais.	N/A	Let me see your <i>cohete</i> man.
01:27:27:00	MAN: He don’t respect <i>nada</i> .	-Jam nieko nėra švento.	N/A	He don’t respect shit .
01:28:19:00	<i>TUCO: Yoo vato.</i>	-	N/A	N/A
01:29:12:00	MAN: You a <i>jura</i> cop.	-Už tai, kad esi faras.	N/A	
01:40:14:00	<i>EVA: Alonzito! Mi amor! Estoy aquí! No te muevas!</i>	-Alonzitai!	N/A	N/A
01:40:31:00	<i>ALONZO: No. Mijo. Es el cucuy. Te va a pegar. El cucuy, mijo. Vente. Vente aquí mijo. Ven a tu papi.</i>	-Sūneli. Ten negeras dėdė. Ateik pas mane. <...>	N/A	N/A
01:41:06:00	<i>EVA: Como vas a hacer esto!?</i> ALONZO: Shut the fuck up! <i>EVA: Es tu propio hijo!</i>	N/A	N/A	
01:41:16:00	<i>EVA: A la ventana! The window!</i>	-Išlipo pro langą.	N/A	

Blow (2001)

Script source: SS

TCR:	OD:	LD:	BiS:	Script:
00:19:00:00	<i>GEORGE: Viva La México!</i>	N/A	N/A	N/A
00:19:08:00	<i>GEORGE: Salud. Salud. Cheers.</i>	-Į sveikata.	N/A	
00:19:11:00	<i>GEORGE: “Como a marijuana”</i> <i>MAN: Qué?</i>	-Paklausk kur gauti marihuanos.	N/A	
00:19:19:00	<i>GEORGE: Donde está el “pot”?</i>	-Gal žinot kur galiu gauti žolės?	N/A	
00:19:31:00	<i>GEORGE: Mas grande.</i>	N/A	N/A	
00:19:39:00	<i>MAN: Estos putas. Vente!</i>	N/A	N/A	

00:19:48:00	MAN: <i>Párate cabron!</i>	N/A	N/A
00:19:52:00	MAN: <i>Hola, George. Deberes quieres "pota"?</i>	N/A	N/A
00:20:12:00	MAN: <i>Ya llegamos. Santiago!</i> SANTIAGO: <i>Qué pasa?</i> MAN: <i>Aquí te traigo el amigo que te dije.</i> SANTIAGO: <i>Es el americano?</i> MAN: <i>Si. Aquí te lo traigo.</i>	<...> -Santiagai! <...> <...> <...> <...>	N/A
00:20:34:00	SANTIAGO: <i>Hola. George. Mucho gusto.</i>	N/A	N/A
00:20:39:00	SANTIAGO: <i>Mucho gusto conocerte. Confías en él?</i> MAN: <i>Seguro.</i>	N/A	N/A
00:20:52:00	SANTIAGO: <i>Descúbralo!</i>	N/A	N/A
00:21:06:00	MAN: <i>Él dice que quiere todo.</i>	-“Jūs juokingas.”	N/A
00:21:35:00	SANTIAGO: <i>Donde encontraste este gringo? Está loco! Estas seguro que no es policía?</i>	N/A	N/A
00:22:49:00	MAN: <i>Ya está! Mira el gringo! El gringo y el dinero.</i>	N/A	N/A
00:23:00:00	MAN: <i>Aquí!</i>	N/A	N/A
00:23:12:00	GEORGE: <i>Hola!</i> SANTIAGO: <i>Hola!</i> MAN: <i>Bienvenidos!</i>	<...> -Malonu jus matyti. <...>	N/A
00:23:25:00	DIEGO: <i>Chinga...</i>	N/A	N/A
00:23:36:00	DIEGO: <i>Cabron.</i> MAN: <i>Muchas gracias.</i>	N/A	N/A
00:37:48:00	DIEGO: <i>Va. No me jodas.</i>	-Nagi, Džordžai, nereikia.	N/A

00:41:42:00	DIEGO: You are a <i>mágico</i> .	N/A	N/A
00:45:30:00	DIEGO: Cesar. Está bien. Tienes mi palabra. CESAR: No me importa.	N/A	N/A
00:48:17:00	WOMAN: Pero por que el viernes? Por qué tiene que ser caso a este? DIEGO: Mire. Sabes qué? Por qué se bien conviene. WOMAN: Pero yo no quiero con él. DIEGO: No!	N/A	N/A
00:49:24:00	WOMAN: No me entiendo por cómo va a ser caso estos dos americanos que no valen nada! Hijo de puta!	-Pakaks! <...>	N/A
00:49:37:00	WOMAN: Porque me pegas!? DIEGO: Pase a la pieza ya! A la pieza!	N/A	N/A
00:55:52:00	MAN 1: Es el hijo de puta? MAN 2: Está limpio pero búscalo. MAN 1: Carro.	N/A	N/A
00:56:14:00	MAN 1: Esta limpio .	N/A	N/A
00:57:34:00	DIEGO: El mágico.	-“Jis vadovavo viskam.”	N/A
00:57:43:00	DIEGO: Como? Que hay un error? MAN: No hay ningún error. El señor Escobar quiere ver solamente al señor Jung. Tu puedes esperar aquí.	-Ka? -<...>	N/A
00:58:02:00	MAN: Un momento, señor.	-Viena minutelę.	N/A
00:58:46:00	GEORGE: Muchas gracias.	N/A	N/A

00:58:54:00	PABLO ESCOBAR: <i>Si. Un rato.</i>	N/A	N/A
00:59:08:00	PABLO ESCOBAR: <i>Negocios son negocios.</i>	N/A	N/A
00:59:10:00	GEORGE: <i>Si. Si. Yo comprendo. Yo comprendo.</i>	N/A	N/A
00:59:50:00	GEORGE: You need an <i>americano</i> with <i>huevos</i> , <i>señor Escobar</i> .	-Jums reikia amerikiečio su tvirtais kiaušais, senjore Eskobarai.	N/A
01:01:00:00	GEORGE: <i>Yo comprendo. Yo comprendo.</i>	N/A	N/A
01:01:26:00	PABLO ESCOBAR: <i>Estoy contento.</i>	N/A	N/A
01:05:58:00	GEORGE: <i>Mucho gusto.</i>	-Buvo malonu susipažinti.	N/A
01:09:45:00	MAN 1: <i>Es divino. Es espectacular.</i>	N/A	N/A
01:12:02:00	MAN 2: <i>Carajo!</i>	N/A	N/A
01:12:46:00	MAN1: <i>Algún problema?</i> DIEGO: <i>No, no amigo. No problema. El dinero está todo aquí, right? Llevas las "llaves" y más tarde lo contaremos, okay?</i> MAN 1: <i>Que problema? Nosotros esperamos.</i>	N/A	N/A
01:13:05:00	MAN 1: <i>Que está diciendo?</i> GEORGE: <i>Nothing. Todo está bien.</i>	N/A	N/A
01:13:13:00	MAN 1: <i>Hay algún problema? Oye, háblame! Maldita sea, que diablos está diciendo?</i> GEORGE: <i>No, no. Listen to me. Todo está bien.</i>	N/A	N/A
01:13:22:00	MAN 1: <i>Oye que esta pasando aquí, jefe!?</i>	N/A	N/A
01:13:43:00	GEORGE: <i>Estoy bien. Estoy bien, okay?</i>	N/A	N/A

01:14:02:00	<i>DIEGO: En un Ford blanco. Una camioneta, okay?</i>	N/A	N/A	
01:14:10:00	<i>MAN I: Vamos.</i>	-Viso gero.	N/A	
01:15:20:00	<i>DIEGO: Donde esta la puta de mi hermana?</i> <i>WOMAN: Abajo.</i>	N/A	N/A	
01:19:58:00	<i>MAN: Déjelo, déjelo, déjelo!</i>	N/A	N/A	
01:20:12:00	<i>DIEGO: Llévense este comemierda.</i>	N/A	N/A	

xXx (2002)

Script source: PPS

TCR:	OD:	LD:	BiS:	Comment:
00:18:27:00	<i>BOY: Papa, papa! Gringos allá!</i> <i>MAN: Gringos! Horale!</i>	N/A	N/A	N/A
00:19:52:00	<i>MAN: Tenemos los hombres.</i> <i>TREJO: Cuantos?</i> <i>MAN: Tres gringos.</i>	N/A	N/A	
00:24:19:00	<i>MAN IN HELICOPTER: El hombre con la motocicleta es el traficante! Mátenlo!</i>	-Motociklininkas – narkotikų baronas. Čiumpam jį!	The guy on the bike is the drug baron. Let's get him!	
00:27:27:00	<i>MAN IN HELICOPTER: Así! Le quemamos el culo!</i>	-Paspirginom jam subinė!	We toasted his ass!	We toasted his ass!

No Country for Old Men (2007)

Script source: SS

TCR:	OD:	LD:	BiS:	Comment:
00:09:16:00	<i>MAN: Agua. Agua. Por Dios.</i>	-“Akva. Akva.”	N/A	<i>Agua. Agua. Por Dios.</i>
00:09:55:00	<i>MOSS: I ain't got no agua.</i>	-Neturiu vandens.	N/A	<i>I ain't got no agua.</i> <i>Ultimo hombre.</i>
00:10:16:00	<i>MAN: Ultimo hombre.</i>	-“Ultimo ombre”	N/A	

00:10:30:00	MAN: <i>Cierra la puerta. Hay lobos.</i>	-Uždaryk dureles. Vilkai.	N/A	<i>Cierra la puerta. Hay lobos.</i>
00:10:37:00	MOSS: Ain't no lobos.	-Nėra čia vilkų.	N/A	Ain't no lobos.
00:18:13:00	MAN: <i>Ya está!</i>	N/A	N/A	N/A
00:19:20:00	MAN 1: <i>Apurate!</i> MAN 2: <i>No lo veo.</i> MAN 3: <i>Ahora si...</i>	N/A	N/A	
00:50:49:00	MAN: <i>No me mates.</i>	-Nežudyk.	N/A	<i>No me mates.</i>
01:09:04:00	WOMAN: <i>Medico. Por favor.</i>	-Vaistų. "Por favor."	N/A	<i>Medico. Por favor.</i>
01:11:02:00	MAN: <i>No te paso nada, verdad?</i>	N/A	N/A	N/A
01:32:08:00	MAN: <i>No te acerques.</i>	N/A	N/A	
01:36:26:00	SHERRIFF: <i>Llámate a la policía.</i>	N/A	N/A	

Fast & Furious (2009)

Script source: PPS

TCR:	OD:	LD:	BiS:	Script:
00:01:25:00	TEGO: <i>Si pero los bancos no se mueven.</i> RICO: <i>La última vez que atacamos un banco tuvimos que sacarte de prisión.</i>	-Taip, bet bankai nejuda. -Vos tik tu prisiartini prie banko, mes turime traukti tavo subinę iš kalėjimo.	Yes, but Banks don't move. Every time you get close to a bank, we got to bust your ass out of jail.	Yes, but Banks don't move. Every time you get close to a bank, we got to bust your ass out of jail.
00:01:52:00	DRIVER: <i>Ya ya, yo te oí. Ay! Una comelona.</i>	-Taip taip, girdžiu. Nori? Baik, kekše.	You greedy bitch.	You greedy bitch.
00:02:50:00	DRIVER: <i>Ay, puro, chopa! Dale, dale!</i>	N/A	N/A	N/A
00:03:16:00	TEGO: <i>Papi, de que estas hablando? Lo voy a hacer en una.</i>	-Ką tu čia skiedi? Apsisuksi iš pirmo.	What do you mean? I'll do it first try.	What do you mean? I'll do it first try.
00:03:51:00	DRIVER: <i>No me van a robar!</i>	N/A	N/A	N/A
00:04:24:00	TORETTO: <i>Loco! Suéltalo! Coño! Dáselo caer!</i>	-Nekvailiok ir paleisk krovinį! Paleisk, kvaily!	What are you doing!? Let go!	What are you doing!? Let go!
00:04:34:00	DRIVER: <i>Hijo de tu madre.</i>	N/A	N/A	N/A

00:08:07:00	TEGO: <i>Mi primo es jefe de seguridad del aeropuerto.</i> RICO: <i>Mi hermano no sabe de qué está hablando.</i> TORETTO: <i>Si por supuesto.</i>	-Klausykit, mano pusbrolis vadovauja apsaugai. Sakè, kad nusileis du lèktuvai pasipildyti degalų. <...> <...>	My cousin is head of airport security. Says there's going to be a couple of refueling planes arriving.	My cousin is head of airport security. Says there's going to be a couple of refueling planes arriving.
00:08:31:00	TORETTO: <i>Cóselo, cóselo.</i>	-Eikit pasismagint.	Go have fun.	Go have fun.
00:15:10:00	BOY: <i>Te llama por teléfono.</i>	-Tau telefonas.	N/A	N/A
00:15:20:00	TORETTO: <i>Dimelo.</i>	-Klausau.	N/A	
00:35:57:00	CAMPOS: Every corner's got a <i>chingadera</i> tuner racing for pinks.	-Ant kiekvieno kampo galima prisiziūrėti vaikučių lenktynių.	N/A	Every corner's got a <i>chingadera</i> tuner racing for pinks.
00:36:07:00	CAMPOS: Braga wants someone that would sell their <i>abuelita</i> to be behind the wheel.	-Braga nori tokių, kurie galėtų parduoti savo močiutę, kad tik galėtų vairuoti.	N/A	Braga wants someone that would sell their <i>abuelita</i> to be behind the wheel.
00:36:21:00	CAMPOS: Real drivers, <i>entiendes?</i>	-Tikrų vairuotojų, aišku?	N/A	Real drivers, <i>entiendes?</i>
00:36:44:00	FENIX: <i>Mira, "real driver..."</i>	-Žiūrėkit, "tikras vairuotojas."	N/A	<i>Mira, "real driver..."</i>
00:37:01:00	CAMPOS: <i>Papi</i> , my job is to find the best drivers.	-Tėtuši, mano užduotis – surasti geriausius vairuotojus.	N/A	<i>Papi</i> , my job is to find the best drivers.
00:44:11:00	FENIX: <i>Tremendo jefe. Así me gusta.</i>	N/A	N/A	N/A
00:48:53:00	CAMPOS: <i>Salud.</i>	N/A	N/A	
00:49:10:00	CAMPOS: Down for <i>El Barrio</i> .	-Buvo ištikimas rajonui.	N/A	Down for <i>El Barrio</i> .
00:58:12:00	GISELE: <i>Vayan con Dios.</i>	-Keliau su Dievu.	N/A	N/A
01:01:57:00	FENIX: <i>Afuera!</i>	-Lipk lauk!	N/A	
01:02:12:00	FENIX: <i>Vale, vale. Apúrense, vayan!</i>	N/A	N/A	
01:15:53:00	MAN 1: <i>Cálmate!</i>	-Ramiai.	N/A	

