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**RENDITION OF MULTIMODAL LGBTQ+ NARRATIVES IN  
AUDIOVISUAL TRANSLATION AS REFLECTED IN THE LITHUANIAN  
SUBTITLES OF THE AMERICAN TV SERIES *EUPHORIA* (2019)**

MA THESIS

*Audiovisual Translation (State Code 6211NX025)*

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**MULTIMODALIŲJŲ LGBTQ+ NARATYVŲ PERTEIKIMAS  
AUDIOVIZUALINIAME VERTIME IR JŲ ATSPINDYS AMERIKIEČIŲ  
TELEVIZIJOS SERIALO *EUFORIJA* (2019) LIETUVIŠKUOSE  
SUBTITRUOSE**

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## GLOSSARY

For the purposes of this study, the following definitions shall be employed:

| Term             | Lithuanian Equivalent          | Definition  | Source  |
|------------------|--------------------------------|---|---|
| Asexual person   | Aseksualus asmuo               | A sexual orientation where an individual experiences little or no sexual attraction to others.  | AVEN (Asexuality Visibility and Education Network) <sup>1</sup>   |
| Bisexual person  | Biseksualus asmuo              | A sexual orientation where an individual is attracted to more than one gender.  | American Psychological Association (APA) <sup>2</sup>   |
| Cisgender person | Cislytis asmuo                 | An individual whose gender identity aligns with the sex assigned to them at birth, and who typically expresses themselves in ways that conform to societal expectations for that gender.  | American Psychological Association (APA) Dictionary <sup>3</sup>  |
| Gay              | Gėjus                          | A sexual orientation where a person is primarily attracted to individuals of the same gender, commonly referring to men who are attracted to other men.   | Stonewall (List of LGBTQ+ terms) <sup>4</sup>   |
| Gender           | Socialinė lytis                | A social construct that refers to the socially constructed roles, behaviors, expressions, and identities associated with being female, male, or gender-diverse, existing on a fluid continuum that can evolve over time and is shaped by cultural, historical, and institutional factors. | Butler, J. (1990). <i>Gender Trouble: Feminism and the Subversion of Identity</i> . Routledge.                          |
| Gender binary    | Binarinė/dvinarė lyčių sistema | A concept that classifies gender into only two distinct, opposite, and fixed forms: masculine and feminine.   | Butler, J. (1990). <i>Gender Trouble: Feminism and the Subversion of Identity</i> . Routledge.                          |
| Gender diversity | Lyčių įvairovė                 | A range of gender identities, expressions, and roles that differ from culturally defined norms traditionally associated with binary notions of sex.   | APA, <i>Key Terms and Concepts in Understanding Gender Diversity and Sexual Orientation Among Students</i> <sup>5</sup> |
| Gender dysphoria | Lyties disforija               | A psychological distress or discomfort experienced due to a mismatch between an individual's gender identity and the gender assigned to them at birth.  | American Psychological Association (APA) <sup>6</sup>   |
| Gender euphoria  | Lyties euforija                | A positive, affirming feeling of comfort or joy in one's gender or sex.   | Beischela, W. J., Gauvinb, S. E. M.   |

<sup>1</sup> <https://www.asexuality.org/?q=general.html>

<sup>2</sup> <https://www.apa.org/pi/lgbt/resources/bisexual#:~:text=The%20term%20%E2%80%9Cbisexual%E2%80%9D%20is%20used,than%20one%20sex%20or%20gender.>

<sup>3</sup> <https://dictionary.apa.org/cisgender>

<sup>4</sup> <https://www.stonewall.org.uk/resources/list-lgbtq-terms>

<sup>5</sup> <https://www.apa.org/pi/lgbt/programs/safe-supportive/lgbt/key-terms.pdf>

<sup>6</sup> <https://www.apa.org/monitor/2018/09/ce-corner-glossary>



|                       |                              |   |  |
|-----------------------|------------------------------|---|--|
|                       |                              |   | and van Anders, S. M. (2022). <i>“A little shiny gender breakthrough”: Community understandings of gender euphoria</i>   |
| Gender fluidity       | Lyties takumas               | A gender identity and/or expression that shifts over time in ways that may not align with the gender assigned to them at birth.   | Raynard–Leroy, S. and Trinquet du Lys, C. (2021) <i>Gender Fluidity: From Euphemism to Pride: An Editorial with Comprehensive Bibliography on Gender Fluidity in Children’s Literature and Fairy Tales</i> |
| Gender identity       | Lyties tapatybė              | A concept of how a person perceives themselves and what they choose to identify as, which may or may not align with the sex they were assigned at birth.                            | HRC Foundation <sup>7</sup>  |
| Gender expression     | Lyties raiška                | The physical and behavioural ways in which person expresses their gender identity.  | Merriam–Webster <sup>8</sup>   |
| Gender non-conformity | Lyties nenormatyvumas        | The degree to which an individual's appearance, behaviour, interests, or subjective self-identification diverge from conventional norms associated with masculinity and femininity. | Merriam–Webster <sup>9</sup>   |
| Heteronormativity     | Heteronormatyvumas           | A belief system that assumes heterosexuality is the default, normal or natural state.   | Warner, M. (1993). <i>Fear of a Queer Planet</i> . University of Minnesota Press.  |
| Heterosexuality       | Heteroseksualumas            | A romantic, or emotional attraction to an individual of the opposite sex.   | American Psychological Association (APA) <sup>10</sup>   |
| Lesbian               | Lesbietė                     | A woman who is primarily attracted to other women.  | Stonewall (List of LGBTQ+ terms) <sup>11</sup>   |
| Non-binary            | Nebinarinis/nedvinaris asmuo | Describes a gender identity that does not fit within the traditional male and female categories.  | Monro, S. (2019). Non-binary and genderqueer: An overview of the field. <i>International Journal of Transgenderism</i> .   |
| Pansexual person      | Panoseksualus asmuo          | Refers to an individual who is attracted to others regardless of their sex or gender.   | Oxford Learner's Dictionaries <sup>12</sup>  |

<sup>7</sup> <https://www.hrc.org/resources/sexual-orientation-and-gender-identity-terminology-and-definitions>

<sup>8</sup> <https://www.merriam-webster.com/dictionary/gender%20expression>

<sup>9</sup> <https://www.merriam-webster.com/dictionary/gender%20nonconforming>

<sup>10</sup> <https://dictionary.apa.org/heterosexuality>

<sup>11</sup> <https://www.stonewall.org.uk/resources/list-lgbtq-terms>

<sup>12</sup> [https://www.oxfordlearnersdictionaries.com/definition/english/pansexual\\_1](https://www.oxfordlearnersdictionaries.com/definition/english/pansexual_1)

|                    |   |  |  |
|--------------------|---|--|--|
| Queer person       | <i>Queer</i> asmuo, kvyras/ė, kreivas/a | A broad term that encompasses individuals who are attracted to people of many genders, do not conform to traditional gender or sexuality norms, or identify as non-heterosexual.                 | Vanderbilt University's: K.C. Potter Center <sup>13</sup>  |
| Sex                | Biologinė lytis                         | The biological characteristics, including chromosomes and reproductive organs, used to classify individuals as male, female, or intersex.  | Fausto–Sterling, A. (2000). <i>Sexing the Body</i> . Basic Books.  |
| Sexual orientation | Seksualinė orientacija                  | A person's enduring physical, romantic, or emotional attraction to other individuals.  | HRC Foundation <sup>14</sup>   |
| Sexuality          | Seksualumas                             | The components of human identity, encompassing biological sex, sexual orientation, gender identity, and sexual practices, reflecting an individual's unique expression of desire and attraction. | Michigan State University: The Gender and Sexuality Campus Center; University of California San Francisco: LGBTQ Resource Center <sup>15</sup> |
| Transgender person | Translytis asmuo                        | A term for individuals whose gender identity differs from the sex assigned to them at birth.   | American Psychological Association (APA) Dictionary <sup>16</sup>  |

Source: created by the author of the thesis

<sup>13</sup> <https://www.vanderbilt.edu/lgbtqi/resources/definitions>

<sup>14</sup> <https://www.hrc.org/resources/sexual-orientation-and-gender-identity-terminology-and-definitions>

<sup>15</sup> This definition has been developed on the basis of the following two sources:

<https://gscc.msu.edu/education/glossary.html#sexuality>;

[https://lgbtq.ucsf.edu/glossary-](https://lgbtq.ucsf.edu/glossary-terms#:~:text=Sexuality%3A%20The%20components%20of%20a,Sexual%20orientation%20can%20be%20fluid.)

[terms#:~:text=Sexuality%3A%20The%20components%20of%20a,Sexual%20orientation%20can%20be%20fluid.](https://lgbtq.ucsf.edu/glossary-terms#:~:text=Sexuality%3A%20The%20components%20of%20a,Sexual%20orientation%20can%20be%20fluid.)

<sup>16</sup> <https://dictionary.apa.org/transgender>

## INTRODUCTION

Despite the increasing presence of LGBTQ+ narratives in the cinematic world, their representation remains a complex challenge, especially in audiovisual translation (AVT). In many countries, including Lithuania, the gender binary system continues to shape dominant cultural norms, and discussions surrounding gender non-normativity progress slowly and often reluctantly. Although the LGBTQ+ community is gaining greater visibility in audiovisual works, this increased presence does not necessarily correspond to more thoughtful engagement with gender diversity in practice, particularly in audiovisual translation practices, with this study narrowing its focus to subtitled translations.

The present research draws attention to several key issues concerning the representation of the LGBTQ+ community in subtitles. It is important to note that portrayals tend to focus on a narrow segment of this diverse community, primarily focusing on the most familiar identities, while broader and more nuanced experiences often remain absent. In the context of AVT, particularly subtitling, additional challenges arise. Even when diverse LGBTQ+ perspectives are present in the source audiovisual text, their rendering in subtitles may be superficial, reductive, or shaped by dominant cultural ideologies due to limited linguistic resources, predominant cultural norms, or a lack of familiarity with LGBTQ+ discourses. As a result, such issues mostly influence audiences who rely on translated versions rather than the original language content. In such cases, inaccurate translations risk reinforcing binary notions of gender and sexuality and contributing to a double distortion: first in representation, and then again in translation.

Although the intersection of queer studies and AVT has been progressively gaining popularity in recent years, with a growing number of scientific works contributing to this field, it remains significantly underexplored in Lithuanian academic context. A targeted review of LGBTQ+ and queer-related research in the *eLABa*<sup>17</sup> database suggests that the tradition of academic inquiry into these themes in Lithuania is still relatively young: most of the works emerged within the past

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<sup>17</sup> A National Lithuanian Academic Library which stores and preserves study and science documents and (or) its metadata for public access.

decade, with a marked increase observed between 2016 and 2024<sup>18</sup>. Most of this research falls within disciplines such as sociology, political science, communication, and the arts, suggesting that queer topics have primarily been examined through social, cultural, and humanistic lenses. To date, however, there appears to be little to no substantial research specifically addressing LGBTQ+ experiences within the field of AVT in Lithuania<sup>19</sup>. This suggests that AVT has yet to establish itself as a meaningful platform for the analysis and translation of queer representation in Lithuania. This lack of engagement contributes to a research gap in both theory and practice and limits understanding of how queer narratives are mediated through subtitled audiovisual content.

Historically, LGBTQ+ narratives have received greater attention in literary translation studies, leaving AVT comparatively underdeveloped in its engagement with queer theory. However, recent interdisciplinary research has begun to bridge this gap, emphasizing the subtitler's role as a cultural agent capable of either reinforcing or challenging dominant ideologies. Given that Lithuanian AVT research has not yet engaged much with queer translation, this thesis seeks to address that gap by adopting a queer-informed perspective on audiovisual analysis. Through the queer lens, the study offers insights into the complexities of representing LGBTQ+ identities in subtitled translations. The study explores how translated subtitles may either uphold or disrupt normative understandings of gender and sexuality and considers the broader implications for inclusivity and representation in audiovisual media.

The **material** of the current research consists of the first season of the American television series *Euphoria* (2019), which comprises eight episodes and was created by Sam Levinson for HBO, along with their subtitled translation into Lithuanian.

The **aim** of this thesis is to explore how multimodal LGBTQ+ narratives are rendered in AVT, with a specific focus on how translation choices shape their visibility and meaning in the Lithuanian subtitles of *Euphoria*. To achieve this aim, the following **tasks** have been set:

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<sup>18</sup> The author of this master's thesis conducted a comprehensive overview of LGBTQ+ and queer-related academic works available in the Lithuanian academic repository *eLABa*. Close to 160 entries were found and reviewed, of which approximately 69.6% were bachelor's and master's theses, while the remaining 30.4% consisted of more academically grounded publications, such as scholarly articles, conference presentations, books, and book chapters. The review focused on identifying works where LGBTQ+ topics were either the main or partial focus, revealing that between 76.5% and 86.5% of all analysed research directly engages with these themes.

<sup>19</sup> To the best of the author's knowledge, only two works - a bachelor's and a master's thesis - can be said to engage with the intersection of LGBTQ+ experiences and AVT. However, as these are student-level projects, they do not represent the most substantial forms of academic research. While some of the other scholarly works reviewed occasionally hinted at connections to AVT, they lacked core characteristics of the field (e.g., multimodal or translational aspect).

- to expound upon the historical development of gender conceptualization, linking feminist theory's perspectives to the emergence of queer theory;
- to establish the theoretical framework of queer translation within the context of AVT, outlining subtitling strategies and translation modes relevant to the rendering of queer narratives;
- to provide an overview of subtitling as an audiovisual translation mode, considering its defining features and multimodal nature, and the role of semiotic channels in shaping meaning in audiovisual creations;
- to examine how different translation strategies and their combinations are used in the subtitles of *Euphoria*, and how these relate to the queering, minoritizing, and misrecognizing modes of translation;
- to identify the overall distribution of translation modes applied to LGBTQ+ narratives and to determine recurring patterns in the use of translation strategies.

This study **hypothesizes** that while the audiovisual portrayal of LGBTQ+ narratives in *Euphoria* is complex and layered, their subtitled rendering in Lithuanian tends to simplify these narratives in comparison to the source text.

The **object** of the present research is the selected subtitle segments from *Euphoria* that feature LGBTQ+ narratives and their subtitled translations into Lithuanian.

The **methodology** of this thesis employs multimodal analysis and applies methods such as comparative subtitle analysis, semiotic analysis of audiovisual interplay, and qualitative content analysis, all implemented in light of critical queer theory. The multimodal analysis investigates the various semiotic channels and codes through which LGBTQ+ narratives are constructed in *Euphoria* and allows to explore how these channels interact to produce meaning and shape the layered complexity of queer representation. The comparative subtitle analysis is used to identify divergences between the source text and the subtitled translation and also enables the classification of translation instances into queering, minoritizing, or misrecognizing modes. In doing so, it reveals patterns in the representation of LGBTQ+ narratives across the translated segments. The semiotic analysis of audiovisual interplay focuses on how subtitles interact with on-screen elements to either reinforce or undermine the intended meaning. The qualitative content analysis enables a deeper exploration of the subtitles by interpreting selected segments, uncovering patterns and translation choices that influence how queer themes are rendered and perceived in the target version. All of these methods are applied through the lens of queer theory, which provides the conceptual tools to interrogate how subtitled translations participate in sustaining or subverting normative discourses. By questioning dominant

assumptions about gender and sexuality, this framework helps to expose the mechanisms through which translation can either affirm or erase queerness.

The thesis comprises a glossary, an introduction, two theoretical chapters, one empirical chapter, conclusions, summaries in both Lithuanian and English, list of references, and an appendix.

The initial chapter, *Deconstructing the Gender Binary*, outlines the historical roots of queer theory, its key areas of focus, and its relevance to audiovisual translation.

The second chapter, *Queer Theory in Dialogue with Audiovisual Translation*, outlines the analytical framework based on José Santaemilia's (2018) dual perspective, adapted here to the context of audiovisual translation. This chapter also focuses on Gottlieb's (1992) classification of subtitling strategies, Démont's (2017) modes of translating queer literary texts, applied in this study to subtitle analysis, and Gambier's (2023) classification of semiotic channels, while also addressing key features of subtitling itself.

The third chapter, *Subtitled LGBTQ+ Narratives in "Euphoria"*, presents the selection process of analytical material and explores examples of *queering*, *minoritizing*, and *misrecognizing* translation. It examines how subtitles interact with multimodal elements to represent LGBTQ+ narratives and identifies overall tendencies observed in the translation process.

Conclusions draw together the main findings of the research.

# 1. DECONSTRUCTING THE GENDER BINARY

Gender is deeply ingrained in every aspect of human life. It acts as a pervasive lens through which people perceive the world and are perceived by it. This omnipresent construct has undergone significant transformations over time and still continues to evolve. The shifts in the conceptualization of gender reflect broader societal and intellectual developments. It took considerable time for gender to develop as an instrument for investigating the lived experiences of women and men, and even longer to challenge the binary structures, move beyond them, and examine its limitations critically (Davidoff, & Hall, 2019, p. 15). Since the early 20th century, and most prominently between the 1960s and 1990s, the media's portrayal of minorities has been a growing academic interest (Fitzgerald, 2010, p. 367–368). To provide a contextual foundation for this study, this chapter will examine how conceptualization of gender has been transforming and will trace its evolution as well as eventual connection to the LGBTQ+ community, which is central to the present research. Building on this foundation, the historical development of queer theory, which frames this research, will be outlined in this chapter.

## 1.1. The Transformation of Gender Conceptions

It was not until the late 19th and early 20th centuries that the efforts to fight for women's equal rights became a clearly defined and conscious movement. The first wave of feminism arose during this period in opposition to the Victorian era widely recognized as a period dominated by biological determinism<sup>20</sup> and gender essentialism<sup>21</sup>. These ideologies that asserted that biological sex dictated innate and immutable human characteristics were solidifying accordingly binary and hierarchical constructs of masculinity and femininity. Victorian society relied on them to justify and sustain a strict division between the public sphere assigned to men and the private one assigned to women. This separation functioned as a way to legitimize women's subordination as biologically predetermined and inevitable (Davidoff, & Hall, 2019, p. 17–18). The first-wave feminists advocated for women's importance in public life while maintaining alignment with the established traditional gender norms. The contributions of the first-wave feminists, however, were essential in opening the

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<sup>20</sup> Biological determinism is the idea that most human characteristics, physical and mental, are determined at conception by hereditary factors passed from parent to offspring. (<https://www.britannica.com/topic/biological-determinism>).

<sup>21</sup> Gender essentialism refers to the belief that gender is a discrete and dichotomous social category (i.e., one can be either a girl or a boy, but not both, nor somewhere in between), and that gender is inborn, biologically determined, immutable, and informative of categorical properties. (Gelman, 2003; Smiler 2008).

door to the more revolutionary and transformative redefinitions of gender in later feminist movements.

In the second half of the 20th century, along with the second wave of feminism, perceptions of gender started shifting severely: the collaborative intellectual feminists' and sociologists' (Beauvoir, 1949; Goffman, 1956; Millett, 1970; Oakley, 1972; Rich, 1980) works challenged essentialist views of gender, and started redefining gender as a social construct. The now-iconic statement of Simone de Beauvoir (1949, p. 330), "one is not born, but rather becomes, a woman", encapsulates this shift in understanding gender as something shaped by social expectations rather than biology. Susan Archer Mann and Douglas Jay Huffman (2005, p. 58) argue that the third wave of feminism emerged directly from the second wave, rather than occurring afterward, supposedly due to its narrow focus in terms of essential elements of identity, to be more precise, its hegemonic nature<sup>22</sup>. In response to the limitations of second-wave feminism, in the late 20th and early 21st centuries, the rise of postmodern<sup>23</sup> and poststructuralist<sup>24</sup> perspectives further challenged the concept of gender. Additionally, a major catalyst that laid the foundation for the third wave of feminism was Judith Butler's publication of *Gender Trouble: Feminism and the Subversion of Identity* (1990), which became a foundational text in gender studies and significantly influenced a broad range of disciplines, including the emergence of queer theory. In this work, Butler introduced the concept of gender performativity, arguing that gender becomes a stable and consistent "substance" only because people keep reperforming (whether intentionally or accidentally) it consistently in the same manner, and, in terms of gender identity, it is a performative construct brought into existence by those (re)produced "expressions of gender" (1999, p. 25–33). Because these performances are culturally regulated but not biologically fixed, they can be disrupted, subverted, or redefined. Thus, Queer theory builds on these feminist foundations by focusing on fluidity, instability, and resistance to normative identity categories. It plays a critical role in rethinking how gender diversity and non-

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<sup>22</sup> Hegemonic feminism is largely led by white women from Western backgrounds and highlights sexism as the primary oppression, often at the expense of addressing issues of race and class. It marginalizes the contributions and worldviews of women of colour and promotes individual equality with men as the goal of feminism, rather than advocating for systemic justice or collective social change. (Thompson, 2010, p. 39).

<sup>23</sup> Postmodernist views on gender move away from reproduction and, instead, focus on each individual's relationship to their sexuality, defined by attraction. While both modernism and postmodernism recognize the importance of sexuality (which is who we are attracted to) in defining identity, postmodernism critiques the modernist notion of a stable, consistent identity, viewing it as more fluid and fragmented. (Nash, 2023).

<sup>24</sup> The feminist poststructuralist conception of gender rejects the idea of it as a (pre)fixed or essential trait; this approach challenges essentialism since it suggests that gender (or sex) can't exist outside the cultural and linguistic narratives that define it. (Kolozova, 2021, p. 2).



normativity is or could be represented. As Gonzalo Iturregui–Gallardo (2023, p. 149) emphasizes, the active reclamation of socio–cultural space by historically excluded minorities is essential to reshaping mainstream discourse. This is particularly relevant in audiovisual media, where representations of LGBTQ+ individuals and their narratives are generated more and more frequently. Addressing contemporary concepts such as queerness or gender fluidity not only expands the theoretical focus of AVT but also highlights the subtitle’s potential role in fostering dialogue, solidarity, and understanding across diverse communities.

## 1.2. The Emergence and Progression of Queer Theory

While feminist movements primarily focused on women’s rights, their contributions extended beyond binary gender structures. Feminism’s expansion toward broader critiques of those laid the foundation for the emergence of queer theory – a field that critically interrogates the construction of sexuality, identity, and power – and the evolvment as a distinct yet interconnected field of study. Tracing the origins of queer theory is rather challenging because it did not arise in isolation or at a single moment or figure; rather, it developed gradually through activism, reflection, socio–cultural critique, and academic research.

Queer theory is deeply rooted in the sociopolitical contexts of the late 20th century. Its development would likely not have occurred without certain of the following events, including:

- The Stonewall Riots (1969): often regarded as the most significant turning point in LGBTQ+ rights history.
- Post–Stonewall liberation groups: these movements helped to reshape the political landscape for marginalized communities in the United States and beyond.
- Academic engagement with LGBTQ+ issues in the 1970s and 1980s: the growing interest in studying LGBTQ+ history and culture aided to validate queer studies and provided a theoretical framework for the movement.
- The establishment of ACT UP (1987): this direct–action group, formed in response to the AIDS epidemic, played a critical role in demanding justice for affected communities.
- The emergence of Queer Nation (1990): an activist group that championed queer visibility, pride and resistance to heteronormativity.

These movements were not simply about gaining recognition and inclusion within existing structures, institutions, but about radically rethinking the societal norms that marginalize queer identities. Their activism introduced a discourse grounded in resistance, visibility, and the critique of dominant ideologies.

In parallel, academic interest in LGBTQ+ topics was growing. According to Miller (2022, p. 21), by the 1990s, the term *queer theory* began to spread and establish itself in academic discourse. During a 1990 conference held at the University of California focused on lesbian and gay sexualities, feminist film theorist Teresa de Lauretis introduced the term. She emphasized that queer sexualities should not be viewed just as deviations from or comparisons to heterosexual norms but understood and examined as distinct and legitimate forms of identity or relationality that not only challenge the dominant ways society reflects on relationships and identity, but also introduce innovative, alternative approaches to intimacy and social interactions that have the potential to influence meaningful societal change (De Lauretis, 1991). Queer theory distinguished itself from lesbian and gay studies, which had emerged in the 1970s and slowly grew in the 1980s. The lesbian and gay studies centred mostly on white, middle-class gay male experiences, and often sought to fit within existing naturally hereditary, mainstream, and integral structures like marriage or military (Amory et al., 2022, p. 23). In contrast, queer theory deliberately broke from such assimilationist patterns. It questioned rules, ideas, and structures that sustained inequality and shifted attention to other intersecting axes of identity, including race, class, and gender. As a theoretical term, *queer* came to signify a rejection of fixed, normative identity categories and an embrace of fluid, shifting, and performative expressions of identity. Rather than viewing identity as innate or biologically determined, queer theorists adopted a socially constructionist approach – understanding it as a dynamic, socially, geographically and historically shaped concept. These meanings and values that shape identity are produced via cultural mediums such as television, music, and films, as well as shaped within social structures like schools, museums, and families (Amory et al., 2022, p. 23). This broader sociocultural focus underscores queer theory's commitment to interrogating systems of power and amplifying marginalized narratives.

Most importantly, queer theory can have significant implications for AVT, as it encourages a reconsideration of how translated media constructs, mediates, or resists normative representations of gender and sexuality. In AVT, the translator's awareness of socio-cultural nuances surrounding LGBTQ+ themes is crucial. Through the lens of queer theory, AVT can be reimagined as a medium for challenging normative representations and subverting heteronormative discourses, a practice capable of interrogating dominant narratives, amplifying queer voices, and fostering more inclusive and critically engaged translations.

## 2. QUEER THEORY IN DIALOGUE WITH AUDIOVISUAL TRANSLATION

Communication, in all its forms, entails the creation, exchange, and interpretation of meaning between people. In the context of audiovisual content, AVT plays a crucial role in bridging gaps between different languages, cultures, communities, and individuals. Its function extends beyond mere comprehension – it also helps audiences to connect with audiovisual creations on a deeper level. With the changing role of the translator, the rapid development and spread of technologies, as well as the increasing influence of AVT, it has become crucial that translations accurately and sensitively render LGBTQ+ narratives. Subtitled translations must appropriately represent the corresponding community, even when the translator does not personally identify with it. From this standpoint, the intersection of queer theory and AVT emerges as a fertile and necessary area of study that can reveal ways of challenging heteronormative backgrounds and ideas embedded within both source texts and their translations. Such intersection not only informs more inclusive translation practices but also provides tools for interrogating and subverting normative assumptions about gender, sexuality, and representation.

### 2.1. Queer Audiovisual Translation

Queer translation theory challenges the notion of translation as a neutral or objective act. Emerging from feminist translation theory and deeply rooted in postmodernist thought, it rejects fixed binary distinctions, such as *male/female* or *heterosexual/homosexual*. Instead, it highlights that both identity and language are flexible, diverse, and shaped by socio-culture and ideology. Drawing heavily on postmodernist thought, feminist translation theory laid the groundwork for this perspective by questioning how translation practices reinforce systems of oppression, for example, by arguing that supposedly faithful translations often sustain patriarchal or heteronormative values without critique (von Flotow, 2012). Instead, it advocated for openness to differences, relationality, and connections that translation creates rather than reinforcing rigid boundaries between languages or cultures (von Flotow, 2012, p. 138). Building on these principles, queer translation theory goes further by disrupting essentialist understandings of identity and positioning translation as a tool of resistance and intervention. These theoretical insights become especially important when applied to audiovisual translation. AVT has immense representational power – it shapes how audiences perceive and engage

with LGBTQ+ identities on screen. When approached through a queer lens, AVT is not merely about transferring meaning; it becomes a site of ideological negotiation, where translators engage with broader cultural norms and participate in the construction or deconstruction of queer representation. As a result, queer AVT reclaims the agency to represent marginalized identities and opens space for translations that challenge normative understandings of gender and sexuality.

To provide a more concrete analytical framework, the dual perspective proposed by José Santaemilia (2018, p. 12), who distinguishes between two interrelated yet analytically distinct concepts, is adopted: *the translation of sexuality* and *the sexualization of translation*<sup>25</sup>. These concepts serve as complementary lenses for examining how LGBTQ+ narratives are rendered in subtitled audiovisual content. Santaemilia defines the *translation of sexuality* as the process through which representations of gender and sexuality are linguistically rendered in translation. This perspective focuses on the choices translators make when dealing with queer terminology, expressions of desire, identity labels, and cultural references related to non-normative sexualities or gender identities. These choices often involve navigating ideological and political tensions, especially in contexts where LGBTQ+ representation is contested or subject to censorship. In this thesis, the *translation of sexuality* is examined through translation strategies categorized by Henrik Gottlieb (1992). They help to determine how specific elements of queerness are rendered in the target text. This approach makes it possible to assess whether the subtitles maintain the original's nuances and expressive depth, or aspects of queer identities and experiences end up obscured. In this way, the *translation of sexuality* is used as a tool to examine how linguistic decisions shape LGBTQ+ representation in subtitled translation. The second perspective, the *sexualization of translation*, interrogates how the translation process itself is ideologically situated. Since the translation is understood as never neutral, because it operates within socio-cultural and political grounds that reflect or resist dominant norms about gender and identity. The *sexualization of translation* therefore examines how translators, consciously or not, engage with these norms, potentially reinforcing heteronormativity or, conversely, using translation as a way to question and challenge dominant norms. In this research, the *sexualization of translation* is analysed through the classification of translation choices into three modes: *queering*, *minoritizing*, and *misrecognizing*, following Démont's (2017) framework. These modes capture the broader ideological effects of translation. These modes serve to contextualize translation strategies within an ideological framework, showing not just what was translated but how translation itself participates in the construction or deconstruction of queerness in Lithuanian subtitles.

Each segment in *Euphoria* is thus examined through both perspectives. This dual approach is particularly relevant given that the *translation of sexuality* has attracted growing scholarly attention

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<sup>25</sup> Italics are mine, G. P.

since the 1990s, while the second one – *sexualization of translation* – remains largely underexplored (Baer & Kaindl, 2018, p. 4). Together, they provide a robust foundation for examining how subtitled translations of LGBTQ+ narratives either uphold or resist essentialist, reductive, or exclusionary representations. Queer AVT challenges inherited biases and reclaims the agency to represent identities that have historically been marginalized or erased. It also compels us to reconsider how identity is structured in AVT and to seek approaches that move beyond binary thinking.

## 2.2. Approaches to Conveying Meaning in Audiovisual Translation

In AVT, various classifications of translation strategies can be employed. However, the often ambiguous and layered nature of queer narratives complicates the choice of appropriate strategies. This study adopts the classification of translation strategies proposed by Gottlieb (1992, p. 166), as it is well-suited for the analysis of extended subtitle segments rather than individual words or isolated expressions. This classification encompasses the following strategies (see Table 1):

**Table 1:** *Gottlieb's (1992) classification of subtitling translation strategies*

| No. | Translation strategy | Definition  |
|-----|----------------------|---|
| 1.  | Expansion            | Addition of explanatory elements to clarify the original content to the target audience.  |
| 2.  | Paraphrase           | Reformulation of the original message while preserving meaning.   |
| 3.  | Transfer             | Faithful and complete rendering of the source text, preserving its meaning.   |
| 4.  | Imitation            | Retention of elements in their original form, such as proper nouns or international greetings.  |
| 5.  | Transcription        | Reproduction of non-standard or untranslatable language (e.g. third-language use, invented words, or dialects) in its original or adapted form, preserving the audiovisual or identity-marking function of the source speech. |
| 6.  | Dislocation          | Differing expression, adjusted content where the effect is prioritized over literal meaning.  |
| 7.  | Condensation         | Reduction of the original message to a more concise form of expression.   |
| 8.  | Decimation           | Selective omission of content, its certain nuances.   |
| 9.  | Deletion             | The elimination of expression.  |
| 10. | Resignation          | The use of differing expression that leads to distorted content.  |

Source: created by the author of the thesis

While these strategies can be used independently, they often operate in combination, depending on the constraints and expressive goals of the segment.

To complement this, the thesis also applies Marc Démont's (2017) conceptual framework of translation modes specific to queer literary texts. These three modes – *misrecognizing translation*, *minoritizing translation*, and *queering translation* – offer insight into broader tendencies in how queer narratives may be interpreted and reshaped through translation (see Table 2).

**Table 2:** *Démont's modes of translating queer literary texts*

| No. | Mode of translation        | Definition   |
|-----|----------------------------|--|
| 1.  | Misrecognizing translation | Disregards or erases the queerness and fluidity of the source text by aligning it with dominant or mainstream perspectives. It suppresses or rewrites queer elements from a heteronormative perspective, erasing its disruptive or challenging nature.   |
| 2.  | Minoritizing translation   | Simplifies queerness by reducing its fluid, layered nature to a fixed, flat and one-dimensional form, focusing only on basic, surface-level meanings. While it promotes visibility and inclusivity, this mode risks overshadowing the text's ambiguity, complexity, and multiple interpretations by focusing on surface-level meanings or explicit representation. It tends to focus on direct, word-for-word equivalence and literal meaning, potentially overshadowing cultural, historical, social and emotional undertones.            |
| 3.  | Queering translation       | Amplifies the disruptive, ambiguous, and challenging nature of queer texts while respecting their complexity. This approach preserves the queerness of the source text through innovative techniques, such as experimenting with language, style, and form. and balances clarity and complexity to honour the unique qualities of queerness. It seeks to retain the cultural, social, and emotional nuances of the source text that challenge conventional norms and resist assimilation into the dominant culture of the target language. |

Source: created by the author of the thesis

Although Démont uses the terms *modes* and *strategies* interchangeably, this thesis distinguishes between them. In this context, they are more accurately referred to as *modes of translation* rather than *translation strategies*. While *strategies* describe specific techniques that translators use, Démont's *modes* refer to broader patterns in how queer narratives are handled in translation. They do not suggest exact solutions but instead reflect general approaches that shape queer content. Calling them *modes* helps to highlight their conceptual nature and prevents confusion with the more concrete *translation strategies* listed earlier in Table 1.