	MAN 2: Toma! Vamos! MAN 1: Calma.	<...> -Ramiai.		
01:24:47	GISELE: Vaya con Dios.	-Telydi jus Dievas.	N/A	Vaya con Dios.
01:25:43:00	FENIX: Muevete!	N/A	BiS:	N/A
01:26:00:00	PRIEST: Bienvenido a la casa del Dios, señor Braga. BRAGA: No te preocupes, padre. Todo va a salir bien. <u>Maravilloso</u> . Para ayudarnos a llegar al cielo. PRIEST: Gracias. BRAGA: De nada. PRIEST: Recibe la bendición.	-Sveiki atvykę į Dievo namus, senjore Braga. -Nesijaudinkite tėve, viskas bus gerai. <...> Kad padėtum mums patekti į rojų. -Ačiū. -Prašom. -Prašau priimti šį palaiminimą.	Welcome to the house of God, señor Braga. Don't worry, Father. Everything Will be fine. To help us get to Heaven. Thank you. You're welcome. Please receive the blessing.	Welcome to the house of God, señor Braga. Don't worry, Father. Everything Will be fine. To help us get to Heaven. Thank you. You're welcome. Please receive the blessing.
01:26:35:00	PRIEST: En el nombre del Padre, y del hijo y del Espíritu santo. Amen.	-Dievo tėvo, jo sūnaus ir Šventosios Dvasios vardu. Amen.	N/A	N/A
01:27:22:00	BRAGA: Aquí mismo?	-Čionai?	Right now?	
01:27:32:00	BRAGA: Hermano...	-Brolau...	N/A	
01:29:54:00	MAN: Jefe!	N/A	N/A	
01:30:15:00	FENIX: Que hacen!?	N/A	N/A	
01:30:32:00	FENIX: No le disparen al jefe, idiotas!	-Nenušaukit šefo, idiotai!	Don't shoot the boss you idiots!	Don't shoot the boss you idiots!
01:31:25:00	FENIX: Así me gusta.	-Įkliuvot.	N/A	N/A
01:35:13:00	FENIX: Vámonos.	N/A	N/A	

Sicario (2015)

Script source: PPS

TCR:	OD:	LD:	BiS:	Script:
00:01:22:00	MAN: No tienes otra opción. Yo sé que tu amas a mí, no amas a él. Eso yo lo sé muy bien.	N/A	N/A	N/A

	<i>WOMAN: Es mucho más complicado. No entiendes nada.</i>			
00:13:00:00	<i>MAN: Nogales, Mexico.</i>	-Nogalesas, Meksika.		<i>Nogales, Mexico.</i>
00:13:10:00	<i>BOY: Papa. Papa, despiértate.</i> <i>SILVIO: Ya, ya hombre, ya.</i> <i>BOY: Vamos papa. Tenemos que ir a jugar al futbol.</i> <i>SILVIO: Quieres jugar futbol?</i> <i>BOY: Si.</i> <i>SILVIO: Seguro?</i> <i>BOY: Si.</i> <i>SILVIO: No.</i> <i>BOY: Si papa. Tenemos que ir al futbol.</i> <i>SILVIO: Esta bien. Vamos.</i> <i>BOY: Mama, papa está listo para café y huevos. Tenemos prisa, mama.</i> <i>MOM: Si si.</i>	-Tėti. Kelkis. <...> -Turime skubėti į mano futbolo varžybas. -Žaidi futbolą? -Taip. -Ar tikrai? -Taip. -Ne. -Taip, tėti. Turime važiuoti. -Gerai jau. -Mama, išvirk tėčiui kavos ir iškepk kiaušinėlius. -Gerai, mielasis.	Dad, wake up. We have to go to my soccer match You want to play soccer? Yes You sure? Yes. No. Yes, dad. We have to. Alright then. Mom, make dad some coffee and eggs. Okay, sweetheart.	Dad, wake up. We have to go to my soccer match You want to play soccer? Yes You sure? Yes. No. Yes, dad. We have to. Alright then. Mom, make dad some coffee and eggs. Okay, sweetheart.
00:36:28:00	<i>MAN: Párense. Levanten sus manos.</i>	N/A	N/A	Missing from script.
00:36:35:00	<i>MEDELLIN: No, no, no, no, no. Con paz. Con paz. Suelta la pistola. Tirela!</i> <i>Pregunta, paisanos. Quieren morir?</i>	-Mes nenorime pyktis. Nuleisk ginklą. Juk nenoriu mirti?	In peace, in peace. Put down the gun. Do you want to die?	In peace, in peace. Put down the gun. Do you want to die?
00:39:57:00	<i>GUILLERMO: No hablo inglés.</i> <i>MATT: “No hablo inglés?”</i>	N/A	N/A	<i>No hablo inglés.</i> <i>No hablo inglés?</i>
00:40:02:00	<i>MATT: That’s muy malo.</i>	N/A	N/A	Missing from script.

00:40:06:00	MATT: I love it when they “ <i>no hablo inglés</i> ”	-Man patinka, kad jie nekalba angliškai.	N/A	I love it when they <i>no hablo inglés</i>
00:40:14:00	MATT: I bet you “ <i>hablo</i> ” with him.	-Lažinuosi, kad su juo kalbėsi.	N/A	I bet you <i>hablo</i> with him.
00:40:51:00	<p>MEDELLIN: <i>Como es la esposa?</i></p> <p>FORSING: <i>Esta bien. Tenemos dos hijos. 6 y 8 años.</i></p> <p>MEDELLIN: <i>En Juárez?</i></p> <p>FORSING: <i>No. Monterrey.</i></p> <p>MEDELLIN: <i>Mejor.</i></p> <p>FORSING: <i>Mas tranquilo.</i></p> <p>MEDELLIN: <i>Si.</i></p>	<p>-Kaip žmona?</p> <p>-Gerai. Turime du berniukus. Šešerių ir aštuonerių.</p> <p>-Chuares?</p> <p>-Ne. Monterėje.</p> <p>-Ten ramiau.</p> <p><...></p> <p><...></p>	<p>How’s your wife?</p> <p>Good. We have two boys. 8 and 6 years old.</p> <p>In Juarez?</p> <p>No. Monterrey.</p> <p>Good.</p> <p>It’s calmer.</p> <p>Yes.</p> <p>Yes.</p>	<p>How’s your wife?</p> <p>Good. We have two boys. 8 and 6 years old.</p> <p>In Juarez?</p> <p>No. Monterrey.</p> <p>Good.</p> <p>It’s calmer.</p> <p>Yes.</p> <p>Glad to see you’re still fighting.</p>
00:41:36:00	<p>MEDELLIN: <i>Qué bueno ver que sigues con la lucha.</i></p> <p>FORSING: <i>Lo siento por lo que paso. Cuidate.</i></p>	<p>-Džiugu matyti, kad vis dar kovoji.</p> <p>-Apgailestauju dėl to, kas nutiko. Laimingai.</p>	<p>Glad to see you’re still fighting.</p> <p>I’m sorry for what happened. Take care.</p>	<p>I’m sorry for what happened. Take care.</p>
00:43:00:00	<p>MEDELLIN: <i>Ahora vas a saber que es conocer a Dios en la tierra Yankee.</i></p> <p>GUILLERMO: <i>No, Medellin.</i></p>	<p>-“Dabar sužinosi kas Jankių žemėje vadinama pragaru.”</p> <p>-“Čia ne Medellinas.”</p>	<p>Now you’ll know what’s hell in Yankee Land.</p> <p>No, Medellin.</p>	<p>Now you’ll know what’s hell in Yankee Land.</p> <p>No, Medellin.</p>
00:43:17:00	MATT: “ <i>No hablas inglés</i> ”, remember?	-Nekalbu angliškai? Prisimeni?	N/A	<i>No hablas inglés</i> , remember?
00:48:30:00	OFFICER: <i>Atención! Atención!</i>	N/A	N/A	Missing from script.
00:48:33:00	OFFICER: <i>Todos de Nogales, grupos A, D, E, se quedan sentados. Todos los demás, guardias, échenlos a los boses. Ahora!</i>	-Visi iš Nogaleso: grupelės A, D ir E. Grupelės A, D ir E. Likite savo vietose. Visi kiti grįžkit į autobusus. Dabar!	Everyone from Nogales. Groups A, D and E. Groups A, D and E. Stay where you are. Rest of you, get on the buses.	Everyone from Nogales. Groups A, D and E. Groups A, D and E. Stay where you are. Rest of you, get on the buses.
00:48:49:00	OFFICER: <i>Ándale!</i>	N/A	N/A	N/A

00:49:19:00	<p><i>MEDELLIN: De este grupo aquí. Quien ha visitado los Estados Unidos anteriormente? Permiso. Adonde?</i></p> <p><i>MIGRANT: En Arizona.</i></p> <p><i>MEDELLIN: Arizona? Estas casado?</i></p> <p><i>MIGRANT: Si señor.</i></p> <p><i>MEDELLIN: Hijos?</i></p> <p><i>MIGRANT: Si.</i></p> <p><i>MEDELLIN: Donde?</i></p> <p><i>MIGRANT: En Chihuahua.</i></p> <p><i>MEDELLIN: Dame ver sus manos. Tienes tatuajes?</i></p> <p><i>MIGRANT: No señor.</i></p> <p><i>MEDELLIN: No? Y usted como se llama?</i></p> <p><i>ALEJANDRO: Alejandro.</i></p> <p><i>MEDELLIN: Alejandro qué?</i></p> <p><i>ALEJANDRO: Alejandro Rodriguez.</i></p> <p><i>MEDELLIN: Y adonde ha estado?</i></p> <p><i>ALEJANDRO: En Texas.</i></p> <p><i>MEDELLIN: Texas. Y usted adonde ha estado?</i></p> <p><i>MIGRANT: Arizona.</i></p> <p><i>MIGRANT: Arizona?</i></p>	<p>-Kas iš šios grupelės Amerikoje jau ne pirmą kartą? Atsiprašau. Kur buvai?</p> <p>-Arizonoje.</p> <p>-Arizonoje? Vėdęs?</p> <p>-Taip.</p> <p>-Vaikų turi?</p> <p>-Taip.</p> <p>-Kur?</p> <p>-Čihuahoeje.</p> <p>-Parodyk rankas. Tatuiruočių turi?</p> <p>-Ne, pone.</p> <p>-O kuo tu vardu?</p> <p>-Alechandro.</p> <p>-O pavardė?</p> <p>-Alechandro Rodriguesas.</p> <p>-Kur buvai?</p> <p>-Teksase</p> <p>-O tu kur?</p> <p>-Arizonoje.</p> <p>-Arizonoje?</p>	<p>Who amongst you has been to America before? Forgive me. Where?</p> <p>Arizona.</p> <p>Arizona? You're married?</p> <p>Yes.</p> <p>Kids?</p> <p>Yes.</p> <p>Where?</p> <p>Chihuahua.</p> <p>Show me your hands. Any tattoos?</p> <p>No, sir.</p> <p>And what's your name?</p> <p>Alejandro.</p> <p>Last name?</p> <p>Alejandro Rodriguez.</p> <p>Where have you been?</p> <p>Texas.</p> <p>Texas. And you?</p> <p>Arizona.</p> <p>Arizona.</p>	<p>Who amongst you has been to America before? Forgive me. Where?</p> <p>Arizona.</p> <p>Arizona? You're married?</p> <p>Yes.</p> <p>Kids?</p> <p>Yes.</p> <p>Where?</p> <p>Chihuahua.</p> <p>Show me your hands. Any tattoos?</p> <p>No, sir.</p> <p>And what's your name?</p> <p>Alejandro.</p> <p>Last name?</p> <p>Alejandro Rodriguez.</p> <p>Where have you been?</p> <p>Texas.</p> <p>Texas. And you?</p> <p>Arizona.</p> <p>Arizona.</p>
00:52:12:00	<i>MAN: El verdugo.</i>	N/A	N/A	N/A
00:54:24:00	<i>MOM: Ven. Ven a comer. Listamos para escuela.</i>	-Pavalgyk. Metas ruoštis į mokyklą.	Eat some. It's time for school.	Eat some. It's time for school.

	<p><i>BOY: Donde está papa?</i></p> <p><i>MOM: Está trabajando.</i></p> <p><i>BOY: Cuando regrese?</i></p> <p><i>MOM: No se.</i></p>	<p>-Kur tėtis?</p> <p>-Dirba.</p> <p>-Kada grįš?</p> <p>-Nežinau.</p>	<p>Where's dad?</p> <p>Working.</p> <p>When will he be back?</p> <p>I don't know.</p>	<p>Where's dad?</p> <p>Working.</p> <p>When Will he be back?</p> <p>I don't know.</p>
00:56:24:00	<i>GUIDE: No se puede cruzar por allí.</i>	<...>	N/A	N/A
00:56:27:00	<p><i>MEDELLIN: Pero los caballeros. Si. Se pueden cruzar.</i></p> <p>???</p> <p><i>GUIDE: Pero los coyotes allí, no se pueden confiar. Ninguna mujer puede cruzar por allí.</i></p>	<p>-„Ar pro čia praeiti galima?“</p> <p>-Galima.</p> <p>-Bet čia dirbantys žmonių kontrabandininkai – sukčiai. Ir pro čia nepraeis jokia moteris.</p>	<p>Los Caballeros. Can you cross there?</p> <p>These smugglers you cannot trust. No woman can cross through here.</p>	<p>Los Caballeros. Can you cross there?</p> <p>These smugglers you cannot trust. No woman can cross through here.</p> <p>This is drug land. Only mules and migrants can cross through here. Border Patrol don't come near. Don't cross where there's a tunnel.</p> <p>You know this place?</p> <p>This has been the best place to cross for many years. You can easily reach the 86th freeway. There's water and shadows.</p> <p>Can you mark the way to the tunnel?</p> <p>The entrance is behind an old car. Right here.</p>
00:56:44:00	<p><i>GUIDE: Mira, mira. Esta es la tierra de la droga. Las únicas personas que cruce por aquí son las mulas y los pollos. Y lo hacen para mantener la milla lejos de su túneles. Nunca cruces donde hay un túnel.</i></p> <p><i>MEDELLIN: Tu conoces la zona?</i></p> <p><i>GUIDE: Pues, por muchos años era la mejor zona para cruzar. Aquí mismo, puedes caminar a las 86. Hay sombra y hay agua.</i></p> <p><i>MEDELLIN: Y me puedes enseñar el camino hasta el túnel?</i></p> <p><i>GUIDE: Si. Mira. Ellos esconden la entrada detrás de un carro</i></p>	<p>-Čia narkotikų žemė. Pro čia praeina tik narkotikų mulai ir nelegalūs atvykėliai. Pasienio patruliai ten net nesiartina. Negalima eiti ten, kur yra tunelių.</p> <p>-Pažįsti šią vietovę?</p> <p>-Daug metų čia buvo geriausia vieta pereiti. Iš čia lengvai pasieksi 86-ąją greitkelių. Yra vandens ir šešėlio.</p> <p>-Gali pažymėti kelią iki tunelio?</p> <p>-Įėjimas paslėptas už senos mašinos. Štai čia.</p>	<p>This is drug land. Only mules and migrants can cross through here. Border Patrol don't come near. Don't cross where there's a tunnel.</p> <p>You know this place?</p> <p>This has been the best place to cross for many years. You can easily reach the 86th freeway. There's water and shadows.</p> <p>Can you mark the way to the tunnel?</p> <p>The entrance is behind an old car. Right here.</p>	<p>This is drug land. Only mules and migrants can cross through here. Border Patrol don't come near. Don't cross where there's a tunnel.</p> <p>You know this place?</p> <p>This has been the best place to cross for many years. You can easily reach the 86th freeway. There's water and shadows.</p> <p>Can you mark the way to the tunnel?</p> <p>The entrance is behind an old car. Right here.</p>

	<i>viejo y allí esta. Mira. Allí.</i>			Dad? Your eggs.
01:16:59:00	<p><i>BOY: Papa? Huevos.</i></p> <p><i>SILVIO: Con jalapeño</i></p> <p><i>BOY: Por supuesto. Trabajando hoy?</i></p> <p><i>SILVIO: Esta noche.</i></p> <p><i>BOY: Quieres ir a jugar futbol en el parque?</i></p> <p><i>SILVIO: Futbol?</i></p> <p><i>BOY: Si papa.</i></p> <p><i>SILVIO: Dame mi café. Está bien. Juguemos. No! Esto un puedes tocar. Entiendes?</i></p>	<p>-Tėti? Kiaušinienė.</p> <p>-Su jelapenais?</p> <p>-Žinoma. Šiandien dirbsi?</p> <p>-Vakare.</p> <p>-Gal pažaiskim parke futbolo?</p> <p>-Futbolą?</p> <p><...></p> <p>-Paduok kavą. Gerai. Galėsime pažaisiti. Ne! Niekada jo neliesk. Supratai?</p>	<p>Dad? Your eggs.</p> <p>With jalapenos?</p> <p>Of course. Working today?</p> <p>In the evening.</p> <p>Do you want to play soccer in the park?</p> <p>Soccer?</p> <p>Yes.</p> <p>Hand me my coffee. Okay. We can play. No! You mustn't touch it. You understand?</p> <p>Hurry up! Let's get out of here.</p>	<p>With jalapenos?</p> <p>Of course. Working today?</p> <p>In the evening.</p> <p>Do you want to play soccer in the park?</p> <p>Soccer?</p> <p>Yes.</p> <p>Hand me my coffee. Okay. We can play. No! You mustn't touch it. You understand?</p> <p>Hurry up! Let's get out of here.</p>
01:31:02:00	<p><i>SILVIO: Apúrate! Ayúdame! Dale!</i></p> <p><i>MAN: Vámonos. Dame los llaves. Dame los llaves!</i></p> <p><i>SILVIO: Cálmate por favor. Cálmate.</i></p> <p><i>MEDELLIN: Manos arriba. Da vuelta.</i></p> <p><i>-Medellín?</i></p>	<p>-Paskubėk! Padėk man! Dingstam iš čia!</p> <p>-Važiuojam. Duok raktelius. Raktelius!</p> <p>-Ramiai.</p> <p>-Aukštyn rankas. Apsisuk.</p> <p>-Medelinas?</p>	<p>Hurry up! Let's get out of here.</p> <p>Let's go. Give me the keys. Keys!</p> <p>Calm down.</p> <p>-Hands up! Turn around.</p> <p>Medellin?</p> <p>Both hands on the wheel.</p> <p>Medellin?</p>	<p>Let's go. Give me the keys. Keys!</p> <p>Calm down.</p> <p>-Hands up! Turn around.</p> <p>Medellin?</p> <p>Both hands on the wheel.</p> <p>What's your name?</p> <p>Silvio.</p>
01:32:23:00	<i>MEDELLIN: Ambos manos sobre en el volante.</i>	Laiky abi rankas ant vairo.	Both hands on the wheel.	What's your name?
01:32:47:00	<p><i>MEDELLIN: Como te llamas?</i></p> <p><i>SILVIO: Silvio.</i></p> <p><i>MEDELLIN: Silvio, vas a salir a la 56. La carretera estatal.</i></p> <p><i>SILVIO: Tengo un hijo.</i></p>	<p>-Kuo tu vardu?</p> <p>-Silvijo.</p> <p>-Turėsi važiuoti į 56-ąją greitkelį.</p> <p>-Turiu sūnų.</p>	<p>What's your name?</p> <p>Silvio.</p> <p>Go to the 56th highway.</p> <p>I have a son.</p>	<p>Go to the 56th highway.</p> <p>I have a son.</p> <p>What you're doing now, you do for your family.</p>

	<i>MEDELLIN: Entonces lo que haces ahora es para tu familia.</i>	-Tai, ką dabar darai, darai dėl šeimos.	What you're doing now, you do for your family.	Step on it. Now turn on the lights. You'll have to pull him over.
01:37:33:00	<i>MEDELLIN: Silvio, acelera. Ahora enciende los focos. Tú vas a parar este coche.</i>	-Paspausk. Įjunk švyturėlius. Turėsi jį sustabdyti.	Step on it. Now turn on the lights. You'll have to pull him over.	Very good. Turn on the loudspeaker. Tell him to get out.
01:38:04:00	<i>MEDELLIN: Muy bien. Enciende el altavoz. Dile que salga del coche.</i> <i>SILVIO: Fuera del carro.</i> <i>MEDELLIN: Otra vez.</i> <i>SILVIO: Bájate cabron!</i> <i>MEDELLIN: Dile que levante la chamarra y da vuelta.</i> <i>SILVIO: Levanta tu chamara y da vuelta.</i> <i>MANUEL: Sabes quién soy?</i> <i>MEDELLIN: Dile que lo hace o le vamos a matar.</i> <i>SILVIO: Te voy a matar puto. Levanta la chamara y da vuelta.</i> <i>MEDELLIN: Que tira la pistola.</i> <i>SILVIO: Tira la pistola.</i> <i>MEDELLIN: Que buen policía eres Silvio. Ahora salga del carro. Salga del carro Silvio.</i> <i>MANUEL: Que quieres!?</i> <i>MEDELLIN: No te muevas cabroncito!</i> <i>MANUEL: Sabes quién soy!? Yo soy un jefe!</i>	-Labai gerai. Pasinaudok garsiakalbiu. Liepk jam išlipti iš automobilio. -Išlipk iš automobilio. -Pakartok. -Lipk lauk, šūdžiau! -Liepk pasikelti švarką ir apsisukti. -Pasikelk švarką ir apsisuk. -Žinai kas aš toks? -Pasakyk, kad nušausi jeigu nedarys kaip lieptas. -Užmušiu, šūdžiau! Pasikelk švarką ir apsisuk. -Liepk atsikratyti ginklo. -Mesk ginklą! -Esi puikus pareigūnas, Silvijau. Lipk iš automobilio. Lipk, Silvijau. -Ko tau reikia? -Nejudėk, šūdžiau! -Žinai kas aš toks!? Aš bosas!	Very good. Turn on the loudspeaker. Tell him to get out. Out! Tell him again. Get out, asshole! Tell him to lift his jacket and turn around. Get out, asshole! Tell him to lift his jacket and turn around. Lift your jacket and turn around. Do you know who I am? Tell him you'll shoot him if he doesn't do it. Do you know who I am? Tell him you'll shoot him if he doesn't do it. I'll kill you! Lift you jacket and turn around. I'll kill you! Lift you jacket and turn around. Tell him to throw his gun. Tell him to throw his gun. Throw it away! You're an excellent officer, Silvio. Get out of the car, Silvio. What do you want? What do you want? Freeze, asshole! Do you know who I am?	Out! Tell him again. Get out, asshole! Tell him to lift his jacket and turn around. Lift your jacket and turn around. Do you know who I am? Tell him you'll shoot him if he doesn't do it. I'll kill you! Lift you jacket and turn around. Tell him to throw his gun. Throw it away! You're an excellent officer, Silvio. Get out of the car, Silvio. What do you want? Freeze, asshole! Do you know who I am? Lay down! I know who you are. You're Manuel Diaz.

	<i>MEDELLIN: Acuéstate. Acuéstate! Si, te conozco. Eres Manuel Diaz.</i>	-Gulkis! Žinau kas esi. Tu – Manuelis Diazas.	Lay down! I know who you are. You're Manuel Diaz.	
01:40:41:00	<i>MEDELLIN: Un cara de vinagre.</i>	N/A	N/A	N/A
01:40:44:00	<i>MEDELLIN: Ahora vamos a conocer tu jefe. Levántate. Intentas cualquier cosa y tus hijas morirán violadas por veinte borrachos. Dar a vuelta. Súbete.</i>	-Bet dabar esi vyrukas, kuris nuveš mane pas savo bosą. Stokis. Jei ką nors bandysi, tavo dukras išniekins 20 vyrų. Apsisuk. Lipk.	Now you'll bring me to your boss. Stand up! If you try anything, your daughters will be violated by 20 men. Turn around. Get in.	Now you'll bring me to your boss. Stand up! If you try anything, your daughters will be violated by 20 men. Turn around. Get in.
01:41:48:00	<i>MANUEL: Soy Manuel Diaz.</i>	-Manuelis Diazas.	I'm Manuel Diaz.	N/A
01:41:50:00	<i>GUARD: Yo sé quién eres. Es Manuel. Aprobado.</i>	-Žinau kas tu toks. Čia Manuelis. Praleiskit.	I know you. It's Manuel. Let him through.	I know you. It's Manuel. Let him through.
01:42:45:00	<i>GUARD: Señor Diaz.</i>	N/A		N/A
01:44:08:00	<i>ALARCON: Comen los vegetables.</i>	N/A		
01:44:19:00	<i>MEDELLIN: Aprovecho.</i> <i>ALARCON: Esten siquetos. O nos matara.</i> <i>MEDELLIN: Los niños hablan inglés?</i> <i>ALARCON: No.</i> <i>MEDELLIN: Nos hablamos inglés. Coman. Coman.</i>	-Skanaus. -Ramiai. Kitaip mums galas. -Ar vaikai kalba angliškai? <...> -Tada kalbėsime angliškai. Valgykit.	Bón Appetít. Stay calm. Or else we're dead. Do the children understand English? Then we'll speak English.	Bón Appetít. Stay calm. Or else we're dead. Do the children understand English? Then we'll speak English.
01:46:16:00	<i>ALARCON: Ah sí. Tu hijita. No fue personal.</i> <i>MEDELLIN: Para mí sí.</i>	-Tavo mažoji mergaitė. Nebuvo nieko asmeniško. -Man tai asmeniška.	Ah yes. Your little girl. It wasn't personal. It was for me.	Ah yes. Your little girl. It wasn't personal. It was for me.
01:46:58:00	<i>MEDELLIN: Ahora vas a conocer Dios.</i>	Metas keliauti pas Dievą.	Time to meet God.	Time to meet God.