It is crucial to note that since Démont's model was originally developed for literary texts, its application to audiovisual translation requires adaptation to account for the multimodal nature of AVT. Audiovisual content combines verbal, non-verbal, visual, and auditory elements, which make the viewer's experience and the translator's task unique. For instance, translator's notes – a useful queering tool indicated by Démont – are impractical in subtitling due to strict spatial and temporal limitations. Moreover, Démont's translation modes are formulated in a general, qualitative manner and are illustrated with lengthy, deeply contextualized literary examples. Subtitled segments, by contrast, are usually condensed, fast-paced, and firmly connected to audiovisual elements. To bridge this gap, this study adapts Démont's framework for use in the analysis of *Euphoria*, integrating the multimodal complexities of AVT. Furthermore, while Démont presents these modes as solely descriptive, this thesis develops an analytical model that allows them to be identified, categorized, and compared systematically.

### 2.3. Modes of Audiovisual Translation with an Emphasis on Subtitling

In order to apply queer theory to AVT and create new possibilities for the nuanced representation of LGBTQ+ community in subtitles, it is essential to first outline the origins and key characteristics of AVT. Although it has a long-standing tradition as a professional practice, AVT's academic recognition gained significant momentum in the mid-1990s due to digitization and the growing prominence of audiovisual content, which have led to a remarkable growth of AVT as a research field within translation studies (Díaz-Cintas and Remael, 2020 p. 1). In recent decades, AVT has become, without a doubt, one of the most dynamic and prolific areas within translation studies (Díaz-Cintas and Remael, 2020 p. 52). The term *audiovisual translation* serves as an umbrella term for various translation practices that differ in terms of linguistic output (whether the translated content is delivered in spoken or written form) and translation strategies (the methods and techniques used to carry out the translation, which vary depending on the mode, audience, and constraints). According to Díaz-Cintas and Remael (2020, p. 7), there are these two main approaches to linguistic transfer in AVT that encompass various subcategories that will be specified in the following:

1) *Revoicing*, in which the original spoken dialogue is either replaced or accompanied by a newly recorded or live soundtrack in the target language. This includes dubbing and fandubbing, which fully replace the original soundtrack, as well as voice-over, narration, and audio description, which add an additional audio layer without removing the original. Most of these modes are pre-recorded, but interpreting is the notable exception, as it is typically performed live.

2) *Timed text* refers to AVT modes where the verbal audio input of the source language is converted into written text that appears on screen. As a broad concept, it includes both interlingual (translation between languages) and intralingual (within the same language) practices. It encompasses subtitling, surtitling, subtitling for the D/deaf and hard-of-hearing, live subtitling, and cybersubtitling.

Since the present research will specifically examine the *timed text approach* within AVT and will focus on its *interlingual practice* and the *mode of subtitling*, it is important to explore it in more detail. Subtitling is a mode in which the spoken source language is rendered as written translated text at the bottom of the screen. It also involves the rendition of visible on-screen written elements (e.g., signs, letters, posters) and relevant auditory cues (e.g., songs) to ensure comprehensive viewer understanding (Díaz-Cintas & Remael, 2014, p. 8). Furthermore, interlingual subtitling cover the transformation of verbal and audio input into written form, as well as its translation from the original language into the translation language (Díaz-Cintas and Remael, 2014, p. 17, 248). Among the various modes of translating audiovisual content, subtitling is arguably the most widely used in both

commercial and social contexts, primarily because it is cost-effective and can be produced quickly. The fast-growing global demand for audiovisual content creates an increasing need for subtitling. However, this trend is not without challenges. Due to the lack of formal AVT training in many countries and considering that subtitling projects are almost always urgent by nature (Díaz-Cintas and Remael, 2020, p. 57), the overall quality of translations may decline, particularly in the short term. This is especially concerning for certain language combinations, such as those involving less widely spoken languages like Lithuanian.

Furthermore, since the Lithuanian subtitles are the object of analysis in the current study, it is necessary to provide an overview of the Lithuanian subtitling context. Compared to other approaches, subtitling appears to be the prevailing audiovisual translation mode in Lithuanian cinema. When it comes to television, voice-over is a common practice (Alosevičienė, 2020, p. 151–152). Moreover, it is worth noting that cable television frequently employs subtitling, although its impact on the average Lithuanian viewer remains marginal, given its comparatively smaller audience. Nevertheless, there is a gradual shift occurring, which is especially noticeable when the source language is English. The younger generation leans towards the original English version or Lithuanian subtitles.

In order to assess subtitles later in the current analysis, it is necessary to review their defining features. Díaz-Cintas and Remael (2020, p. 91–144) elaborate on them extensively, distinguishing them into three categories:

1. *Spatial* (subtitle position, number of lines, font size, etc.).
2. *Temporal* (synchronization, duration of subtitles, etc.).
3. *Formal and textual* (punctuation, typography, etc.).

These elements that belong to the mentioned categories will be explored in greater detail in the relevant empirical parts of this study. Including an analysis of subtitling features is crucial, as the rigid constraints tightly connected with them historically have been perceived as evidence of subtitling's lack of textual complexity and contributed to its marginalization in early academic discussions of translation (Delabastita, 1989, p. 99–100). This observation emphasizes the need to consider subtitling features in this study and recognize the significant evolution of subtitling as a professionalized field within translation and AVT. Previously underestimated in terms of complexity, subtitling is now increasingly seen as a multifaceted process that requires careful attention to linguistic, technical, cultural, and other considerations. This change reflects not only a shift in academic perspectives but also the practical realities of contemporary subtitler's work. Today, subtitling is a collaborative and multi-staged process that requires expertise at every step, from commissioning to final output (Díaz-Cintas and Remael, 2020 p. 33). Subtitlers nowadays are expected to deeply understand the source and target languages and cultures, as well as the unique



subtitling demands and features. They are also expected to apply effective translational strategies, which will be introduced later in this study. However, some media industry professionals and distributors responsible for commissioning subtitles often lack expertise in subtitling and, in general, have minimal experience with translation (Díaz–Cintas and Remael, 2020, p. 78). Furthermore, the presence of the source and target texts on screen further complicates subtitling, as any mistranslations or flaws can be immediately identified by audiences familiar with the source language (Díaz–Cintas and Remael, 2020, p. 150–151). These unique challenges highlight the complexity of subtitling, affirming its central role in bridging linguistic and cultural gaps in audiovisual media.

## 2.4. Multimodality of Subtitled Translation

AVT is different from literal translation, with the main distinction being that AVT functions within a multimodal environment. Given the multimodal nature of AV works, subtitlers must account not only for verbal but also other non–linguistic elements that shape audiovisual creations. These include different semiotic channels that convey meaning, which subtitlers must carefully consider when translating verbal text to construct a cohesive and meaningful multisemiotic whole. This process highlights one of the key challenges in all forms of AVT, including subtitling: the need to navigate the interplay of modes that contribute to the layered complexity of AV creations, in the case of this thesis, TV series. The combination of these modes not only defines the filmic narrative but also positions it as a central focus of multimodal research in AVT (Delabastita, 1989; Zabalbeascoa, 2008; Bogucki 2015; Reviers and Remael, 2015; Boria et al., 2019). For the purposes of this study, Gambier’s (2023) classification of modes of meaning will be utilized, although with certain terminological modifications introduced by the author of this research to simplify this inherently complex concept. Specifically, the term *channel* was selected to replace the other terms *sign*, *mode* and *channel* used interchangeably in Gambier’s framework to determine a central medium of conveying meaning. This provides consistency in terminology, brings uniformity to the naming: all these categories – verbal, non–verbal, audio, visual – will be referred to as channels, while the specific elements within these channels will continue to be identified as *code(s)*, as per Gambier’s original classification. This preference also adds clarity as the term *mode* was already used in this study when introducing the AVT mode, subtitling, essential for this study. The following classification of channels that convey meaning will be used in this study:

**Table 3:** Gambier's (2023) classification of semiotic channels

|                          | <b>Audio Channel</b>  | <b>Visual Channel</b>   |
|--------------------------|---|---|
| <b>Verbal Channel</b>    | <ul style="list-style-type: none"> <li>– <i>linguistic code</i> (dialogue, monologue, comments, voices off, reading);</li> <li>– <i>paralinguistic code</i> (delivery, intonation, accents);</li> <li>– <i>literary and theatre codes</i> (plot, narrative, sequences, drama progression, rhythm);</li> <li>– <i>musical code</i> (lyric-based songs).</li> </ul> | <ul style="list-style-type: none"> <li>– <i>graphic code</i> (written forms: letters, headlines, menus, street names, intertitles, subtitles)</li> </ul>  |
| <b>Nonverbal Channel</b> | <ul style="list-style-type: none"> <li>– <i>sound arrangement code</i> (special sound effects);</li> <li>– <i>musical code</i> (instrumental music);</li> <li>– <i>paralinguistic code</i> (voice quality, pauses, silence, volume of voice, vocal noise, etc.).</li> </ul>   | <ul style="list-style-type: none"> <li>– <i>iconographic code</i> (cultural symbols or icons, historical or mythological references, religious or political imagery, famous locations or recognizable figures);</li> <li>– <i>photographic code</i> (lighting, perspective, colours, etc.);</li> <li>– <i>scenographic code</i> (set design, background, props, etc.);</li> <li>– <i>film code</i> (shooting, framing, cutting/editing, genre conventions, etc.);</li> <li>– <i>kinesic code</i> (gestures, manners, postures, facial features, gazes, etc.);</li> <li>– <i>proxemic code</i> (movements, use of space, interpersonal distance, etc.);</li> <li>– <i>dress code</i> (hairstyle, make up, etc.);</li> <li>– <i>corporeal code</i> (genitals, scars, nudity, body dysphoria/euphoria, etc.).</li> </ul> |

Source: created by the author based on Gambier's classification

In adapting Gambier's classification to this thesis, two important modifications were made to better support the analysis of LGBTQ+ narratives in *Euphoria*. Firstly, the *musical code*, which in Gambier's original framework appears only under the nonverbal–audio channel, was expanded and reassigned to both the verbal–audio and nonverbal–audio categories, as music can serve different semiotic functions depending on its form. Lyric-based songs are categorized under the verbal–audio channel, as their lyrics carry semantic meaning and often play a crucial role in expressing emotion, developing character arcs, or advancing the narrative. In contrast, instrumental music remains under the nonverbal–audio channel, where it conveys mood, rhythm, tension, and atmosphere without linguistic content. This distinction allows for a more precise analysis of how music contributes to meaning-making in subtitled translation, particularly in segments where emotional or narrative content is conveyed through sound. Secondly, a *corporeal code* has been introduced under the nonverbal–visual channel. This addition addresses a gap revealed in the course of the analysis: Gambier's model, while detailed, lacks a category to directly account for the body as a semiotic resource, considering the content under analysis. Existing codes, such as dress or kinesic, address clothing and movement, but do not adequately cover bodily markers like scars, nudity, genitals, or visual expressions of gender dysphoria or euphoria. These elements are crucial to the construction of LGBTQ+ identities on screen and often shape the audience's perception of characters' gender and sexuality. Therefore, the corporeal code has been added as a necessary complement to the existing

framework to enable a fuller and more inclusive semiotic analysis. These adaptations allow the multimodal framework to better capture the nuances of queer representation and to support a more comprehensive analysis of how such narratives are constructed and translated in Lithuanian version.

Building on the classification presented above (Table 3), it is important to highlight the dynamic interplay between these channels: it is through the concurrent interaction of them, and their interpretation by the viewer, that meaning is created. Subtitling (as well as other forms of AVT) is then activated to bridge communication gaps that may arise from the interaction of these modes (Díaz-Cintas and Remael, 2020, p. 71). In many cases, film narration relies on the collaboration of various semiotic channels to construct the narrative, often creating a certain degree of redundancy (they can partially overlap and complement the information conveyed through different ones). As Díaz-Cintas and Remael (2020, p. 71) observe, this redundancy is a feature of creating audiovisual materials that subtitlers can utilize to their advantage: when carefully captured and considered these overlapping channels, translators can enhance the coherence and clarity of their translations and ensure a more seamless viewing experience for audiences. Besides, the tri-dimensional nature of audiovisual creations becomes especially evident when addressing issues such as gender bias, which are explored not only through linguistic dimensions but also through visual, auditory, and cultural layers. This nuanced interplay of semiotic channels underscores the complexity of audiovisual works and the critical role of subtitling within the broader context of multimodal translation. Moreover, the already discussed gender diversity, as a complex and culturally nuanced concept, often requires representation across multiple semiotic channels within audiovisual works. In order to maintain those gender identities as in the original audiovisual creation, translators must go beyond the linguistic dimension to consider how meaning is constructed through the interplay of these different channels.

### 3. SUBTITLED LGBTQ+ NARRATIVES IN *EUPHORIA*

For the analysis of how LGBTQ+ narratives are conveyed in the subtitles, the first season of the TV series *Euphoria* (lt. *Euforija*), released in 2019, was selected. Every episode of the series is written by Sam Levinson, also taking on the role of executive producer. In 2006, he began drafting various versions of what would eventually become *Euphoria*, with the concept being rooted in his own experiences with substance abuse during his teenage years<sup>26</sup>. This personal addiction laid the foundation for the series and caught the attention of HBO because of the “raw and honest”<sup>27</sup> portrayal of drug use and teenage struggles in the 2012 Israeli miniseries of the same name, which led to an invitation to adapt it for American audiences. Ultimately, the HBO series, in collaboration with A24, produced the television series that, over eight episodes (each ranging from 48 to 65 minutes, adding up to approximately 453 minutes (or 7 hours and 33 minutes) in total), depicts the lives of high-school students navigating the complexities of love, friendship, and self-discovery in an unstable world marked by the harsh realities of drugs, sex, trauma, and social media. It has received widespread critical acclaim for its performances, storytelling, visuals, and its handling of mature and complex themes; its success is reflected in numerous award nominations and wins. Moreover, LGBTQ+ narratives are prominently featured in the series, as several primary and secondary characters are part of the community, including those whose identities remain closeted. In line with this thematic emphasis, its official website<sup>28</sup> features a resource section connecting viewers to LGBTQ+ organizations and community groups. The series have introduced some of the most dynamic queer characters in recent years, encouraging individuals that belong to the LGBTQ+ to embrace bolder forms of self-expression while also igniting meaningful online discourse about the experiences of queer individuals<sup>29</sup>. Through its meticulous portrayal of these identities, *Euphoria* has significantly influenced how the community is represented in contemporary popular culture.

The first season of *Euphoria* follows Rue Bennett (portrayed by Zendaya Maree Stoermer Coleman), a queer teenager struggling with substance addiction. Although the show sometimes shifts focus to other characters whose backstories are usually introduced at the beginning of the episodes, Rue remains the main narrator of the story. This is especially clear in her connection with a new trans student, Jules (portrayed by Hunter Schafer), since their relationship becomes one of the emotional

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<sup>26</sup> <https://variety.com/2019/scene/news/euphoria-creator-sam-levinson-opens-up-drug-addiction-1203233881/>

<sup>27</sup> <https://ew.com/tv/2019/06/16/euphoria-creator-sam-levinson/>

<sup>28</sup> <https://www.hbo.com/euphoria/resources>

<sup>29</sup> <https://medium.com/matthews-place/why-you-need-to-watch-euphorias-exploration-of-queerness-7a9a34ee89fb#:~:text=Rue%20is%20a%20non%2Dbinary,she%20prefers%20women%20over%20men.>

cores of the show, helping to explore themes of gender, love, and trauma. The story takes place in the fictional town of East Highland, but its exact location is never revealed—an intentional decision by the show’s creator, Sam Levinson, to show that the issues the characters face are universal rather than tied to a specific place. While the story of this teenage drama unfolds in the fictional suburban town of East Highland, its exact location remains unspecified. This choice was made by Levinson in order to highlight that the issues faced by the characters are universal and not tied to any particular place.

In terms of translation, *Euphoria*’s Lithuanian subtitled version is available on two video-on-demand platforms: *Go3*, the largest video content platform in the Baltics<sup>30</sup>, and *Telia Play*, a widely used streaming service offered by one of the leading telecommunications providers in the country<sup>31</sup>. The first season of *Euphoria* is subtitled by Ramūnas Bakšys (lt. *Subtitravo Ramūnas Bakšys* / [www.sdimedia.com](http://www.sdimedia.com)). The translator presents himself online as a freelance subtitle translator with nearly two decades of experience, a demonstrated history of working in the translation and localization industry, and an educational background in philology, skilled in translation, English, proofreading, subtitling, and editing. In addition, from the information displayed at the end of the episode in the subtitles, it is apparent that *Telia Play* partnered with a large company, *SDI Media*, to produce subtitles. Regarding the year of the translation, no specific information is provided. However, considering the organizational change from *SDI Media* to *Iyuno* in 2021, it is assumed that the subtitles were created before this reorganization. As part of this research, the translator was contacted regarding participation in the study, however, no response was received.

### 3.1. Selecting and Defining Subtitle Segments for Analysis

Instead of analysing full scenes, this research concentrates on *subtitle segments*. This decision was made because scenes in *Euphoria* often include many characters, emotional shifts, and overlapping themes. Analysing entire scenes would make it more difficult to isolate and examine specific translation choices related to queer themes, identities, expression and nuances. Dividing the research material into smaller units allows for a more precise and consistent analysis. In this study, a segment may consist of:

- A single subtitle line.
- A sequence of consecutive lines that form a cohesive idea or emotional arc.

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<sup>30</sup> <https://pagalba.go3.lt/en/article/what-is-go3-2/>

<sup>31</sup> <https://www.lrt.lt/naujienos/verslas/4/2395583/telia-lietuvos-pajamos-per-devynis-siu-metu-menesius-sieke-360-mln-euru>

- A short dialogue exchange centred around a unified theme, emotion, or identity-related situation.

Some segments include multiple LGBTQ+ identities or characters, but they are treated as unified when they centre upon a shared or overlapping experience. In many cases, the lines featured in the segments are delivered by LGBTQ+ characters, or centre on queer themes. It is noteworthy to mention that segments featuring non-LGBTQ+ characters are also included when their dialogue shapes how queer identities are framed, represented, or perceived within the narrative. Additionally, several full scenes were selected for analysis due to their exclusive focus on queer narratives and rather than examining these scenes in their entirety, they were divided into smaller segments to maintain consistency across all analytical examples. This segmentation was not intended to simplify the material, but to draw attention to individual moments that are significant from a translation perspective. By isolating these moments, the segments became more coherent and comparable, and made it more convenient to examine how specific aspects of queerness are constructed, interpreted, and translated.

It is also important to note that in *Euphoria*, LGBTQ+ identities are rarely explicitly labelled, and the viewer often interprets a character's identity through various semiotic channels. As this research focuses on subtitled translation, a multimodal approach is applied, but the analysis includes only those segments in which LGBTQ+ narratives are conveyed at least partially through verbal means. This ensures that the analysed segments have linguistic content that can be directly affected by translational choices. Purely non-verbal segments were excluded from the analysis, as they are experienced similarly by all viewers regardless of language and are not affected by subtitling unless altered by editing or censorship. Only segments that contain verbal elements, such as dialogue, monologues, narration, on-screen text, etc., were selected because their linguistic content allows for direct examination of translational choices. These segments are analysed multimodally, with attention to how verbal and non-verbal cues interact to construct meaning and shape the viewer's interpretation. While not all segments are overtly queer in terms of dialogue alone, their multimodal context often highlights their relevance to queer storytelling.

Given that queer narratives are often conveyed through subtle or ambiguous cues, the selection prioritizes moments where these expressions remain sufficiently traceable within the audiovisual and verbal context to allow for coherent analysis. All analysed segments are compiled in the appendix. Each entry includes:

- The episode number, timecode, and a brief description of the scene (or segment).

- A description of the relevant semiotic channels and codes; if the scene coincides with a single segment, it is treated as such, whereas if the scene covers multiple segments, it is accordingly divided.
- Relevant screenshots corresponding to the analysed segment(s).
- The source and target texts.
- The translation mode assigned to the segment.
- Up to three dominant translation strategies used in rendering the source content.
- A brief rationale explaining how the translation choices shape the categorization into a specific translation mode.

In the following subchapter, the three translation modes of queer narratives will be examined in more detail. Each mode will be illustrated with two representative examples from the appendix. These examples will be analysed multimodally to explore how different combinations of translation strategies influence the rendering of LGBTQ+ narratives. The chapter will be concluded with a brief quantitative summary outlining broader tendencies observed across the dataset.

### 3.2. Queering Translation

The pilot episode of *Euphoria* provides a particularly illustrative case of the queering mode of translation. In this segment, Rue's narrative voice critically reflects on the phenomenon of gendered sexual stigmatization while a group of shirtless young men lounge on a sofa, scrolling through leaked nudes of Cassie Howard (portrayed by Sydney Sweeney). The adolescents respond with a sense of detached superiority and vulgar amusement: they mock Cassie through dance moves and exaggerated gestures that mimic her intimate body parts, along with demonstrative laughter, lustfully licking their lips, and nodding. One of the boys, Nate Jacobs (played by Jacob Elordi), whose character represents the embodiment of toxic hypermasculinity, is portrayed here as the nucleus of such masculine dominance. Throughout the series, his need for control often manifests in intimidation, manipulation, and physical aggression, particularly towards women and those who diverge from normative standards of gender and sexuality, which is evident here as well. Additionally, he exerts considerable influence over the behaviour and attitudes of the other male characters present. In this segment, Nate is shown leaning back in a relaxed, almost performative posture, smoking, laughing demonstratively, and at one point, he imitates a sexual act toward Cassie while her current boyfriend and Nate's friend, Chris McKay (portrayed by Algee Smith), sits beside him. This signals confidence, control, and a clear sense of ownership within this social space. Among the group, only McKay appears visibly uncomfortable (see Figure 1).

**Figure 1:** Visual Power Dynamics in the Performance of Masculinity



Source: created by the author

Although he remains silent, he attempts to express disapproval through nonverbal behaviour: his facial expression is tense and reserved, he wears a hoodie that visually distances him from the shirtless others, whose exposed appearance visually connotes power, confidence and physical control, and he physically pushes Nate away when he tries to provoke him. These actions hint at McKay's internal conflict: while he does not condone the group's behaviour, he remains a passive observer. His unease is compounded by his complicated feelings toward Cassie's sexuality, which the series presents as a source of both attraction and insecurity for him. The room with the group of teenagers is lit in saturated red and blue colours (see Figure 1). In this setting, red symbolizes stimulation, urgency, and dominant presence while blue, by contrast, evokes detachment, passivity, and introspection. This duality of colours mirrors the psychological distance between Rue's reflective commentary, McKay's indecisiveness, internal discomfort, and the demonstrative careless behaviour of the boys. The mood is further shaped by the muted hip-hop music playing in the background: it contributes to the performative masculinity on display and the sense of collective power.

Rue, being a queer voice in the series, interrupts the narrative with a critical perspective filled with irony and agitation (see Table 4).

**Table 4:** Example of queering mode of translation through paraphrase, condensation, and imitation

| Source Text   | Target Text   | Back Translation  |
|---|---|---|
| RUE'S NARRATING VOICE:<br>Here's the fucking thing that pisses me off about the world. Like, every time someone's shit gets leaked, whether it's J. Law or Leslie Jones, the whole world's like, "Well if you don't want it out there, don't take the nudes in the first place." I'm sorry. I know your generation relied on flowers and fathers' permission, but it's 2019, and unless you're Amish, nudes are the currency of love, so stop shaming us. Shame the assholes who create password– | 00:24:11–00:24:14: Štai kuo užknisa šis pasaulis.<br>00:24:14–00:24:18: Jei nuteka kieno nors nuotraukos, / pvz. Dž. Lorens, ar Leslės Džouns,<br>00:24:18–00:24:22: visas pasaulis sako: / "Nepatinka? Nesipaveiksluok nuoga."<br>00:24:22–00:24:26: Atleiskit, žinau, kad jūsų kartai / reikėjo gėlių ir tėvų leidimo,<br>00:24:27–00:24:29: bet dabar 2018 m., / ir jei jūs ne amišai, | 00:24:11–00:24:14: Here's why this world sucks.<br>00:24:14–00:24:18: If someone's photos are leaked, / e.g. J. Lawrence, or Leslie Jones,<br>00:24:18–00:24:22: the whole world says: / "Don't like it? Don't take pictures naked."<br>00:24:22–00:24:26: Sorry, I know that your generation / needed flowers and parental permission,<br>00:24:27–00:24:29: but now it's 2018, / and if you're not Amish, |



|  |   |   |
|--|---|---|
| protected online directories of naked, underage girls. | 00:24:29–00:24:33: tos nuotraukos yra meilės valiuta. / Negėdinkite mūsų.<br>00:24:33–00:24:37: Gėdinkite tuos, kurie kuria puslapius / su nuogomis nepilnametėmis. | 00:24:29–00:24:33: those photos are the currency of love. / Don't shame us.<br>00:24:33–00:24:37: Shame those who create pages / with naked minors. |
|--|---|---|

Source: created by the author

Rue's narrating voice highlights the hypocrisy of societal judgments surrounding female sexuality. From a queer feminist perspective, Rue resists the normalization of shaming women for openly expressing intimacy, redirects blame toward those who exploit such moments for amusement or control, and hints at the exposure of the closeted Nate's behaviour. Throughout the series, Cassie is portrayed as a kind and well-liked character whose deep emotional insecurities and strong need for validation often lead to painful breakdowns. Consequently, she is particularly vulnerable in this scene, where her body image becomes a target of group humiliation. Rue's voice acts as an ethical intervention that exposes the injustice and power imbalance inherent in the situation. Her commentary provides a liberating voice that acknowledges harm and challenges the norms that enable it. This voice expresses solidarity with Cassie and, more broadly, with women. The scene also illustrates how emotional suppression and adherence to rigid gender norms can manifest as hostility, especially toward expressions of difference or openness. Nate's exaggerated behaviour, in this context, can be seen as a reaction to internal conflict, and Rue's voice realigns the moral focus of the scene.

The use of *paraphrase*, *condensation*, and *imitation* in the Lithuanian subtitles results in a queering rendering that preserves Rue's confrontational tone and critique regarding normative ideas surrounding sexuality and shame. The *paraphrase* strategy is evident in Rue's segment opening line – "Here's the fucking thing that pisses me off about the world": the use of "užknisa" a colloquial verb that conveys irritation and frustration, aligns with Rue's critical voice and compensates for the informal tone of the following expression – "someone's shit gets leaked". Moreover, in this segment, *condensation* is used effectively, since the target text still renders Rue's critique without overloading the subtitles with information. While shorter, the target text maintains the essential ideological stance. Furthermore, *imitation* is visible in the retention of culturally specific and important references – J. Law (Jennifer Lawrence) and Leslie Jones, both of whom happened to be real-world victims of leaked nude photo scandals<sup>32</sup>. By keeping these references in the Lithuanian subtitles, the translation avoids replacing them with local examples and keeps Rue's argument connected to well-known cases of online abuse and sexism. This choice supports the queering function by drawing attention to broader systems of public shaming of women. Even though there is a factual slip (2018 instead

<sup>32</sup> <https://www.theguardian.com/technology/2016/aug/25/homeland-security-leslie-jones-hacking-investigation>;  
<https://www.vanityfair.com/hollywood/2014/10/jennifer-lawrence-photo-hacking-privacy>

of 2019) in the subtitles, Rue's ideological message remains intact. Similarly, the English quotation marks are retained instead of the Lithuanian ones. While this typographic inconsistency does not disrupt the queering mode of the translation, it reflects a lack of attention to detail that may slightly reduce the overall professional polish of the subtitles.

Overall, the target text contributes to the queering mode of translation by preserving Rue's critical, activist voice and reinforcing the ideological function of the narration within the scene. The use of *paraphrase*, *condensation*, and *imitation* ensures maintaining that function in the target language. The queering effect is strengthened through alignment with the multimodal context. The translation sustains the LGBTQ+ narrative that challenges patriarchal control and reclaims narrative space for marginalized voices.

The *queering mode of translation* in *Euphoria* often relies on a recurring combination of paraphrase, transfer, and condensation strategies. A notable example of this appears toward the end of the fifth episode, titled '*03 Bonnie and Clyde*'. The segment revolves around one of the main characters, Cal Jacobs (starring Eric Dane), Nate's (a character already mentioned in this study) father. Cal is portrayed as a wealthy, toxic, and violent man who lives a double life: he is married to a cisgender woman yet engages in sexual encounters with young men, queer individuals, and transgender women. His abusive and controlling nature has left a deep imprint on his son Nate, who replicates similar patterns of violence and domination. Earlier in the episode, Cal faces rising tension as police begin investigating Nate's violent behaviour toward his girlfriend, Maddy Perez (starring Alexa Demie). The police uncover evidence of Nate choking her, and Cal is called to the school when police officers arrive to question Nate. This context is crucial for understanding the emotional tone of the following motel scene. To a dimly lit motel room filled with shadows – Cal's usual hookup spot – is where Minako, also known as Mina (starring Sean Martini), arrives. A queer sex worker, Minako, embodies a gender fluid presentation, unapologetic self-expression. Their appearance combines masculine and feminine elements: a shiny, tight-fitting blue shirt paired with a silver glossy mini skirt, a thin azure choker, a blond undercut combed to one side, and smoky eye makeup. These choices highlight the cultural connection between queer identity and fashion as a form of self-expression. Historically, fashion has been an essential tool for marginalized communities to communicate their identities, with members of the LGBTQ+ community using specific fashion markers to signal their queerness in societies where they often faced erasure or discrimination<sup>33</sup>. It is important to note that Minako's name also carries significant semiotic weight: it references Sailor

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<sup>33</sup> <https://www.elonedge.com/blog/2023/5/9/a-look-inside-queer-fashion>

Venus from *Sailor Moon*, an anime celebrated for its explicit and empowering queer storylines, characters, and relationships<sup>34</sup>.

Midway through his time with Minako, Cal, overwhelmed by guilt and introspection, seeks refuge by clinging to Minako: Minako comes up to him, cuddles him and strokes his head comfortingly, Cal responds with caresses and a worried look into the distance (see Figure 2) while they are taking.

**Figure 2:** *Queer intimacy through verbal and nonverbal cues*



Source: created by the author

Amid this tension, Cal initiates a rare moment of vulnerability, asking whether his hidden queerness could negatively affect his children. Their exchange is presented in the subtitles using a combination of *transfer*, *paraphrase*, and *condensation* strategies, as shown in Table 5 below.

**Table 5.** *Example of queering mode of translation through transfer, paraphrase and condensation*

| Source Text  | Target Text  | Back Translation  |
|--|--|---|
| CAL: Do you think this stuff affects them? Even if they don't know it? | 00:42:58–00:43:00: Manai, šie dalykai juos paveikia?         | 00:42:58–00:43:00: You think these things affect them?            |
| MINAKO: I don't know.  | 00:43:02–00:43:04: Net jeigu jie nežino?                     | 00:43:02–00:43:04: Even if they don't know?                       |
| CAL: You think hiding it creates the same thing in them?               | 00:43:06–00:43:07: Nežinau.                                  | 00:43:06–00:43:07: I don't know.                                  |
| MINAKO: Honey, I don't know.   | 00:43:09–00:43:12: Ar slėpdamas tai / sukuriu tą patį juose? | 00:43:09–00:43:12: Do I, by hiding this, create the same in them? |
| Everyone knows who I am.   | 00:43:13–00:43:15: Mielasis, nežinau.                        | 00:43:13–00:43:15: Honey, I don't know.                           |
|  | 00:43:15–00:43:17: Visi žino, kas aš esu.                    | 00:43:15–00:43:17: Everyone knows who I am.                       |

Source: created by the author

This sequence portrays a striking contrast between two individuals at opposing ends of the spectrum of self-identity: Minako, who embraces and openly expresses their identity without reservation, and Cal, who remains deeply concealed and conflicted. To preserve the moment with its thematic tension of openness, the mentioned translation strategies are combined. The *paraphrase* is employed in the

<sup>34</sup> <https://www.syfy.com/syfy-wire/sailor-moon-and-the-queer-art-of-questioning-gender-and-sexuality>

rendering of Cal's emotionally complex question, "You think hiding it creates the same thing in them?" as "Ar slėpdamas tai sukuriu tą patį juose?". This version reformulates the structure of the original but preserves its meaning and conveys Cal's internal conflict even in a more introspective way. The *transfer* strategy is evident in the rendering of Minako's dialogue lines. This direct and faithful translation preserves the simplicity, directness, and force of the source text and Minako's self-identification. That stands in sharp contrast to Cal's anxious uncertainty. Besides, *condensation* is used across the subtitles to compress the target text, but still reflects the essential meaning, does not flatten the emotional content, or ideological nuances that are crucial here, because queerness here serves as the bridge between these two characters, enabling Cal to finally open up to somebody and share intimacy.

Altogether, these strategies contribute to the *queering mode of translation* by preserving the key oppositional dynamic between openness and repression. The interplay of verbal content and other semiotic codes intensifies the meaning generated through their interaction. These elements come together to present queerness not just as a theme, but as something lived and shared, shaped by vulnerability, resistance, and unequal freedom to express identity. This example shows how the queering mode of translation is a layered process that preserves emotional depth, questions social norms, and highlights the complex realities of LGBTQ+ individuals' lives.