The Infiltrator (2016)

Script source: PPS

TCR:	OD:	LD:	BiS:	Script:
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00:13:00:00	<p>EMIR: <i>Que pasa? Todo bien? Si? Qué bueno papi. Yeah.</i></p>	-Taip.	N/A	N/A
00:16:06:00	<p>MAN 1: <i>Ey nuevas huevon. Tráigame una botella para cero.</i></p> <p>MAN 2: <i>Ay madre mia. Se me recepto el médico.</i></p> <p>MAN 1: <i>Culo tan rico Vale, al centro y pa dentro. Pues sus huevones que tienen no pueden manejar más de 50 mil a la semana. Si o no? Okay. Hecha el ojo a esto Mi amigo Emilio tiene un patron. Que puede lavar toda la ropita que ustedes tienen. Si me entienden. A ustedes les gustan las películas americanas? Marlon Brando. "El Patron."</i></p> <p>MAN 2: <i>"El Padrino" hijo de puta.</i></p> <p>MAN 1: <i>La misma mierda. Estamos en medad, hijo de puta. Que pasa con el guerito huevon?</i></p>	<p>-<...> Tai kur tas mūsų butelis?</p> <p>-Kaip tik tai ką rekomendavo gydytojas.</p> <p>-Kokia sultinga subinaitė. Na, iki dugno. Jūsiškiai gali išplauti daugiausia 50 tūkstančių per savaitę, taip? Taip ar ne? Žiūrėkit. Čia mano bičiulio Emilijo bosas. Jis išplaus viską, ką norite. Suprantat? Mėgstat amerikietiškų filmus? Marlonas Brando – "Bosas".</p> <p>-Krikštatėvis, kalės vaike.</p> <p>-Tas pats šūdas. Kur mano gėrimas?</p>	<p>What happened to the bottle of liquor?</p> <p>This is what the doctor ordered my love.</p> <p>What a delicious ass. Well, bottoms up. So your guys can't wash more than 50 thousand a week, right? Take a look at this. My friend Emilio, this is his boss. He can wash all the clothes that you want. Do you understand? You guys like American movies? Marlon Brando. "The Boss."</p> <p>"The Godfather" you son of a bitch.</p> <p>It's the same shit. <...> Where's my drink you lazy ass?</p>	
00:17:42:00	<p>MAN: <i>Nosotros estamos muy contentos con nuestro pequeño negocio. Pero necesita blanquear.</i></p> <p>EMIR: <i>Este Bob también, solo no es pequeño. Esta conectado con la Mafia de la Nueva York. Tiene un imperio que vea millones. Y un sistema de lavado que es un carajo.</i></p> <p>MAN: <i>Bueno. Vamos a ver.</i></p> <p>EMIR: <i>Si, pero chacho, chacho. Ojo. Bob quiere que yo sea un condón, que yo sea el contacto, okay?</i></p>	<p>-Mūsų nedidukas verslas orientuotas į pinigų plovimą.</p> <p>-Mūsų taip pat. Tik jis nėra nedidukas. Bobas dirba su Niujorko mafija. Jo imperijoje vaikšto milijonai dolerių, o jo sistema nereali.</p> <p>-Geraį. Surenk susitikimą.</p> <p>-Geraį. Esmė tame, kad mano bosas nori likti šešėlyje. Viską turėsi derinti su manimi, gerai?</p>	<p>Our proud little business is to launder.</p> <p>Ours too, we just aren't little. Bob's family is connected to the New York Mafia. His empire deals with millions of dollars and has a system that is fucking great.</p> <p>Good. Set it up.</p> <p>Yes, but man, check it out. My boss wants to stay in the background. You're</p>	

	<p><i>MAN: Mira yo limpio los manos de Escobar. 200 millones al mes haya los gringos. Yo los conozco. Si el sistema de tu jefe está seguro, se abra el business.</i></p> <p><i>EMIR: Perfecto. Empezamos poco a poco y veremos lo que podemos hacer. Mira, empezamos con un cheque aquí. De 35 mil. Está bien? Y cuando el termine el contado, me doy el otro. Ey Brindy, a socio.</i></p> <p><i>MAN: Me tienes que ponerme en contacto con tu jefe Emilio.</i></p> <p><i>EMIR: Bueno. Lo intentare.</i></p>	<p>-Pažįstu daug dirbančių su Eskobaru. Per mėnesį reikia praplauti su šimtus milijonų. Jei jo sistema tikrai tokia saugi, pinigai plauks upėm.</p> <p>-Puiku. Pradėsim po truputį. Laikui bėgant pamatysi ką galim. Pradėkim nuo šio čekio. 35-iems tūkstančiams. Kai baigsime skaičiuoti, sukirsim rankom. <...></p> <p>-Turėsi suvesti mane su savo bosu.</p> <p>-Pasistengsiu.</p>	<p>going to have to deal with me, ok?</p> <p>I personally know many who work with Escobar. 200 million a month needs cleaning. If I can prove his systems are safe, the rivers will open.</p> <p>Perfect. We'll start Little by Little and you'll see what we can do. Look, let's start with this check right here for 35 000. And when my boy finishes the count, we'll have a deal. <...></p> <p>-I'm going to need you top ut me with your boss, Emilio.</p> <p>-I'll do my best."</p>	
00:19:56:00	<i>EMIR: Bueno, bueno. Tranquilo. No se apuren.</i>	-Neskubėkit, ramiai. Sakiau, kad negertų.	Slowly. Slowly. I told him not to drink.	
00:20:04:00	<i>EMIR: Eres borracho.</i>	Tu visai nepakeli.	You're lightweight.	
00:21:24:00	<p><i>MAN: Ey? Que pasa?</i></p> <p><i>EMIR: No pasa nada hermano. Acostad. Los pesadillas, hermano. Todo bien.</i></p> <p><i>MAN: Yo también las tengo cuando viajo.</i></p>	<p>-Kas vyksta?</p> <p>-Nieko, brolau. Eik miegoti. Susapnavau košmarą. Viskas gerai.</p> <p>-Aš irgi sapnuoju kai būnu apsinešęs.</p>	<p>What's going on?</p> <p>Nothing, bro. I had a nightmare. Everything's fine.</p> <p>I have those too when I travel.</p>	
00:26:04:00	<i>NEWS ANCHOR: es el único responsable del crimen de agresar el carro del General.</i>	N/A	N/A	
00:28:38:00	<p><i>MAN: No se preocupen. Nos vamos a conseguir mas plata. Hiciste un buen trabajo, Emilio.</i></p> <p><i>EMILIO: Gracias.</i></p>	<p>-<...> Puikiai padirbėjai, Emilijau.</p> <p>-Ačiū.</p>	<p>Good work, Emilio.</p> <p>Thank you.</p>	
00:28:55:00	<i>MAN: Para mi que ese marica no tiene palabra.</i>	-Pradedu manyti, kad jis nesilaiko žodžio.	I'm beginning to think he is impolite.	
00:30:18:00	<i>MAZUR: "It raises the feds' antenna."</i>	N/A	N/A	

	<i>EMIR: Levanta el antena de los federales.</i>			
00:30:24:00	MAZUR: That's <i>no bueno</i> .	-Tai ne "bueno".	N/A	
00:31:15:00	<i>EMILIO: Chicas! Vengan.</i>	N/A	N/A	
00:33:02:00	<i>MAZUR: Comprende?</i>	-Supranti?	N/A	
00:38:47:00	<i>EMIR: Coño, coño. Que te pasa? Todo bien?</i>	N/A	N/A	
00:39:52:00	EMILIO: Ospina's nickname is " <i>La Mina</i> ." In Spanish it can mean two things: A gold mine or a land mine.	-Ospinos pravardė yra "La Mina." Ispaniškai tai reiškia du dalykus. Aukso kasyklą ir minų lauką.	N/A	
00:40:42:00	EMILIO: Fucking <i>maricon</i> .	-Tas "pedikas".	N/A	
00:56:44:00	EMIR: You <i>maricon!</i> <i>Un huevo de mierda!</i>	N/A	N/A	
01:03:58:00	MAN: Go to <i>Padrino</i> .	-Eikit pas krikštatėvį.	N/A	
01:11:49:00	<i>ROBERTO: Aaa... Lo sabía.</i>	N/A	N/A	
01:12:07:00	<i>ROBERTO: Mi amor. Saluda por favor.</i>	-Bent pasisveikink. Turim svečių.	N/A	
01:12:23:00	<i>KATHY: Por eso me caso con Bob. Yo quiero lo que tu tienes. Una familia normal. Eres tan afortunada. Gracias por el hospitalidad.</i>	-Todėl ir teku už Bobo. Noriu to, ką turit jūs. Turėti normalią šeimą. Jums labai pasisekė. Ačiū už svetingumą.	This is why I'm marrying Bob. I want what you have. A normal family. You're very lucky. Thank you for your hospitality.	
01:55:24:00	<i>GLORIA: Hijos de putas se repentirán! Os repintarais! You Will regret this!</i>	-<...> Jūs pasigailėsit! Pasigailėsit!	N/A	

American Made (2017)

Script source: PPS

TCR:	OD:	LD:	BiS:	Comment:
00:15:10:00	<i>BARRY: Hola! Gasolina.</i>	-“Olía! Gasolina.”	N/A	N/A
	<i>CARLOS: Si. Gasolina.</i>	-“Si. Gasolinas.”		

00:15:30:00	<i>BARRY: Hey. Adónde vamos, fellas?</i>	-Ei. “Adonde vamos”, bičiuliai?	N/A
00:15:47:00	<i>OCHOA: Solo, muchachos.</i>	N/A	N/A
00:16:15:00	<i>OCHOA: Dos tinticos.</i>	N/A	N/A
00:16:20:00	<i>OCHOA: Gringo.</i>	-“Gringas”.	N/A
00:17:13:00	<i>OCHOA: Estados Unidos.</i>	-“Estados Unidos”.	N/A
00:18:54:00	<i>BARRY: Medellín Cartel.</i>	-“Medelino Kartelis.	N/A
00:19:13:00	<i>CARLOS: Sí, sí.</i>	N/A	N/A
00:20:01:00	<i>PABLO ESCOBAR: Quiere que yo vuele el avión también. Ese “man” no es capaz de levantar una avioneta, mijo.</i>	N/A	N/A
00:20:38:00	<i>PABLO ESCOBAR: Te llama macana.</i> <i>BARRY: Thank you. Gracias.</i>	<...> -Ačiū. “Grasjas”.	N/A
00:20:58:00	<i>OCHOA: Huevon.</i>	N/A	N/A
00:21:46:00	<i>BARRY: No more. No más. No más!</i> <i>PABLO ESCOBAR: There’s plenty of room gringo. Hasta arriba!</i>	-Daugiau nereikia. Nereikia. -Bet juk daug vietos, Gringai.	N/A
00:22:06:00	<i>PABLO ESCOBAR: Cabe más hasta arriba!</i> <i>BARRY: No. Más. No más.</i>	<...> -Neimsiu.	N/A
00:22:13:00	<i>BARRY: Keep going. Sigan. Paren! Paren. Bien. Bien. Gracias.</i>	-Stumkit, stumkit. Viskas. Stokit. <...>	N/A
00:23:06:00	<i>OCHOA: Good luck, hermano.</i>	Sėkmės, brolau.	N/A
00:23:32:00	<i>OCHOA: Yo puesto por Barry.</i>	N/A	N/A
00:24:00:00	<i>Vete!</i>	N/A	N/A
00:24:52:00	<i>OCHOA: Andale, pues. Como era la puesta, Carlos?</i>	N/A	N/A

00:27:30:00	<p><i>CARLOS: Nos ganamos hijo de puta!</i></p> <p><i>OCHOA: Señores! Salud Barry. Está loco este huevón.</i></p> <p><i>PABLO ESCOBAR: Barry. Eso es para ti. Barry, eso lo podemos volver hacer el... próximo Miércoles.</i></p> <p><i>BARRY: He wants me to go again on Wednesday?</i></p>	<p><...></p> <p>-Į sveikata. <...></p> <p>-Bari. Čia tau. <...></p> <p>-Jis nori, kad vėl skrisčiau trečiadienį?</p>	N/A	
00:28:15:00	<i>PABLO ESCOBAR: Tranquilo, tranquilo. No pasa nada.</i>	-Palauk čia. Palauk čia.	N/A	
00:29:01:00	<p><i>SOLDIER: Adónde vas?! Arriba los manos!</i></p> <p><i>BARRY: Si, si, si, si, sí.</i></p>	<p><...></p> <p>-Nešauk, nešauk, nešauk.</p>	N/A	
00:29:09:00	<p><i>PABLO ESCOBAR: No me toquen. Tranquilo, tranquilo.</i></p> <p><i>OCHOA: No me toques señor!</i></p>	N/A	N/A	
00:42:07:00	<i>BARRY: Hola! Howdy, amigos?</i>	-<...> Sveikučiai, amigos.	N/A	
00:42:14:00	<i>MAN: Tu que quieres?</i>	N/A	N/A	
00:43:01:00	<i>BARRY: These are gifts, alright? Regalos de mí.</i>	-Čia dovanos, aišku? DOVANOS. Dovanos.	N/A	
00:43:15:00	<i>BARRY: Regalos. Amigos. Atrás.</i>	-<...> Atsitraukit.	N/A	
00:48:02:00	<p><i>BARRY: Que!?</i></p> <p><i>MAN: Necesito un baño!</i></p> <p><i>BARRY: No baño.</i></p>	<p><...></p> <p>-Reikia į tualetą!</p> <p>-Tualetas nėra.</p>	N/A	
00:48:42:00	<i>MAN: Vámonos! Apúrate!</i>	N/A	N/A	
00:49:10:00	<i>BARRY: Calma. Calma.</i>	N/A	N/A	
00:49:41:00	<i>OCHOA: Salud.</i>	-Į sveikata.	N/A	Salud.
00:53:44:00	<i>PABLO ESCOBAR: No me habías dicho que tienes una mujer tan bonita.</i>	N/A	N/A	N/A

00:54:12:00	<i>PABLO ESCOBAR: Preparados. Listos. Fuera!</i>	N/A	N/A	
01:08:02:00	<i>BARRY: Esta todo bien aquí?</i> <i>CARLOS: Si. Estamos tarde.</i>	N/A	N/A	
01:08:18:00	<i>PABLO ESCOBAR: Marica, que hora es? Estoy esperándote con mis huevos!</i>	N/A	N/A	
01:09:46:00	<i>PABLO ESCOBAR: Este gringo es de confianza. Es nuestro piloto personal. Pero como es que no. Yo he hecho viajes con él.</i>	N/A	N/A	
01:10:08:00	<i>BARRY: Perdón. Es mi esposa.</i>	-Atsiprašau. Čia mano žmona.	N/A	
01:10:36:00	<i>PABLO ESCOBAR: Nosotros necesitamos mover esta mercancía muy rápido.</i> <i>BARRY: How much? Cuanto?</i> <i>OCHOA: Esta cierto?</i> <i>PABLO ESCOBAR: 1500 kilos.</i>	Reikia paskubėt. -Kiek? <...> -Pusantro tūkstančio kilogramų.	N/A	
01:11:11:00	<i>PABLO ESCOBAR: Que es lo que dice?</i> <i>CARLOS: Va a la casa para dar una vuelta.</i> <i>PABLO ESCOBAR: No, no, no, no.</i> <i>BARRY: Si, si, si. Lo hago. Lo hago.</i>	N/A	N/A	
01:30:20:00	<i>BARRY: Hola. Amigo. Que paso?</i>	-“Olía, amigo. Kè paso?”	N/A	N/A
01:30:31:00	<i>FEDERICO: Qué es esto?</i> <i>BARRY: Regalos para Escobar.</i>	-Kas čia? -Dovanos Eskobarui.	N/A	
01:31:19:00	<i>OCHOA: Sois gringos locos.</i>	N/A	N/A	

	<i>FEDERICO: Ochoa! Que mierda es esto, señor?</i> <i>OCHOA: Es para el señor Escobar.</i>			
01:32:22:00	<i>PABLO ESCOBAR: Todo bien? Todo bien Barry?</i> <i>BARRY: Si. Si. Estoy aquí. Estoy aquí.</i>	-Viskas gerai, Bari? Gerai? Bari ar gerai? -Taip. Taip. Aš juk čia. Aš čia.	N/A	
01:32:59:00	<i>OCHOA: Este huevon.</i>	N/A	N/A	
01:33:02:00	<i>PABLO ESCOBAR: Que está diciendo?</i> <i>OCHOA: Nos va a devolver la broma, Pablo.</i>	N/A	N/A	
01:34:18:00	<i>CARLOS: Te lo dije, Pablo. Te lo dije. Nos traicionó. Hágale, pues.</i> <i>MAN: Señor.</i>	-Dieve, jis mus išdavė. Turim skubiai tuo pasirūpint. <...>	N/A	
01:39:47:00	<i>OCHOA: Esto pues.</i>	N/A	N/A	

Sicario: Day of the Soldado (2018)

Script source: PPS

TCR:	OD:	LD:	BiS:	Comment:
00:16:46:00	<i>HECTOR: Rafa! Preséntame a tu amiga, cabron!</i> <i>RAFAEL: No pendejo!</i> <i>MIGUEL: Lo conoces?</i> <i>HECTOR: Tiene prima con un culaso.</i>	-Rafa! Supažindink mane su pussesere! -Apsieisi, šūdžiau! <...> -Jo pusseserė turi didelę subinę. Riebią.	Introduce me to your cousin , dumbass! No! His cousin has a huge ass.	Introduce me to your cousin , dumbass! No! His cousin has a huge ass.
00:27:17:00	<i>MAN: Debemos ganar al juicio. Vamos. No podemos a quedar así.</i>	N/A	N/A	N/A
00:28:10:00	<i>MEDELLIN: Pontelos. Adios.</i>	-Užsidėk. <...>	Put these on.	Put these on.
00:28:32:00	<i>FEMALE REPORTER: Hace largo tiempo, el abogado del presunto líder del cartel de Matamoros. Los</i>	-Diazas buvo pagrindinis "Matamoroso" kartelio advokatas. Teisėsauga įtaria, kad jį nužudė konkuruojantis kartelis.	Diaz was the attorney of suspected leader of the Matamoros cartel. Law enforcement believes that he was	Diaz was the attorney of suspected leader of the Matamoros

	<i>oficiales piensan que el sospechoso podría ser de un cartel rival. Y eso puede dar paso para ataques regresaría y eventualmente una nueva guerra de carteles.</i>	Baiminamasi atkirčių ir dar vieno galimo kartelių karo.	murdered by a rival cartel. The incident has sparked a fear of an upcoming cartel war.	cartel. Law enforcement believes that he was murdered by a rival cartel. The incident has sparked a fear of an upcoming cartel war.
00:29:54:00	<i>ISABEL: Te voy a matar! Puta mierda! Pendeja! Que miren?</i>	-Tau galas! Suknista kalė! Kalė! Ko čia žiūrit?	I'm gonna kill you! Fucking bitch! What are you looking at?	I'm gonna kill you! Fucking bitch! What are you looking at?
00:32:19:00	<i>BODYGUARD: Carajo. Perdí conexión.</i>	-Šūdas. Dingo ryšys.	Shit. Lost connection.	Shit. Lost connection.
00:32:24:00	<i>BODYGUARD: No tengo el señal.</i>	<...>	N/A	N/A
00:32:29:00	<i>BODYGUARD 1: Chequea tu celular.</i> <i>BODYGUARD 2: No tengo señal.</i> <i>BODYGUARD 1: Mas rápido. Rápido!</i>	-Patikrinkit ryšį. -Nėra. -Spausk! Pirmyn!	Check your cell. Nothing. Step on it. Go!	Check your cell. Nothing. Step on it. Go!
00:32:37:00	<i>BODYGUARD: Atrás! Atrás! Muévete!</i>	Ne!	N/A	N/A
00:33:06:00	<i>ISABEL: Por favor! No! Déjame por favor! Por Dios!</i>	N/A	N/A	
00:33:40:00	<i>MEDELLIN: Dile a tu jefe, el Carlos Reyes, es lo que pasa a los que quieren chingar con el cartel de Matamoros.</i>	-Perduok savo bosui Karlosui Rėjesui, kad nereikėjo erzinti Matamorosų kartelio.	Tell your boss Carlos Reyes this is what happens when you mess with the Matamoros Cartel.	Tell your boss Carlos Reyes this is what happens when you mess with the Matamoros Cartel.
00:35:15:00	<i>MAN: Un momento. Si. Está bien.</i>	N/A	N/A	N/A
00:39:13:00	<i>ISABEL: No molésteme. Por favor. Que quieres de mí? Si me dejas ir, no diré a nadie, te lo juro.</i> <i>AGENT: Si tienes ir hay agua.</i> <i>ISABEL: Te lo juro! Por favor!</i>	-Prašau. Neskriauskit manęs. Ko jums reikia? Jei mane paleisit, niekam apie tai nesakysiu. -Jei nori atsigerti, gerk iš kriauklės. -Meldžiu!	Please don't hurt me. What do you want? If you let me go, I won't tell anyone. I'm begging you! If you want water, use the sink. Please!	Please don't hurt me. What do you want? If you let me go, I won't tell anyone. I'm begging you! If you want water, use the sink. Please!

00:41:27:00	ISABEL: No quiero venir por favor. Déjame ir.	“Ne.”	N/A	N/A
00:45:17:00	MEDELLIN: Suerte.	N/A	N/A	
00:45:18:00	MEDELLIN: Cualquier pretexto es bueno para chingarse al Carlos Reyes o el cartel. MAN: Suerte, hermano.	-Net ir menkiausia priežastis susiremti su Karlosu Rêjesu yra gera priežastis. <..>	Any reason to fuck with Carlos Reyes is a good one.	Any reason to fuck with Carlos Reyes is a good one.
00:47:54:00	GALLO: Ya se cabron, que me lo encuentres, le estoy diciendo. MAN: -Gallo. Es el americano. GALLO: Bienvenido. Acérquese, amigo, sin miedo, siéntese. Como estas? MIGUEL: Bien. GALLO: Como se llama? MIGUEL: Miguel. GALLO: Bien. Yo necesito alguien en que puedo confiar. Que me vale verga cabron! Me lo encuentra! Ay, dile al jefe que mande mas gente para ir al 33. Habéis oído por los pescados que se llaman Koi? MIGUEL: No. GALLO: No? Pues en mi casa tengo un tanque con un chingado de los pescazos. Son grandotes. Pintas. Blancas, blanco con negro. Pero tengo preferido. Un pescacho de este tamaño. Le digo al Santa Claus, por es gordoso el cabron. Y el madre del guey con que mes estoy hablando en radio, me voy a levantar	-Liepiau jį surasti. Susiimk, subingalvi. -Gajo? Tavo amerikietis pusbrolis. -Ateik. Nebijok. Sėskis. Kaip laikais? -Gerai. -Kuo tu vardu? -Migelis. -Man reikia patikimo žmogaus. Man vienodai! Rask jį! Tu jam paaiškink. Reikia daugiau imigrantų 33-iam autobuse. Velniai rautų. Esi girdėjęs apie koi karpnius? -Ne. -Ne? Namie turiu <u>tvenkinį</u> su visa krūva tokių karpnių. Milžiniški. Visi skirtingų spalvų. Mano mėgstamiausias štai tokio dydžio. Vadinu jį Kalėdų Seneliu, nes jis baisiai storas. Kai rasiu to bičo motiną, sukaposiu ją į gabalėlius ir sušersiu Kalėdų Seneliui. Taip kad jokių nesąmonių. Sugebėsi	I told you to find him. Move, you asshole. Gallo. This is the american. Welcome. Sit down. Don't be shy. How are you? Good. What's your name? Miguel. Good. I need someone dependable. Goddamnit! I said find him! We need more people on the 33rd bus. Have you heard about Koi fish? No. No? I have a whole tank of them at home. They're huge. All different colors. My favorite is this big. I call him Santa Claus because he's fat as fuck. When I find that guy, I will chop his mother into pieces and feed her to Santa Claus. But you won't let me down? You'll make the border crossing, right? Do that and you'll make	I told you to find him. Move, you asshole. Gallo. This is the american. Welcome. Sit down. Don't be shy. How are you? Good. What's your name? Miguel. Good. I need someone dependable. Goddamnit! I said find him! We need more people on the 33rd bus. Have you heard about Koi fish? No. No? I have a whole tank of them at home. They're huge. All different colors. My favorite is this big. I call him Santa Claus because he's fat as fuck. When I find that guy, I will chop his

	<i>y hacer pedacitos y se la doy a comer a Santa Claus. Entonces no me vas a follar? Entregas todos sus pollos? Vale. Se ve. Llévemelos y te voy a pagar más que tu jefe sube en el año. Estamos?</i> <i>MIGUEL: Si.</i>	kirsti sieną? Matau galiu tavimi pasitikėti. Užkalsi daugiau pinigų negu tavo tėvas per metus. Sutarta?	more money than your old man makes in a year. Sounds good? Yes.	mother into pieces and feed her to Santa Claus. But you won't let me down? You'll make the border crossing, right? Do that and you'll make more money than your old man makes in a year. Sounds good?
00:56:47:00	<i>COP: Policía federal! Ayudan!</i>	-Federalinė policija! Padėkit!	Federal police! Help us!	Yes. Federal police! Help us!
00:57:00:00	<i>SOLDIER: Bajan las armas!</i>	N/A	Put your guns down!	Put your guns down!
00:57:10:00	<i>MATT: Abajo!</i>	N/A	Get down!	Get down!
00:57:16:00	<i>COP 1: Te pide ayuda por favor. Nos ayuda.</i> <i>COP 2: Somos la policía federal.</i>	-Mums reikia pagalbos. -Mes federalinė policija.	Please help us. We're with the federal police.	Please help us. We're with the federal police.
01:02:38:00	<i>MEDELLIN: No te va a pasar nada.</i>	-Tau nieko nenutiks.	Nothing bad will happen to you.	Nothing bad will happen to you.
01:06:49:00	<i>MEDELLIN: Buenos días y perdona le molestia. Hemos perdido. No hay que tener miedo.</i>	-Sveiki. Atleiskit, kad sutrukdėm. Mes pasiklydom. Nebijokit.	Good afternoon. I'm very sorry to disturb you. We're lost. Don't be afraid.	Good afternoon. I'm very sorry to disturb you. We're lost. Don't be afraid.
01:16:17:00	<i>SOLDIER: Todos afuera!</i>	Visi lauk!	Out!	Out!
01:17:16:00	<i>SOLDIER: Déjenla! Vámonos! Síganme!</i>	N/A	N/A	N/A
01:18:19:00	<i>MAN 1: Ya llegamos!</i> <i>MAN 2: Muévelo! Muévelo!</i>	-“Einam”! -Greičiau!	Let's go! Hurry up!	Let's go! Hurry up!
01:21:52:00	<i>ISABEL: Mi nombre es Carina.</i> <i>MEDELLIN: Tu llegas de Ooxaca. Si alguien te pregunta quién soy, dices que me conociste ayer noche y me pagaste</i>	-Mano vardas Karina. -Esi iš Oačakos. Jei kas nors paklaus kas esu, pasakyk, kad sumokėjai man, kad apsimesčiau tavo tėčiu?	My name is Carina. You come from Ooxaca. If anyone asks, you say met met me yesterday and paid me to pretend to be your dad.	My name is Carina. You come from Ooxaca. If anyone asks, you say met met me yesterday and paid me to