### 3.3. Minoritizing Translation

The third episode, *Made You Look*, presents a notable instance of the minoritizing mode of translation, realized through a combination of *paraphrase*, *condensation*, and *decimation*. The analysed segment features a brief but significant exchange between two central characters – Kat (played by Barbie Ferreira) and Maddy (previously introduced in this study) – whose personal development and interpersonal dynamics raise broader questions concerning gender expression, sexuality, and the negotiation of identity.

Kat is a 17-year-old high school junior dealing with body image issues. Early in the season, she reclaims her sexuality, gains confidence as a cam girl, and challenges conventional norms of femininity. The actress portraying Kat, Ferreira, has publicly identified as queer and has commented that she views Kat as "a little queer"<sup>35</sup>, though she acknowledges this may come from her personal experience. However, Maddy's bold and outspoken personality shows a different kind of confidence than Kat's – she is an unapologetic and extroverted high schooler who also carries the intense emotional weight of her turbulent relationship with the show's antagonist, Nate. His internal conflict

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<sup>35</sup> <https://www.nytimes.com/2019/09/03/style/self-care/euphoria-kat-barbie-ferreira.html>

surrounding his sexuality further contextualizes this scene, revealed also in part through Maddy's earlier discovery of explicit content on his phone.

As Kat and Maddy ascend an escalator, they discuss sexual orientation (see Table 6).

**Table 6:** Example of a minoritizing mode of translation through paraphrase, decimation, and condensation

| Source text   | Target Text  | Back Translation   |
|---|--|--|
| MADDY: Do you think people are 100 percent straight? 100 percent gay? | 00:41:03–00:41:07: Manai, žmonės būna 100 proc. hetero / arba 100 proc. gėjai? | 00:41:03–00:41:07: You think people are 100 pct. Hetero / or 100 pct. gay? |
| KAT: No, 'cause obviously there's, like, bi people, asexual, pan...   | 00:41:08–00:41:12: Ne. Būna biseksualūs. / Arba nepastovūs.                    | 00:41:08–00:41:12: No. There are bisexual. / Or variable.                  |
| Sexuality is, like, a spectrum, y'know?                               | 00:41:12–00:41:14: Seksualumas yra kaip spektras.                              | 00:41:12–00:41:14: Sexuality is like a spectrum.                           |
| MADDY: Yeah. Totally.   | 00:41:14–00:41:17: Suprantu.   | 00:41:14–00:41:17: I understand.   |

Source: created by the author

While the segment primarily relies on the verbal channel, subtle nonverbal cues further enrich its meaning. Kat's calm, self-assured tone and composed facial expression suggest a degree of familiarity and comfort with the topic. Meanwhile, Maddy's more tentative tone and shifting gaze, first directed at Kat, then away, signal uncertainty, curiosity. These elements position Kat as the more informed or confident speaker and frame queerness as something that is nameable and deserving of recognition. The dialogue begins with Maddy asking Kat whether she thinks people can be entirely heterosexual or homosexual. The paraphrased subtitle in Lithuanian here retains the essence of this question and effectively sets up a brief but meaningful exchange about sexuality as a spectrum. However, Kat's original response, which lists specific LGBTQ+ identities – “bi people, asexual, pan” (bisexual, asexual, and pansexual) is not maintained in the translation. Only bisexuality is explicitly named, while the terms “asexual” and “pan” are rendered into the vague adjective “nepastovūs” [variable]. This specific phrasing has a considerable impact on representation. Although “asexual” has a clear equivalent in Lithuanian (aseksualus<sup>36</sup>), it is *decimated*, thereby erasing a specific identity. Similarly, while the abbreviation “pan”<sup>37</sup> may be less widely recognized, the full term “panseksualus” is utilized in Lithuanian<sup>38</sup> and could have been used to preserve clarity and inclusivity. The use of “nepastovūs”

<sup>36</sup> Although the *Lithuanian-English Dictionary* (lt. *Lietuvių–anglų kalbų žodynas*) includes an equivalent term, the *Dictionary of Standard Lithuanian* (lt. *Bendrinės lietuvių kalbos žodynas*) is still in the process of gathering information on it. Nonetheless, the State Commission of the Lithuanian Language offers alternative terms, and the *Universal Lithuanian Encyclopedia* (lt. *Visuotinė lietuvių enciklopedija*) provides the explanation of the term “asexuality” (lt. aseksualumas).

<sup>37</sup> <https://www.thetrevorproject.org/blog/pansexuality-what-it-is-what-it-isnt/#:~:text=Pansexuality%20is%20defined%20as%20an,it's%20just%20a%20word%20to>

<sup>38</sup> The term “pansexual” (lt. *panseksualus* / -i, *panseksualas* / -ė) is inserted in the Database of Lithuanian Neologisms (lt. *Lietuvių kalbos naujažodžių duomenynas*); “pansexuality” is present there, too.

introduces ambiguity, but not in a productive or intentionally queering way. Rather, it may carry negative connotations that suggest unreliability, indecisiveness, or even emotional instability, which can reinforce harmful stereotypes, diminish the visibility, and misrepresent the marginalized identities. This choice may also create confusion for viewers familiar with the source language and LGBTQ+ terminology. Thus, even though the condensed phrase – “Sexuality is like a spectrum” – is preserved, its ideological impact is weakened by the loss of the mentioned explicit identity markers. The condensation strategy also removes discourse fillers, such as “like”, “y’know?”, “totally”, to meet spatial and temporal constraints, which is standard in subtitling. Even if this flattens the conversational authenticity of the original dialogue, it does not dilute the LGBTQ+ narrative.

On the whole, the Lithuanian subtitles reflect a *minoritizing mode of translation* that undermines the inclusive intent of the original variant. Although some conceptual traces of queerness are retained, the specificity and representational depth are compromised. Rather than affirming LGBTQ+ identities, the translation renders them generic, ultimately weakening the narrative’s clarity and reducing the impact of its queer representation.

Another very significant example of the *minoritizing mode of translation* can be found in what is arguably the season’s most direct and nuanced exploration of gender and sexuality. This scene appears in the seventh episode, *The Trials and Tribulations of Trying to Pee While Depressed*, and is distinguished by its multimodal complexity and thematic depth. This segment takes place when Jules visits TC (played by Bobbi Salvör Menuez, who is trans and non-binary<sup>39</sup>), a queer friend from her old school, and meets Anna, TC’s roommate (portrayed by non-binary performer Quintessa Swindell (Macintosh, 2022, p. 22)). The segment under discussion unfolds while Anna applies makeup to Jules. The moment is visually rich: a camera dynamic that shoots Jules from above and Anna from below, close-ups of their faces, smiles enhance the intimacy, which is already enhanced by close physical proximity, vulnerability of the exchange, while vibrant reddish pink saturate the space and accents of purple and blue (bisexual lighting<sup>40</sup>) are added. A ceiling with pink clouds creates a dreamlike atmosphere, contrasting with the cooler, blue-toned suburban scenes featured throughout the series.

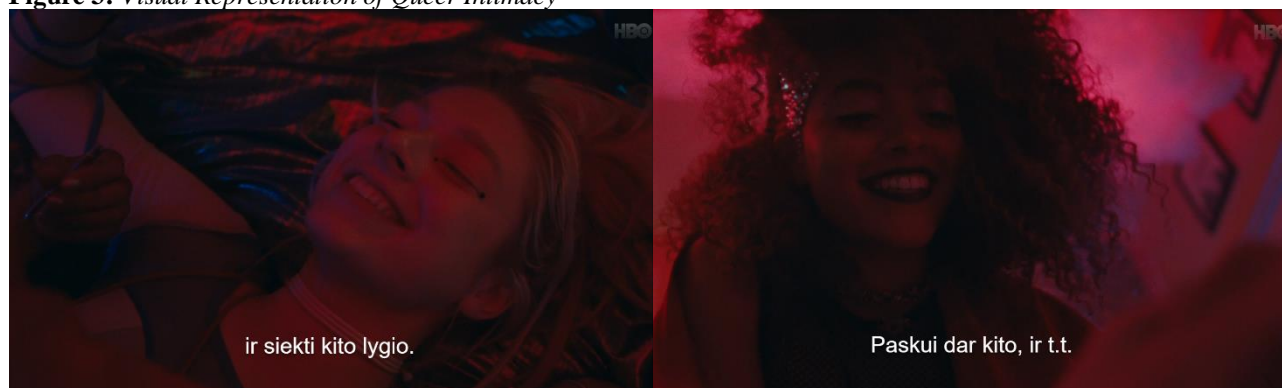
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<sup>39</sup> <https://metro.co.uk/2020/10/29/euphoria-star-feared-their-career-was-over-after-coming-out-publicly-as-trans-and-non-binary-13499034/>

<sup>40</sup> Bisexual lighting refers to the use of pink, purple, and blue tones – colours of the bisexual pride flag – in film and television. Although its exact origins are unclear, this aesthetic had become a common way to visually represent queer themes. See the article: <https://www.bowiecreators.com/article/the-rise-and-fall-of-bisexual-lighting>.



**Figure 3: Visual Representation of Queer Intimacy**



Source: created by the author

In addition to the visual richness, the nonverbal–audio layer that includes giggles, playful interjections, and a friendly, relaxed tone of voice contributes to creating a warm and welcoming atmosphere. These paralinguistic elements help frame the interaction as supportive and safe. This kind of positive representation of queerness is still rare in mainstream film and television, where queer and trans identities are often shown through stories of pain, trauma or conflict (Masanet et al., 2022, p. 144). In contrast, this moment shows Jules welcomed and accepted while being entirely herself – a depiction that affirms the emotional legitimacy of queer experience without reducing it to struggle.

In this segment, Jules speaks openly with Anna about her experience of gender, but importantly, she avoids the common narrative of being *born-in-the-wrong-body* (Macintosh, 2022, p. 22). This motif, often seen in popular culture, frames transgender identity as having a “true” gender trapped inside a mismatched body and assumes that the purpose of transitioning is to fix this mismatch and finally become one’s authentic self. *Euphoria*, however, resists this fixed way of thinking. Instead, Jules talks about wanting to “move on to the next level”; in other words, she sees gender not as a final goal to reach, but as an ongoing, evolving process that can keep changing without a clear endpoint. The implication here is that identity is fluid, open-ended, and empowering, rather than something that must conform to binary expectations. Even though trans identity is the main focus here, the scene supports a broader idea: that gender is not something fixed, but something people define for themselves. Table 7 provides the text of the dialogue for closer examination.

**Table 7: Example of a minoritizing mode of translation through paraphrase, condensation, and resignation**

| Source Text                          | Target Text                      | Back Translation                 |
|--------------------------------------|----------------------------------|----------------------------------|
| ANNA: So have you?                   | 00:37:36–00:37:38: –Ar pavyko? / | 00:37:36–00:37:38: –Did you      |
| JULES: Have I what?                  | –Kas?                            | manage? / –What?                 |
| ANNA: Conquered femininity?          | 00:37:39–00:37:40: Užkariaut     | 00:37:39–00:37:40: Conquer       |
| JULES: I don't know. But, it's not   | moteriškumą?                     | femininity?                      |
| like I even want to conquer it. It's | 00:37:42–00:37:44: Nežinau.      | 00:37:42–00:37:44: I don't know. |

|  |   |  |
|--|---|--|
| like I want to fuckin' obliterate it.<br>And then move on to the next level.<br>JULES & ANNA: And the next,<br>and the next.<br>TC: Level up. Level up!<br>JULES: Yeah. I don't really know<br>what the means, or looks like, but...<br>I want it.<br>TC: Queerness is infinite. | 00:37:44–00:37:49: Bet aš nenoriu<br>užkariaut. / Noriu jį sunaikinti<br>00:37:50–00:37:53: ir siekti kito<br>lygio.<br>00:37:54–00:37:56: Paskui dar kito, ir<br>t.t.<br>00:37:57–00:37:59: Kelti lygį.<br>00:37:59–00:38:03: Nežinau, / ką tai<br>reiškia ir kaip tai atrodo.<br>00:38:04–00:38:07: –Aš to noriu. /<br>–Grožis yra begalinis. | 00:37:44–00:37:49: But I don't<br>want to conquer. I want to obliterate<br>it<br>00:37:50–00:37:53: and reach for<br>the next level.<br>00:37:54–00:37:56: Later on the<br>next, and etc.<br>00:37:57–00:37:59: Raise the level.<br>00:37:59–00:38:03: I don't know /<br>what it means and how it looks.<br>00:38:04–00:38:07: –I want it. /<br>–Beauty is infinite. |
|--|---|--|

Source: created by the author

While the original segment's message is rich in queerness via multiple semiotic layers, the Lithuanian translation, using strategies such as *paraphrase*, *condensation*, and *resignation* across the exchange, dilutes its ideological intent and force. The segment begins by preserving the queering potential of the original dialogue. In particular, the use of the verb “užkariauti” [“to conquer”] retains the metaphorical framing found in the source text and reflects Jules's relationship with femininity as she positions it as something to be challenged, deconstructed, or redefined. At this early point in the exchange, the Lithuanian subtitles succeed in maintaining the subversive and self-reflective tone of the original. Moreover, the omission of the intensifier “fuckin'” does not significantly weaken the line, as Jules's passionate tone and the retained verb “sunaikinti” [“obliterate”] still convey her enthusiasm. The subsequent lines continue the metaphor of progression, reaching for the next level, which is mostly retained in the target text. While *condensation* is applied using “ir t.t.” [“and etc.”] that conveys the open-ended nature of Jules's identity journey, it slightly reduces the imaginative expansiveness originally expressed via repetition. When TC interjects with the condensed repetition in the target text, the core meaning remains preserved. In addition, condensation slightly flattens Jules's hesitant statement that follows; however, this effect is retained by her intonation and delivery in the audio layer. A particularly impactful minoritizing move is made in the final subtitle of the segment, when TC delivers the powerful affirmation: “Queerness is infinite”. In the Lithuanian version, this becomes “Grožis yra begalinis” [“Beauty is infinite”] – a clear instance of *resignation*, where the subtitler refrains from engaging with the concept of queerness. This significantly distorts the original meaning: instead of a bold affirmation of queer identity as boundless, the line is reframed as just aesthetically oriented statement. As a result, not only is the ideological power of the original diluted, but the phrase may also unintentionally reinforce stereotypical associations. Within the context of Jules's rejection of normative femininity, this shift risks implying that “leveling up” is about enhancing beauty rather than subverting binary gender expectations, thus misrepresenting the radical openness of the source dialogue.



Overall, this segment exemplifies how subtitling choices can shape the representation of queerness in significant ways. The shift from a fluid, affirming portrayal of gender identity to an aesthetical, culturally safer message demonstrates how translation can obscure queer meaning, even in scenes where it is most explicitly articulated. This case highlights the importance of critically engaging with all the multimodal layers while translating LGBTQ+ narratives.

### 3.4. Misrecognizing Translation

It seems particularly important to include at least one example in which characters communicate via text messages, as this mode of interaction plays a significant and prominent role throughout the series. Therefore, this subchapter begins with an instance of the *misrecognizing mode of translation* taken from the third episode, *Made You Look*. The key context for the segment is that Jules begins to develop romantic feelings for ShyGuy118, whom she meets through a gay dating app, but who, as she is unaware, is actually Nate. This exchange marks the beginning of Jules' emotional involvement with someone she believes to be a sincere and intimate online connection. Gradually, they continue to fall deeper into conversation. A split-screen sequence, which follows Nate and Jules as they go through their day texting each other, includes the specific segment analysed here. In this moment, Nate is shown sitting on a bench in the locker room while Jules lies on her rooftop, both holding their phones, silently yet emotionally absorbed in their interaction, which is presented in Table 8 that is inserted below.

**Table 8:** *Example of a misrecognizing mode of translation through resignation, imitation, and paraphrase*

| Source Text   | Target Text   | Back Translation   |
|---|---|--|
| ShyGuy118's (NATE'S) TEXT MESSAGE: When did u start transitioning?      | 00:14:03–00:14:08: Drovuolis118: Kada pajutai pokyčius? / Džiuls: LOL     | 00:14:03–00:14:08: TheShyOne118: When did you feel the changes? / Jules: LOL |
| JULES' TEXT MESSAGE: Lol. ShyGuy118's (NATE'S) TEXT MESSAGE: I'm sorry. | 00:14:10–00:14:13: Drovuolis118: Atleisk. / Nenoriu būti per daug landus. | 00:14:10–00:14:13: TheShyOne118: Forgive me. / I don't want to be too nosy.  |
| ShyGuy118's (NATE'S) TEXT MESSAGE: I didn't mean to be too personal.    | 00:14:16–00:14:17: Džiuls: Nieko tokio.                                   | 00:14:16–00:14:17: Jules: No worries.  |
| JULES' TEXT MESSAGE: No it's ok   |   |  |

Source: created by the author

The target text flattens a key moment of this queer narrative. The source text contains a direct and deeply personal question from Nate to Jules – “When did u start transitioning?” – which refers to Jules' transgender identity and reflects Nate's attempt to engage with her on a more personal level. In the target text, however, this line is rendered through *resignation* as “Kada pajutai pokyčius?”

["When did you feel the changes?"]. Rather than providing an equivalent for the term "transitioning", the translator utilizes a vague expression that dilutes the original trans-specific layer of meaning. This choice likely does not reflect an intentional avoidance of the term but instead suggests that the translator may have failed to recognize either the meaning of "transitioning" or, more likely, that Jules is a transgender character. Since Jules in the series is mostly presented in a conventionally feminine way, it may have been difficult for the translator to recognize her as a transgender character, especially given that *Euphoria* rarely uses explicit LGBTQ+ labels, and that the translator may not have been fully acquainted with LGBTQ+ terminology or themes. This assumption is further supported by a later episode, where Rue provides background on Jules' transition, and the term "lyties keitimas" ["sex change"] is used in the target text<sup>41</sup>. This suggests that the translator may be somewhat familiar with concepts related to transgender experience, however, the choice of this outdated term also points to a broader issue in the Lithuanian socio-cultural and linguistic context, where the concept of "transition" is not yet widely accepted or commonly used in place of the more reductive notion of "sex change", which still prevails in public and institutional discourse. When speaking about a transgender person's transition, the term "tranzicija" is a more accurate and inclusive term, because every transgender individual's transition is different and each person decides which steps of transition – whether social, legal, and (or) medical – are needed or desired<sup>42</sup>.

Additionally, the segment includes additional cues that signal queerness and Jules' trans identity in the narrative, but it seems that probably the lack of attention to the segment's semiotic complexity appears to have led to a misreading of its meaning and, as a result, to a target text that misrepresents the original line. Therefore, the split-screen composition presents Jules and Nate in parallel, emphasizing their growing digital connection while maintaining physical separation. This visual arrangement (see Figure 4) allows the viewer to trace their emotional shifts and assess whether the emotional connection between them feels genuine or not, particularly relevant given the scene from the first episode in which Nate is shown being aggressive toward Jules<sup>43</sup>, which creates an underlying sense of distrust. In the analysed segment, Jules is shown outdoors in soft daylight, lying on a rooftop and smiling at her phone. Her body language is relaxed, and her outfit featuring soft shades of blue, pink, and white includes colours that symbolically align with the transgender flag<sup>44</sup>.

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<sup>41</sup> For more information, see *Appendix 1*, example 103.

<sup>42</sup> For more information on the term *tranzicija* (transition) and how it differs from medicalized concepts such as *lyties keitimo operacija* (sex change operation), see the glossary provided by *Trans Autonomija*: <https://transautonomija.lt/zodynas/>

<sup>43</sup> For more information, see *Appendix 1*, example 23.

<sup>44</sup> For details on the transgender flag and its colour symbolism, see the *Trans Flag* section in *Outright International's* guide to LGBTIQ+ community flags: <https://outrightinternational.org/insights/flags-lgbtqi-community>

This symbolic alignment reinforces her trans identity and makes the omission of the term “transitioning” in the subtitle even more significant, as it erases a layer of meaning already expressed visually and emotionally. In contrast, Nate is positioned in a dimly lit men’s locker room, his expression seems senseless, controlled, or almost unreadable. This juxtaposition of spatial settings and moods reflects their contrasting relationships to queer identity: Jules appears open and positive, embracing hers publicly, while Nate conceals his, interacting with queer individuals only in secret, restricted to the digital sphere, where his queerness can be expressed only cautiously and under cover.

**Figure 4:** *Split-screen composition juxtaposing contrasting queer experiences of Jules and Nate*



Source: created by the author

Also, the musical code deepens the emotional tone of the exchange. The song *Work* by Charlotte Day Wilson plays in the background. With its slow, soulful rhythm, it evokes a sense of hope linked with caution. The lyrics heard in this moment – “But with you by my side / I won’t let go / ’Til I’ve got what’s mine” – mirror Jules’ emotional openness and longing for intimacy, reflect her desire for emotional closeness and trust, even as the viewer is aware that the relationship is built on deception. It is important to note that this verbal-audio layer is not accessible to the non-English-speaking audience, as the subtitles do not include the song’s lyrics. While this omission may be due to spatial and temporal constraints, it nonetheless limits access to the full emotional nuance of the scene for the Lithuanian audience.

Other translation strategies are also at play in this segment. The *imitation* is used in the target text to retain Jules’ response “LOL” but its communicative function becomes unclear due to the loss of the original question’s LGBTQ+ specificity. Once Nate’s question is rendered so vaguely, Jules’

reaction no longer clearly connects to the context; it appears random, and its intended meaning is obscured. Although her reply is formally preserved, the imitation can't recover or reinforce the LGBTQ+ narrative, even if Jules' reply is formally preserved, because it can't effectively fulfil its original queer function, as its relevance and effectiveness depend on the specific nature of the question it responds to. The *paraphrase* strategy appears in the subsequent lines, where Nate apologizes and clarifies that he did not mean to be too personal. This rendering maintains the general tone of discomfort and regret present in the source text. However, since the earlier question no longer explicitly refers to Jules' transgender identity, Nate's sudden concern about being intrusive seems misplaced or even confusing, because it is unclear what exactly he is apologizing for.

This segment reveals how any translation strategies, if applied without full awareness of queer context and narrative function, can misrepresent key LGBTQ+ moments. In this case, the failure to adequately render "transitioning" and related cues leads to the distortion of both the queering representation and the segment's thematic resonance. The analysis underscores the importance of recognizing and preserving the specificity of such narratives within the broader semiotic framework of audiovisual storytelling.

It is equally important to include an example that demonstrates the use of deletion, as this strategy frequently appears within the *misrecognizing mode of translation*. A suitable instance is found in the fourth episode, *Shook Ones Pt. II*, where the *misrecognizing mode* results from a combination of *paraphrase*, *condensation*, and *deletion*.

This episode opens with a flashback of younger Jules sitting in a car with her mother, Amy (played by Pell James), who is driving her to a psychiatric hospital. The scene includes dialogue, Rue's narration, and the verbal-visual element Jules writes on the car window, all of which are presented in Table 9 below.

**Table 9:** Example of a misrecognizing mode of translation through paraphrase, condensation, and deletion

| Source Text   | Target Text   | Back Translation   |
|---|---|--|
| JULES: I don't understand why we have to drive seven hours to see a psychiatrist.<br>AMY: Because... we want the best care possible for you.<br>RUE'S NARRATING VOICE: When Jules was eleven years old, her mother took her on a road trip.<br>TEXT ON CAR'S WINDOW: HELP | 00:00:10–00:00:15: Nesuprantu, kodėl turim / važiuoti pas psichiatrą 7 val.<br>00:00:15–00:00:18: Nes mes norim / tau suteikti geriausią priežiūrą.<br>00:00:19–00:00:22: Kai Džiuls buvo 11 m., / mama pasiėmė ją į kelionę. | 00:00:10–00:00:15: I don't understand why we have / to drive to the psychiatrist 7 hrs.<br>00:00:15–00:00:18: Because we want / to provide you with the best care.<br>00:00:19–00:00:22: When Jules was 11 y. o., / the mother took her on a trip. |

Source: created by the author

Through their dialogue, Jules expresses her confusion about why they have to drive such a long distance to see a psychiatrist. This is conveyed in the subtitles using paraphrase, seen in the reordering

of sentence structure, and condensation, such as the use of the abbreviation “val.” for “hours”. However, these shifts do not appear to alter the meaning significantly. Similarly, Amy’s hesitant reassurance that they want to ensure Jules receives the best possible care is also paraphrased, but the intended message is preserved. Immediately after this exchange, Rue’s narration, a recurring narrative technique in the series, is inserted to provide background on Jules’ earlier life and her transition journey. The target text uses condensation again: “m.” for “y.o.” and the simplification of “road trip” to “trip”. Yet again, these reductions do not compromise the original meaning. However, the moment that misrecognizes the whole segment appears when Jules writes the word “HELP” on the fogged car window. Before addressing this deletion strategy directly, it is crucial to consider the multimodal construction of the scene, because without such analysis, the significance of this moment might be entirely lost in translation, as it happens in this case.

The scene is initially filmed from outside the car, through the passenger-side window, where the viewer sees Jules in profile while her mother appears as a blurred figure in the driver’s seat. This framing visually renders that Jules is perceived from the outside and her experience is linked to Rue’s narration, which represents an outsider’s interpretation of Jules’ experience, further reinforcing the idea that Jules’ identity is being narrated rather than directly expressed or understood. The close-up on Jules emphasizes her isolation, while the camera does not focus on Amy until she begins to speak. This play with camera focus subtly communicates whose interiority is given narrative attention in that moment. When Jules fogs up the window with her breath, the perspective shifts: the scene briefly cuts to Amy’s viewpoint, showing a close-up of her frustrated expression. Unlike Jules, Amy is filmed without any visual barrier (see Figure 5). That suggests a position of control or presumed authority, as someone who believes she knows what is best for Jules.

**Figure 5:** *Use of film code to convey tension between Jules and her mother*



Source: created by the author

The camera then returns to Jules, once again viewed through the car window. The alternating angles encourage the viewer to empathize with both characters: Jules’ internal struggle with her identity, and Amy’s visible but restrained emotional response, possibly shaped by her inability to fully understand or support her child. This dynamic is further deepened by the background track *Forever* by Labrinth, which plays throughout the scene. Its gentle vocal melody reinforces Jules’

vulnerability. Although the lyrics have not yet been heard, the vocals lay the emotional foundation for the silent tension.

Toward the end of the segment, Jules writes the word “HELP” onto the fogged-up car window with her finger, creating a silent yet deeply expressive moment (Figure 6).

**Figure 6:** *The reversed word “HELP” on the fogged-up car window*



Source: created by the author

The significance of this graphic code becomes clearer in the scenes that follow, which provide crucial context. They reveal that from a young age, around seven or eight, Jules struggled with depression, anxiety, and self-harm, much of which stemmed from her gender dysphoria and difficulties in affirming her identity. Standard medical approaches, such as medication and therapy, were insufficient in addressing her struggles. These struggles were compounded by her mother's substance abuse issues, which further strained their relationship, undermined Jules' trust in her complicated her ability to embrace her true identity. Within this context, the act of writing “HELP” carries crucial symbolic weight. It functions not only as a silent ask for support but also as a representation of the emotional burden of inhabiting a queer identity where she remains in an environment that fails to provide the care she truly needs. The reversed writing, visible only from outside the car, metaphorically conveys the disconnect between internal experience and external perception, how Jules' truth is seen only indirectly, distorted by social and familial misunderstanding. The fogged glass functions as a powerful visual metaphor, too. It represents the transitional, obscured state of Jules' identity: not yet fully recognized by others. The fog symbolizes both concealment and the potential for revelation, which becomes possible only when those around her begin to truly

acknowledge her struggles as part of her identity, not as pathology; only then can the barrier begin to be lifted. In this case, the deletion of “HELP” erases a key moment of queer, misrepresents the narrative for non-English-speaking viewers. It weakens the audience’s ability to comprehend her experience and understand that Amy’s seemingly caring behaviour actually contradicts Jules’ inner reality. The deletion not only reduces visibility of queer identity but also flattens the narrative complexity of the scene.

On the whole, this example demonstrates how the combination of *paraphrase*, *condensation*, and, most notably, *deletion*, results in a *misrecognizing mode of translation*. While the paraphrased and condensed elements preserve the core meaning of the dialogue, the omission of the written word “HELP” significantly alters the narrative. It erases the transgender character’s perspective from the target audience’s view and simultaneously amplifies the normative figure’s experience, namely, Jules’ mother’s. This case reveals that even the absence of a single untranslated element can completely distort an LGBTQ+ narrative. It therefore underscores the crucial importance of considering all meaning-making elements in audiovisual content.

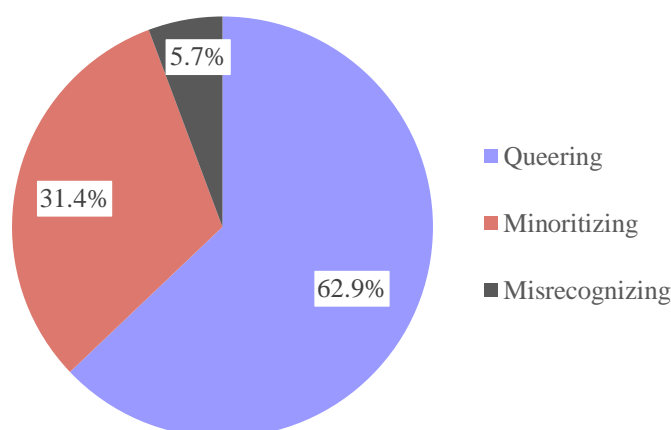
### 3.5. Patterns and Tendencies in the Translation of LGBTQ+ Narratives

This subchapter highlights general tendencies and patterns across the subtitled translation with a particular focus on how queer narratives are rendered in *Euphoria*. The dual and interconnected structure of analysis that encompasses the perspectives of the *translation of sexuality* and the *sexualization of translation* allows for the exploration not only of how frequently each translation mode appears, but also how it is constructed through specific translation strategies. It is important to note that translation strategies are not inherently tied to one mode. The same strategy may appear under *queering* or *misrecognizing* depending on when, how, and why it is used. Therefore, the mode classification depends on both the translator’s choices and the effect those choices have on the representation of queer narrative.

The *translation of sexuality* perspective focuses on the 229 subtitle segments selected for the study. Each segment was manually assigned to one of the three modes of translation – *queering*, *minoritizing*, or *misrecognizing* – based on how the Lithuanian translation conveyed the queer content present in the original. To visually represent these proportions, the following pie chart illustrates the distribution of the mentioned modes of translation (see Figure 7).



**Figure 7:** Proportion of translation modes in “Euphoria”



Source: created by the author

The results show that *queering* mode is the most prevalent, since it ends up assigned to 144 of the 229 segments (62.9%). The *minoritizing* mode comprises a substantial part, too, with 72 segments (31.4%). The *misrecognizing*, though less frequent with 13 segments (5.7%), remains notable. Given that *Euphoria* continuously engages with LGBTQ+ narratives, even occasional instances of *misrecognizing* or *minoritizing* translation decisions can alter the original’s intention. Thus, these findings therefore justify critical reflection and underscore the need for more intentional efforts by translators to address, minimize and ideally avoid such occurrences while retaining queer meaning.

The *sexualization of translation* perspective investigates the 581 individual instances of translation strategies applied across all segments; Table 10, inserted below, presents the frequency and distribution of strategies across the three modes.

**Table 10:** The distribution of translation strategies by mode in “Euphoria”

| Queering             |            | Minoritizing         |                      | Misrecognizing       |           |
|----------------------|------------|----------------------|----------------------|----------------------|-----------|
| Translation Strategy | Frequency  | Translation Strategy | Translation Strategy | Translation Strategy | Frequency |
| Paraphrase           | 138        | Paraphrase           | 67                   | Paraphrase           | 8         |
| Condensation         | 117        | Condensation         | 42                   | Deletion             | 6         |
| Transfer             | 78         | Decimation           | 32                   | Resignation          | 5         |
| Imitation            | 14         | Transfer             | 21                   | Transfer             | 4         |
| Decimation           | 9          | Resignation          | 11                   | Decimation           | 3         |
| Deletion             | 1          | Deletion             | 10                   | Condensation         | 3         |
| Expansion            | 1          | Imitation            | 7                    | Imitation            | 1         |
| Resignation          | 0          | Expansion            | 2                    | Expansion            | 0         |
| Dislocation          | 0          | Dislocation          | 1                    | Dislocation          | 0         |
| Transcription        | 0          | Transcription        | 0                    | Transcription        | 0         |
| <b>Total</b>         | <b>358</b> | <b>Total</b>         | <b>193</b>           | <b>Total</b>         | <b>30</b> |

Source: created by the author



Since each segment could include up to three dominant strategies, this layer of analysis provides a closer look at how each mode is constructed in practice. The results show not only the frequency of strategies within each mode but also the diversity and nature of strategies that define them.

From the results of the analysis, it is evident that *paraphrase* is the most frequently used strategy across three modes, particularly within the *queering* category. This suggests that queer meaning is often rephrased or reformulated in Lithuanian variant, possibly to better align with the target culture's linguistic conventions. The *queering mode* also draws heavily on *condensation* and *transfer*. The frequent use of *condensation*, often necessary in subtitling due to spatial constraints, indicates that a content compressing strategy can still function as a queering component when key content is preserved. Likewise, the presence of *transfer* suggests that at times, the original expressions are retained to preserve authenticity and (or) reflect the speaker's voice. In the *minoritizing* mode, the most frequent strategies are *paraphrase*, *condensation*, and *decimation*, implying that segments classified as such often simplify or partially omit markers of queer narratives. Notably, *minoritizing* shows the broadest variety of the use of translation strategies. Although *misrecognizing* is the least frequent mode, it often involves strategies as *paraphrase*, *deletion*, and *resignation*, but even paraphrased content may reflect inaccurate or misleading shifts in meaning, contributing to erasure or distortion of queer narratives despite surface-level coherence.

In addition to these quantitative findings, several quality-related observations were made during the segments' analysis. While the translation is generally functional, it occasionally lacks consistency and attention to formatting and stylistic conventions. For instance, the six-second subtitle duration rule was exceeded in a few cases, which may disrupt viewer readability. Furthermore, text originating from devices (public address systems, laptops, etc.) was often not italicized, despite standard conventions that require visual differentiation of diegetic sound sources. The lack of italics limits clarity and prevents clear differentiation of narrative elements. Also, direct speech was usually marked with a dash, though it usually lacked proper spacing before the dash. Similarly, stylistic punctuation, including ellipses, exclamation marks, and question marks, was often underused. In many instances, quotation marks were retained in English, and that indicates a lack of stylistic localization. Grammatical errors were sometimes also present. Numbers were uniformly written as numerals, even if subtitling norms would typically prefer spelled-out numbers for one to ten. These shifts may weaken emotional impact, strip away stylistic depth, and diverge from professional recognized subtitling standards. On a positive note, the subtitler effectively avoided including certain non-verbal reactions (sighs, laughter, etc.) when these were clearly communicated through the

audiovisual context and did not require verbal reinforcement. This practice supports viewer comprehension without overcrowding the screen.

## CONCLUSIONS

The thesis analysed how LGBTQ+ narratives are represented in the Lithuanian subtitles of *Euphoria* and how their visibility and integrity are affected by translation choices. Drawing on 229 subtitle segments featuring queer narratives, the research combined multimodal and comparative analysis to assess the translation strategies used, the resulting translation modes, and the broader implications for AVT and queer representation. The following conclusions can be drawn.

The study began by examining the historical development of gender conceptualization, tracing the evolution from essentialist, binary views to fluid and performative understandings of gender identity. This trajectory, rooted in feminist theory and culminating in the emergence of queer theory, revealed how socio-political, cultural, and academic shifts have reshaped both the perception and representation of gender and sexuality. This background not only informed the analytical framework but also helped to justify the inclusion of certain examples, particularly those that reflect the legacy of queer activism and intersecting feminist and queer traditions. Understanding this lineage is crucial for interpreting the complex, often ambiguous queer narratives in *Euphoria*, which are rarely overtly labelled but communicated through subtle multimodal cues.

Building on José Santaemilia's (2018) framework this thesis adapted queer translation theory to the audiovisual domain. This dual perspective enabled the development of an analytical model that integrated linguistic translation strategies (as classified by Gottlieb) with ideologically informed translation modes (as proposed by Démont). Combined with Gambier's (2023) classification of semiotic channels, this framework allowed for a comprehensive analysis that linked micro-level translation choices to macro-level representational effects. The study thereby demonstrates that AVT can serve not only as a tool of linguistic transfer but also as a site for the ideological negotiation of queer narratives. The subtitlers who adopt a queer-informed approach are better equipped to preserve the nuance and complexity of LGBTQ+ representation.

The analysis confirmed that the representation of LGBTQ+ identities in *Euphoria* often emerges through a subtle interplay of semiotic codes. Given that queer identities in the series are rarely explicitly labelled, the meaning is frequently constructed "between the lines" making it vital for translators to the while multimodal nature when subtitling. The study also showed that the spatial, temporal, formal and textual constraints of subtitling complicate this task. Although some degree of reduction is inevitable in subtitled translation, the findings indicate that the full expressive potential of subtitling (e.g., punctuation, formatting) was not always utilized to enhance queer nuances, characters' expression. As a result, certain moments in the Lithuanian version lacked the multimodal richness of the original, leading to a reduction in the affective depth of queer characters' experiences.

This highlights the need for subtitlers to carefully select and preserve the most meaningful multimodal elements to ensure representational fidelity.

The *translation of sexuality* perspective, applied to 229 subtitle segments, revealed that although the *queering mode of translation* was dominant, the *minoritizing* and *misrecognizing modes* still comprised a substantial portion of all cases. The *sexualization of translation* perspective, which examined 581 individual instances of translation strategies across all segments, showed that *paraphrase* was the most frequently used strategy in all three modes, especially within *queering* examples. This indicates that in Lithuanian translation rephrasing is a commonly employed method for preserving queer meaning while adapting it to the linguistic and cultural norms of the target language. The queering mode also prominently featured *condensation* and *transfer*, suggesting that even reduced or direct translations and their combinations can effectively convey queer intent when applied strategically. Also, the *minoritizing mode* displayed the broadest variety of strategies, most often *paraphrase*, *decimation*, and *condensation*, which frequently led to the simplification or partial omission of queer markers. The *misrecognizing mode*, while the least frequent, typically involved *paraphrase*, *deletion*, and *resignation*. It is important to note that even when a queer narrative is partially preserved through some strategies, a single misrecognized element can entirely disrupt or erase the intended meaning. Thus, this research confirms that subtitled audiovisual translation plays a crucial role in shaping how LGBTQ+ narratives are received by non-English-speaking audiences. While the Lithuanian subtitles of *Euphoria* generally succeed in conveying the core content, there remains a significant portion of segments that diminish queer visibility or distort meaning. These findings support the hypothesis that while the original audiovisual text offers complex and layered queer narratives, their subtitled rendering is often simplified or shaped by normative translation practices.

In light of these findings, future research could benefit from incorporating reception studies, such as interviews or surveys with LGBTQ+ viewers, to explore how translated queer content is interpreted by target audiences. This would provide valuable insights that go beyond analysis of the subtitled translation and could inform the development of ethical, community-informed subtitling guidelines for queer narratives. In addition, further theoretical development of queer audiovisual translation as a subfield would strengthen subtitlers' ability to make informed decisions that resist heteronormative bias and promote inclusive representation.

Ultimately, this study advocates for a shift toward more ethical, multimodally aware, and queer-informed translation practices. By attending to the richness of LGBTQ+ narratives, subtitlers can contribute meaningfully to more accurate, nuanced, and affirming representations of queer lives in global audiovisual media.

## SUMMARY

Despite the growing visibility of LGBTQ+ narratives in audiovisual media, their representation remains a complex challenge, particularly in Lithuania, where societal acceptance of gender non-normativity at the national level is still emerging. Although queer community is increasingly present on screen, its portrayal often faces obstacles, especially during translation.

This thesis investigates how LGBTQ+ narratives are rendered in the Lithuanian subtitles of the television series *Euphoria* (2019), with a focus on how translation choices shape their visibility and meaning. The research is grounded in queer theory and audiovisual translation studies, adopting Santaemilia's (2018) dual perspective: the translation of sexuality and the sexualization of translation. The former is examined through subtitling strategies categorized by Gottlieb (1992), while the latter is analysed via Démont's (2017) model of queering, minoritizing, and misrecognizing translation modes.

The methodology employs multimodal analysis and incorporates comparative subtitle analysis, semiotic analysis of audiovisual interplay, and qualitative content analysis, all implemented through the lens of critical queer theory. In total, 229 subtitle segments containing LGBTQ+ content were selected and classified into the three aforementioned modes, and 581 instances of translation strategies were analysed to determine how each mode is constructed and which strategies prevail. The findings reveal that the queering mode dominates in the subtitled translation of *Euphoria*, yet a notable proportion of segments fall under minoritizing or misrecognizing tendencies. The paraphrase is the most frequently employed strategy across all three modes, followed by condensation. Nevertheless, each mode is characterized by a distinct combination of strategies, reflecting varied approaches to representing queer meaning. While such strategies are often used to align content with target-language norms, their application can either preserve or undermine LGBTQ+ visibility depending on context and execution. Moreover, the analysis identified several quality-related issues that suggest room for improvement in the overall quality of the subtitles.

The study underscores the need for ethically informed and multimodally aware translation practices when subtitling LGBTQ+ narratives. Integrating queer translation theory into AVT not only enhances linguistic accuracy but also fosters more inclusive, nuanced, and respectful representations of gender and sexual diversity on screen.

## SANTRAUKA

Nepaisant augančio LGBTQ+ naratyvų matomumo audiovizualiniuose kūriniuose, jų perteikimas vis dar kelia iššūkių. Tai ypač aktualu Lietuvoje, kur lyties nenormatyvumo pripažinimas šalies lygmeniu dar tik formuojamas. Nors *queer* bendruomenė vis dažniau matoma ekranuose, jos atvaizdavimas vertime dažnai kelia iššūkių.

Šiame magistro darbe nagrinėjama, kaip LGBTQ+ naratyvai perteikiami lietuviškuose serialo „Euforija“ (2019) subtitruose, ypatingą dėmesį telkiant į tai, kaip vertimo sprendimai formuoja tų naratyvų matomumą ir prasmę. Šioje analizėje remiamasi *queer* teorija ir audiovizualinio vertimo studijomis, taikant Santaemilios (2018) pasiūlytą dvigubą perspektyvą: seksualumo vertimą (angl. translation of sexuality) ir vertimo seksualizavimą (angl. sexualization of translation). Pirmoji perspektyva remiasi Gottliebo subtitravimo strategijų klasifikacija (1992), o antroji Démonto vertimo būdų modeliu (2017), kuris klasifikuojamas į queerinimą (angl. queering), sumenkinimą (angl. minoritizing) ir neatpažinimą ar klaidingą atpažinimą (angl. misrecognizing).

Tyrime taikoma multimodali analizė, apimanti lyginamąją subtitrų, semiotinę ir kokybinę turinio analizę; visa tai įgyvendinama remiantis *queer* teorija. Iš viso atrinkti 229 LGBTQ+ turinį perteikiantys subtitrų segmentai ir suskirstyti pagal minėtus tris vertimo būdus. Be to, siekiant nustatyti, kaip kiekvienas būdas konstruojamas ir kurios strategijos juose vyrauja, išanalizuoti 581 vertimo strategijų taikymo atvejai. Rezultatai atskleidė, kad „Euforijos“ subtitrų vertime dominuoja queerinimas, tačiau nemaža dalis segmentų priskirti sumenkinimo bei neatpažinimo ar klaidingo atpažinimo tendencijoms. Visuose trijuose vertimo būduose, parafrazė pasirodė esanti dažniausiai taikoma strategija, o po jos seka kondensacija. Vis dėlto, kiekvienam vertimo būdai būdingas savitas strategijų derinys, atskleidžiantis skirtingus *queer* reiškinių perteikimo būdus. Šios strategijos dažnai padeda pritaikyti turinį prie tikslinės kalbos normų, tačiau jų poveikis LGBTQ+ matomumui priklauso nuo konteksto ir taikymo būdo; kartais jis išsaugomas, o kartais prarandamas. Be to, analizė atskleidė keletą kokybinių trūkumų, rodančių, kad bendrą subtitrų kokybę būtų galima pagerinti.

Tyrimas pabrėžia etiškai atsakingų ir multimodaliai sąmoningų vertimo praktikų taikymo svarbą subtitruojant LGBTQ+ naratyvus. *Queer* vertimo teorijos integravimas į audiovizualinį vertimą ne tik padidina lingvistinį tikslumą, bet ir skatina įtraukesnę, niuansuotą bei pagarbą lytinei ir seksualinei įvairovei išreiškiančią reprezentaciją ekrane.

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APPENDIX 1. *Multimodal and Translational Analysis of Selected Segments*

| No. | Episode, Segment's Timecode and Description   | Screenshot(s)   |   |
|-----|---|---|---|
|     | Semiotic Channel(s) and Code(s)   | Source Text   | Target Text   |
|     |   | Mode of Translation and Translation Strategy(-ies)  | Rationale Behind the Selected Mode of Translation   |
| 1.  | E01<br>00:04:06–00:04:30:<br>Rue turns her head to another teenager who is performing a vulgar gesture while looking at her and displaying the act on his phone turned to her.  |   |   |
|     | 1. Nonverbal–visual channel:<br><i>kinesic code</i> (annoyed facial expression);<br><i>photographic code</i> (dark lighting);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (narration);<br><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br>3. Verbal–visual channel:<br><i>graphic code</i> (subtitles). | RUE'S NARRATING VOICE: I just showed up one day, without a map or a compass...<br>P.A. SYSTEM: Attention, students, we need to lockdown.<br>RUE'S NARRATING VOICE: ...or to be honest, anyone capable of giving on iota of good fucking advice. And I know it all may seem sad, but guess what? I didn't build this system, nor did I fuck it up. | 00:04:06–00:04:11: Pasirodžiau vieną dieną / be žemėlapiu, be kompasu,<br>00:04:12–00:04:16: ir, jei atvirai, be žmonių, / galinčių duoti gerą patarimą.<br>00:04:20–00:04:23: Suprantu, skamba liūdnai, / bet, žinote ką? /<br>00:04:25–00:04:28: Ne aš sukūriau tą sistemą, / ne aš ir sušikau. |
|     |   | Queering: condensation, deletion, paraphrase  | Rue's alienation and ironic frustration are maintained multimodally.  |




|    |  |   |   |
|----|--|---|---|
|    | <p>E01<br/>00:08:03–00:08:40:<br/>Rue spots Jules for the first time on her way home from rehab.</p>   |    |   |
| 2. | <p>1. Nonverbal–audio channel:<br/><i>musical code</i> (peaceful instrumental song “New Girl” by Labrinth);<br/>2. Nonverbal–visual channel:<br/><i>dress code</i> (colourful, girly outfit);<br/><i>kinesic code</i> (subtle smile, keen gaze);<br/>3. Verbal–audio channel:<br/><i>linguistic code</i> (gender–neutral name in narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue’s perspective);<br/>4. Verbal–visual channel:<br/><i>graphic code</i> (subtitles).</p> | <p>RUE’S NARRATING VOICE: It was the end of summer, the week before school started. I had no intention of staying clean. And Jules had just moved to town.</p>  | <p>00:08:19–00:08:21: Buvo vasaros pabaiga. / Savaitė prieš mokyklą.<br/>00:08:26–00:08:30: Nesiruošiau būti švari, / o Džiuls persikėlė į miestą.</p>  |
|    |  | <p>Minoritizing: condensation, transfer, paraphrase</p>   | <p>The translation softens Rue’s rebellious voice and fails to frame Jules as a queer newcomer.</p>   |
|    | <p>E01<br/>00:08:40–00:09:01:<br/>Fezco and Rue are talking to each other.</p>   |      |   |
| 3. | <p>1. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue, narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue’s perspective);<br/>2. Nonverbal–visual channel:<br/><i>kinesic code</i> (affirming expression);<br/>3. Verbal–visual channel:<br/><i>graphic code</i> (subtitles).</p>   | <p>FEZCO: There’s some new girl in town that I think you gonna be friends with.<br/>RUE: Who?<br/>FEZCO: Shit, I don’t know. She came in yesterday lookin’ all Sailor Moon and shit.<br/>FEZCO: I’m thinking to myself, like, look like somebody Rue would get along with.<br/>RUE’S NARRATING VOICE: Which was sort of like a dead–on observation for Fezco, who’s not normally revolving in the same direction as planet Earth.</p> | <p>00:08:40–00:08:43: Atvyko nauja mergaitė. / Manau, būsite draugės.<br/>00:08:44–00:08:47: –Kas? / –Velnias, nežinau.<br/>00:08:47–00:08:50: Vakar atrodė kaip “Mėnulio jūreivė”.<br/>00:08:50–00:08:55: Pamaniau: “Ru sutartų su ja.”<br/>00:08:55–00:08:58: Fezkas pastebėjo labai tiksliai,<br/>00:08:58–00:09:01: nors dažniausiai jis atrodo / lyg gyventų kitoje planetoje.</p> |

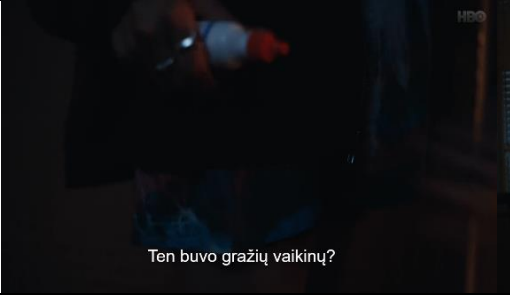







|    |   |  |   |
|----|---|--|---|
|    |   | Queering: paraphrase, transfer, condensation                                       | The use of “girl”, the reference to Sailor Moon that reinforces Jules’ trans-coded femininity are preserved in the target text. |
|    | <p>E01<br/>00:10:36–00:10:42:<br/>Rue experiences a vision of herself and Jules using drugs together.</p>   |  |   |
| 4. | <p>1. Nonverbal–visual channel:<br/><i>photographic code</i> (bisexual lighting, close-ups);<br/><i>dress code</i> (glitter make-up);<br/><i>scenographic code</i> (intimate, tent-like setting);<br/><i>film code</i> (drug use and emotional openness – tropes of teen queer drama);<br/><i>kinesic code</i> (ecstatic face expression);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue);<br/><i>paralinguistic code</i> (euphoric delivery);<br/><i>literary and theatre codes</i> (nonlinear storytelling);<br/>3. Nonverbal–audio channel:<br/><i>sound arrangement code</i> (mystical track);<br/><i>paralinguistic code</i> (whispering when talking);<br/>4. Verbal–visual channel:<br/><i>graphic code</i> (subtitles).</p> | JULES: What's wrong?<br>RUE: I'm just so happy.                                    | 00:10:36–00:10:38: Kas negerai?<br>00:10:39–00:10:42: Aš tokia laiminga.  |
|    |   | Queering: paraphrase, condensation   | The core meaning is preserved.  |





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| 5. | E01<br>00:10:59–00:11:19:<br>Rue sees Nate handing money to another guy and getting into his own car.  |   |   |  |
|    | 1. Nonverbal–visual channel:<br><i>kinesic code</i> (suspicious look);<br><i>proxemic code</i> (maintained physical distance);<br>2. Verbal–audio channel: <i>linguistic code</i> (narration);<br><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br><i>musical code</i> (ironic use of “Brighter Tomorrow” by Soul Swingers);<br>3. Verbal–visual channel:<br><i>graphic code</i> (subtitles). | RUE'S NARRATING VOICE: In truth, I didn't have much of an issue with Nate until all the bullshit with Jules.<br>RUE'S NARRATING VOICE: I mean, I never liked him, and once, during freshman formal, he tried to finger me on the dance floor without my permission. | 00:11:08–00:11:12: Su Neitu neturėjau bėdų / iki tų nesąmonių su Džiuls.<br>00:11:12–00:11:14: Niekada jo nemėgau.<br>00:11:14–00:11:16: Sykį, 9-oje klasėje,<br>00:11:16–00:11:19: šokiuose jis bandė mane / pamaloninti pirštu be leidimo. |  |
|    |  | Minoritizing: condensation, paraphrase  | The translation modulates Rue's emotionally complex tone into a more neutral statement, reduces tension, and softens the critique embedded in the segments' multimodal construction and the source text.                                     |  |
| 6. | E01<br>00:12:07–00:12:24:<br>Nate, while driving with McKay, sees Jules and loudly harasses her through the car window with degrading remarks.   |    |    |  |
|    | 1. Verbal–audio channel:<br><i>linguistic code</i> (dialogue);<br><i>paralinguistic code</i> (screaming, taunting delivery);<br>2. Nonverbal–visual channel:<br><i>dress code</i> (girly pink outfit);<br><i>kinesic code</i> (vulgar gesture, serious face)   | NATE: Yo. This is exactly what I'm talking about. Right here. I'm gonna tell you something...<br>MCKAY: Don't do anything stupid. Come on.<br>NATE: Yeah, yeah. Hey, yo, what up, B? Yo, how 'bout you come and ride on this dick?<br>MCKAY: No, Nate, chill, bro.  | 00:12:08–00:12:13: Štai apie ką kalbėjau. Pažiūrėk.<br>00:12:13–00:12:14: –Nereikia. / –Taip.<br>00:12:16–00:12:20: Sveika. Gal norėtum / paminti ant mano pimpalo?<br>00:12:21–00:12:22: Neitai, liaukis.                                   |  |





|    |   |  |  |
|----|---|--|--|
|    | expression, McKay's uncomfortable facial expression);<br>3. Verbal–visual channel:<br><i>graphic code</i> (subtitles).  | Queering: condensation, decimation, paraphrase   | The vulgarity, performativity of Nate's speech, and McKay's discomfort are retained multimodally.  |
| 7. | E01<br>00:13:00–00:13:10:<br>Kat and Jules are texting during class in summer school.   |   |  |
|    | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>2. Nonverbal–visual channel:<br><i>kinesic code</i> (serene face expression);<br><i>dress code</i> (girly outfit, blond hair);<br>3. Nonverbal–audio channel:<br><i>musical code</i> (vaguely dreamy part of the piano track “Planning Date” by Labrinth). | KAT'S TEXT MESSAGE: You wanna go to McKays party fri?<br>JULES' TEXT MESSAGE: Who's that?<br>KAT'S TEXT MESSAGE: Some football player.<br>JULES' TEXT MESSAGE: LOL. Maybe.   | 00:13:00–00:13:01: EISI Į MAKĖJAUS VAKARĖLĮ?<br>00:13:04–00:13:06: KAS JIS TOKS?<br>00:13:07–00:13:08: KAŽKOKS FUTBOLININKAS<br>00:13:08–00:13:10: GAL |
|    |   | Queering: paraphrase, condensation, transfer   | The target text shows Jules' interest in men, and reflects open curiosity from a trans girl.   |
| 8. | E01<br>00:13:10–00:14:00:<br>Jules lies on her bed reading messages on her phone.   |     |  |
|    | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles, text messages);<br>2. Nonverbal–visual channel:<br><i>kinesic code</i> (serene face expression);<br><i>dress code</i> (girly outfit, blond hair);  | MrGrey's BIO: Likes it rough<br>I'll show you who's boss<br>MrGrey's MESSAGE: P&P?<br>PurpleDevil's MESSAGE: I wanna ruin you.<br>CutBeast's MESSAGE: How big's your cock?<br>DominantDaddy's BIO: Top only / Dominant Daddy | 00:13:51–00:13:55: KET, VAKARĖLĮ PRALEISIU   |


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|     | 3. Nonverbal–audio channel:<br><i>musical code</i> (soft, vaguely dreamy tone of “Planning Date” by Labrinth).  | Sweet and Gentle / I’m a sucker for twink and femboys<br>DominantDaddy’s MESSAGE: My god, you’re perfect and beautiful and how I do I meet you for a drink?<br>DominantDaddy’s MESSAGE: ...tonight?<br>JULES’ TEXT MESSAGE: Kat! Gonna skip party tn ily |   |
|     |   | Misrecognizing: deletion, decimation, paraphrase   | The omission of on–screen messages erases key insights into Jules’ queer and trans experience, including misgendering and sexual objectification. |
| 9.  | E01<br>00:17:59–00:18:05:<br>While Lexi discreetly delivers the urine sample for Rue’s drug test, her mother, Suze, questions Rue about her time in rehab.  |    |    |
|     | 1. Verbal–visual channel: <i>graphic code</i> (subtitles);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (voice off, dialogue);<br><i>literary and theatre codes</i> (plot);<br>3. Nonverbal–visual:<br><i>film code</i> (mother excluded from the shot). | SUZE: Did you meet any cute guys there?<br>LEXI: Here's that eyeliner.<br>RUE: Thanks.   | 00:17:59–00:18:01: Ten buvo gražių vaikinų?<br>00:18:01–00:18:04: –Štai tas blakstienų tušas. / –<br>Ačiū.  |
|     |   | Minoritizing: paraphrase, transfer   | The target text shifts the emotional specificity of Suze’s question, reducing the personal impact that queer viewers might otherwise recognize.   |
| 10. | E01<br>00:20:02–00:20:51:<br>Jules is getting ready for the party: injecting estrogen, getting dressed, and doing makeup.   |   |   |
|     | 1. Verbal–visual channel:<br><i>graphic code</i> (name of the injection);<br>2. Verbal–audio channel:<br><i>musical code</i> (“I’m Gone” by Jozzy & Tommy Genesis – lyrics about being unapologetically free);  | LABEL TEXT: DELESTROGEN  | –   |
|     |   | Misrecognizing: deletion   | The unsubtitled segment results in the loss of an essential narrative cue.  |

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|     | <p>3. Nonverbal–audio channel:<br/><i>musical code</i> (“I’m Gone” by Jozzy &amp; Tommy Genesis, artists identifying as bisexual and queer);</p> <p>4. Nonverbal–visual:<br/><i>scenographic code</i> (a bottle of hormones, a syringe);<br/><i>corporeal code</i> (injection, genitals);<br/><i>dress code</i> (girly, glittery outfit, blond hair, doomy make-up).</p>                                 |   |   |
|     | <p>E01<br/>00:20:52–00:21:04:<br/>Jules goes downstairs and has a brief conversation with her father, David.</p>   |   |    |
| 11. | <p>1. Nonverbal–visual channel:<br/><i>dress code</i> (girly, glittery outfit, blond hair, doomy make-up);<br/><i>kinesic code</i> (questioning face expression, sincere smile, caring face expression);<br/><i>proxemic code</i> (hugging each other);</p> <p>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue);</p> <p>3. Verbal–visual channel:<br/><i>graphic code</i> (subtitles).</p> | <p>DAVID: Where you going?<br/>JULES: I don't know. Some party, or something.<br/>DAVID: Or something?<br/>JULES: Dad.<br/>DAVID: I know. You know, just, new town. Be safe.<br/>JULES: Yeah. I'm fine.<br/>DAVID: Good.<br/>JULES: Love you.<br/>DAVID: I love you, too.<br/>JULES: Okay.<br/>DAVID: Have fun.</p> | <p>00:20:56–00:21:00: –Kur eini? / –Gal j kokj vakarèlj.<br/>00:21:01–00:21:04: –“Gal”? / –Tėti.<br/>00:21:07–00:21:10: Mes naujame mieste. Būk atsargi.<br/>00:21:10–00:21:12: –Man nieko nenutiks. / –Gerai.<br/>00:21:13–00:21:14: –Myliu tave. / –O aš tave.<br/>00:21:15–00:21:16: –Gerai. / –Smagiai pabūk.</p> |
|     |  | Queering: condensation, paraphrase, transfer  | The translation maintains Jules’ emotional intimacy with her father, thus a rare positive representation of a trans girl in a loving family setting.  |


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| 12. | E01<br>00:21:36–00:22:52:<br>Jules arrives at the hotel, texts “DominantDaddy” (Cal), and then knocks on his door.  |   |    |
|     | 1. Nonverbal–audio channel:<br><i>musical code</i> (from Labrinth’s “Forever” – an upbeat, whimsical song – to a more somber and slightly ominous ambient piano piece);<br><i>paralinguistic code</i> (Rue’s pause);<br>2. Verbal–visual channel: <i>graphic code</i> (subtitles);<br>3. Nonverbal–visual channel:<br><i>photographic code</i> (gloomy lighting);<br><i>kinesic code</i> (uneasy, relieved, then nervous facial expression);<br><i>dress code</i> (girly outfit, blond hair, doomy make-up);<br>4. Verbal–audio channel:<br><i>linguistic code</i> (narration);<br><i>literary and theatre codes</i> (narrating voice – Rue’s perspective). | JULES' TEXT MESSAGE: I'm nervous.<br>DominantDaddy’s (CAL’S) TEXT MESSAGE: don't be<br>JULES' TEXT MESSAGE: Promise ur not a serial killer?<br>lol<br>DominantDaddy’s (CAL’S) TEXT MESSAGE: haha<br>promise | 00:21:53–00:21:55: NERVINUOSI<br>00:21:55–00:21:58: DOMINUOJANTIS TĖTIS: / NEREIKIA<br>00:21:59–00:22:00: TU TIKRAI NE ŽUDIKAS MANIAKAS?<br>00:22:01–00:22:03: DOMINUOJANTIS TĖTIS: / TIKRAI                    |
| 13. |   | Minoritizing: condensation, paraphrase, decimation  | The target text flattens the manipulative subtext and power play.   |
|     |   | RUE'S NARRATING VOICE: Looking back on it, she probably would have just been better off going to McKay's. But...<br>DominantDaddy (CAL): Come in.   | 00:22:10–00:22:16: Jai geriau reikėjo / eiti pas Makėjū. Bet...   |
| 14. | E01<br>00:24:11–00:24:37:<br>Rue’s narrating voice reflects on sexual double standards as a group of guys on the sofa scroll through and react to Cassie’s nude photos.   | Minoritizing: condensation, paraphrase, deletion  | The translation alters Rue’s reflective tone into a more instructive one and omits Cal’s verbal cue “Come in,” which, despite being off screen, marks the start of the beginning of an uncomfortable encounter. |
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|     | 1. Verbal–audio channel:  | RUE'S NARRATING VOICE: Here's the fucking thing that pisses me off about the world. Like, every time someone's  | 00:24:11–00:24:14: Štai kuo užknisa šis pasaulis.   |

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|     | <i>linguistic code</i> (narration);<br><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br><i>paralinguistic code</i> (irritated, ironic intonation);<br>2. Nonverbal–audio channel:<br><i>musical code</i> (muted hip–hop music);<br>3. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>4. Nonverbal–visual channel:<br><i>proxemic code</i> (dancing);<br><i>photographic code</i> (red and blue lighting that represent gendered codes, power dynamics);<br><i>corporeal code</i> (shirtless male bodies);<br><i>kinesic code</i> (vulgar gestures, demonstrative laughter, smoking, licking lips, nodding, leaning back, dissatisfied facial expression). | shit gets leaked, whether it's J. Law or Leslie Jones, the whole world's like, “Well if you don't want it out there, don't take the nudes in the first place.” I'm sorry. I know your generation relied on flowers and fathers' permission, but it's 2019, and unless you're Amish, nudes are the currency of love, so stop shaming us. Shame the assholes who create password–protected online directories of naked, underage girls.                             | 00:24:14–00:24:18: Jei nuteka kieno nors nuotraukos, / pvz. Dž. Lorens, ar Leslės Džouns,<br>00:24:18–00:24:22: visas pasaulis sako: /<br>“Nepatinka? Nesipaveiksluok nuoga.”<br>00:24:22–00:24:26: Atleiskit, žinau, kad jūsų kartai /<br>reikėjo gėlių ir tėvų leidimo,<br>00:24:27–00:24:29: bet dabar 2018 m., / ir jei jūs ne<br>amišai,<br>00:24:29–00:24:33: tos nuotraukos yra meilės<br>valiuta. / Negėdinkite mūsų.<br>00:24:33–00:24:37: Gėdinkite tuos, kurie kuria<br>puslapius / su nuogomis nepilnametėmis. |
|     |   | Queering: paraphrase, condensation, imitation   | Rue's unapologetic critique of social norms, moral policing, and reorienting guilt are preserved in the target text.   |
| 15. | E01<br>00:27:39–00:28:00:<br>Rue delivers a critique of mainstream pornography, accompanied by excerpts of pornographic clips. The scene transitions to Cassie suddenly stopping the sexual intercourse with McKay.   |    |    |
|     | 1. Verbal–audio channel:<br><i>linguistic code</i> (narration, dialogue);<br><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br>2. Nonverbal–visual channel:<br><i>film code</i> (paused frame; pixelated shots of explicit sexual intercourses);<br><i>photographic code</i> (close ups);<br><i>kinesic code</i> (orgasmic, distorted concerned facial expressions);<br><i>corporeal visual code</i> : (explicit nudity);   | RUE'S NARRATING VOICE: And if you were to click on the 20 most popular videos on Porn Hub right now, this is basically what you'd see.<br>MALE PORN PERFORMER 1: Good girl, yes, yes.<br>MALE PORN PERFORMER 2: Are you gonna be an obedient little slut?<br>MALE PORN PERFORMER 3: Say thank you, again.<br>FEMALE PORN PERFORMER 3: Oh, thank you.<br>RUE'S NARRATING VOICE: I'm not trying to be sex negative or anything. I'm just saying...<br>CASSIE: Stop! | 00:27:39–00:27:43: Jei surastumėt 20 populiariausių /<br>“Pornhub” vaizdelių,<br>00:27:43–00:27:44: štai ką jūs pamatytumė.<br>00:27:45–00:27:47: Mergaitė, kokia tu kekšė.<br>00:27:48–00:27:49: Ar būsi paklusni kekšė?<br>00:27:53–00:27:55: –Padėkok. / –Ačiū.<br>00:27:55–00:27:55: Nenoriu peikti sekso. Tik sakau.<br>00:27:58–00:28:00: –Liaukis. / –Nereikia stebėtis dėl tokio elgesio.  |