	<p><i>quince dólares por ser tu papa.</i></p> <p><i>ISABEL: Y porque no decir que tú eres mi papa ya?</i></p> <p><i>MEDELLIN: Porque tus mentiras van a ser distintas por las mías. Y ahora tenemos la misma mentira. Dame tu zapato.</i></p> <p><i>ISABEL: Qué es eso?</i></p> <p><i>MEDELLIN: Es un GPS. Por si nos separamos.</i></p>	<p>-Kodėl tiesiog nepasakyti, kad esi mano tėvas?</p> <p>-Nes tada tavo melas skirsis nuo manojo. Dabar mūsų melas sutampa. Duok batą.</p> <p>-Kas čia?</p> <p>-GPS siųstuvas. Tam atvejui, jei išsiskirtume.</p>	<p>Why not say you're my father?</p> <p>Because then your lie will be different to mine. Give me your shoe.</p> <p>What is it?</p> <p>A GPS tracker. In case we get separated.</p>	<p>pretend to be your dad.</p> <p>Why not say you're my father?</p> <p>Because then your lie will be different to mine. Give me your shoe.</p> <p>What is it?</p> <p>A GPS tracker. In case we get separated.</p>
01:24:09:00	<i>GALLO: Adviértanse chiquitos!</i>	N/A	N/A	N/A
01:24:32:00	<p><i>MAN: Son muchísimos.</i></p> <p><i>MEDELLIN: Así es. Con quien se tiene que hablar?</i></p> <p><i>MAN: Tiene que venir pronto.</i></p>	<p>-Kiek daug žmonių.</p> <p>-Taip jau yra. Į ką turėčiau kreiptis?</p> <p>-Jis tuoj ateis.</p>	<p>So many people.</p> <p>Yes. Who do you speak to?</p> <p>He'll come soon.</p>	<p>So many people.</p> <p>Yes. Who do you speak to?</p> <p>He'll come soon.</p> <p>Hello,</p>
01:25:48:00	<p><i>MAN: Buenos días los americanos del futuro. Como estamos? Han pagado todos? Usted?</i></p> <p><i>MEDELLIN: No.</i></p> <p><i>MAN: Sabes cuánto es?</i></p> <p><i>MEDELLIN: Un mil. Para nosotros.</i></p> <p><i>MAN: Para cada uno.</i></p> <p><i>MEDELLIN: Pues va a tener que pagar allá y quedar para otra lugar.</i></p> <p><i>MAN: Que no hace preguntas. Con mi usted se mete ya y su hijo con el otro grupo.</i></p> <p><i>MEDELLIN: No. Viajamos juntos. Aquí tienes mil. Y otro mil.</i></p>	<p>-Labas rytas, būsimi amerikiečiai. Kaip laikotės? Visi susimokėjot? Tu?</p> <p>-Ne.</p> <p>-Kainą žinai?</p> <p>-Tūkstantis už abu.</p> <p>-Už vieną.</p> <p>-Bet man reikės pinigų pradžiai.</p> <p>-Kaina nederinama. Vaikis važiuos kitu autobusu.</p>	<p>Hello, Americans of the future. How are we doing? Have you all paid?</p> <p>No.</p> <p>You know how much is it?</p> <p>A thousand for both of us.</p> <p>For only one.</p> <p>But I'll need money over there.</p> <p>Price is non-negotiable. You will come with me and the boy can go on another bus.</p>	<p>Americans of the future. How are we doing? Have you all paid?</p> <p>No.</p> <p>You know how much is it?</p> <p>A thousand for both of us.</p> <p>For only one.</p> <p>But I'll need money over there.</p> <p>Price is non-negotiable. You will come with me and the boy can go on another bus.</p> <p>No. We travel together. Here's</p>

	<i>MAN: Está bien. Muy bien.</i>	-Važiuosim kartu. Štai tūkstantis. Ir dar vienas. -Gera! Puiku.	No. We travel together. Here's one thousand. And here's another. Good. Perfect.	one thousand. And here's another. Good. Perfect.
01:26:54:00	<i>GALLO: Hola huevones. Que honda? Estáis listos?</i>	N/A	N/A	N/A
01:27:37:00	<i>MAN: Todos para el camino azul, entran! Vamos! Ustedes también. Arriba! Con el niño. Mueve! Aquí esperen ustedes.</i>	Visi į mėlyną autobusą! Judu! Tu su vaiku irgi! Kiti laukit čia.	Get on the blue bus! Hurry! You too, with the child. Rest wait here.	Get on the blue bus! Hurry! You too, with the child. Rest wait here.
01:29:07:00	<i>MAN: Tranquilo. Casi llegamos al paraíso.</i>	Mes beveik vietoj. Rojus jau čia pat.	Almost there, friends. Paradise is coming.	Almost there, friends. Paradise is coming.
01:29:24:00	<i>MAN: Manos arriba!</i>	N/A	N/A	N/A
01:29:37:00	<i>MAN: Tienes armas?</i> <i>MEDELLIN: Pues sí.</i> <i>MAN: Levántate.</i>	-Turi ginklą? Kur ginklas? -Čia. -Stokis.	Do you have a gun? Where is it? Here. Stand up.	Do you have a gun? Where is it? Here. Stand up.
01:29:48:00	<i>MAN: Búscalo.</i>	N/A	N/A	N/A
01:30:00:00	<i>MAN: Que tiene en la bolsa? Drogas?</i> <i>MEDELLIN: No.</i> <i>MAN: Todos afuera. Muévanse, muévanse, muévanse! Mira que lo encontré. Pollos no cargan pistolas.</i> <i>GALLO: Es el?</i> <i>MIGUEL: Si.</i> <i>GALLO: Tu estabas en Texas algunos días?</i> <i>MEDELLIN: No. La verdad que no.</i> <i>GALLO: No? Mi gente no miente. Menos a mí. Mira. Cachonde llévase a la señorita Isabela Reyes a mi</i>	-Kas krepšyje? Narkotikai? <...> -Visi lauk. Judinkitės. Žiūrėk ką radau. Migrantai pistoleto nesinešioja. -Čia jis? -Taip. -Ar prieš porą dienų buvai Teksase? -Ne. -Maniškiai nemeluoja. Ypač man. Nuvesk Izabelę Rėjes į mano "automobilį".	What's in the bag? Drugs? No. Everybody out. Move it! What do we have here? Pollos don't carry pistols. This him? Yes. Have you been to Texas a few days back? No. No? My people don't lie. Especially to me. Take miss Isabel Reyes to my car. So what were you up to?	What's in the bag? Drugs? No. Everybody out. Move it! What do we have here? Pollos don't carry pistols. This him? Yes. Have you been to Texas a few days back? No. No? My people don't lie. Especially to me. Take miss Isabel Reyes to my car. So what were

	<p><i>camioneta. Usted que son por acá o, corroyó? Quieres dar un paseo por la frontera?</i></p> <p><i>MEDELLIN: No. Ella casi escapó una balacera primo. La única opción es cruzar la frontera. Para entregar la niña a su madre que vive allá. Ustedes han encontrado algo muy interesante y con mucho valor. Para también muy peligroso. Para todos ustedes y sus queridos. Si vais a aguantan a la niña, estarán haciendo otra guerra. Y no habrá un puente atrás. O podemos hacer una llamada y aseguramos tu porvenir y porvenir a tu familia. Y entonces todos estarán limpios de que podría haber.</i></p> <p><i>GALLO: Y tu trabajas por el Carlos Reyes o qué?</i></p> <p><i>MEDELLIN: No es tan sencillo compadre.</i></p>	<p>Koks tavo planas? Paatostogauti pasienyje?</p> <p>-Ne. Bandom išsisukti iš prastos situacijos. Vienintelė išeitis – kirsti sieną. Vežu mergaitę jos motinai. Į jūsų rankas pakliuvo nepaprastai brangus dalykas. Bet tuo pačiu ir pavojingas. Tiek jums, tiek jūsų artimiesiems. Jei nuskriausite mergaitę, pradėsite naują karą, iš kurio pasitraukti nebegalėsite. Arba galime kai kam paskambinti ir užtikrinti visų saugumą. Taip niekas neprisidirbs ir išvengsime nemalonumų.</p> <p>-Dirbi Karlosui Rėjesui?</p> <p>-Aiškiau nebūna, brolau.</p>	<p>A holiday at the border?</p> <p>No. We're in a difficult situation. Our only option is to cross the border. I'm taking the girl to her mother. You just came across something very valuable. But also dangerous. If you hurt her, you'll start a war you won't be able to back out of. Or you can call somebody and nobody will get hurt.</p> <p>So you work for Carlos Reyes?</p> <p>It's not that simple, brother.</p>	<p>you up to? A holiday at the border?</p> <p>No. We're in a difficult situation. Our only option is to cross the border. I'm taking the girl to her mother. You just came across something very valuable. But also dangerous. If you hurt her, you'll start a war you won't be able to back out of. Or you can call somebody and nobody will get hurt.</p> <p>So you work for Carlos Reyes?</p> <p>It's not that simple, brother.</p> <p>Don't be afraid. We're here to protect you. Who's that man with you?</p> <p>I don't know. I hired him to pretend to be my dad.</p> <p>He says he works for Carlos Reyes. Does he work for your father?</p> <p>Yes.</p> <p>So what now?</p>
01:33:24:00	<p><i>GALLO: No tenga miedo señorita. Estamos aquí para apoyarla. Quien es eso con el que está viajando?</i></p> <p><i>ISABEL: No se. Lo contracte. Para que pase como mi papa.</i></p> <p><i>GALLO: Pero él dice que trabaja por Carlos Reyes. Él trabaja para su papa o no?</i></p> <p><i>ISABEL: Si.</i></p>	<p>-Nebijok. Mes tave apsaugosim. Kas tas vyras su kuriuo keliauji.</p> <p>-Nežinau. Aš jį pasamdžiau. Kad apsimestų mano tėvu.</p> <p>-Jis teigia dirbantis Karlosui Rėjesui. Ar jis dirba tavo tėčiui?</p> <p>-Taip.</p>	<p>Don't be afraid. We're here to protect you. Who's that man with you?</p> <p>I don't know. I hired him to pretend to be my dad.</p> <p>He says he works for Carlos Reyes. Does he work for your father?</p> <p>Yes.</p>	<p>Who's that man with you?</p> <p>I don't know. I hired him to pretend to be my dad.</p> <p>He says he works for Carlos Reyes. Does he work for your father?</p> <p>Yes.</p> <p>So what now?</p>
01:34:27:00	<p><i>GALLO: Entonces que vamos a hacer pues?</i></p>	<p>-Kaip viskas vyks?</p>	<p>So what now?</p>	<p>We call my contact and he'll</p>

	<p><i>MEDELLIN: Pues llamamos al enlace y él nos pone en contacto con el jefe.</i></p> <p><i>GALLO: Bien. Hágalo pues.</i></p>	<p>-Paskambinsim mano žmogui. Jis sujungs su bosu.</p> <p>-Skambink.</p>	<p>We call my contact and he'll let us speak to the boss.</p> <p>Do it.</p>	<p>let us speak to the boss.</p> <p>Do it.</p>
01:35:50:00	<i>GALLO: Cálmallo ya!</i>	N/A	N/A	N/A
01:36:50:00	<i>GALLO: Aquí llegaste cuñado. Una muerte de un pollo en los manos de un niño.</i>	-Kelio pabaiga, bičiuli. Mirsi kaip gyvulys. Nuo vaiko rankos.	End of the road, buddy. You'll die like a pollo. From the hand of a child.	End of the road, buddy. You'll die like a pollo. From the hand of a child.
01:37:16:00	<i>GALLO: Ándale mijo.</i>	N/A	N/A	N/A
01:37:24:00	<i>GALLO: Si quieres ser el sicario es hay que hacer. Venga el tiro mijo.</i>	-Turi jį nušauti jei nori būti tikras banditas. Nagi.	If you want to be the man, this is what you have to do.	If you want to be the man, this is what you have to do.
01:38:13:00	<p><i>GALLO: Ya conviertes en soldado amigo.</i></p> <p><i>MAN: Gallo. Dame le chingo. Esta chiquito.</i></p> <p><i>GALLO: No. Pues. Macho. Sin miedo.</i></p>	<p><...></p> <p>-Leisk man. Jis dar vaikas. Jis sugebės.</p> <p>-Būk drąsus.</p>	<p>This is how you become a soldier.</p> <p>Let me do it. He's still little.</p> <p>No. Be a man.</p>	<p>This is how you become a soldier.</p> <p>Let me do it. He's still little.</p> <p>No. Be a man.</p>
01:45:25:00	<i>MATT: Levántate! Levántate!</i>	-Stokitės! Stokitės!	N/A	N/A

The Mule (2018)