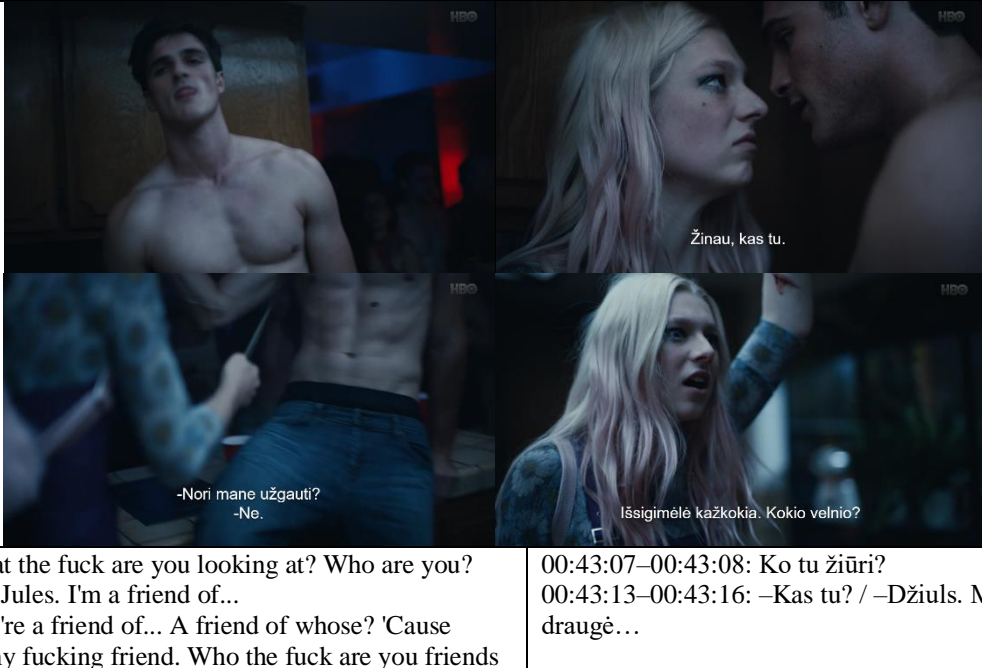
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|     | 3. Nonverbal–audio channel:<br><i>paralinguistic code</i> (screams);   | RUE'S NARRATING VOICE: ...this shit isn't out of left fucking field.               |  |
|     | 4. Verbal–visual channel:<br><i>graphic code</i> (subtitles).  | Minoritizing: paraphrase, imitation, decimation                                    | This version replaces Rue's raw frustration with a more general, passive observation, losing her critical edge.                                      |
| 16. | E01<br>00:30:20–00:31:43<br>Jules is sitting on the edge of the hotel bed, looking and talking to Cal while he caresses her. |  |  |
|     | 1. Verbal–audio channel:<br><i>linguistic code</i> (dialogue);   | CAL: Do you walk around like this?<br>JULES: What do you mean?                     | 00:30:20–00:30:22: Vaikštai taip atrodydama?   |
|     | 2. Nonverbal–audio channel:<br><i>paralinguistic code</i> (cracking voice, uncomfortable, intimate silence);                 | CAL: Well, this is how you look generally?   | 00:30:24–00:30:26: Kaip suprast?   |
|     | 3. Verbal–visual channel:<br><i>graphic code</i> (subtitles);  | JULES: I mean... yeah.   | 00:30:26–00:30:28: Ar toks yra tavo įvaizdis?  |
|     | 4. Nonverbal–visual channel:<br><i>photographic code</i> (Cal's perspective, Jules's perspective, wide shot of both)         | CAL: You're beautiful.   | 00:30:30–00:30:32: Na, taip.   |
|     | dress code (girly outfit, blond hair, doomy make-up);  | JULES: Thank you.  | 00:30:36–00:30:37: Tu labai graži.   |
|     | <i>kinesic code</i> (confused, uncomfortable look, joyful but bashful smile).  | Minoritizing: expansion, paraphrase, condensation                                  | 00:30:39–00:30:37: Ačiū.<br><br>The target version "taip atrodydama" [looking like that] explicitly references appearance and narrows the ambiguity. |

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| 17. | CAL: I'm envious of your generation, you know. You guys don't care as much about the rules. You know, I think that's a good thing.  | 00:30:45–00:30:48: Pavydžiu tavo kartos atstovams.<br>00:30:50–00:30:52: Jums nerūpi taisyklės.<br>00:30:54–00:30:57: Manau, kad tai puiku.  |
|     | Queering: condensation, paraphrase  | The phrasing is more assertive and idealized; it lifts the content into an almost celebratory statement.   |
| 18. | CAL: And I don't want to be that old guy that gives you advice, but I look at you and I think there are... two versions of how your life can go. You can either go someplace, where you're wanted for who you are. Or you can stay in a town like this. End up like me. Living your life out in motel rooms. Selfishly...<br>I hope you stay. | 00:30:57–00:31:01: Nenoriu būt tas senis, / kur skaito pamokslus.<br>00:31:01–00:31:04: Bet žiūrėdamas į tave / matau du kelius,<br>00:31:04–00:31:07: kuriais gali pakrypti tavo gyvenimas.<br>00:31:07–00:31:14: Tu gali keliauti kur nors, / kur tave vertina tokią, kokia esi.<br>00:31:14–00:31:17: Arba gali likti tokiam miestelyje / ir tapti tokia kaip aš.<br>00:31:19–00:31:21: Gyvenanti moteliuose.<br>00:31:25–00:31:27: Aš, kaip savanaudis,<br>00:31:29–00:31:31: tikiuosi, kad pasiliksi. |
|     | Queering: paraphrase, condensation  | The verb “vertina” [values] leans into emotional legitimacy and recognition. The translation retains the idea of life along two very different paths—one of acceptance, one of suppression (the idea of queer life versus normative life).   |
| 19. | CAL: Wider. Wider. There you go. That's it. Good girl.  | 00:31:34–00:31:35: Plačiau.<br>00:31:37–00:31:39: Dar plačiau. Štai taip/.<br>00:31:40–00:31:42: Štai taip. Gerutė   |
|     | Minoritizing: transfer, paraphrase  | The choice of “dar plačiau” [even wider] intensifies sexual commands, adds physical insistence not present in the original and amplifies objectification.  |


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| 20. | <p>E01<br/>00:31:43–00:33:02:<br/>Cal prepares for and engages in a violent and painful sexual act with Jules.</p>   |   |
|     | <p>1. Nonverbal–visual channel:<br/><i>kinesic code</i> (closed seated pose);<br/><i>corporeal code</i> (male genitalia, bruise, sexual intercourse);<br/><i>photographic code</i> (foreground–background composition, close–up);<br/>dress code (pink lingerie, glittery tights and make–up);<br/>2. Nonverbal audio:<br/><i>paralinguistic code</i> (uncomfortable silence, spitting sound, moans, screams, sighs, whispering voice);<br/>3. Verbal–audio channel:<br/><i>linguistic code</i> (narration, command);<br/><i>literary and theatre codes</i> (narrating voice – Rue's perspective);</p> | <p>RUE'S NARRATING VOICE: Jules once told me that every night when she was a kid, like, five or something...<br/>CAL: Spit.<br/>RUE'S NARRATING VOICE: ...she'd lock herself in the bathroom, get down on her hands and knees, and... pray to God. She'd pray that when she woke up in the morning, she'd be 25 years old. She'd live with her best friend, a girl. Someone she hadn't met yet, but... someone she knew she'd trust forever.<br/>RUE'S NARRATING VOICE: I don't know why, but when she told me that story, I started to cry so hard I hyperventilated.<br/>CAL: You're so clean. And you don't know how rare that is.<br/>RUE'S NARRATING VOICE: Jules just kept laughing and saying, "What's wrong?" But... I didn't know.</p> <p>00:31:52–00:31:57: Džiuls sakė, kad vaikystėje, / kai buvo 5 m., ji kas vakarą...<br/>00:31:57–00:31:59: Spjauk.<br/>00:31:59–00:32:04: ji užsirakindavo vonioje ir / atsiklaupusi meldavo Dievo.<br/>00:32:10–00:32:14: Meldavo, / kad pabudusi ryte būtų 25 m.<br/>00:32:14–00:32:17: Gyventų su geriausia drauge.<br/>00:32:18–00:32:21: Drauge, kurios dar nepažįsta, / bet žino, kad galės pasitikėti.<br/>00:32:29–00:32:34: Kažkodėl išgirdusi ėmiau verkti, / mane ištiko hiperventiliacija.<br/>00:32:35–00:32:39: Tu tokia švari. / Ar žinai, kokia tai retenybė?<br/>00:32:43–00:33:48: Džiuls juokėsi, ir klausė, / kas nutiko. O aš negalėjau atsakyti.</p> |







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|     | 4. Verbal–visual channel:<br><i>graphic code</i> (subtitles).  | Minoritizing: condensation, decimation, paraphrase   | Rue’s emotional vulnerability is flattened and the shift from a declarative, patronizing statement to a gentler interrogative one reduces the aggressive undertone that softens the toxic masculinity often directed at trans women.   |
|     | E01<br>00:36:15–00:36:25:<br>Jules rides her bike to the party after leaving her hookup.   |   |  |
| 21. | 1. Verbal–audio channel:<br><i>linguistic code</i> (narration);<br><i>literary and theatre codes</i> (narrating voice – Rue’s perspective);  | RUE’S NARRATING VOICE: And that’s right about the time that Jules decided to ghost her hookup and bike over to McKay’s. Now, Jules texted Kat, but Kat didn’t answer, because... | 00:36:15–00:36:20: Džiuls nutarė palikt tą vyrą / ir važiuoti į Makėjaus vakarėlį.   |
|     | 2. Nonverbal–audio channel:<br><i>sound arrangement code</i> (the sound of bicycle wheels);<br>3. Verbal–visual channel: <i>graphic code</i> (subtitles);<br>4. Nonverbal–visual channel:<br><i>photographic code</i> (centre–framed wide tunnel shot, high contrast, low–key lighting). | Minoritizing: condensation, paraphrase   | 00:36:22–00:36:25: Džiuls rašė Ketei, / bet Ketė neatrašė, nes...<br><br>The target text introduces heteronormative gender marking that was intentionally absent in the original, narrows interpretive possibilities and distancing the scene from its fluid relational context. |

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| 22. | <p>E01<br/>00:37:07–00:37:10:<br/>Jules reacts to Kat being a virgin.</p>   |   |  <p>Dabar ne 80-iejį.<br/>Tau reikia pimpalo.</p>  |  |
|     | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Nonverbal–visual channel:<br/><i>kinesic code</i> (surprised, furrowed expression);<br/><i>photographic code</i> (over-the-shoulder close-up);<br/>3. Verbal–audio channel:<br/><i>linguistic code</i> (monologue);<br/><i>paralinguistic code</i> (raised voice).</p> | JULES: Bitch, this isn't the '80s. You need to catch a dick.  | 00:37:07–00:37:10: Dabar ne 80-iejį. / Tau reikia pimpalo.  |  |
|     |   | Minoritizing: decimation, paraphrase  | The target text is absent of the “Bitch” [Kale], often a term of endearment or shade in queer circles; it also lacks the slang playfulness.   |  |
| 23. | <p>E01<br/>00:43:05–00:37:10:<br/>An angry Nate notices Jules and provokes a tense confrontation.</p>   |   |  <p>Žinau, kas tu.</p> <p>-Nori mane užgauti?<br/>-Ne.</p> <p>Išsigimėlė kažkokia. Kokio velnio?</p> |  |
|     | 1. Nonverbal–visual channel:<br><i>kinesic code</i> (Nate's suspicious, angry expression, dominant, provocative gaze, Jules' intimidated expression);   | <p>NATE: What the fuck are you looking at? Who are you?<br/>JULES: I'm Jules. I'm a friend of...<br/>NATE: You're a friend of... A friend of whose? 'Cause you're not my fucking friend. Who the fuck are you friends</p> | <p>00:43:07–00:43:08: Ko tu žiūri?<br/>00:43:13–00:43:16: –Kas tu? / –Džiuls. Mano draugė...</p>  |  |

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|     | <p><i>film code</i> (moving camera, many different angles and shots);<br/> <i>corporeal code</i> (Nate's bare chest);<br/> <i>proxemic code</i> (closer distance – threat);<br/> <i>photographic code</i> (cold lighting);<br/> 2. Nonverbal–audio channel:<br/> <i>musical code</i> (heavy bass and sharp rhythm of “Billy Boy” by \$NOT when Jules takes the knife);<br/> <i>paralinguistic code</i> (trembling voice, shouting);<br/> 3. Verbal–audio channel:<br/> <i>linguistic code</i> (dialogue);<br/> <i>paralinguistic code</i> (trembling voice, shouting);<br/> 4. Verbal–visual channel:<br/> <i>graphic code</i> (subtitles).</p> | <p>with, Jules? Hmm? Do you guys know who the fuck this is? Does anybody know who this is? Does anybody know who the fuck Jules is? Anyone at all. You, do you know who the fuck Jules is? So, who are you?<br/> JULES: I'm just minding my own business. I'm not trying to start anything.<br/> NATE: Well, no, you're not. Nobody that looks like you is minding their own fuckin' business.<br/> NATE: I know what you are. Yeah. Yeah, I see you. So what do you want? You want some, some fucking attention? 'Cause I'll give you some fucking attention.<br/> NATE: Yo, is anybody here friends with Jules? Anyone? Does anybody know who the fuck this bitch is? Somebody better speak up, or this bitch is gonna get fucked up.</p> | <p>00:43:16–00:43:18: Kas tavo draugė?<br/> 00:43:18–00:43:21: Tu tikrai ne mano draugė. / Su kuo bendrauji, Džiuls?<br/> 00:43:24–00:43:25: Pažįstat ją?<br/> 00:43:27–00:43:32: Aš kas nors pažįsta ją? / Ar kas nors pažįsta Džiuls?<br/> 00:43:32–00:43:35: Ar kas nors pažįsta Džiuls?<br/> 00:43:38–00:43:39: Kas tu?<br/> 00:43:41–00:43:44: Aš nenoriu niekam trukdyt.<br/> 00:43:44–00:43:48: Taip atrodanti mergina / negali niekam netrukdyt.<br/> 00:43:51–00:43:53: Žinau, kas tu.<br/> 00:43:54–00:43:56: Taip, matau tave.<br/> 00:43:56–00:43:58: Ko tu nori?<br/> 00:43:59–00:44:03: Dėmesio? Galiu duoti tau dėmesio.<br/> 00:44:06–00:44:10: Ar čia yra Džiuls draugu?<br/> 00:44:10–00:44:13: Ar kas nors pažįsta šitą kalę?<br/> 00:44:13–00:44:16: Geriau kalbėkit, / nes tai kalei bus blogai.</p> |
|     |   | <p>Minoritizing: paraphrase, condensation, decimation</p>   | <p>In the target text, the grammatically feminine forms to refer to Jules are used, however, it ultimately softens the aggressive tone of Nate's confrontation and transphobic dehumanization present in the original.</p>  |
| 24. |   | <p>NATE: Shit!<br/> JULES: You wanna fucking hurt me?<br/> NATE: No, I was fucking kidding!<br/> JULES: Back the fuck up! What the fuck is your problem?<br/> NATE: Put the fucking knife down, okay. It was a joke. It was a...<br/> JULES: You wanna fucking hurt me?</p>   | <p>00:44:19–00:44:21: –Nori mane užgauti? / –Aš tik pajuokavau.<br/> 00:44:22–00:44:23: Kas tau yra?!<br/> 00:44:24–00:44:26: Padėk peilį. Aš tik pajuokavau.<br/> 00:44:27–00:44:29: –Nori mane užgauti? / –Ne.<br/> 00:44:29–00:44:31: Tu net nenumanai.<br/> 00:44:32–00:44:34: –Tu psichė. / –Aš nematoma.</p>  |

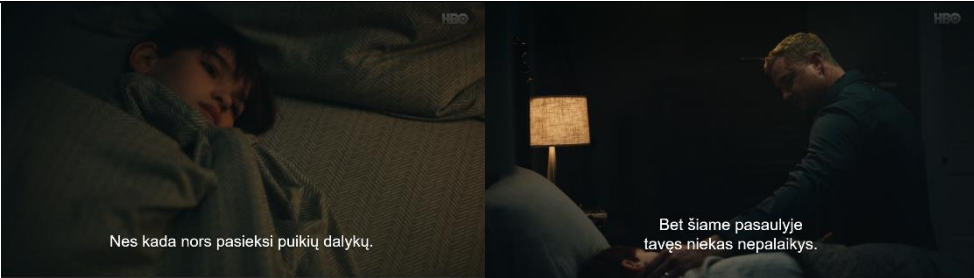
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|     |  | NATE: No, no, no...<br>JULES: You have no fucking idea.<br>NATE: You're psycho!<br>JULES: I'm fucking invincible!<br>NATE: You're a fucking freak. What the fuck?  | 00:44:35–00:44:37: Išsigimėlė kažkokia. Kokio velnio?  |
|     |  | Minoritizing: deletion, decimation, resignation  | The target text frames the confrontation in more digestible terms and conveys Jules's declaration of power into a statement of disappearance.  |
|     |  | JULES: By the way, I'm Jules. I just moved here.   | 00:44:44–00:44:47: Beje, aš Džiuls. / Neseniai atsikrausčiau.  |
| 25. |  | Queering: transfer, condensation, paraphrase   | The subtitle preserves the character's self-identification.  |
| 26. | E01<br>00:45:17–00:45:58:<br>Jules exits the party, and Rue catches up.  |  |   |
|     | 1. Verbal–audio channel:<br><i>linguistic code</i> (dialogue);<br>2. Nonverbal–visual channel:<br><i>kinesic code</i> (open facial expressions, friendly smiles);<br><i>photographic code</i> (warm lighting);<br>3. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>4. Nonverbal–audio channel:<br><i>paralinguistic code</i> (pauses). | RUE: Yo! Shit... Are you okay?<br>JULES: Yeah. It's fine. Guess I knew that was gonna get violent, and I didn't want a fucking broken cheekbone or some shit.<br>RUE: Yeah, no, I totally I get the logic behind it. But it's still, like, fucking insane. | 00:45:25–00:45:28: –Tau viskas gerai? / –Taip.<br>00:45:28–00:45:32: Žinojau, kad jis puls, / todėl nenorėjau būti sudaužyta.<br>00:45:32–00:45:36: Suprantu, bet vis tiek / atrodei kaip beprotė. |
|     |  | Minoritizing: condensation, paraphrase, decimation   | Jules's experience of violence is acknowledged, but Rue's empathy becomes judgmental.  |
| 27. |  | RUE: I'm Rue.<br>JULES: I'm Jules.<br>RUE: Where are you headed to?<br>JULES: Home. Probably.<br>RUE: Can I come with you?   | 00:45:43–00:45:45: –Aš Ru. / –Džiuls.<br>00:45:46–00:45:50: –Kur eisi? / –Namo turbūt.<br>00:45:53–00:45:55: Galiu drauge?   |

|     |  | Queering: transfer, paraphrase   | The target text preserves the soft intimacy.   |
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| 28. | E01<br>00:46:51–00:47:51:<br>Jules and Rue enter Jules' room; Rue examines Jules's wound, then Jules undresses partially.  |  Matai?  |  |
| 29. | 1. Nonverbal–visual channel:<br><i>kinesic code</i> (smiles, silence gesture, laughter);<br><i>corporeal code</i> (an incision, genitalia);<br><i>photographic code</i> (dim lighting);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (individual phrases);<br><i>musical code</i> (“Run Cried the Crawling” by Agnes Obel – about leaving the past for someone new)<br>3. Nonverbal–audio channel:<br><i>musical code</i> (melancholic yet uplifting instrumental – “Run Cried the Crawling” by Agnes Obel);<br>4. Verbal–visual channel:<br><i>graphic code</i> (subtitles). | RUE: Let me see. Oh.   | 00:46:59–00:47:01: Matai?  |
|     |  | Misrecognizing: resignation, condensation  | The emotional intimacy of the original is replaced with a vague, neutral observation.  |
|     |  | RUE: Shh! Sorry. Sorry.  | 00:47:15–00:47:17: Velnias. Atleisk.   |
|     |  | Queering: paraphrase, transfer, condensation   | The emotional trajectory of the scene is respected and retained.                       |
| 30. | E01<br>00:49:08–00:49:45:<br>Rue bandages Jules's wound on the bed and lies down beside her.   |   -Ką?<br>-Norėtum apsvaigti? |  |
|     | 1. Nonverbal–visual channel:<br><i>kinesic code</i> (gentle smiles);<br><i>corporeal code</i> (an incision, genitals, a bruise);   | RUE: I've got an idea.<br>JULES: What?<br>RUE: Wanna get high?   | 00:49:37–00:49:39: Kai ką sugalvojau.<br>00:49:41–00:49:44: –Ką? / –Norėtum apsvaigti? |


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|     | <p><i>proxemic code</i> (both close together, Jules’ room – safe space);</p> <p><i>photographic code</i> (dim, warm lighting);</p> <p>2. Verbal–audio channel:</p> <p><i>linguistic code</i> (dialogue);</p> <p>3. Nonverbal–audio channel:</p> <p><i>musical code</i> (melancholic yet uplifting instrumental – “Run Cried the Crawling” by Agnes Obel);</p> <p>4. Verbal–visual channel:</p> <p><i>graphic code</i> (subtitles).</p> | Queering: paraphrase, transfer  | The target text contributes to a queered safe space, built through ritual, mutual risk, and emotional resonance.  |
| 31. | <p>E02</p> <p>00:00:38–00:01:26:</p> <p>Eleven-year-old Nate watches tapes he found of his father having sex with men and transgender women on video.</p>  |  |   |
|     | <p>1. Nonverbal–visual channel:</p> <p><i>kinesic code</i> (Nate’s fixated gaze, sexually charged facial expression of the hook–up, erotically suggestive gestures);</p> <p><i>corporeal code</i> (nudity);</p> <p><i>photographic code</i> (dim lighting);</p> <p><i>scenographic code</i> (filming camera);</p>  | CAL: I have a very pretty dick. Do you want to see it?                              | 00:00:39–00:00:41: Aš turiu gražų daikčiuką, supranti?  |
|     |  | Minoritizing: paraphrase, decimation  | The translation misaligns with Cal’s performative behavior within his self–constructed private space, where he engages in sexually dominant, non–normative roleplay that is otherwise suppressed in his heteronormative life. |
| 32. | <p>2. Verbal–audio channel:</p> <p><i>linguistic code</i> (dialogues, Rue’s narration);</p>  | HOOK UP 1: What do you like to be called? Mister? Master? Daddy?                    | <p>00:00:41–00:00:45: Kaip jus vadinti? Ponu? Šeimininku?</p> <p>00:00:45–00:00:47: Tėtuku?</p>   |


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|     | <i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br>3. Nonverbal–audio channel:<br><i>musical code</i> (uneasy musical motif);<br><i>sound arrangement code</i> (voices are heard as if mediated through a video);<br>4. Verbal–visual channel:<br><i>graphic code</i> (subtitles). | CAL: You? You can call me “Daddy.” Open wider. Wider. More like that.  | 00:00:47–00:00:50: Gali mane vadinti tētuku.<br>00:00:50–00:00:55: Išsižiok. Plačiau. Štai taip.  |
|     |   | Queering: paraphrase, transfer, condensation   | The target text preserves the performative power play, erotic naming, and queer–coded dominance.  |
|     |   | HOOK UP 1: Yeah!<br>CAL: Good?<br>HOOK UP 1: Yes, Daddy. I'll be good.<br>RUE'S NARRATING VOICE: Every video was basically the same.   | 00:00:58–00:01:00: –Gera? / –Taip, tėveli. O, taip.<br>00:01:01–00:01:02: Visi įrašai buvo beveik vienodi.  |
| 33. |   | Minoritizing: condensation, paraphrase, transfer   | The target text removes the submissive behavior and generalizes the sexual dialogue.  |
|     |   | CAL: Oh, you are all woman, aren't you?<br>HOOK UP 2: Mostly.<br>CAL: Mostly.  | 00:01:02–00:01:04: Tu kaip ir visos moterys?<br>00:01:02–00:01:06: –Beveik. / Beveik.   |
| 34. |   | Misrecognizing: resignation, condensation, paraphrase  | The focus is shifted from embodied transgender identity to a question that centers cisnormativity and comparison; the response “Beveik” [Almost] further distances the character from womanhood.                          |
| 35. |   | RUE'S NARRATING VOICE: They'd drink, make small talk...<br>CAL: Oh, don't make me cum. I... I want to wait for that.<br>RUE'S NARRATING VOICE: ...and then his dad would fuck the shit out of some...<br>CAL: Fucking whore. Fucking slut. | 00:01:07–00:01:08: Jie geria. Šnekučiuojasi<br>00:01:09–00:01:12: Dar nenoriu nuleist. Palaukim.<br>00:01:13–00:01:15: Paskui jo tėtis išdulkina...<br>00:01:15–00:01:17: Prakeikta kekšė. Šliundra.                      |
|     |   | Queering: paraphrase, condensation   | The target text keeps the idea of control over one's body, which aligns with the original's tone, and does not obscure that queer characters can reproduce heteronormative power dynamics within queer sexual encounters. |







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|     | <p>E02<br/>00:02:11–00:02:56:<br/>Before Nate falls asleep, Cal enters his room to talk to him.</p>   |    |  |
| 36. | <p>1. Verbal–audio channel:<br/><i>linguistic code</i> (monologue);<br/>2. Nonverbal–audio channel:<br/><i>musical code</i> (minor–key instrumental theme);<br/><i>paralinguistic code</i> (long pauses, whispering voice);<br/>3. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>4. Nonverbal–visual channel:<br/><i>kinesic code</i> (fixated gaze, turned away gaze);<br/><i>photographic code</i> (dim lighting, mostly close–ups);<br/><i>scenographic code</i> (filming camera).</p> | <p>CAL: You have an... iron will... drive, determination. I've always admired that in you. Because some day, it will lead you to greatness. But no one in this world will ever root for you. They'll see what I see and they'll despise you for it. Sometimes you'll know, and sometimes you won't. But the farther you go, the sharper their blade. Just don't ever give them an opening.</p> | <p>00:02:11–00:02:14: Tu turi geležinę valią.<br/>00:02:15–00:02:18: Motyvaciją. Ryžtą.<br/>00:02:19–00:02:20: Visada tuo žavėjaisi.<br/>00:02:21–00:02:24: Nes kada nors pasieksi puikių dalykų.<br/>00:02:30–00:02:33: Bet šiame pasaulyje / tavęs niekas nepalaikys.<br/>00:02:35–00:02:38: Jie matys, ką matau aš, / ir niekins tave dėl to.<br/>00:02:39–00:02:42: Kartais suprasi. O kartais – ne.<br/>00:02:42–00:02:45: Bet kuo aukščiau kilsi, / tuo aštresni jų peiliai.<br/>00:02:47–00:02:49: Niekada nesuteik jiems progos.</p> |
|     |   | <p>Misrecognizing: paraphrase, transfer</p>  | <p>The subtitle erases the scene's deeper narrative of inherited repression, unspoken identity, and the fear of being seen – key themes that underpin both Cal's and Nate's character arcs; the target text reframes this as a generic warning.</p>  |

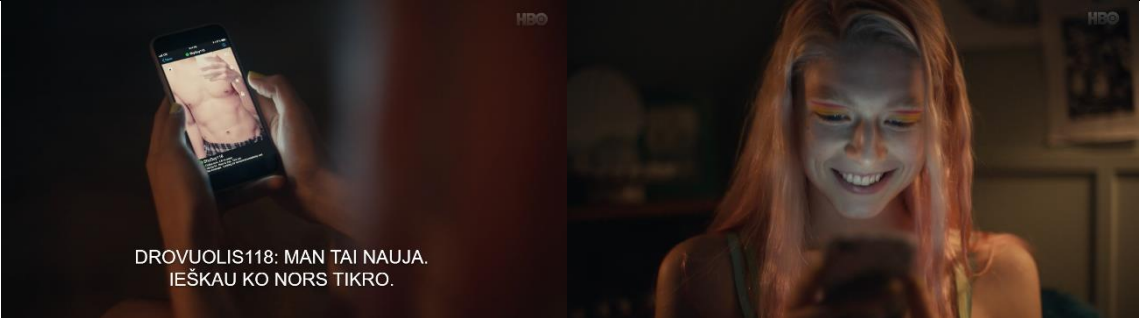


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| 37. | <p>E02<br/>00:04:01–00:04:45:<br/>Nate celebrates after securing a victory for his team in the game.</p>   |  <p>Jis dievino minias.<br/>Plekšnojimus per petį.</p> <p>Per tokius pokalbius<br/>jis stengėsi žiūrėti tiesiai į akis.</p> <p>Ir netyčia pamatydavo<br/>kieno nors penį.</p>   |
|     | <p>1. Nonverbal–visual channel:<br/><i>kinesic code</i> (joyful, celebrating expressions of his teammates patting him on the back, then Nate's annoyed and uncomfortable expression);<br/><i>film code</i> (rotating shot around Nate, left-to-right tracking transition);<br/><i>photographic code</i> (gay flag colours, then yellow – non-binary attraction);<br/><i>paralinguistic code</i> (Nate barking as a wolf);<br/><i>proxemic code</i> (teammates jumping around Nate chaotically);<br/><i>corporeal code</i> (bare chests, genitals);</p> <p>2. Verbal–audio channel:</p> | <p>RUE'S NARRATING VOICE: He loved the crowds, the pats on the back, the cheers, the feeling of winning. But he hated being in the locker room. He hated how casual his teammates were about being naked... how they'd talk to him with their dicks hanging out. He made a concerted effort to always maintain eye contact during these exchanges. Every now and then, he'd forget, and accidentally catch a glimpse of someone's penis.</p> <p>00:04:01–00:04:04: Jis dievino minias. / Plekšnojimus per petį.<br/>00:04:04–00:04:04: Sveikinimus. Pergalės jausmą.<br/>00:04:11–00:04:13: Bet nekontė būti drabužinėje.<br/>00:04:14–00:04:18: Nektė, kad komandos / draugai nesigėdija nuogumo.<br/>00:04:20–00:04:23: Kad kalba su juo / neprisidengė kabančių pimpalų.<br/>00:04:24–00:04:28: Per tokius pokalbius jis / stengėsi žiūrėti tiesiai į akis.<br/>00:04:28–00:04:30: Bet kartais užsimiršdavo.<br/>00:04:30–00:04:32: Ir netyčia pamatydavo / kieno nors penį.</p> |





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|     | <i>linguistic code</i> (narration);<br><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br>musical code (“Nate Growing Up” by Labrinth – Nate is referred to as “player.” in football’s team and in love);<br>3. Nonverbal–audio channel:<br><i>musical code</i> (“Nate Growing Up” by Labrinth – ambient textures and emotional high);<br><i>sound arrangement code</i> (crowd's cheering sound);<br>4. Verbal–visual channel:<br><i>graphic code</i> (subtitles).  | Queering: paraphrase, decimation   | The target text encapsulates a queer narrative of repression, where Nate over–performs normativity to hide internal conflict, identity, and transmits how the character struggles with the rules of typical masculinity.                 |
|     | <p>E02<br/>00:08:41–00:08:59:<br/>Rue is sitting on the bench in school’s yard</p>   |    |  |
| 38. | 1. Nonverbal–visual channel:<br><i>kinesic code</i> (joyful, excited expressions);<br><i>film code</i> (zooming in first to Rue, then to Jules);<br><i>photographic code</i> (natural lighting with sun flares);<br><i>dress code</i> (Jules’ serene clothing and makeup – yellow and blue tones);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (narration);<br><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br>musical code (lyrics “Formula” by Labrinth dictate beautifully destabilizing emotional state);<br>3. Nonverbal–audio channel:<br><i>musical code</i> (motif of “Formula” by Labrinth – dreamlike emotion);<br>4. Verbal–visual channel:<br><i>graphic code</i> (subtitles). | <p>RUE'S NARRATING VOICE: It was the first day of school, and my heart was racing. I made a new best friend and for the first time since getting out of rehab, I was feeling good about the world.</p> | <p>00:08:43–00:08:46: Buvo pirmoji diena mokykloje. / Man širdis tiesiog virpėjo.<br/> 00:08:53–00:08:56: Susiradau naują geriausią draugę / ir pirmąsyk po reabilitacijos<br/> 00:08:57–00:08:58: į pasaulį žiūrėjau optimistiškai.</p> |
|     |  | Queering: condensation, paraphrase   | The translation preserves the emotional vulnerability and narrative weight of Rue’s connection with Jules.   |



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|     | <p>E02<br/>00:10:06–00:10:20:<br/>Rue and Jules, under the influence of drugs, sit closely after Rue expresses her happiness.</p>   |  |                        |  |  |
| 39. | <p>1. Nonverbal–visual channel:<br/><i>photographic code</i> (bisexual lighting, side–profile angle, close–ups, focused, then out–of–focus shots);<br/><i>dress code</i> (glittery make–up – Jules’ full face, Rue’s tears);<br/><i>scenographic code</i> (intimate, tent–like setting);<br/><i>proxemic code</i> (extremely close to each other);<br/><i>film code</i> (drug use and emotional openness – tropes of teen queer drama);<br/><i>kinesic code</i> (ecstatic face expression);</p> <p>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue, narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br/><i>musical code</i> (lyrics of “Mount Everest” by Labrinth – emotional invincibility);</p> <p>3. Nonverbal–audio channel:<br/><i>musical code</i> (“Mount Everest” by Labrinth – almost godlike in tone);<br/><i>paralinguistic code</i> (both express amazement vocally);</p> <p>4. Verbal–visual channel:<br/><i>graphic code</i> (subtitles).</p> | <p>RUE'S NARRATING VOICE: I know you're not allowed to say it... but drugs are kind of cool.</p> | <p>00:10:09–00:10:10: Žinau, taip sakyti nevalia,<br/>00:10:15–00:10:16: bet kvaišalai yra nerealūs.</p> |   |  |
|     |   | <p>Queering: paraphrase, condensation</p>  | <p>The target text strengthens rebellious, queer pleasure.</p>   |   |  |