Script source: PPS

TCR:	OD:	LD:	BiS:	Comment:
00:01:32:00	<p><i>MAN: Okay, culero</i></p> <p><i>EARL: Culero? Chingadera. Tres chingaderos. Tres maricones.</i></p>	<p>-Aišku, "kulero".</p> <p><...></p>	N/A	N/A
00:06:01:00	<i>MAN: Here you go, amigos.</i>	-Štai, "amigos."	N/A	Here you go, <i>amigos</i> .
00:06:17:00	<i>MAN 2: Gracias, amigo.</i>	N/A	N/A	<i>Gracias, amigo.</i>
00:11:51:00	<i>EARL: Hola. I'm Earl.</i>	-Aš Erlas.	N/A	<i>Gracias, amigo.</i>
00:11:52:00	<i>EMILIO: Hola, hola, Earl.</i>	-“Olía”, Erlai.	N/A	N/A

00:12:20:00	EMILIO: <i>Estás loco, viejo?</i>	-Tu tikras, beprotis, tiesa?	N/A	
00:12:25:00	EARL: <i>“Yeah. Loco. Mi también.”</i>	N/A	N/A	
00:13:13:00	EARL: <i>Si, si.</i>	-Supratau.	N/A	
00:13:23:00	EMILIO: We got eyes everywhere, <i>viejito</i> .	-Mūsų akys visur, senuk.	N/A	We got eyes everywhere, <i>viejito</i> .
00:13:41:00	EARL: <i>“Comprende.”</i>	N/A	N/A	N/A
00:13:46:00	EMILIO: <i>Okay, papa.</i>	-Gerai, tėtuk.	N/A	
00:14:09:00	EMILIO: <i>Adios!</i>	N/A	N/A	
00:23:34:00	EMILIO: Not bad, <i>viejito</i> .	-Neblogai, senuk.	N/A	Not bad, <i>viejito</i> .
00:23:58:00	EMILIO: Your <i>jale</i> .	<...> Krovinį.	N/A	Your <i>jale</i> .
00:24:58:00	EMILIO: <i>Looking Good, abuelito.</i>	-Gerai atrodai, seneli.	N/A	<i>Looking Good, abuelito.</i>
00:25:14:00	EMILIO: <i>Vamos!</i>	N/A	N/A	N/A
00:27:26:00	EARL: <i>No es la siesta. No bueno.</i>	N/A	N/A	
00:31:19:00	EMILIO: <i>Bienvenido, señor Earl.</i>	-Sveikas, senjore Erlai.	N/A	
00:31:39:00	EMILIO: <i>Chicles dulces.</i>	N/A	N/A	
00:31:50:00	EMILIO: <i>Con cuidado</i> when you drive.	-Tik atsargiai vairuok.	N/A	<i>Con cuidado</i> when you drive.
00:39:32:00	LUIS: <i>Estas mejorando, no?</i> LATON: <i>Mas o menos.</i> LUIS: <i>Te dije. Cuando quieres, te enseño.</i> LATON: <i>Julito. Querido Mio.</i> JULIO: <i>Que paso a Laton? Llamaste?</i>	-Tobulėji? -Po truputį. -Sakiau pamokysiu kai būsi pasiruošęs. -Chulijau, brangusis. -Kas nutiko, Latonai? Kvietei?	You're getting better. Slowly. I'll teach you when you're ready. Julio, my boy. What happened, Laton? Did you call me?	You're getting better. Slowly. I'll teach you when you're ready. Julio, my boy. What happened, Laton? Did you call me?
00:39:59:00	LATON: <i>Mas o menos. Que te pasa?</i>	N/A	N/A	N/A
00:40:07:00	LATON: <i>Ándale, pues. Y tiembla carita que tienes.</i>	-Tuomet pirmyn. Nesivaipyk.	Go ahead. And stop smiling like that.	Go ahead. And stop smiling like that.

00:41:24:00	EARL: I'm not intimidated by you, <i>mocoso</i> .	-Aš tavęs nebijau, mokoso.	N/A	I'm not intimidated by you, <i>mocoso</i> .
00:42:11:00	JULIO: <i>Que chingon estás haciendo?</i>	N/A	N/A	N/A
00:45:10:00	JOSE: <i>Mira.</i> JULIO: <i>Lo veo!</i>	N/A	N/A	
00:46:41:00	JULIO: <i>Pinche viejo cabron. No hace caso.</i> JOSE: <i>Quieres que me lo acabo?</i> JULIO: <i>No dices pendejadas. Siéntate cabron.</i>	-Senukas nè nežiūri. -Nori, kad priaigčiau? -Nešnekėk kvailysčių. Sėsk.	Old man doesn't even look. You want me to finish him? Don't be stupid. Sit down.	Old man doesn't even look. You want me to finish him? Don't be stupid. Sit down. He's straight ahead?
00:47:45:00	JULIO: <i>Es adelante?</i> JOSE: <i>Si, si. Lo veo. Tres carros adelante.</i> JULIO: <i>Que está haciendo?</i>	-Jo priekyje nėra? -Yra yra. Jis už trijų mašinų. -Ką jis daro?	He's straight ahead? Yes, yes. Three cars ahead. What's he doing?	Yes, yes. Three cars ahead. What's he doing? Move!
00:48:00:00	JULIO: <i>Muévete!</i>	Judinkis, biče!	Move!	
00:48:33:00	RICO: Who the fuck are you <i>ruco</i> ?	Kas tu toks, "bliamba?"	N/A	Who the fuck are you <i>ruco</i> ?
00:48:49:00	RICO: <i>Horale cabron!</i>	Važiuk į vidų, bliamba.	N/A	Missing from script.
00:49:51:00	RICO: <i>Sácalo chingado este pinche viejo. Tu entras mi pinche casa ladra me como perro. Sácame este pinche viejo de crepito a la verga. Que ruco de crepito chingada. Me matan.</i> JULIO: <i>Tranquilo cabron. No me hables así.</i> RICO: <i>Nada de tranquilo cabron.</i> JULIO: <i>Sabes a quien estás hablando?</i> RICO: <i>Me vale verga.</i>	-Išvesk jį iš čia. Vesk tą sušiktą senį iš mano namų. Atvedei jį į mano sušiktus namus. Ir kalbi su manimi kaip su sušiktu šunimi. Vesk tą suknistą senį lauk arba jie mane nudės. -Ramiai. Nekalbėk taip su manimi. -Nė velnio nesusiraminsiu. -Ar žinai su kuo kalbi? -Man neįdomu.	Get this old man out of my house. Why did you bring him here for? And don't talk to me like I'm your dog. Get him out of here, he'll get me killed. Calm down. Don't talk to me like that. Don't tell me to calm down. Do you know who I am? I don't give a fuck.	Get this old man out of my house. Why did you bring him here for? And don't talk to me like I'm your dog. Get him out of here, he'll get me killed. Calm down. Don't talk to me like that. Don't tell me to calm down. Do you know who I am? I don't give a fuck.

	<i>JULIO: Te vale verga? Yo soy Julio Gutiérrez cabron. Me calles la pinche boca, me entiendes? Te callas guay.</i>	-Tau neįdomu? Aš Chulijo Gutjeresas. Tada užsičiaupk, bliamba. Užsičiaupk.	You don't give a fuck? I'm Julio Gutierrez, so shut the fuck up, you understand?	You don't give a fuck? I'm Julio Gutierrez, so shut the fuck up, you understand? Unload everything.
00:50:24:00	<i>RICO: Bajen todo. Apúrate cabron.</i>	Viską iškraukit.	Unload everything.	
00:50:53:00	<i>LATON: Dime Julito.</i>	Kas gero?	N/A	N/A
00:50:54:00	<i>JULIO: Me voy a matar este pinche ruco. El no tiene familia. Quien lo va a extrañar? Que desaparezca hijo de la chingada. No sabe seguir las putas instrucciones. Sigamos a otro. Que sea?</i>	Nudėsiu tą suknistą senį. Neturi nei šeimos, niekas jo nepasiges. Tas šunsnukis turi išnykti. Jis neklauso paprasčiausių nurodymų. Paskirk ką kitą. Nesvarbu ką.	I'm gonna kill that old bastard. He has no family, nobody's gonna miss him. Make the asshole dissappear. Can't even follow simple instructions. Let's move on to the next one.	I'm gonna kill that old bastard. He has no family, nobody's gonna miss him. Make the asshole dissappear. Can't even follow simple instructions. Let's move on to the next one.
00:54:24:00	<i>JULIO: Que vamos a hacer?</i> <i>JOSE: Podemos decirle cómo manejar.</i> <i>JULIO: Como le decimos cómo manejar? Tiene 90 años.</i> <i>JOSE: No le tengo confianza.</i> <i>JULIO: Tranquilo. Laton sabe qué hace. Por algo lo contrato.</i>	-Ką darysim? -Galime pamokyti jį vairuoti. -Kaip tą padarysime? Jam 90 metų. -Aš juo nepasitikiu. -Nusiramink. Latonas žino ką daro. Jį pasamdė ne šiaip sau.	What are we gonna do? We can teach him to drive. How? He's 90 years old. I don't trust him. Relax. Laton knows what he's doing. He hired him for a reason.	What are we gonna do? We can teach him to drive. How? He's 90 years old. I don't trust him. Relax. Laton knows what he's doing. He hired him for a reason.
00:56:19:00	<i>MAN: Habla inglés?</i>	N/A	N/A	American pronunciation. Missing from script.
00:59:25:00	<i>JOSE: Paren otro troca negro.</i> <i>JULIO: Si. Apúrate ponte.</i> <i>JOSE: Mira, mira. Negra.</i>	-Sustabdė dar vieną juodą pikapą. -Greičiau užsisek diržą. -Žiūrėk. Juodas.	Another black truck got pulled over. Put on your seatbelt. Look, black. Son of a bitch.	Another black truck got pulled over. Put on your seatbelt. Look, black.

	<i>JULIO: Puta madre.</i>	-Šunsukis.		Son of a bitch.
01:00:33:00	<i>LATON: Todo está okay. Esta limpio.</i>	N/A	N/A	N/A
01:08:58:00	<i>LATON: Viste?</i> <i>LUIS: Si.</i> <i>LATON: Aplauso por favor. Muchas gracias.</i> <i>EDUARDO: Puto madre.</i>	N/A	N/A	
01:09:53:00	<i>JULIO: Gustavo? Que paso?</i>	Gustavo. <...>	N/A	
01:10:01:00	<i>GUSTAVO: Siéntate.</i>	N/A	N/A	
01:10:20:00	<i>JULIO: Entendido</i>	N/A	N/A	
01:10:50:00	<i>GUSTAVO: Entonces vamos a presentarlo a la banda nueva. Que vea que no andamos como pendejadas.</i>	Supažindink jį su nauja komanda. Parodyk, kad mes nejuokaujam.	It's time for him to meet the new crew. See that we're not fucking around.	It's time for him to meet the new crew. See that we're not fucking around.
01:14:49:00	<i>EARL: Julio, mijo...</i>	"Chulijo, mijo."	N/A	N/A
01:16:00:00	<i>EMILIO: Ready for another trip? Una más?</i>	Pasiruošęs dar vienai kelionei?	N/A	Ready for another trip? <i>Una más?</i>
01:18:47:00	<i>JOSE: Respira, por favor. Respira.</i>	-	N/A	N/A

The Marksman (2021)

Script source: PPS

TCR:	OD:	LD:	BiS:	Script:
00:01:44:00	<i>BOY: Estas muy chamaco para mi hermana, Miguel. Ni siquiera sabe tu nombre.</i> <i>MIGUEL: Lo sabrá.</i>	Migeli, mano sesė net avo nosiai. Ji net tavo vardo nežino. -Sužinos.	You're too Young for my sister, Miguel. She doesn't even know your name. She will.	You're too Young for my sister, Miguel. She doesn't even know your name. She will.
00:02:00:00	<i>ROSA: Que haces? Termina tus tareas. Bueno? Termina la cena. Bueno?</i> <i>CARLOS: Rosa? Tienes que irte.</i>	-Ką. Darai? Ruošk namų darbus. Tuoj bus vakarienė. -Rosa? Bėkit.	What are you doing? Finish your homework. Dinner's almost ready. Hello? Rosa. You have to leave. What?	What are you doing? Finish your homework. Dinner's almost ready. Hello? Rosa. You have to leave. What?