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|     | <p>E02<br/>00:11:04–00:11:44:<br/>On the first day of school, Rue (recently out of rehab) and Jules (recovering from self-harm) talk in the outdoor area and then walk pass by BB, Maddy and Cassie.</p>   |   |
| 40. | <p>1. Nonverbal–visual channel:<br/><i>photographic code</i> (Rue’s close-up, medium shots of both);<br/><i>dress code</i> (Rue’s baggy clothing, Jules’ girly, tight outfit);<br/><i>proxemic code</i> (close to each other);<br/><i>kinesic code</i> (concerned then relieved, joyful expressions, laughs, Jules holding Rue’s hand);</p> <p>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue);</p> <p>3. Nonverbal–audio channel:<br/><i>sound arrangement code</i> (student chatter);</p> <p>4. Verbal–visual channel:<br/><i>graphic code</i> (subtitles).</p> | <p>RUE: It's just embarrassing. I feel like everyone knows.<br/>JULES: Rue, I don't want to turn this into a competition, but, like, I win. For, like, a multitude of reasons.<br/>RUE: I just... I don't want to deal with all the fucking questions.<br/>JULES: I still win.<br/>RANDOM GUY: Wait, you're alive?<br/>RUE: Like, what the fuck?</p> <p>00:11:04–00:00:11:06: Kaip gėda.<br/>00:11:07–00:00:11:09: Tarsi visi žinotų.<br/>00:11:10–00:00:11:15: Ru, nenoriu to paversti varžybomis,<br/>00:11:15–00:00:11:18: bet aš laimėjau.<br/>00:11:18–00:00:11:20: Dėl daugybės priežasčių.<br/>00:11:20–00:00:11:22: Nenoriu girdėt tų kvailų klausimų.<br/>00:11:22–00:00:11:24: Vis tiek laimiu aš.<br/>00:11:30–00:00:11:32: Palauk, tu gyva?<br/>00:11:33–00:00:11:34: Kokio velnio?</p> |
|     | Queering: paraphrase, condensation, transfer   | The translation keeps how Jules comforts Rue.   |
| 41. | <p>BB: Oh, shit, that's the girl who tried to commit suicide at McKay's.<br/>MADDY and CASSIE: Wait, what?<br/>BB: Oh, yeah. I forgot. You guys both was fuckin'.</p>  | <p>00:11:37–00:00:11:39: Ten ta mergina, / kur bandė nusižudyt pas Makėjų.<br/>00:11:40–00:00:11:44: –Ką? / –A, taip, jūs abi dulkintės.</p>  |
|     | Queering: decimation, paraphrase, condensation   | The use of “mergina” [girl] reflects an affirming recognition of Jules’s trans femininity. Here the target text reflects the everyday reality of queer/trans people being talked about.   |
| 42. | <p>E02<br/>00:16:02–00:16:14:<br/>After the drama teacher asks Rue to tell story about anything that had an impact on them that summer, Rue delves into memories; one of the memories is her spent time with Jules.</p>  |   |

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|     | 1. Nonverbal–visual channel:<br><i>photographic code</i> (warm lighting, close–ups);<br><i>proxemic code</i> (close to each other);<br><i>kinesic code</i> (serene face expressions);<br>2. Verbal–audio channel:<br><i>musical code</i> (lyrics of “Fly Me To The Moon (In Other Words)” by Bobby Womack – a desire to feel free and open);<br>3. Nonverbal–audio channel:<br><i>musical code</i> (“Fly Me To The Moon (In Other Words)” by Bobby Womack – a sense of adventure and romance);<br>4. Verbal–visual channel:<br><i>graphic code</i> (subtitles). | SOUNDTRACK: <i>And let me play among the stars</i><br><i>Let me see</i>   | 00:16:02–00:16:08: Leisk pažaisti tarp žvaigždžių.<br>00:16:11–00:16:14: Parodyk   |
|     |   | Queering: condensation, paraphrase  | The translation sustains the moment’s emotional tone of longing and closeness.   |
| 43. | E02<br>00:24:56–00:25:17:<br>While watching something on her laptop, Jules receives a message from “ShyGuy118” (NATE) and checks it.  |   |  |
|     | 1. Nonverbal–visual channel:<br><i>photographic code</i> (warm, dim lighting, close–ups);<br><i>proxemic code</i> (Jules’ room –safe space);<br><i>scenographic code</i> (phone, dating app – familiar digital space for Jules);<br><i>kinesic code</i> (curious, joyful expression);<br><i>corporeal code</i> (bare chest);<br>2. Verbal–visual channel:<br><i>graphic code</i> (subtitles).   | ShyGuy118’s (NATE’S) BIO: 18/Cis M. New to this. Not out. No Hookups. Looking for someone/something real.<br>ShyGuy118’s (NATE’S) TEXT MESSAGE: Hey | 00:25:08–00:25:13: DROVUOLIS118: MAN TAI NAUJA. IEŠKAU KO NORS TIKRO.<br>00:25:13–00:25:14: DROVUOLIS118: LABAS  |
|     |   | Misrecognizing: decimation, paraphrase, transfer  | By omitting gender identity “Cis M.”, coming–out status “Not out”, sexual boundaries “No hookups”; the translation it removes the very elements that encode queerness. |




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|     | <p>E02</p> <p>00:30:21–00:30:17:</p> <p>Rue and Jules hang out in the school cafeteria when a football player, after the team is introduced, jumps onto their table, shouts and jumps for several seconds, then hops off.</p>  |   |       |
| 44. | <p>1. Nonverbal–visual channel:<br/><i>photographic code</i> (medium shots);<br/><i>proxemic code</i> (the player intrudes into their safe zone);<br/><i>kinesic code</i> (surprised reaction, annoyed expression, non–vocal laughter);</p> <p>2. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);</p> <p>3. Verbal–audio channel:<br/><i>linguistic code</i> (monologue);<br/><i>musical code</i> (lyrics of “Goh” by Skrillex and What So Not – insistent, even aggressive);</p> <p>4. Nonverbal–audio channel:<br/><i>musical code</i> (lyrics of “Goh” by Skrillex and What So Not – intense, high–energy, bass–heavy, electronic music).</p> | <p>JULES: I, 100 percent, do not feel safe right now.</p>                           | <p>00:30:28–00:30:30: Nesijaučiu saugi.</p>  |
|     |  | <p>Minoritizing: decimation</p>   | <p>The target text flattens Jules’s voice as she critiques over–masculine behaviour.</p> |
| 45. | <p>E02</p> <p>00:30:47–00:31:19:</p> <p>Rue and Jules ride their bikes through an orange grove and talk as they pass by, with mountains visible in the distance.</p>   |  |      |

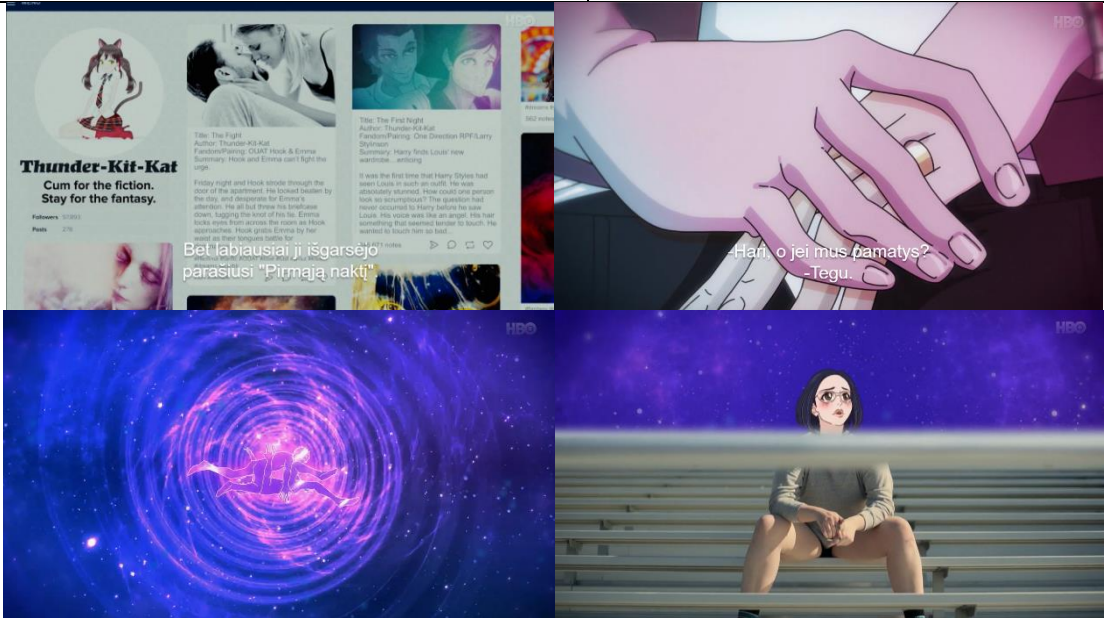
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|     | <p>1. Nonverbal–visual channel:<br/> <i>photographic code</i> (long, side tracking shot, bright, sunny lighting contrasts with the deep shade of the trees and the overcast sky, close–ups, extreme long shot);<br/> <i>kinesic code</i> (wide smiles, Rue rubbing eyes in shame);<br/> <i>scenographic code</i> (a myriade of oranges – bittersweetness, a single drop of rain – fragile happiness);<br/> <i>dress code</i> (Jules’ bright makeup and colorful clothes, contrasting with Rue’s darker–toned outfit);</p> | <p>JULES: Seriously? Seriously?<br/> RUE: Seriously. I’m over it.<br/> JULES: Rue!<br/> RUE: Breathing is clearly not a priority to you.<br/> JULES: Ding, ding, ding!<br/> RUE: I see. Oh...</p>   | <p>00:30:49–00:30:51: Rimtai?<br/> 00:30:53–00:30:55: –Rimtai. / –Gerai.<br/> 00:30:56–00:30:57: Viskas gerai.<br/> 00:30:59–00:31:03: Ką manai? / Matau, kad ne pirmenybė.</p>  |
| 46. | <p>2. Verbal–visual channel:<br/> <i>graphic code</i> (subtitles);<br/> 3. Verbal–audio channel:<br/> <i>linguistic code</i> (dialogue);<br/> 4. Nonverbal–audio channel:<br/> <i>musical code</i> (a cheerful, light instrumental motif);<br/> <i>sound arrangement code</i> (birds chirping);<br/> <i>paralinguistic code</i> (joyful laughter and playful shouts).</p>   | <p>Misrecognizing: transfer, resignation, decimation</p> <p>JULES: Fuck.<br/> RUE: Uh, you wanna come over for dinner tonight?<br/> JULES: I wish. But my dad wants to have like a capital F, capital D Family Dinner. Which is weird, because it's literally just me and him eating dinner together, like, every single night.<br/> RUE: Well, um, what about later?<br/> JULES: I'm probably gonna do some homework. Binge–watch some Madoka Magica.<br/> RUE: Okay, well, um, maybe you could, like, come over Sunday night, 'cause my mom's, like, asking me and stuff.<br/> JULES: Are you talking to your momma about me?<br/> RUE: No. Shut up.<br/> JULES: Bye, Rue.<br/> RUE: Bye.</p> | <p>The target text misses the playful and cheerful tone of the original interaction, which is important for understanding their relationship dynamic and the mood of the scene.</p> <p>00:31:09–00:31:10: Velnias.<br/> 00:31:11–00:31:13: Gal nori ateit vakarienės šįvakar?<br/> 00:31:13–00:31:18: Norėčiau, bet tėtis / ruošia šeimos vakarienę.<br/> 00:31:18–00:31:21: Keista, nes būsim tik mudu.<br/> 00:31:21–00:31:22: Kaip ir kiekvieną vakarą.<br/> 00:31:25–00:31:26: O vėliau?<br/> 00:31:27–00:31:30: Paruošiu namų darbus / ir žiūrėsiu “Madoka Magicka”.<br/> 00:31:31–00:31:35: Tai gal ateitum sekmadienio vakare?<br/> 00:31:35–00:31:38: Nes mano mama / nori susipažinti su tavimi.<br/> 00:31:40–00:31:43: Kalbėjai su savo mama apie mane?<br/> 00:31:44–00:31:45: Ne.<br/> 00:31:46–00:31:47: Užsičiaupk.<br/> 00:31:52–00:31:53: –Iki, Ru. / –Iki.</p> |



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|     |  | Minoritizing: paraphrase, decimation, resignation   | While the basic content is preserved, the emotional nuance shifts; Jules's referencing "Madoka Magica" fits into series' broader queer coding of her character, but the subtitle misspells the anime's title, and it slightly undermines a subtle queer intertextual reference. |
| 47. |  | RUE'S NARRATING VOICE: I'm such a loser.  | —   |
|     |  | Misrecognizing: deletion  | Queer emotional texture (insecure queer teenage feelings) is flattened.   |
| 48. | E02<br>00:34:03–00:34:45:<br>While Jules' father prepares dinner, Jules chats with ShyGuy118 (Nate).   |  <p>DROVUOLIS118: TAI TIK TU SU TĖČIU?</p>  <p>DROVUOLIS118: O KUR MAMA?</p>  <p>NĖRA KO ATSIPRAŠINĖTI</p>  <p>Užsičiaupk, gudrute.</p> |   |
|     | 1. Nonverbal–audio channel:<br><i>musical code (Étude de Concert in D Flat Major, S144 No. 3: "Un Sospiro" by Franz Liszt, Alba Ventura – a soft, beautiful, almost painful emotional complexity);</i> | ShyGuy118's (NATE'S) TEXT MESSAGE: so its just u and ur dad?<br>JULES' TEXT MESSAGE: yeah<br>ShyGuy118's (NATE'S) TEXT MESSAGE: wheres ur mom?<br>JULES' TEXT MESSAGE: its a long story   | 00:34:04–00:34:06: DROVUOLIS118: TAI TIK TU SU TĖČIU?<br>00:34:06–00:34:08: TAIP<br>00:34:08–00:34:10: DROVUOLIS118: O KUR MAMA?<br>00:34:11–00:34:13: ILGA ISTORIJA  |




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|     | <p>2. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);</p> <p>3. Nonverbal–visual channel:<br/><i>kinesic code</i> (a concentrated, serious, pensive facial expression, then a mild, and a wide smile);<br/><i>photographic code</i> (from under–the–table shots to above–the–table shots, and from close–ups to long shots);</p> <p>4. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue).</p> | <p>ShyGuy118's (NATE'S) TEXT MESSAGE: I'm sorry, I dont mean to pry</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: im just fascinated by u</p> <p>JULES' TEXT MESSAGE: well thats nothing to be sry about lol.</p> <p>JULES' TEXT MESSAGE: i haven't talked to her in a little bit</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: ya i totally get it. My dad left when i was a kid.</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: But whatever, he was an asshole.</p> | <p>00:34:14–00:34:15: DROVUOLIS118: NENORIU KIŠTIS</p> <p>00:34:15–00:34:17: DROVUOLIS118: TIK ŽAVIUOSI TAVIM</p> <p>00:34:19–00:34:21: NĖRA KO ATSIPRAŠINĖTI</p> <p>00:34:21–00:34:23: SENOKAI SU JA NEBENDRAVAU</p> <p>00:34:24–00:34:27: DROVUOLIS118: SUPRANTU /</p> <p>MANE TĖTIS PALIKO VAIKYSTĖJE</p> <p>00:34:28–00:34:29: JIS NIEKŠAS</p> |
|     |   | Queering: paraphrase, transfer, condensation  | The translation not only preserves emotional intimacy but also maintains the ambiguity and the complexity of Nate's intentions and this queer bond.  |
| 49. |   | <p>DAVID: All right. No cell phones during dinner.</p> <p>JULES' TEXT MESSAGE: dinner. gtg. talk later?</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: ttyl &lt;3</p> <p>JULES: I don't think I have an attention span for real life anymore.</p> <p>DAVID: Shut up, you smart ass.</p>  | <p>00:34:30–00:34:33: Vakarienė be telefonų.</p> <p>00:34:34–00:34:36: TURIU VAKARIENIAUT. IKI?</p> <p>00:34:36–00:34:38: DROVUOLIS118: PAKALBĖSIM VĖLIAU</p> <p>00:34:39–00:34:41: Tikram gyvenimui nebeturiu kantrybės.</p> <p>00:34:42–00:34:43: Užsičiaupk, gudrute.</p>   |
|     |   | Minoritizing: decimation, condensation, paraphrase  | The emotional texture across Jules and Nate, and also between Jules and her dad, sounds more distant, serious, and orderly in the target text.   |

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| 50. | <p>E02<br/>00:54:26–00:56:29:<br/>While Rue sleeps in Jules’ bed after being forced to take fentanyl, and under Jules' care, Jules receives text messages from ShyGuy118 (Nate) and engages in a conversation with him.</p>  |    |  |  |
|     | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles, text messages);<br/>2. Nonverbal–audio channel:<br/><i>sound arrangement code</i> (the beeping of a phone, rainfall, thunder);<br/><i>musical code</i> (an ambient vocal that builds to a climax with a high note and the sound of bells, (“Still Don't Know My Name” by Labrinth – painful fragility);<br/>3. Nonverbal–visual channel:</p>  | <p>ShyGuy118’s (NATE’S) TEXT MESSAGE: u awake?<br/>JULES’ TEXT MESSAGE: look who it is<br/>ShyGuy118’s (NATE’S) TEXT MESSAGE:I know...<br/>ShyGuy118’s (NATE’S) TEXT MESSAGE: is it weird that i missed talking to you today?<br/>JULES’ TEXT MESSAGE: no it's not<br/>JULES’ TEXT MESSAGE: u give me butterflies.</p> | <p>00:54:27–00:54:28: DROVUOLIS118: NEMIEGI?<br/>00:54:43–00:54:48: IR KAS GI ČIA<br/>00:54:56–00:54:58: DROVUOLIS118: TAIP...<br/>00:54:59–00:55:03: DROVUOLIS118: AR KEISTA, / KAD PASIILGAU POKALBIŲ SU TAVIM?<br/>00:55:06–00:55:12: NE. KAI TU RAŠAI, / MAN KUTENA PILVĄ.</p> |  |
| 51. | <p><i>kinesic code</i> (an excited facial expression, a smile, glancing to the side to check on Rue);<br/><i>photographic code</i> (warm, dim lighting);<br/><i>film code</i> (the camera moves in a continuous circular motion around the dimmed room, starting from Rue, passing to Jules, and eventually circling to Nate in his room on his bed).<br/><i>scenographic code</i> (a phone, a dating app – an exciting and intriguing digital space);</p> | <p>Queering: condensation, paraphrase</p>  | <p>The translation preserves the emotional vulnerability and tenderness of Jules and Nate’s conversation.</p>  |  |
|     |  | <p>JULES’ TEXT MESSAGE: I just realized I don't even know your name.<br/>ShyGuy118’s (NATE’S) TEXT MESSAGE: Tyler<br/>JULES’ TEXT MESSAGE: nice to meet you tyler.</p>   | <p>00:55:18–00:55:22: BEJE, NET NEŽINAU TAVO VARDO<br/>00:55:42–00:55:45: DROVUOLIS118: TAILERIS<br/>00:55:47–00:55:50: DŽIULS: MALONU SUSIPAŽINTI, TAILERI.</p>   |  |
|     |  | <p>Queering: paraphrase, imitation</p>   | <p>The target text faithfully presents Jules' emotional vulnerability and Nate’s manipulation towards her without softening, shielding, or explaining it away.</p>   |  |

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|     | 4. Verbal–audio channel:<br><i>musical code</i> (“Still Don’t Know My Name” by Labrinth – Nate’s self–denial, emotional imprisonment).   |   |  |
| 52. | E03<br>00:04:10–00:05:31:<br>Kat writes a story and its content is visually represented on screen.   |   |  |
| 53. | 1. Nonverbal–visual channel:<br><i>film code</i> (fast cutting, transition into anime–style animation, spiralling camera movement, close–ups, a subsequent transition back to the original live–action);<br><i>iconographic code</i> (a recognizable pop culture symbol – a music band “One Direction”);<br><i>kinesic code</i> (euphoric, mesmerized expression, touches);<br><i>corporeal code</i> (sexual pose of two naked men);<br>2. Nonverbal–audio channel:<br><i>sound arrangement code</i> (the crowd cheering, twinkling, and laser–like sound);<br><i>musical code</i> (an instrumental part of “All For Us” by Labrinth and Zendaya remixed to build active | KAT’S TUMBLR PAGE: Thunder–Kit–Kat<br>Cum for the fiction. Stay for the fantasy.<br>RUE’S NARRATING VOICE: But what made her famous was her story, “The First Night”, a 7,000–word fic that was largely credited with starting the “Larry Stylinson” conspiracy theory, that Harry Styles and Louis Tomlinson of One Direction were secretly fucking. | 00:04:10–00:04:14: Bet labiausiai ji išgarsėjo / parašiusi “Pirmąją naktį”.<br>00:04:14–00:04:16: 7000 žodžių istoriją, / išpopuliarėjusią dėl<br>00:04:17–00:04:19: “Lario Stailinsono” / sąmokslų teorijos.<br>00:04:21–00:04:25: kad “One Direction” nariai Stailisas / ir Tomlinsonas slapčia dulkina. |
|     |  | Minoritizing: deletion, imitation, decimation   | While same–sex intimacy remains in the target text, Kat’s Tumblr page visuals, like “Thunder Kit–Kat”, “Cum for the fiction, stay for the fantasy” hides playful sexual openness and ownership of fantasy spaces – key elements in queer online cultures.  |
|     |  | RUE’S NARRATING VOICE: “It’s the first night of the “Take Me Home” tour...”   | 00:04:26–00:04:28: “Take Me Home” gastrolių / pirmoji naktis.<br>00:04:33–00:04:34: Luisas buvo neįprastai nervingas.  |



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|     | <p>energy, increasing tension and enhancing sexual undertones);</p> <p><i>paralinguistic code</i> (changes in Rue's narrating voice intonation after beginning to tell the story, becoming gentler and more passionate);</p> <p>3. Verbal–visual channel:</p> <p><i>graphic code</i> (subtitles, posts on Kat's Tumblr page, the text she types on her laptop, and signboards);</p> <p>4. Verbal–audio channel:</p> <p><i>linguistic code</i> (dialogue, Rue's narration);</p> <p><i>literary and theatre codes</i> (narrating voice – Rue's perspective).</p> | <p>ANNOUNCER: London, we've got a little song for you tonight!</p> <p>RUE'S NARRATING VOICE: "Louis was unusually nervous. His mouth was dry, palms sweating, when suddenly, he felt the press of Harry's body from behind. Harry can sense the nervous tension running through Louis's stiff body."</p> <p>LOUIS TOMLINSON: What are you doing?</p> <p>HARRY STYLES: To calm your nerves. You're my best mate, and this is what mates do for one another.</p> <p>LOUIS TOMLINSON: But Harry, what if someone sees?</p> <p>HARRY STYLES: Let them.</p> | <p>00:04:35–00:04:37: Burna išsausėjo, o delnai drėko.</p> <p>00:04:37–00:04:41: Staiga, jis pajuto, kaip iš nugaros / prisiglaudžia Haris.</p> <p>00:04:41–00:04:45: Haris jautė, kad Luisas įsitempęs.</p> <p>00:04:45–00:04:47: –Ką tu darai? / –Noriu tave nuraminti.</p> <p>00:04:47–00:04:50: Tu mano geriausias draugas. / Draugai padeda vienas kitam.</p> <p>00:04:51–00:04:54: Hari, o jei mus pamatys? / –Tegu.</p> |
|     |  | Minoritizing: imitation, paraphrase, decimation  | The emotional intimacy is present, but the bodily intensity is made less visceral, more abstract and psychologically neat.   |
| 54. |  | RUE'S NARRATING VOICE: "As Harry takes Louis into his mouth with surprising ease, he begins to suck his cock with torturous finesse."  | 00:04:59–00:05:02: Haris lengvai paima Luisą burna.  |
|     |  | Queering: paraphrase, condensation   | 00:05:02–00:05:05: Jis čiulpia jam pimplą / su kankinančių įkarščiu.   |
| 55. | <p>E03</p> <p>00:09:38–00:10:35:</p> <p>Rue and Jules lie in bed together and talk.</p>  |   |    |
|     | <p>1. Nonverbal–visual channel:</p> <p><i>kinesic code</i> (watery eyes, concerned expressions, furrowed foreheads);</p> <p><i>film code</i> (close–ups – emotional intensity);</p> <p><i>proxemic code</i> (very close to each other);</p> <p><i>photographic code</i> (dark lighting – somber mood);</p>   | <p>JULES: I'm not kidding, Rue. I'm not trying to become best friends with someone who's gonna fucking kill himself.</p> <p>RUE: I know. I didn't mean to do this.</p> <p>JULES: I've been through, like... enough traumatic shit in my life that I don't... I can't like...</p> <p>RUE: I get it. I get it.</p>   | <p>00:09:38–00:09:39: Aš nejuokauju, Ru.</p> <p>00:09:40–00:09:44: Nenoriu draugauti su žmogumi, / kuris bando nusižudyti.</p> <p>00:09:47–00:09:49: Žinau.</p> <p>00:09:49–00:09:51: Aš nenorėjau.</p> <p>00:09:52–00:09:55: Man pakanka.</p>   |

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| 56. | 2. Nonverbal–audio channel:<br><i>musical code</i> (a sad, melancholic string track with soft vocals);<br><i>paralinguistic code</i> (cracking voices, extended pauses); |  | 00:09:55–00:09:58: traumuojančių įvykių gyvenime...   |
|     |  | Queering: transfer, paraphrase, condensation   | The translation retains the emotional truth of Jules's experience and her agency in asserting limits  |
|     |  | JULES: I don't want to be around you if you don't stop using drugs.<br>RUE: Okay.<br>JULES: I mean it.<br>RUE: I know. I'll stop. I promise. I just need you to do me a favor. You're not gonna like it. | 00:10:03–00:10:07: Jei nesiliausi vartojusi, / nenoriu su tavimi draugauti.<br>00:10:12–00:10:13: Gerai.<br>00:10:18–00:10:20: Aš rimtai.<br>00:10:22–00:10:27: Gerai. Aš liausiuosi. Prižadu.<br>00:10:28–00:10:30: Man tik reikia vienos paslaugos.<br>00:10:33–00:10:34: Tau nepatiks. |
|     |  | Queering: paraphrase, transfer   | The translation maintains the original tone of fragility, desperation, and negotiation.   |
| 57. | <p>E03<br/>00:12:43–00:15:05:<br/>Jules and Nate continuously chat across different places and times.</p>  |   |   |
|     |  | RUE'S NARRATING VOICE: I didn't know it at the time, but Jules was falling in love.  | 00:12:43–00:12:47: Tuo metu nežinojau, / kad Džiuls įsimylėjo.  |
|     |  | Queering: paraphrase   | The target text preserves the emotional vulnerability of the moment   |





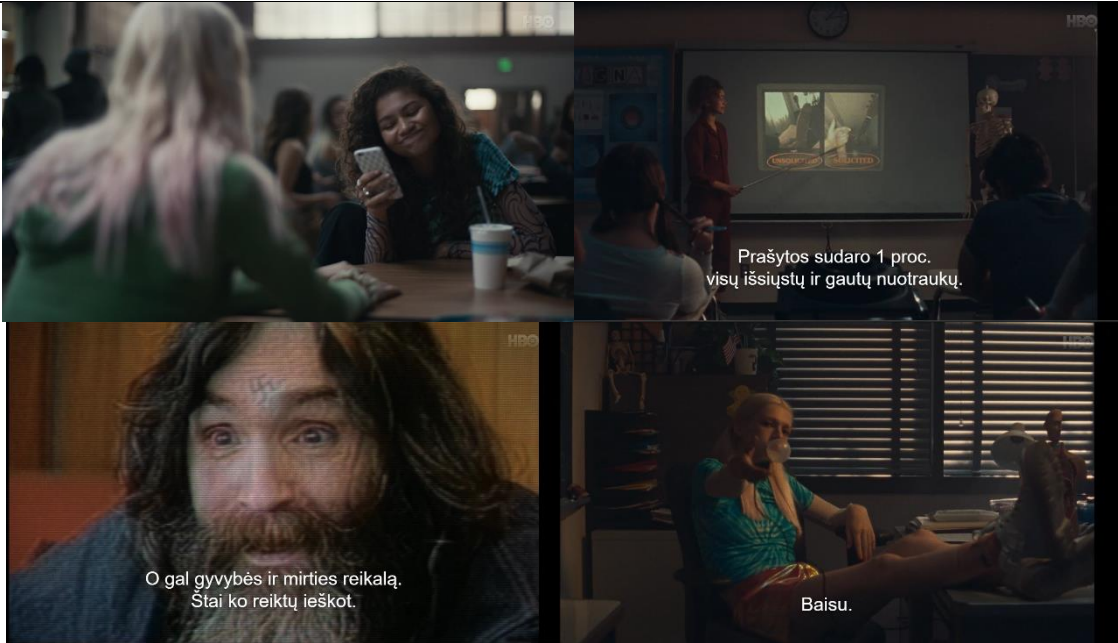
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| 58. | <p><i>kinesic code</i> (Rue's serious yet subtly disappointed look, Jules' and Nates' smiles and engaged expression);</p> <p><i>film code</i> (a zoom out from Rue through the entire school corridor to Jules in a split view with Nate; mirrored split views of Jules and Nate showing their parallel actions; a horizontal split view of them; a split view of of Rue and Maddy (Nate's girlfriend – interconnected relationships; quick shot changes – intensity and frequency of Jules' and Nate's digital communication);</p> <p><i>proxemic code</i> (the crowd of students physically separates Rue from Jules; the split view disappears when Jules and Nate are shown sharing the same environment – a growing proximity);</p> | <p>ShyGuy118's (NATE'S) TEXT MESSAGE: Good morning 😊</p> <p>JULES' TEXT MESSAGE: Ugh ur so sweet</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: Only to u</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: i feel like no one irl would ever call me sweet</p> <p>JULES' TEXT MESSAGE: Thats cuz ur a jock</p> <p>JULES' TEXT MESSAGE: and jocks are all 😏</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: LOL</p> <p>JULES' TEXT MESSAGE: But ur diff</p>   | <p>00:13:01–00:13:04: Drovuolis118: Labas rytas</p> <p>00:13:04–00:13:07: Džiuls: Koks tu mielas</p> <p>00:13:07–00:13:08: Drovuolis118: Tik tau</p> <p>00:13:09–00:13:13: Drovuolis118: manęs niekas / nepavadintų mielu</p> <p>00:13:13–00:13:17: Nes tu sportininkas. / O visi sportininkai yra...</p> <p>00:13:20–00:13:22: Džiuls: Bet tu kitoks</p>   |
|     |  | Minoritizing: transfer, deletion, decimation   | The non–translation of the 😏 emoji in the Lithuanian subtitles not only weakens the playful tone of Jules' teasing and an important part of Jules' queer, trans–coded attitude toward normative masculinity.  |
| 59. | <p><i>dress code</i> (contrasting looks – Jules' feminine, serene appearance, one outfit consists of the trans flag's tones; Nate's masculine, inexpressive look);</p> <p><i>scenographic code</i> (the phones and dating app – a seemingly safe, exciting and intriguing digital space for both Jules and Nate);</p> <p>3. Verbal–audio channel:</p> <p><i>linguistic code</i> (Rue's narration);</p> <p><i>literary and theatre codes</i> (narrating voice – Rue's perspective adds emotional framing);</p>  | <p>JULES' TEXT MESSAGE: Do u live w ur parents?</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: Just my mom.</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: Remember I told you?</p> <p>JULES' TEXT MESSAGE: Thats right</p> <p>JULES' TEXT MESSAGE: im sorry</p> <p>JULES' TEXT MESSAGE: sweet dreams</p>  | <p>00:13:25–00:13:27: Gyveni su tėvais?</p> <p>00:13:27–00:13:32: Drovuolis118: Tik su mama. / Pameni, juk sakiau tau.</p> <p>00:13:32–00:13:33: Džiuls: Taip.</p> <p>00:13:34–00:13:36: Džiuls: Atleisk.</p> <p>00:13:37–00:13:38: Džiuls: Saldžių sapnų.</p>  |
|     |  | Queering: condensation, transfer, paraphrase   | The target text maintains the affectionate tone of the exchange.  |
| 60. | <p><i>musical code</i> (lyrics of “Work” by Charlotte Day Wilson – cautious hopefulness despite underlying fragility);</p> <p>4. Nonverbal–audio channel:</p> <p><i>musical code</i> (the deep, smooth bass rhythm of “Work” by Charlotte Day Wilson – emotional gravity and building intimacy).</p>   | <p>ShyGuy118's (NATE'S) TEXT MESSAGE: Where r u going to college?</p> <p>JULES' TEXT MESSAGE: parsons, i hope</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: Whats that</p> <p>JULES' TEXT MESSAGE: lol a school in manhattan</p> <p>JULES' TEXT MESSAGE: fashion</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: That's cool</p> <p>JULES' TEXT MESSAGE: Yea but it's super expensive</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: u will be some huge designer, u have such cool style</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: fuck u ur trying to make me blush 🍷</p> | <p>00:13:39–00:13:42: Drovuolis118: Kur tu stosi?</p> <p>00:13:42–00:13:44: Džiuls: Tikiuosi, į “Parsons”.</p> <p>00:13:44–00:13:46: Drovuolis118: Kas tai?</p> <p>00:13:47–00:13:50: Džiuls: Mados mokykla Manhatane</p> <p>00:13:53–00:13:55: Drovuolis118: Kaip šaunu</p> <p>00:13:55–00:13:57: Džiuls: Taip, bet labai brangu</p> <p>00:13:57–00:14:00: Drovuolis118: Būsi kieta dizainerė / su puikiu stilium.</p> <p>00:14:00–00:14:03: Džiuls: Nori, kad nurausčiau?</p> |
|     |  | Minoritizing: paraphrase, imitation, decimation  | The loss of “fuck u” and the 🍷 emoji removes important markers of queer playfulness, flirtation, warmth, and softness, emotional openness.  |