	<p><i>ROSA: Que?</i></p> <p><i>CARLOS: Agarra a Miguel y váyanse.</i></p> <p><i>ROSA: Haber. Carlos, que tienes?</i></p> <p><i>CARLOS: Lo arrogue. Me sigue el cartel. Tienes que irte.</i></p> <p><i>ROSA: Y tú?</i></p> <p><i>CARLOS: No te preocupes por mí. Solo sigue el plan.</i></p> <p><i>ROSA: Carlos, haber explicame. Que paso?</i></p> <p><i>CARLOS: Van a hacer con mi el ejemplo. Van a ir por ti.</i></p> <p><i>MIGUEL: Quien te llamo, mama?</i></p> <p><i>ROSA: Tu tío Carlos. Haber ahorra tus cosas. Tenemos que ir.</i></p>	<p>-Ką?</p> <p>-Čiupk Migelį ir bėkit. Dabar.</p> <p>-Pala. Kas vyksta?</p> <p>-Mane persekioja kartelis. Bėkit.</p> <p>O kaip tu?</p> <p>-Dėl manęs nesijaudink. Daryk kaip sakau.</p> <p>-Karlosai, kas nutiko?</p> <p>-Jie sieks parodyt pavyzdį kitiems. Po to imsis tavęs.</p> <p>-Mama, kas skambino?</p> <p>-Dėdė Karlosas. Turim išvykti.</p>	<p>Take Miguel and go. Now.</p> <p>Wait, wait, what's going on?</p> <p>You have to go.</p> <p>What about you?</p> <p>Don't worry about me. Just follow the plan.</p> <p>Carlos wait, what happened?</p> <p>They'll want to set an example. They'll come for you next.</p> <p>Who called you, mom?</p> <p>Your uncle Carlos. We need to leave.</p>	<p>Take Miguel and go. Now.</p> <p>Wait, wait, what's going on?</p> <p>You have to go.</p> <p>What about you?</p> <p>Don't worry about me. Just follow the plan.</p> <p>Carlos wait, what happened? They'll want to set an example. They'll come for you next.</p> <p>Who called you, mom?</p> <p>Your uncle Carlos. We need to leave.</p>
00:03:08:00	<p><i>THUG: Si no lo encontramos? Que decimos a Angel?</i></p> <p><i>MAURICIO: Lo vamos a encontrar.</i></p> <p><i>THUG: Rigo.</i></p> <p><i>RIGO: Traicionaste el cartel Carlos. Vamos a chingar tu familia.</i></p>	<p>-O jei nerasim? Ką sakysim Andželui?</p> <p>-Surasim.</p> <p>-Gringai.</p> <p>Karlosai, apgavai kartelį. Už tai sumokės tavo šeima.</p>	<p>If we don't find it... What do we tell Angel?</p> <p>We'll find it.</p> <p>You cross the Cartel Carlos, your family Will pay.</p>	<p>If we don't find it... What do we tell Angel?</p> <p>We'll find it.</p> <p>You cross the Cartel Carlos, your family Will pay.</p>
00:15:04:00	<p><i>SMUGGLER: Acechase! Es el Cartel. Ellos controlan esta zona. Tenemos que regresar. Andale!</i></p> <p><i>ROSA: No, no, no! Como ya vamos a regresar? Estamos aquí.</i></p>	<p>-Pasilenkit! Jie iš kartelio. Čia jų teritorija. Turim grįžt.</p> <p>-Ne, ne. Ką tik atvykom.</p>	<p>Get down! Jie iš kartelio. They control this area. We have to turn back.</p> <p>We just got here! We're almost there.</p>	<p>Get down! Jie iš kartelio. They control this area. We have to turn back.</p> <p>We just got here! We're almost there.</p>

	<p><i>SMUGGLER: Si nos encuentran aquí, me chingan. Vamos al regreso e intentamos otro día.</i></p> <p><i>ROSA: Te pago más.</i></p> <p><i>SMUGGLER: No vale la pena.</i></p> <p><i>ROSA: Por favor. Crúzame. Por Dios ayúdame.</i></p> <p><i>SMUGGLER: A la izquierda de ese arbusto hay una arrea. Ustedes saben, si se animan. Solos!</i></p> <p><i>ROSA: No, no.</i></p> <p><i>SMUGGLER: Sientate!</i></p>	<p>-Jei mus suras, man galas. Grįžtam. Bandysim kitą dieną.</p> <p>-Sumokėsiu papildomai.</p> <p>-Neverta.</p> <p>-Maldauju, perveskit per sieną. Maldauju.</p> <p>-Gerai jau. Į kairę nuo krūmo, tvorų yra skylė. Jei norit rizikuoti, darykit tai patys.</p> <p>-Ne, ne, ne.</p> <p><...></p>	<p>If they find us here, I'm dead. Let's go back. Try another day.</p> <p>I'll pay you more.</p> <p>It's not worth it.</p> <p>Please get us across. I beg you. Ge tus across.</p> <p>Alright. To the left of that Bush, there's a break in the fence. You want to risk it... You're on your own.</p>	<p>If they find us here, I'm dead. Let's go back. Try another day.</p> <p>I'll pay you more.</p> <p>It's not worth it.</p> <p>Please get us across. I beg you. Ge tus across.</p> <p>Alright. Tot he left of that Bush, there's a break in the fence. You want to risk it... You're on your own.</p>
00:15:57:00	<i>ROSA: Vamos.</i>	-Eime.	Let's go.	Let's go.
00:16:20:00	<p><i>MIGUEL: Mama!</i></p> <p><i>ROSA: Ayúdame. Ayúdame, mi amor. Búscalo.</i></p> <p><i>MIGUEL: Aquí!</i></p> <p><i>ROSA: Pasa, pasa. Corre.</i></p>	<p>Mama!</p> <p>Padėk man. Greičiau! Padėk surasti tvorų skylę.</p> <p>Čia!</p> <p><...></p>	<p>Help me. Hurry, help me find the opening!</p> <p>Here!</p>	
00:17:17:00	<i>JIM: Comprende?</i>	"Komprende?"	N/A	
00:18:25:00	<i>MAURICIO: Viejon! Vengo a llevarla al mujer y el niño.</i>	Ei, seni! Man reikia moters ir berniuko.	Old man! I am here for the woman and the boy.	Old man! I am here for the woman and the boy.
00:18:30:00	<i>JIM: Habla English.</i>	Kalbėk žmoniškai.	N/A	<i>Habla English.</i>
00:18:37:00	<i>JIM: Sorry, Pancho.</i>	Deja, "Pančiai."	N/A	<i>Sorry, Pancho.</i>
00:19:19:00	<i>JIM: Turn around and adiós.</i>	Siūlau apsiskuti ir "adijos".	N/A	Turn around and <i>adiós.</i>
00:21:31:00	<i>THUG: Jefe! Tu hermano está muerto.</i>	"Chefe!" Tavo brolis... Negyvas.	Your brother... He's dead.	Your brother... He's dead.
00:22:40:00	<i>ROSA: Mi amor.</i>	Brangusis.	My love.	My love.
00:22:53:00	<i>ROSA: Te vas a quedar con el señor, sí?</i>	Liksi su šiuo vyru.	You're going to stay with this man, ok.	You're going to stay with this man, ok.

00:30:36:00	<i>THUG: Entonces vamos a cruzar.</i>	Perduok kitiems, kad kertam sieną.	Tell the others, we're crossing.	Tell the others, we're crossing.
00:32:21:00	<i>GUARD: Adelante.</i>	"Adelante."	N/A	Go ahead.
00:32:43:00	<i>MIGUEL: Déjame!</i>	"Dechame!"	N/A	Let me go.
00:33:40:00	<i>JIM: Familia?</i>	"Familija."	N/A	Family?
00:36:10:00	<i>JIM: Comida?</i>	"Komida."	N/A	Food?
00:38:43:00	<i>MAURICIO: Encuentra este cabron.</i> <i>HACKER: Claro.</i>	-Surask jį. -Gera.	Find this guy.	Find this guy.
00:40:44:00	<i>HACKER: Oye. Encontré algo. La tarjeta se usó en una gasolinera en Nuevo México. Hace media hora.</i> <i>MAURICIO: Carguen el equipo que nos vamos.</i>	-Kai ką aptikau. Jis pasinaudojo kreditine degalinėje Naujojoje Meksikoje. Prieš pusvalandį. -Susirenkam žaislus ir riedam.	I found something. He just used his card at a gas station in New Mexico. Half an hour ago. Load the gear, let's go.	I found something. He just used his card at a gas station in New Mexico. Half an hour ago. Load the gear, let's go.
00:42:14:00	<i>MAURICIO: Hablas español reina?</i>	"Ablas espanjol?"	N/A	
00:43:36:00	<i>MAURICIO: Vamos a noroeste.</i>	Važiuojam į šiaurės rytus.	We're heading northeast.	We're heading northeast.
00:50:18:00	<i>THUG: Bueno?</i>	"Bueno."	N/A	Hello?
00:50:54:00	<i>THUG: Jefe? Desarrollo la tarjeta. 20 millas al oeste de aquí.</i>	"Chefe? Chefe." Kortele pasinaudota už 30-ies kilometrų į vakarus nuo čia.	The card was used 20 miles west of here.	The card was used 20 miles west of here.
00:57:23:00	<i>MAURICIO: Donde esta? Donde esta guay? Donde esta!?</i>	N/A	N/A	Where is he? Where the fuck is he!?
01:07:41:00	<i>THUG: Vamos jefe.</i> <i>MAURICIO: Te voy a matar.</i>	-Bose, dingstam. -Aš tave nudėsiu.	We better go, boss. I will kill you.	We better go, boss. I will kill you.
01:24:11	<i>Cinco miles atrás.</i>	-Šešis kilometrus atgal.	Five miles back.	Five miles back.
01:24:32:00	<i>THUG: Mira! Ahí está!</i> <i>MAURICIO: Dale, dale, dale!</i>	N/A	N/A	
01:25:06:00	<i>MAURICIO: Puta madre! No le pierdes!</i>	N/A	N/A	N/A

01:27:30:00	<i>MAURICIO: Donde esta ese cabron?</i>	N/A	N/A	N/A
01:29:32:00	<i>MAURICIO: Yo voy por atrás.</i>	-Apeisiu.	I'm going around.	I'm going around.
01:29:45:00	<i>MIGUEL: Diez, once... Catorce, quince...</i>	N/A	N/A	N/A
01:30:14:00	<i>MIGUEL: Veinte ocho, veinte nueve, treinta.</i>	N/A	N/A	N/A
01:34:49:00	<i>MAURICIO: Dispara. Dispara! Ahora si tú puedes vengar por tu mama.</i>	-Šauk. Atkeršyk už motiną.	Shoot! Avenge your mother.	Shoot! Avenge your mother.
01:34:58:00	<i>MAURICIO: Mátame. Mátame!</i>	Nudėk mane. Nužudyk!	Kill me!	Kill me!
01:39:22:00	<i>AUNT: Miguel! Gracias a Dios que estas bien mijo. Vengan! Vengan todos! Es Miguel!</i>	-Migeli! Dievulėliau. Tu sveikas ir gyvas. Čia Migelis!	N/A	Migeli! Dievulėliau. Tu sveikas ir gyvas. Čia Migelis!

SUMMARY

This Master's thesis explores the rendering of Spanish insertions in voice-over translations of Hollywood films into Lithuanian. The aim of the study is to analyze how Spanish elements are translated in this context. To achieve this, the objectives include reviewing relevant literature, identifying Spanish insertions and their functions in selected films, determining the translation techniques used, and assessing whether these techniques effectively convey the original functions. The study defines voice-over translation, distinguishing it from film voice-over and other audiovisual transfer modes like dubbing and subtitling, highlighting its unique synchronization constraints and the co-presence of original and translated languages. It also discusses the principles of voice-over translation, such as isochrony and synchrony, and the challenges it poses, including the need to balance comprehensibility with linguistic accuracy. The study further explores multilingualism in cinema, its prevalence, functions, and the complexities of its translation. Additionally, it delves into the historical portrayal of Hispanic culture and language in cinema, from early stereotypes to more nuanced representations, and its influence on film production and reception. The research employs a qualitative approach, adapting Sepielak's (2016) model for descriptive film translation analysis, to investigate and evaluate data, identify problems, and propose solutions. The data gathering process involves selecting 15 films meeting specific criteria. The corpus comprises 525 Spanish utterances identified within these films. The study concludes that inaccuracies in English subtitles often lead to errors in Lithuanian voice-overs, misrepresenting the original meaning and disrupting synchrony. The effectiveness of conveying the original functions of Spanish insertions is most often compromised by poor source material, lack of translator proficiency, insufficient attention to narrative point of view, and cultural/linguistic disparities.

Šis magistro darbas skirtas nagrinėti ispanų kalbos intarpų vertimą į lietuvių kalbą užklotiniams Holivudo filmų įgarsinimams. Tyrimo tikslas – išanalizuoti, kaip šioje srityje verčiami ispaniški intarpai. Norint tai pasiekti, iškelti šie uždaviniai: peržiūrėti reikiamą literatūrą, identifikuoti ispaniškus intarpus ir jų funkcijas pasirinktuose filmuose, nustatyti naudotus vertimo būdus ir įvertinti, ar šie būdai tinkamai perteikia numatytas funkcijas. Darbe apibrėžiamas užklotinis vertimas, atskiriant jį nuo užklotinio komentavimo kitų audiovizualinio perkėlimo būdų, tokių kaip dubliavimas ir subtitravimas, pabrėžiant jo unikalius sinchronizacijos apribojimus ir originalios bei išverstos kalbų sambūvį. Taip pat aptariami įgarsinimo principai, tokie kaip izochronija ir sinchronija, bei kylantys iššūkiai, įskaitant poreikį subalansuoti suprantamumą ir lingvistinį tikslumą. Nagrinėjama daugiakalbystė kine, jos paplitimas, funkcijos ir vertimo sudėtingumas. Be to, gilinamasi į istorinį ispanų kultūros ir kalbos vaizdavimą kine. Tyrimas remiasi kokybiniu metodu, pritaikant Sepielak (2016) sukurtą deskriptyviosios filmų vertimo analizės modelį, pritaikytą ištirti ir įvertinti duomenis, nustatyti problemas ir pasiūlyti sprendimus. Duomenys surinkti iš 15 pasirinktų filmų, atitinkančių nustatytus kriterijus. Sudarytas tekstynas, į kurį pateko 525 ispaniški pasakymai. Tyrimo išvados rodo, kad anglų kalbos subtitrų netikslumai dažnai lemia klaidas lietuviškuose įgarsinimuose, iškraipydami originalią prasmę ir trikdydami sinchroniją. Originalių ispaniškų intarpų funkcijų perteikimo efektyvumą dažniausiai žlugdo prasta vertėjui pateikiama informacija, neretai vertėjo ispanų kalbos žinių trūkumas, nepakankamas dėmesys naratyvinei perspektyvai ir kultūriniai/lingvistiniai skirtumai.