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| 61. | <p>ShyGuy118's (NATE'S) TEXT MESSAGE: When did u start transitioning?</p> <p>JULES' TEXT MESSAGE: Lol.</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: I'm sorry.</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: I didn't mean to be too personal.</p> <p>JULES' TEXT MESSAGE: No it's ok</p>   | <p>00:14:03–00:14:08: Drovuolis118: Kada pajutai pokyčius? / Džiuls: LOL</p> <p>00:14:10–00:14:13: Drovuolis118: Atleisk. / Nenoriu būti per daug landus.</p> <p>00:14:16–00:14:17: Džiuls: Nieko tokio.</p>   |
|     | Misrecognizing: resignation, paraphrase, imitation   | The subtitled version removes the specific terminology central to trans experiences.   |
| 62. | <p>ShyGuy118's (NATE'S) TEXT MESSAGE: I had a dream about u last night</p> <p>JULES' TEXT MESSAGE: A good one or a bad one?</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: A very good one</p> <p>JULES' TEXT MESSAGE: Tell me tell me tell me</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: We went on a camping trip</p> <p>JULES' TEXT MESSAGE: Ew.</p> <p>JULES' TEXT MESSAGE: Lol u sure ur gay?</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: Stfu it was hot.</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: plus im not gay.</p> <p>JULES' TEXT MESSAGE: u do realize how we met?</p> <p>JULES' TEXT MESSAGE: on a GAY dating app.</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: Yea where i found a beautiful girl</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: is this the part in the movie where we kiss?</p> <p>JULES' TEXT MESSAGE: i hope so 😊</p> <p>ShyGuy118's (NATE'S) TEXT MESSAGE: I wish I could see you.</p> <p>JULES' TEXT MESSAGE: That can be arranged.</p> | <p>00:14:19–00:14:20: Drovuolis118: Sapnavau tave vakar.</p> <p>00:14:21–00:14:22: Džiuls: Gerai ar blogai?</p> <p>00:14:23–00:14:24: Drovuolis118: Labai gerai</p> <p>00:14:24–00:14:26: Džiuls: Papasakok</p> <p>00:14:26–00:14:29: Drovuolis118: Mes stovyklavom.</p> <p>00:14:29–00:14:32: Džiuls: Fu. Tu tikrai gėjus?</p> <p>00:14:32–00:14:35: Drovuolis118: Patylėk. Buvo gerai. / Be to, aš ne gėjus.</p> <p>00:14:36–00:14:40: Džiuls: Bet mes susipažinom per GĖJŲ programėlę</p> <p>00:14:40–00:14:43: Drovuolis118: / Kur radau gražią merginą</p> <p>00:14:44–00:14:47: Drovuolis118: / Tai epizodas, kai bučiuojamės?</p> <p>00:14:48–00:14:51: Džiuls: Tikiuosi.</p> <p>00:15:02–00:15:04: Džiuls: Galima suorganizuoti.</p> |
|     | Minoritizing: decimation, paraphrase, deletion   | Even if the queer app context, the flirtation, the questioning of identity remains, the omission of the desire for not only emotional, but physical connection and minimized playfulness weaken the portrayal.   |

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|     | E03<br>00:15:05–00:15:55:<br>Jules and Rue walk together and talk.   |  Tiesiog man jis labai patinka.   |  Labai bjaurus kaltinimas.   |
| 63. | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>2. Nonverbal–visual channel:<br><i>kinesic code</i> (Jules’ joyous facial expression, smile and Rue’s suspicious, irritated facial expression);<br><i>film code</i> (a moving camera alternates between Jules’ and Rue’s perspectives);<br>3. Verbal–audio channel:<br><i>linguistic code</i> (dialogue, Rue’s narration);<br><i>literary and theatre codes</i> (narrating voice – Rue’s perspective);<br>4. Nonverbal–audio channel:<br><i>musical code</i> (a dreamy instrumental atmosphere created by the deep, smooth bass rhythm of “Work” by Charlotte Day Wilson at the beginning of the segment adds to Jules’ perspective). | JULES: I’m not saying I’m in love. I’m just saying I really, really, really like him.<br>RUE: Who? ShyGuy118?<br>JULES: His name is Tyler.<br>RUE: It doesn’t really matter. They’re both little fuckboy names.<br>JULES: He’s not. For real, like, he’s so sweet.<br>RUE: What school does he go to?<br>JULES: St. Mary’s.<br>RUE: Ew. Private school.<br>JULES: You’re just jealous.<br>RUE’S NARRATING VOICE: Aside from that being a really shitty thing to say, it’s also not true. She’d just been acting weird all week.<br>RUE: I’m not jealous.<br>JULES: I mean, you’ve been acting weird, like, all week.<br>RUE: What?<br>JULES: Yeah, like, every time I’m on my phone, you just stop talking. You’re literally like my dad.<br>RUE: Sorry.<br>JULES: It’s fine. | 00:15:05–00:15:07: Nesakau, kad įsimylėjau.<br>00:15:08–00:15:11: Tiesiog man jis labai patinka.<br>00:15:12–00:15:16: –Drovuolis118? / –Jo vardas Taileris.<br>00:15:16–00:15:18: Nesvarbu. Abu vardai kaip mergišiaus.<br>00:15:18–00:15:22: Ne. Jis labai mielas.<br>00:15:22–00:15:25: –Kur jis mokosi? / –Šv. Marijos mokykloj.<br>00:15:25–00:15:27: Privati. Fu.<br>00:15:28–00:15:30: Tu pavydi.<br>00:15:30–00:15:33: Labai bjaurus kaltinimas.<br>00:15:33–00:15:35: Be to, neteisingas.<br>00:15:35–00:15:37: Ji keistai elgėsi visą savaitę.<br>00:15:37–00:15:39: Nepavydžiu.<br>00:15:39–00:15:43: –Visą savaitę elgiesi keistai. / –Ką?<br>00:15:43–00:15:46: Kai išsitraukiu telefoną, / nustoji kalbėti.<br>00:15:46–00:15:49: –Tu kaip mano tėtis. / –Atleisk.<br>00:15:49–00:15:51: Nieko tokio. |
|     |  | Queering: condensation, paraphrase, transfer  | The target text retains Rue’s jealousy, masked vulnerability Jules’s queer romantic excitement, and their emotionally charged dynamic.  |
| 64. |  | JULES: You wanna see his dick?  | 00:15:53–00:15:55: Nori pamatyti jo pimplą?   |
|     |  | Queering: transfer  | The translation maintains the casual, bold, and unfiltered nature of Jules’ character who playfully and comfortably discusses queer desire and sexuality.   |






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|     | <p>E03<br/>00:16:59–00:17:45:<br/>Nate and Maddy walk to Nate’s car and talk while he drives.</p>  |   |   |
| 65. | <p>1. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue);<br/>2. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>3. Nonverbal–visual channel:<br/><i>kinesic code</i> (Maddy and Nate holding hands; Maddy’s suspicious, irritated facial expression as she glances at Nate’s phone)<br/><i>proxemic code</i> (Nate hides his phone);</p> | <p>JULES’ TEXT MESSAGE: What r u doing tonight? Like 10ish?<br/>MADDY: Bye. Love you. See ya.<br/>ShyGuy118 (NATE’S) TEXT MESSAGE: hopefully alone, in bed, talking 2 u :)</p>  | <p>00:17:00–00:17:01: Iki. Myliu jus.<br/>00:17:01–00:17:03: Džiuls: Ką veiksi šįvakar, 22:00?</p>   |
| 66. | <p>4. Nonverbal–audio channel:<br/><i>sound arrangement code</i> (the buzzing of Nate’s phone – tension and anxiety).</p>  | <p>Minoritizing: paraphrase, condensation, deletion</p> <p>MADDY: I can't believe I haven't even told you, how insane my parents are being. All week long, she's just been going on and on... ..about how much she hates my dad. I'm just like, you can't do this to me. He's my dad. I don't know. I know he has issues, but so does she. And he's not telling me shit about her.<br/>NATE: Yeah. That's, like, not cool of your mom to put you in that situation.<br/>MADDY: Yeah, but if I say that, then she's gonna make me an enemy, too. Literally the last thing I need right now is some... Who keeps texting you?<br/>NATE: My dad.<br/>MADDY: Well, do you want me to respond? He's texted you like 15 times.<br/>NATE: No, I'll just... call him later.</p> | <p>The erasure of Nates’ response tilts the emotional balance in a way that makes Jules appear more emotionally invested, and Nate less so, which distorts the queer power dynamic.</p> <p>00:17:07–00:17:10: Dar nepapasakojau, / kokie mano tėvai pamišę.<br/>00:17:11–00:17:15: Visą savaitę girdžiu iš mamos / kaip ji nekenčia tėčio.<br/>00:17:16–00:17:19: Ji negali taip kalbėt. / Jis mano tėtis.<br/>00:17:19–00:17:23: Jis turi bėdų. Bet turi ir ji. / O jis apie ją taip nekalba.<br/>00:17:24–00:17:27: Negerai, kad mama / tave stumia į tokią padėtį.<br/>00:17:27–00:17:31: Taip, bet jei pasakysiu ką nors, / tapsiu jos prieše.<br/>00:17:31–00:17:33: Dabar man tikrai nereikia...<br/>00:17:33–00:17:36: –Kas tau rašinėja? / –Tėtis.<br/>00:17:36–00:17:38: Gal man atrašyt? / Jis parašė tau 15 žinučių.<br/>00:17:39–00:17:41: Atrašysiu vėliau.</p> |
|     |  | <p>Queering: condensation, paraphrase</p>   | <p>The disconnect between spoken dialogue and hidden desire conveys closeted queerness.</p>  |

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| 67. | <p>E03<br/>00:17:45–00:20:31:</p> <p>During Jules’ and Rue’s discussion about Nate’s explicit photo, Rue adopts a professor role with Jules assisting her in switching slides, before the segment returns to the lunchroom conversation.</p>  |    |   |
|     | <p>1. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue, Rue’s narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue’s perspective);<br/>musical code (lyrics from “Smooth Up in Ya” by BulletBoys reference a desire for physical intimacy with a partner);<br/>2. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>3. Nonverbal–visual channel:<br/><i>kinesic code</i> (Jules’ excited facial expression, smile then wide eyes expressing disagreement; Rue’s facial expressions evolve from playful judgment (pressed lips, narrowed eyes) to persuasive confidence (wide eyes, head tilted forward); Jules’ bored expression, resting her head on her hand; Rue’s surprised, then indifferent facial expression);</p> | <p>JULES: I mean, it's huge, right?<br/>RUE: Mm...<br/>JULES: Don't front. It's a big dick.<br/>RUE: You know what? It may be, but, we can't really tell, 'cause it's just fucking floating in space.<br/>JULES: So?<br/>RUE: So, there's no way to compare scale. You know, if there's a fucking hand in the frame, at least you can be, it's about the size of an adult male hand. Or like twice the size.<br/>Or a fucking fraction of the size.<br/>JULES: Rue. This is an objectively big dick.</p> | <p>00:17:49–00:17:51: Jis didžiulis, ar ne?<br/>00:17:53–00:17:56: –Kas yra? Juk didelis pimpalas. / –Gal ir didelis.<br/>00:17:56–00:17:59: Nesimato, nes jis kabo erdvėje.<br/>00:17:59–00:18:02: –Ir ką? / –Nėra su kuo palyginti.<br/>00:18:02–00:18:05: Nėra net rankos kadre. / Būtų galima palyginti su vyro ranka.<br/>00:18:06–00:18:08: Ar dvigubai didesnis / o gal kelis kartus mažesnis.<br/>00:18:08–00:18:12: Ru, čia tikrai didelis pimpalas.</p> |
| 68. |   | <p>Queering: condensation, paraphrase, decimation</p>  | <p>The translation retains the tone of how two queer characters openly and analytically discuss nudes, the symbol often tied to cis–heterosexual masculinity.</p>   |
|     |   | <p>RUE: Some people say that eyes are the windows to the soul. I disagree. I think it's your dick and how you fucking photograph it.</p>   | <p>00:18:15–00:18:18: Kai kas sako, / kad akys yra sielos veidrodys.<br/>00:18:20–00:18:21: Nesutinku.<br/>00:18:22–00:18:24: Manau, kad pimpalas. / Ir kaip jį fotografuoti.</p>   |


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|     | <p><i>scenographic code</i> (A classroom setup featuring an extendable pointer, projector, projection screen, human skeleton, and Jules chewing gum – campy academic atmosphere);</p> <p><i>corporeal code</i> (visual representation of penises as teaching examples);</p> <p><i>film code</i> (transitions from Rue’s and Jules’ conversation in the lunchroom to a stylized, imaginary classroom where Rue performs as a teacher, then cuts to a guy’s bedroom (used as a teaching example), a clip of Charles Manson (another example), and finally back to the lunchroom. Includes freeze–frame moments);</p> <p>4. Nonverbal–audio channel:</p> <p><i>sound arrangement code</i> (bell–like effects, the sound of the pointer extending, slide transitions, a projector and Charles Manson’s crazy babbling);</p> <p><i>musical code</i> (a magical sounding motif transitions into a drum–driven motif; “Smooth Up in Ya” by BulletBoys – a high energy hair metal track).</p> | Queering: paraphrase, transfer, condensation   | The target text preserves the subversive and ironic Rue’s commentary that replaces a poetic cliché with a crude assertion about sexual imagery.  |
| 69. |   | <p>RUE: There are two different types of dick pics. Solicited, and unsolicited. Solicited makes up for about one percent of all dick pics sent and received. But within that one percent, there are three categories. Jules? Terrifying, horrifying, and acceptable. I know what some of you are thinking. Rue, terrifying and horrifying sound like the same thing. Well, to a trained eye, it could be the difference between...</p> <p>GUY: Yo, sorry about the mess. My mom’s, like, out of town?</p> <p>RUE: A basic hygiene issue. Or... a life or death situation. So, here are some key things to look out for. Uncapped deodorant touching the floor. Horrifying. Jug of lotion. Terrifying. Dirty fingernails. Horrifying. A medieval sword? Run–for–your–fucking–life terrifying.</p> | <p>00:18:26–00:18:28: Pimpalų nuotraukos būna dviejų rūšių.</p> <p>00:18:31–00:18:34: Prašytos ir neprašytos.</p> <p>00:18:34–00:18:37: Prašytos sudaro 1 proc. / visų išsiųstų ir gautų nuotraukų.</p> <p>00:18:38–00:18:42: Tas 1 proc. nuotraukų / patenka į 3 kategorijas. Džiuls.</p> <p>00:18:44–00:18:46: Baisios, klaikios ir priimtinos.</p> <p>00:18:47–00:18:48: Jūs turbūt manot:</p> <p>00:18:48–00:18:51: Ru, “baisus” ir “klaikus” / yra tas pats.</p> <p>00:18:51–00:18:56: Bet įgudusi akis / gali pastebėti skirtumą.</p> <p>00:18:57–00:19:01: Atsiprašau už tą jovalą. / Mama išvažiavus.</p> <p>00:19:03–00:18:04: Bėda su higiena...</p> <p>00:19:06–00:19:08: Arba...</p> <p>00:19:13–00:19:16: O gal gyvybės ir mirties reikalą. / Štai ko reiktų ieškot.</p> <p>00:19:18–00:19:21: Neuždengtas dezodorantas ant grindų.</p> <p>00:19:21–00:19:22: Baisu.</p> <p>00:19:24–00:19:28: Losjono buteliukas. Klaiku.</p> <p>00:19:29–00:19:33: Purvinos panagės. Baisu.</p> <p>00:19:35–00:19:39: Viduramžių kalavijas. / Bėkit, kol galit. Klaiku.</p> |
|     |   | Queering: paraphrase, transfer, condensation   | The target text maintains Rue’s performative subversion of heteronormative masculinity through a campy, pseudo–analytical discourse that repositions queer perspective as central.   |
| 70. |   | <p>RUE: So, what constitutes this rarefied, sought after, acceptable dick pic?</p> <p>RUE: Wow. Okay. So his penis is the size of an Evian bottle. Well, the lighting is nice.</p> <p>JULES: Mm–hmm.</p> <p>RUE: His room looks clean.</p> <p>JULES: Mm–hmm.</p>   | <p>00:19:39–00:19:43: O kaip atrodo ta reta, / priimtina pimpalo nuotrauka?</p> <p>00:19:46–00:19:52: Oho, gerai. / Jo penis mineralinio butelio dydžio?</p> <p>00:19:53–00:19:54: Apšvietimas geras.</p> <p>00:19:55–00:19:57: –Kambarys tvarkingas. / –Taip.</p> <p>00:19:57–00:19:59: –Ir jis gražiai apsiskutęs. / –Taip.</p>  |

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| 71. |  | <p>RUE: Looks well-groomed.<br/> JULES: Right?<br/> RUE: Okay, yeah. I'm beginning to understand the appeal.</p>   | <p>00:20:00–00:20:02: Pradedu suprasti, kodėl traukia tave.</p>   |
|     |  | <p>Queering: paraphrase, condensation</p>  | <p>The translation sustains a queer gaze reclaiming authority over the image of male sexuality, preserves both the camp tone and the intimate, emotionally ambiguous dynamic between the characters.</p>  |
|     |  | <p>JULES: Thank you. But here's the thing. I sent him a few pics from the school bathroom during class because he asked me to like...<br/> RUE: Wait. Like, nudes?<br/> JULES: I can't talk about it. But I need your help.<br/> RUE: Yeah. Sure. Whatever.<br/> JULES: I want, like, good, professional partial nudes. Like, classy, but not too arty. Like, like I took them with very little thought or effort but could also be in fucking MOMA.<br/> RUE'S NARRATING VOICE: Be cool, Rue.<br/> RUE: Yeah. It's, like, easy. Whatever.<br/> JULES: Yeah.</p> | <p>00:20:02–00:20:05: Ačiū. Bet yra vienas dalykas.<br/> 00:20:05–00:20:08: Nusiunčiau kelias nuotraukas / iš mokyklos tualetu. Nes prašė.<br/> 00:20:09–00:20:13: –Savęs nuogos? / –Negaliu sakyt. Reikia pagalbos.<br/> 00:20:13–00:20:15: Gerai. Kokios.<br/> 00:20:16–00:20:19: Noriu profesionalių nuotraukų, / kur aš pusiau nuoga.<br/> 00:20:19–00:20:22: Klasiškų, bet ne per daug meniškų.<br/> 00:20:22–00:20:25: Kad atrodytų padarytos greitai, / bet tikrų meno galerijai.<br/> 00:20:25–00:20:27: Ru, būk rami.<br/> 00:20:28–00:20:31: –Lengva. Galim padaryt. / –Taip.</p> |
|     |  | <p>Queering: condensation, paraphrase, decimation</p>  | <p>The target text maintains Jules' self-aware sexual agency, performance and aesthetic control, the emotional intimacy and coded tension between Rue and Jules.</p>  |

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| 72. | <p>E03<br/>00:23:27–00:25:34:<br/>Rue helps Jules take semi–nudes in her bedroom for ShyGuy118 (Nate).</p>   |   |  |
| 73. | <p>1. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue, Rue’s narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br/><i>musical code</i> (lyrics from “Champagne Coast” by Blood Orange and Dev Hynes – desire for physical and emotional intimacy);</p> <p>2. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);</p> <p>3. Nonverbal–visual channel:<br/><i>photographic code</i> (dim lighting – intimacy);<br/><i>kinesic code</i> (smiles, Rue’s timid, happy facial expression, Jules’ playful, excited expression, kissing Rue’s face);<br/><i>scenographic code</i> (a phone – the mediation of queer desire and exposure through digital technology);<br/><i>dress code</i> (Jules’ soft and feminine lingerie);<br/><i>corporeal code</i> (Jules’ semi–naked body);<br/><i>film code</i> (mostly close–ups – intimacy and vulnerability);</p> <p>4. Nonverbal–audio channel:</p> | <p>JULES: I feel like that's it.<br/>RUE: No, it's good, it's good. I like it.<br/>JULES: Wait. Yeah, that really does look like I took it.<br/>RUE: Right?<br/>JULES: Okay.<br/>RUE: It's good.<br/>JULES: Yeah.</p>   | <p>00:23:30–00:23:33: – Kvaila. / –Ne, gražu. Man patinka.<br/>00:23:39–00:23:44: Net neatrodo, kad aš paveikslavau.</p>   |
|     |  | <p>Misrecognizing: resignation, paraphrase, deletion</p>  | <p>The target text injects unwarranted shame into an otherwise affirming queer exchange, reverses the intended meaning and strips away the creative satisfaction and emotional intimacy the scene builds.</p>  |
|     |  | <p>RUE: Good?<br/>JULES: Do I look hot?<br/>RUE: Yeah.<br/>JULES: Hot enough that you'd want to fuck me, or like, cute?<br/>RUE: Like... like me? Or like him, me?<br/>JULES: Either.<br/>RUE: Yeah. Yeah, sure.<br/>JULES: Yeah? Should I, like, show more? Like...<br/>RUE: I don't know.<br/>JULES: What do you think?</p> | <p>00:23:58–00:23:59: –Gera? / –Gražiai atrodau?<br/>00:24:00–00:24:04: –Taip. / –Gražiai, kad norėtum išdulkinti?<br/>00:24:05–00:24:10: Aš ar jis?<br/>00:24:10–00:24:11: Abu.<br/>00:24:13–00:24:15: Taip.<br/>00:24:15–00:24:18: Tikrai? Gal man parodyt daugiau?<br/>00:24:18–00:24:22: –Nežinau... / –Ką manai?<br/>00:24:23–00:24:27: Kaip nori.<br/>00:24:27–00:24:29: Ką manai?</p> |

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| 74. | <i>musical code</i> (a snappy snare drum, a slick baseline, a smooth groove of “Champagne Coast” by Blood Orange and Dev Hynes – unresolved tension and longing);<br><i>paralinguistic code</i> (Rue’s exhalation – agitation). | RUE: I... I mean, it's... whatever. Whatever you, like to do.<br>JULES: I mean, what do you think, though?<br>RUE: ...fuck. It's my mom.   | 00:24:32–00:24:33: Velnias.<br>00:24:35–00:24:36: Mano mama.  |
|     |   | Minoritizing: transfer, paraphrase, decimation   | The target text reduces the emotional complexity.   |
|     |   | RUE: Hey, Mom. I'm just at Jules's house. Well I have NA tonight. So, like nine–thirty–ish? Okay. love you, too. Bye.<br>JULES: NA?<br>RUE: Yeah. Narcotics anonymous.<br>JULES: Wait. You've been clean for like, two weeks, right?<br>RUE: Yeah. That's right.<br>JULES: Rue!<br>RUE: What?<br>JULES: Fuck you, come here!<br>RUE: What?<br>JULES: You've been... Come here! Oh, my God! I'm so proud of you.<br>RUE'S NARRATING VOICE: I've never met anyone in my entire life like Jules.<br>RUE: I'm gonna go get a glass of water really quick. Okay.<br>JULES: Whatever, bitch. | 00:24:37–00:24:39: Klausau, mama.<br>00:24:39–00:24:41: Aš pas Džiuls.<br>00:24:44–00:24:48: Šįvakar man į AN susitikimą. / 21.30.<br>00:24:48–00:24:52: Gerai. Ir aš myliu tave.<br>00:24:54–00:24:59: –AN? / –Anoniminių narkomanų.<br>00:24:59–00:25:02: Tu nevarioji jau 2 sav., ar ne?<br>00:25:03–00:25:05: –Taip. / –Ru!<br>00:25:05–00:25:07: –Ką? / –Eik šikt. Ateik čia.<br>00:25:07–00:25:11: –Ką? / –Ateik čia.<br>00:25:16–00:25:18: Didžiuojuosi tavimi.<br>00:25:19–00:25:22: Nesu sutikusi / tokio žmogaus kaip Džiuls.<br>00:25:28–00:25:33: –Einu atsigt vandens. / –Eik, kale. |
| 75. | E03<br>00:36:27–00:37:13:<br>After sex, while Nate is in the shower, Maddy checks his phone and discovers a series of explicit photos of male penises.  |   |   |
|     |   | 1. Nonverbal–visual channel:<br><i>photographic code</i> (cold lighting – secrecy, emotional distance);<br><i>kinesic code</i> (Maddy’s curious then surprised facial expression);   | MADDY: What the fuck? Hey, my mom called. I gotta go.<br>NATE: Okay, I love you. Bye.<br>MADDY: Love you, too.  |
|     |   | Queering: paraphrase, condensation, transfer   | 00:37:03–00:37:05: Kas per velnias?<br>00:37:07–00:37:11: –Mama paskambino. Turiu eit. / –Gerai. Myliu, iki.<br>00:37:11–00:37:13: Aš myliu tave.<br>The target text retains the emotional tension and closeted queer identity of Nate, allowing the  |





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|     | <i>scenographic code</i> (a smartphone as a narrative device that reveals hidden content, raises questions);<br><i>corporeal code</i> (explicit imagery of male genitalia);<br>2. Nonverbal–audio channel:<br><i>sound arrangement code</i> (the sound of running water from the shower – the isolation of discovery);<br><i>musical code</i> (“Nate Growing Up” by Labrinth – a tense, atmospheric track);<br><i>paralinguistic code</i> (Maddy’s whisper and surprised tone – shock and confusion);<br>3. Verbal–audio channel:<br><i>linguistic code</i> (monologue, dialogue);<br>4. Verbal–visual channel:<br><i>graphic code</i> (subtitles). |   | unspoken implications of Maddy’s discovery and Nate’s performative intimacy to resonate within the subtitled exchange.  |
| 76. | E03<br>00:39:32–00:40:15:<br>Rue texts Jules but gets no reply and eventually takes a pill and falls asleep.  |   |   |
|     | 1. Nonverbal–visual channel:<br><i>photographic code</i> (dim, warm lighting);<br><i>kinesic code</i> (bored, annoyed, upset facial expression, hitting the back of the head against the bed, repeatedly checking phone, sleeping);<br><i>scenographic code</i> (an illuminated smartphone displaying unanswered messages; a pill hidden in a sock – a secret coping mechanism against boredom and depression);<br><i>film code</i> (use of cut shots to emphasize emotional fragmentation);  | RUE’S TEXT MESSAGE: what r u doing Jules?<br>RUE’S TEXT MESSAGE: Im booooooreddddd. Help me...<br>RUE’S NARRATING VOICE: This is so depressing.               | 00:39:34–00:37:37: Džiuls, ką veiki?<br>00:39:42–00:37:47: Nuobodu. Padėk man.<br>00:39:56–00:39:58: Tos žinutės slegia.<br><br>The translation narrows the source of Rue’s sadness to the messages sent, while the original text conveys a broader affective atmosphere of emotional detachment, boredom, and queer longing. |
| 77. |   | JULES’ TEXT MESSAGE: u awake?<br>JULES’ TEXT MESSAGE: literally had the most amazing night talking to Tyler<br>JULES’ TEXT MESSAGE: I’m legit falling for him | 00:40:06–00:40:08: Džiuls: Nemiegi?<br>00:40:08–00:40:12: Visą naktį kalbėjau su Taileriu. / Buvo nuostabu.<br>00:40:12–00:37:15: Jaučiu, kad įsimyliu jį   |





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|     | <p>2 Nonverbal–audio channel:<br/><i>musical code</i> (a fast–paced sequence of tracks – Rue’s anticipation, the shift to a slower, lyrical track – emotional withdrawal);<br/><i>sound arrangement code</i> (notification sounds of incoming and outgoing text messages);</p> <p>3. Verbal–audio channel:<br/><i>linguistic code</i> (narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue’s perspective);</p> <p>4. Verbal–visual channel:<br/><i>graphic code</i> (subtitles).</p> | Queering: paraphrase, condensation  | The target text preserves the affective tension between queer characters and sustains the emotional dynamics that drive the narrative.  |
|     | <p>E03<br/>00:41:01–00:42:00:<br/>Kat and Maddy ascend an escalator at the mall and hang out.</p>   |   |   |
| 78. | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);</p> <p>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue);</p> <p>3. Nonverbal–audio channel:<br/><i>paralinguistic code</i> (Kat’s questioning tone, Maddy’s neglecting tone, raised voice);</p> <p>4. Nonverbal–visual channel:<br/><i>kinesic code</i> (Kat’s neutral expression then furrowed brows; Maddy looking away when confronted, Maddy leans in toward Kat’s ear).</p>  | <p>MADDY: Do you think people are 100 percent straight? 100 percent gay?</p> <p>KAT: No, 'cause obviously there's, like, bi people, asexual, pan... Sexuality is, like, a spectrum, y'know?</p> <p>MADDY: Yeah. Totally.</p>  | <p>00:41:03–00:41:07: Manai, žmonės būna 100 proc. hetero / arba 100 proc. gėjai?</p> <p>00:41:08–00:41:12: Ne. Būna biseksualūs. / Arba nepastovūs.</p> <p>00:41:12–00:41:14: Seksualumas yra kaip spektras.</p> <p>00:41:14–00:41:17: Suprantu.</p>   |
|     |   | Minoritizing: paraphrase, decimation, condensation  | The target text retains the core queer concept of sexual fluidity but erases specific non–normative sexual identities (asexual and pansexual) and replaces them with the ambiguous term “nepastovūs,” which carries potentially negative connotations.  |
| 79. |   | <p>KAT: Why?</p> <p>MADDY: I don't know. Do you think straight guys ever, like, watch gay porn?</p> <p>KAT: Not if they're a hundred percent straight.</p> <p>MADDY: You just said it's a spectrum.</p> <p>KAT: Yeah, on either side of the spectrum is gay and straight.</p> | <p>00:41:17–00:41:19: –Kodėl klausi? / –Nežinau.</p> <p>00:41:23–00:41:26: Ar hetero bičai / žiūri gėjų pornografiją?</p> <p>00:41:26–00:41:28: Jei 100 proc. hetero, tada nežiūri.</p> <p>00:41:28–00:41:30: Bet sakei, kad spektras.</p> <p>00:41:30–00:41:33: O spektro kraštuose – / hetero ir gėjai.</p> |




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|     |  | Queering: paraphrase, transfer, condensation  | The target text maintains the original dialogue's role in challenging fixed identities and reinforcing queer fluidity.  |
| 80. |  | <p>MADDY: I fucking hate this.<br/> KAT: Is this about Nate?<br/> MADDY: No. He's, like, super straight.<br/> KAT: Is it about your dad?<br/> MADDY: No.<br/> KAT: It would explain why they're fighting.<br/> MADDY: It's not about any guy that I know.<br/> KAT: All I know is that most guys are, like, weird, gross, and fucking pathetic.<br/> MADDY: Okay, look, if I tell you something, you swear on your fucking life you won't say a word?<br/> KAT: Yeah?</p> | <p>00:41:34–00:41:36: Užknisa, blemba.<br/> 00:41:36–00:41:40: –Tu dėl Neito? / Ne, jis super heteroseksualus.<br/> 00:41:40–00:41:42: –Tai tu apie savo tėtį? / –Ne.<br/> 00:41:43–00:41:45: –Tada aišku, dėl ko jie... / –Ne apie pažįstamus.<br/> 00:41:46–00:41:52: Žinau, kad dauguma vyrų / yra keisti, šlykštūs ir apgailėtini.<br/> 00:41:52–00:41:56: Jei pasakysiu kai ką, / prižadi neišpliurpt?<br/> 00:41:56–00:41:58: Taip.</p> |
|     |  | Queering: paraphrase, condensation, transfer  | The translation retains the original scene's emotional ambiguity, the subtextual tension surrounding Nate's sexual identity.  |
| 81. | <p>E03<br/> 00:44:46–00:46:33:<br/> Jules comes to Rue, who is lying in the schoolyard, and they talk to each other.</p> |   |   |


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|     | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);</p> <p>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue);</p> <p>3. Nonverbal–audio channel:<br/><i>musical code</i> (an uplifting and calm instrumental music when they meet, a calm and sad after when Jules leaves Rue alone);<br/><i>paralinguistic code</i> (raised voices and a stricter tone in the middle of the conversation);</p> <p>4. Nonverbal–visual channel:<br/><i>film code</i> (an upside–down shot – Rue’s perspective);<br/><i>photographic code</i> (a rainbow light effect around Jules as she come to Rue);<br/><i>kinesic code</i> (Jules’ joyful facial expression, smile then furrowed forehead, looking away; Rue’s raised eyebrows, widened eyes – surprise, smile, then concerned expression; both lie down in a relaxed pose, then sit up, maintaining direct eye contact – tension);<br/><i>proxemic code</i> (both lie in very close physical closeness).</p> | <p>JULES: Rue!</p> <p>RUE: Hey.</p> <p>JULES: Guess what?</p> <p>RUE: What?</p> <p>JULES: Okay, well, actually, first, you are the best soft–core pornographer in the game. So thank you.</p>  | <p>00:44:51–00:44:52: Ru!</p> <p>00:44:53–00:44:57: –Žinai ką? / –Ką?</p> <p>00:44:58–00:45:03: Pirmiausia, tu pati geriausia erotikos fotografė.</p> <p>00:45:04–00:45:05: Ačiū.</p>  |
|     |  | Queering: transfer, paraphrase, condensation   | The target text conveys Jules’ playful and affirming appreciation of Rue’s role in capturing her erotic self–image, preserves exploration of queer intimacy.   |
| 82. |  | <p>Jules: And second... Tyler wants to meet.</p> <p>RUE: Like, for real?</p> <p>JULES: Yeah.</p> <p>RUE: In, like, person?</p> <p>JULES: Yeah.</p> <p>RUE: That's cool. Where?</p> <p>JULES: The lake.</p> <p>RUE: When?</p> <p>JULES: On Saturday, after the carnival.</p> <p>RUE: Like at... at night?</p> <p>JULES: Of course. Yeah.</p> <p>RUE: That doesn't... seem, like, a little weird?</p> <p>JULES: No. Sis, you watch way too much Dateline. Relax, like, he's our age. It's fine.</p> <p>RUE: Jules, you don't think that maybe... you should like meet him at the carnival, like, in public?</p> <p>JULES: I mean, we can't, like... He's a jock. His mom is super conservative. It's, like, a tough situation. It doesn't work.</p> <p>RUE: Honestly, Jules, I don't really care about the situation, because it just doesn't seem safe.</p> <p>JULES: I've been in situations that are way less safe. Like...</p> <p>RUE: Okay, but that's not really the point, right? The point is, it's dangerous.</p> <p>JULES: Rue, this is the difference between, like, you and me. Like... I don't always get the privilege of meeting people in front of a fucking audience. People here know I'm trans...</p> <p>RUE: That doesn't mean that you have to meet this dude at a fucking deserted lake in the middle of nowhere. Okay? It seems insane.</p> | <p>00:45:05–00:45:09: Be to, Taileris nori susitikti.</p> <p>00:45:09–00:45:11: –Tikrai? / –Taip.</p> <p>00:45:11–00:45:12: –Gyvai? / –Taip.</p> <p>00:45:13–00:45:14: Geras. Kur?</p> <p>00:45:15–00:45:17: –Prie ežero. / –Kada?</p> <p>00:45:17–00:45:19: Šeštadienį po karnavalo.</p> <p>00:45:20–00:45:22: Naktį?</p> <p>00:45:22–00:45:23: Žinoma.</p> <p>00:45:24–00:45:27: Tau neatrodo keista?</p> <p>00:45:29–00:45:34: Ne. Tu per daug žiūri “Dateline”. / Nusiramink, viskas bus gerai.</p> <p>00:45:35–00:45:41: Nemanai, kad geriau / susitikt pačiam karnavale?</p> <p>00:45:41–00:45:45: –Viešumoje. / –Negalim.</p> <p>00:45:45–00:45:49: Jis sportininkas. / Jo mama labai konservatyvi.</p> <p>00:45:49–00:45:51: Sudėtingas reikalas. Nieko nebus.</p> <p>00:45:51–00:45:55: Man nerūpi jo situacija. / Tiesiog skamba labai nesaugiai.</p> <p>00:45:55–00:45:58: Buvau ir dar / nesaugesnėse situacijose.</p> <p>00:45:58–00:46:02: Esmė ne čia. / Tiesiog taip susitikti pavojinga.</p> <p>00:46:03–00:46:05: Ru, tuo mudvi ir skiriamės</p> <p>00:46:06–00:46:10: Aš ne visada galiu susitikti ten, / kur pilna žmonių.</p> <p>00:46:10–00:46:13: –Žmonės čia žino... / –Bet nereiškia, kad turi susitikti</p> <p>00:46:13–00:46:16: prie ežero kažkokiam užkampyje.</p> <p>00:46:16–00:46:18: Tai beprotybė.</p> |

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|     |   | Minoritizing: paraphrase, condensation, decimation  | The target text preserves the emotional tension, risk, and Jules' desire as well as Rue's concern, but the omission of "I'm trans" reduces the visibility of Jules' trans identity in the target text and dilutes the narrative's queer specificity. |
| 83. |   | JULES: Out of everyone in the world, I wanted to tell you. 'Cause I thought you'd be happy. But fuck it.                              | 00:46:19–00:46:22: Iš visų žmonių / tau norėjau pasakyti labiausiai.<br>00:46:24–00:46:25: Maniau, džiaugsiesi.<br>00:46:26–00:46:28: Bet velniop.   |
|     |   | Queering: paraphrase  | The target text preserves original's emotional structure, importance for Jules as a trans teen trying to be seen, heard, and supported and Rue's failure to meet that moment.  |
| 84. | E03<br>00:46:33–00:47:08:<br>Rue sits in the classroom, looking at the empty chair where Jules should be sitting.   |    |    |
|     | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>2. Nonverbal–audio channel:<br><i>musical code</i> (a calm and sad music);<br>4. Nonverbal–visual channel:<br><i>film code</i> (camera zooms out from Rue to the empty seat; close ups of the phone, Rue's face);<br><i>kinesic code</i> (Rue's body slightly trembles; distressed facial expression and hands on the face – tension); | RUE'S TEXT MESSAGE: Hey where'd you go Jules?<br>RUE'S BACKSPACED TEXT MESSAGE: I love you<br>RUE'S BACKSPACED TEXT MESSAGE: love you | 00:46:52–00:46:54: Džiuls, kur dingai?<br>00:46:54–00:46:57: Aš tave myliu<br>00:46:58–00:47:00: Tave myliu  |
|     |   | Queering: paraphrase  | The translation sustains Rue's inner hesitation and emotionally charged space between queer friendship and romantic desire.  |

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|     | <i>scenographic code</i> (a smartphone – the only possible point of contact with Jules in the classroom).  |  |   |
| 85. | E03<br>00:47:25–00:49:24:<br>Rue enters Jules' room to explain and apologize.  |      | <p>Nenoriu, kad tau nutiktų kas nors negero.</p> <p>-Tu tikras jovalas.<br/>-Atleisk.</p> <p>Atleisk. Man reikia eit.</p>   |
|     | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue);<br>3. Nonverbal–audio channel:<br><i>paralinguistic code</i> (Rue's trembling and whimpering voice, a heavy breath);<br>4. Nonverbal–visual channel:<br><i>film code</i> (shifts from long and medium shots to close ups);<br><i>photographic code</i> (warm lighting);<br><i>kinesic code</i> (Jules' facial expressions – from surprise and confusion to seriousness and near-tears; Rue's hunched shoulders, downward gaze, furrowed forehead and nervous shaking of hands; a warm hug and shared smiles, followed by Rue | DAVID: Jules, Rue's here!<br>RUE: Hey. Um, I don't want to fight with you.<br>JULES: I don't want to fight with you, either.   | 00:47:25–00:47:27: Džiuls, atėjo Ru.<br>00:47:39–00:47:40: Labas.<br>00:47:42–00:47:44: Nenoriu pyktis.<br>00:47:45–00:47:47: Ir aš nenoriu.  |
| 86. |  | Queering: paraphrase, transfer, condensation   | The target text It preserves the softness and mutual care between Rue and Jules.  |
|     |  | RUE: You have to understand that I just want you to be safe, okay? I just, I don't want anything bad to happen to you. And, you know, you just can't be mad at me for wanting you to be okay. You can say I'm being anxious, you know? Just... It hurts my heart too much. And... It just, I...<br>JULES: I'm not mad at you.<br>RUE: You're the best thing that's happened to me in a really long time, and I just don't want... anything bad to happen, so please don't be mad at me. Just don't be mad. | 00:47:54–00:47:57: Suprask, noriu, kad būtum saugi.<br>00:47:57–00:48:00: Nenoriu, kad tau nutiktų / kas nors negero.<br>00:48:03–00:48:06: Negali pykti, kad noriu tau gero.<br>00:48:06–00:48:09: Matai, kad aš nervinuosi.<br>00:48:09–00:48:13: Man skauda širdį.<br>00:48:16–00:48:18: Aš nepykstu ant tavęs.<br>00:48:18–00:48:20: Tu geriausia, kas man buvo nutikę. |

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| 87. | kissing Jules, who remains with a confused expression, slightly parted lips);<br><i>proxemic code</i> (initially – physical distance, later – closeness and contact). | JULES: I'm sorry. I get it. I love you. I really do.<br>RUE: I love you, too.  | 00:48:20–00:48:25: Nenorių, kad tau nutiktų kas nors. / Meldžiu, nelyk ant manes.<br>00:48:25–00:48:27: –Nelyk. / –Atleisk.<br>00:48:30–00:48:34: Aš suprantu. Ir myliu tave.<br>00:48:35–00:48:36: Tikrai.<br>00:48:37–00:48:39: Aš myliu tave.   |
|     |   | Queering: paraphrase, condensation, transfer   | The subtitled translation allows for tenderness, fear, dependence, and love to coexist without being redefined through heteronormative lenses.   |
|     | 88.   | JULES: You're a mess, you know that?<br>RUE: So are you.   | 00:48:48–00:48:52: –Tu tikras jovalas. / –Atleisk.   |
|     |   | Minoritizing: paraphrase, resignation, condensation  | In the target text, Rue becomes the one who apologizes, reinforcing guilt or shame instead of mutuality, thereby their relationship is not denied, just distorted emotionally.   |
|     |   | JULES: I hate everyone else in the world but you.<br>RUE: I'm sorry. I'm sorry, I should go.<br>RUE: Fuck!   | 00:48:58–00:49:01: Nekenčiu viso pasaulio, išskyrus tave.<br>00:49:12–00:48:15: Atleisk. Man reikia eit.   |
| 89. | E04<br>00:00:06–00:00:42:<br>Jules' mother Amy drives younger Jules to a psychiatric hospital.  |   |  |
|     |   | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles, the word “HELP” Jules writes on the car window);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue, narration);<br><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br>3. Nonverbal–audio channel:<br><i>musical code</i> (emotional and sensitive track “Forever” by Labrinth);<br><i>paralinguistic code</i> (Amy's hesitant tone); | JULES: I don't understand why we have to drive seven hours to see a psychiatrist.<br>AMY: Because... we want the best care possible for you.<br>RUE'S NARRATING VOICE: When Jules was eleven years old, her mother took her on a road trip.<br>TEXT ON CAR'S WINDOW: HELP  |
|     |   | Misrecognizing: paraphrase, condensation, deletion   | 00:00:10–00:00:15: Nesuprantu, kodėl turim / važiuoti pas psichiatrą 7 val.<br>00:00:15–00:00:18: Nes mes norim / tau suteikti geriausią priežiūrą.<br>00:00:19–00:00:22: Kai Džiuls buvo 11 m., / mama pasiėmė ją į kelionę.<br><br>Jules' act of writing “HELP” is central to the representation of her self–identification and awareness of her trans identity. |







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|     | <p>4. Nonverbal–visual channel:<br/> <i>film code</i> (flashback; framing through the car window, shifting visual focus to alternate perspectives);<br/> <i>photographic code</i> (cold lighting, symbolic use of fog and reflection);<br/> <i>scenographic code</i> (a window – metaphor for emotional and identity barriers);<br/> <i>kinesic code</i> (Amy’s exasperated expression, Jules’ stillness);</p>   |   |   |
|     | <p>E04<br/> 00:00:42–00:01:05:<br/> Jules is talking to the psychiatrist in the psychiatric hospital.</p>  |  <p>-Juk Dali buvo prievartautojas?<br/> -Tikrai?</p> <p>Jie kalbėjo 1 val.<br/> Džiuls suprato, kad jam nemelavo.</p>  |   |
| 90. | <p>1. Verbal–visual channel:<br/> <i>graphic code</i> (subtitles);<br/> 2. Verbal–audio channel:<br/> <i>linguistic code</i> (dialogue, narration);<br/> <i>literary and theatre codes</i> (narrating voice – Rue’s perspective);<br/> 3. Nonverbal–audio channel:<br/> <i>musical code</i> (emotional and sensitive track “Forever” by Labrinth);<br/> 4. Nonverbal–visual channel:<br/> <i>film code</i> (flashback; a zoom–out from Dalí’s painting to a side–profile shot of Jules and the psychiatrist; alternating point–of–view shots; an exterior shot of the room);<br/> <i>scenographic code</i> (a painting by Salvador Dalí – “The Persistence of Memory”);<br/> <i>kinesic code</i> (Jules’ natural smile).</p> | <p>JULES: Wasn’t Dali, like, a sexual predator?<br/> PSYCHIATRIST: Was he? I hadn’t heard that before. Would you like me to take it down?<br/> JULES: No. It’s a cool painting.<br/> PSYCHIATRIST: It is a cool painting.<br/> RUE’S NARRATING VOICE: He was actually really sweet, though. They talked for over an hour, and only later did Jules realize that she hadn’t lied once.</p> | <p>00:00:44–00:00:47: –Juk Dali buvo prievartautojas? / –Tikrai?<br/> 00:00:49–00:00:52: Pirmąsyk girdžiu. / Norėtum, kad nukabinčiau?<br/> 00:00:52–00:00:54: Ne, paveikslas gražus.<br/> 00:00:55–00:00:56: Tikrai gražus.<br/> 00:00:56–00:00:58: Buvo labai miela.<br/> 00:00:58–00:01:04: Jie kalbėjo 1 val. / Džiuls suprato, kad jam nemelavo.</p> |
|     |  | <p>Minoritizing: paraphrase, transfer, decimation</p>   | <p>In the target text, Jules’ ability to speak critically, but also feel seen and not judged as a queer character are retained, but the focus is shifted away from the psychiatrist as a trustful person to the situation being positive.</p>   |


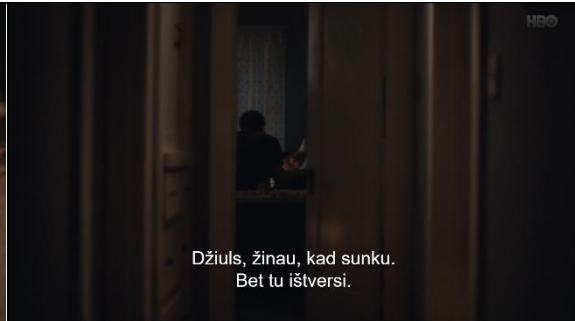


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| <p>91.</p> | <p>E04<br/>00:01:05–00:02:58:<br/>Jules is given a tour of the psychiatric hospital.</p>   |   |
|            | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue, narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br/>3. Nonverbal–audio channel:<br/><i>musical code</i> (emotional and sensitive track “Forever” by Labrinth);<br/><i>paralinguistic code</i> (Jules’ mother’s sigh; Jules’ cautious intonation of “Gerai.”; doctor’s and patient’s shouting; Jules’ uncontrolled scream and crying);<br/><i>sound arrangement code</i> (sound of the closing door);<br/>4. Nonverbal–visual channel:<br/><i>film code</i> (flashback; close–ups and zoom–outs and selective camera focus – Jules’ insight);</p> | <p>RUE'S NARRATING VOICE: After the session, they wanted to give her a tour of the Unit.<br/>JULES: Well, what's the Unit?<br/>DR. KAY: Think of it like a second home, where children can learn how to feel better about themselves.<br/>JULES: Okay.<br/>DR. KAY: Let me give you a tour.<br/>DR. KAY: So, this is our common area, where we have group sessions, watch movies, play games, have art class. Um, on Tuesdays we have canine therapy. Uh, Thursdays we have music therapy.<br/>JESSE: Dr. Kay!<br/>DR. KAY: Allan!<br/>JESSE: Suck my dick, you fucking cunt!<br/>DR. KAY: Allan!<br/>DR. KAY: Usually there's two to a room, depending on how many patients are with us.<br/>JULES: So the kids live here?</p> <p>00:01:10–00:01:13: Po pokalbio jie aprodė jai Skyrių.<br/>00:01:18–00:01:20: O kas tas Skyrius?<br/>00:01:20–00:01:23: Kaip antrieji namai. Kur vaikai / išmoksta geriau jaustis savimi.<br/>00:01:23–00:01:27: –Gerai. / –Aprodysiu viską.<br/>00:01:30–00:01:34: Čia bendra erdvė, kur vyksta grupiniai seansai.<br/>00:01:34–00:01:39: Žiūrim filmus, žaidžiam, / rengiam meno pamokas.<br/>00:01:39–00:01:42: Antradieniais būna šunų terapija.<br/>00:01:43–00:01:45: Ketvirtadieniais – muzikos terapija.<br/>00:01:46–00:01:48: Būna labai linksma.<br/>00:01:51–00:01:54: –Dr. Kei! / –Alanai!<br/>00:01:55–00:01:59: Pačiulpk man pimpalą, nuopisa!<br/>00:01:59–00:02:00: Alanai!<br/>00:02:05–00:02:09: Dažniausiai palatose būna po du. / Bet priklauso, kiek yra pacientų.<br/>00:02:15–00:02:20: –Tai vaikai gyvena čia? /</p> |

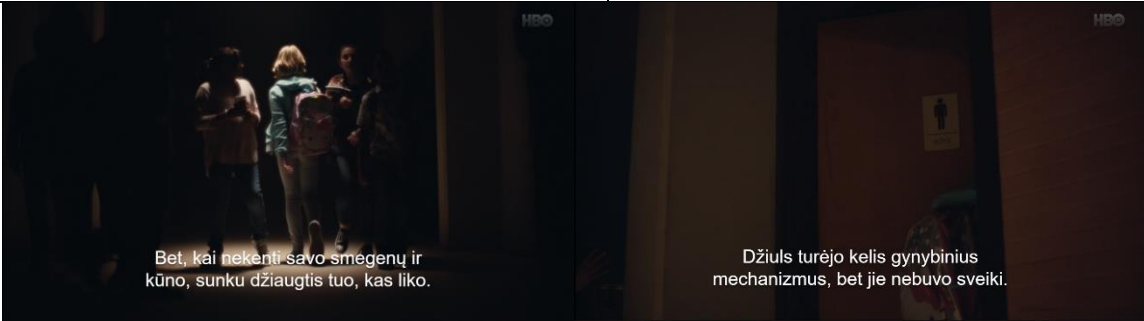
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| 92. | <i>proxemic code</i> (moving through different parts of the hospital's unit; enclosed architecture (bars, windows) – emotional repression and isolation; the corridor behind the unit door Jules' betrayal);<br><i>kinesic code</i> (Jules' mother's crossed arms and tense jaw; Jules' observant gaze; patients' contrasting – withdrawn (pressed face against glass), aggressive (furrowed brow) – body language; caretaker knocking down the patient; patient banging on the door; Jules jumping back from the door; psychiatrist pointing a finger to the patient; a patient spitting on the glass);<br><i>corporeal code</i> (a patient's genitalia). | DR. KAY: For short periods of time. And this is the quiet room.<br>JESSE: I'm gonna fucking rape you, Dr. Kay!<br>DR. KAY: You just bought yourself another 30 minutes in the quiet room, Jesse.   | –Trumpai.<br>00:02:20–00:02:22: Čia tylos kambarys.<br>00:02:24–00:02:26: Aš tave išprievarčiau, dr. Kei.<br>00:02:27–00:02:31: Džesi, užsidirbai dar 30 min. / tylos kambaryje.  |
|     |  | Queering: paraphrase, transfer, condensation   | The clash between sanitized, therapeutic institutional space and care and chaotic, often unsafe emotional environment for patients like Jules is conveyed.  |
|     |  | RUE'S NARRATING VOICE: It was around then when Jules thought she had just about had enough of the tour.<br>JULES: I think I wanna go home.<br>RUE'S NARRATING VOICE: And that's when Jules realized, this wasn't a tour at all. It was an elaborate plan to admit her to a fucking psychiatric hospital.<br>JULES: Mom! Mom! No, no, no, no, no! No! No! No! | 00:02:31–00:02:34: Džiuls suprato, / kad jai tos ekskursijos pakaks.<br>00:02:35–00:02:36: Aš jau noriu namo.<br>00:02:39–00:02:43: Štai tada Džiuls suprato, kad čia ne ekskursija.<br>00:02:44–00:02:48: Tai gudrus planas paguldyti ją / į psichiatrijos ligoninę.<br>00:02:49–00:02:51: Mama!<br>00:02:51–00:02:54: Ne, ne! Mama!<br>00:02:54–00:02:58: Ne! Ne! |
|     |  | Queering: condensation, paraphrase   | This translation preserves Rue's critical narration and Jules' emotional outburst, the original's exposure of Jules' mother's and institutional betrayal.   |

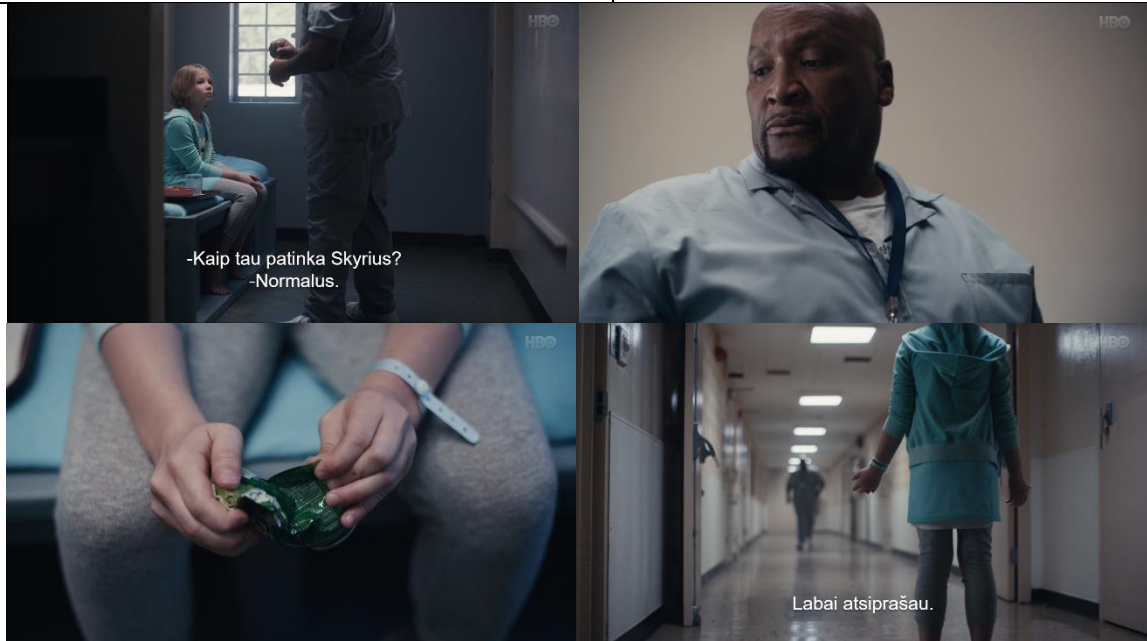


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|     | <p>E04<br/>00:02:58–00:03:16:<br/>Jules is restrained by staff at the psychiatric hospital.</p>  |    |   |
| 93. | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br/>3. Nonverbal–audio channel:<br/><i>musical code</i> (emotional and sensitive track “Forever” by Labrinth);<br/><i>paralinguistic code</i> (Jules’ scream fades);<br/><i>sound arrangement code</i> (the sounds of belts being fastened and bed wheels rolling);<br/>4. Nonverbal–visual channel:<br/><i>film code</i> (flashback; centred, symmetrical close–up accentuating entrapment);<br/><i>scenographic code</i> (barred door, belts and padded mitts, hospital bed);<br/><i>proxemic code</i> (Jules isolated behind the unit door);<br/><i>kinesic code</i> (Jules’ angry and surrendered look).</p> | <p>RUE'S NARRATING VOICE: During the ensuing struggle, Jules accidentally scratched an RA across the face, which she felt really guilty about. But quickly, that guilt turned into anger... and that anger, into defeat.</p> <p>Minoritizing: paraphrase, decimation</p> | <p>00:02:58–00:02:59: Per grumtynes<br/>00:03:00–00:03:02: Džiuls netyčia sudraskė / sanitarui veidą.<br/>00:03:02–00:03:04: Ji dėl to jautėsi kalta.<br/>00:03:07–00:03:10: Bet kaltę greitai pakeitė pyktis.<br/>00:03:12–00:03:15: O pyktis – į palūžimą.</p> <p>The use of the verb “sodraskė” [tore apart] introduces an element of excessive aggression that is absent in the source text; this choice risks reinforcing harmful stereotypes about queer and trans individuals as violent or volatile.</p> |



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|     | <p>E04<br/>00:03:16–00:03:54:<br/>Jules participates in a group therapy session.</p>  |  <p>vartoju daug vaistų,<br/>bet niekas nepadėjo.</p>   |  <p>Gal tos pirštinės padės.</p>  |
| 94. | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue, narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br/>3. Nonverbal–audio channel:<br/><i>musical code</i> (emotional and delicate track “Forever” by Labrinth);<br/>4. Nonverbal–visual channel:<br/><i>film code</i> (flashback; mostly centred, symmetrical close ups on Jules, the therapist);<br/><i>photographic code</i> (cold lighting);<br/><i>kinesic code</i> (another patient displays a middle finger; Jules raises her shoulders in response to the question about self–harm).</p> | <p>JULES: Hi. I'm Jules.<br/>DR. KAY: How are you feeling?<br/>JULES: Better.<br/>DR. KAY: Good. Good. Why don't you tell the group a little about yourself and why you're here.<br/>JULES: I don't know. Maybe because I was, like, sad for a really long time.<br/>DR. KAY: What do you mean by a long time?<br/>JULES: Maybe since I was seven or eight or something. And I've been to see, like, a bunch of doctors. I've been on, like, ma bunch of medications, but nothing's really helped, so... Maybe these mitts will do the trick.<br/>DR. KAY: And, Jules, do you self–injure?<br/>RUE'S NARRATING VOICE: The truth was, Jules hated herself.</p> | <p>00:03:16–00:03:18: Labas, aš Džiuls.<br/>00:03:19–00:03:21: –Kaip jautiesi? / –Geriau.<br/>00:03:21–00:03:23: Gerai.<br/>00:03:24–00:03:27: Papasakok visiems apie save / ir kodėl tu čia.<br/>00:03:27–00:03:32: Nežinau. Gal dėl to, / kad ilgai buvau liūdna.<br/>00:03:33–00:03:34: Kaip ilgai?<br/>00:03:34–00:03:37: Gal nuo 7–8 m.<br/>00:03:37–00:03:40: Lankausi pas daugybę gydytojų,<br/>00:03:40–00:03:44: vartoju daug vaistų, / bet niekas nepadėjo.<br/>00:03:44–00:03:46: Gal tos pirštinės padės.<br/>00:03:47–00:03:50: Džiuls, tu žaloji save?<br/>00:03:52–00:03:54: Tiesa ta, kad Džiuls nekenė savęs.</p> |
|     |   | Queering: transfer, condensation, paraphrase  | <p>The translation preserves the details of Jules' experience with psychiatric care, difficult subjects often tied to trans experience, and the unresolved nature of her suffering.</p>  |

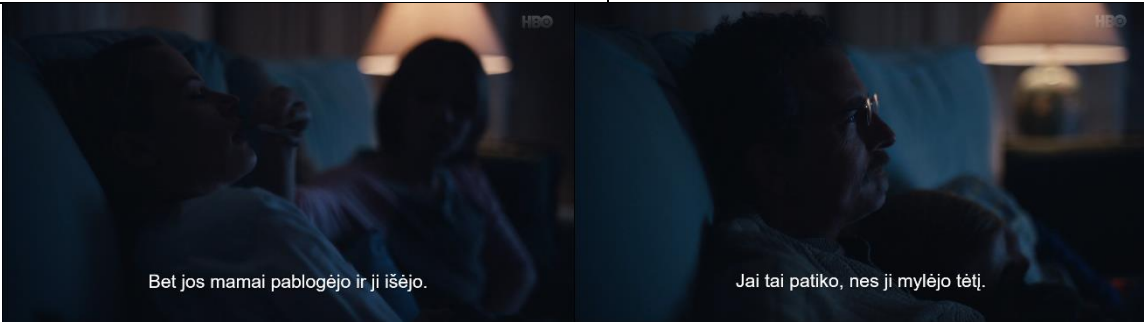
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|     | E04<br>00:03:54–00:04:20:<br>Jules chokes during dinner and her father comforts her afterward in her bedroom.  |    |    |  |
| 95. | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (monologue, narration);<br><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br>3. Nonverbal–audio channel:<br><i>musical code</i> (emotional and delicate track “Forever” by Labrinth);<br><i>paralinguistic code</i> (Jules’ choking; her father’s calm, hushed voice); | RUE'S NARRATING VOICE: The truth was, Jules hated herself. She hated how her brain worked... the way it would get stuck on a thought, like choking.<br>DAVID: All right. Keep present.<br>RUE'S NARRATING VOICE: And it would just play on an infinite loop, until she couldn't think or breathe or stand to be alive. | 00:03:56–00:03:59: Ji nekontė, kaip veikia jos smegenys.<br>00:03:59–00:04:03: Kaip jos įstringa / prie vienos minties lyg springtų.<br>00:04:09–00:04:11: Man jau pakaks.<br>00:04:11–00:04:14: Ji kartoja be galo,<br>00:04:14–00:04:17: kol ji nebegali mąstyti, kvėpuoti ar net gyvent. |  |
|     |  | Minoritizing: condensation, resignation, paraphrase  | In the target text, David’s line sounds irritated rather than gentle, implies David is impatient, which undermines his supportive role.   |  |
| 96  | 4. Nonverbal–visual channel:<br><i>film code</i> (a flashback within a flashback; close ups on each family member at the table; a corridor shot leading to Jules’ bedroom);<br><i>photographic code</i> (warm, dim lighting);<br><i>scenographic code</i> (table setting, food);<br><i>kinesic code</i> (concerned, unsettled facial expressions of Jules’ parents).   | DAVID: This is hard, Jules. You're going to get through it, okay?  | 00:04:17–00:04:20: Džiuls, žinau, kad sunku. / Bet tu ištersi.  |  |
|     |  | Queering: paraphrase, condensation   | The target text maintains the emotional care and support Jules receives from her father.  |  |
| 97. | E04<br>00:04:20–00:04:38:<br>Jules stands in front of the mirror observing her reflection.   |    |    |  |

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|     | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);</p> <p>2. Verbal–audio channel:<br/><i>linguistic code</i> (narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue's perspective);</p> <p>3. Nonverbal–audio channel:<br/><i>musical code</i> (emotional and delicate track “Forever” by Labrinth);</p> <p>4. Nonverbal–visual channel:<br/><i>film code</i> (a flashback within a flashback; centred mirror shot with zoom–out; overlay of blurred, semi-transparent side images on the left and right edges);<br/><i>photographic code</i> (dim lighting);<br/><i>scenographic code</i> (a mirror);<br/><i>dress code</i> (loose dark–blue T-shirt, chin–length hair);<br/><i>corporeal code</i> (body parts associated with gender dysphoria);<br/><i>kinesic code</i> (Jules touches her neck, pinches her stomach and elbow skin, rotates her knee).</p> | <p>RUE'S NARRATING VOICE: She didn't just hate her brain, though. She hated her body, not every part, just her shoulders, and her arms, and her hands. Also her chest, her stomach, her thighs. Her knees were the worst. Plus her ankles, and her big, fucking, stupid feet.</p> | <p>00:04:20–00:04:24: Ji nekontė ne tik / savo smegenų, bet ir kūno.<br/>00:04:24–00:04:26: Ne viso, tik pečių<br/>00:04:27–00:04:29: ir rankų.<br/>00:04:30–00:04:32: Dar krūtinės, pilvo, šlaunų.<br/>00:04:33–00:04:34: O labiausiai – kelių.<br/>00:04:35–00:04:38: Dar kulkšnių ir didelių pėdų.</p>                                    |
|     |   | <p>Minoritizing: paraphrase, decimation, condensation</p>   | <p>While the target text maintains precise enumeration of body parts from the source text, the softened tone dilutes the intensity of gender dysphoria.</p>  |
| 98. | <p>E04<br/>00:04:38–00:04:56:<br/>Jules walks down the school corridor toward the boys' bathroom.</p>   |  <p>Bet, kai nekonti savo smegenų ir kūno, sunku džiaugtis tuo, kas liko.</p> <p>Džiuls turėjo kelis gynybinius mechanizmus, bet jie nebuvo sveiki.</p>  | <p>00:04:40–00:04:43: Ji nekontė savo gyvenimo. / Ne dėl to, kad jis blogas.<br/>00:04:43–00:04:48: Bet, kai nekonti savo smegenų ir / kūno, sunku džiaugtis tuo, kas liko.<br/>00:04:48–00:04:53: Džiuls turėjo kelis gynybinius / mechanizmus, bet jie nebuvo sveiki.<br/>00:04:53–00:04:56: O keli taip išgąsdino, kad ji atsidūrė...</p> |
|     | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles; bathroom sign “BOYS”);</p> <p>2. Verbal–audio channel:<br/><i>linguistic code</i> (narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue's perspective);</p> <p>3. Nonverbal–audio channel:</p>   | <p>RUE'S NARRATING VOICE: She hated her life, not because it was bad, but because when you hate your brain and your body, it's hard to enjoy the rest. So, Jules developed a few coping mechanisms. None of them healthy, and a few scary enough to land her in...</p>            |  |





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|            | <p><i>musical code</i> (emotional and delicate track “Forever” by Labrinth);</p> <p><i>sound arrangement code</i> (school bell);</p> <p>4. Nonverbal–visual channel:</p> <p><i>film code</i> (a flashback within a flashback);</p> <p><i>photographic code</i> (high contrast lighting – Jules brightly illuminated while others remain dim or only partially visible);</p> <p><i>scenographic code</i> (a stick–figure icon of a man on the bathroom door);</p> <p><i>dress code</i> (light blue jumper, light pink backpack, white trousers – the transgender flag; rainbow T–shirt);</p> <p><i>iconographic code</i> (Hello Kitty image on Jules’ backpack);</p> <p><i>kinesic code</i> (the illuminated student glances back at Jules).</p> | <p>Minoritizing: condensation, paraphrase, resignation</p>                          | <p>The term “gynybos mechanizmai“ shifts the interpretive frame and Jules’ reality – she is not “defending” herself from unwanted thoughts in that sense, she is trying to cope with gender dysphoria.</p> |   |
| <p>99.</p> | <p>E04</p> <p>00:04:56–00:05:59:</p> <p>A hospital specialist brings Jules her meal. After he leaves a soda can in the room, Jules self–harms and enters the corridor.</p>  |  | <p>ALLAN: So, how are you liking the Unit?</p> <p>JULES: It's okay.</p>  | <p>00:04:59–00:05:04: –Kaip tau patinka Skyrius? / –Normalus.</p> |
|            | <p>1. Verbal–visual channel:</p> <p><i>graphic code</i> (subtitles);</p>  |   |  |   |



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|      | 2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue);<br>3. Nonverbal–audio channel:<br><i>musical code</i> (emotional and delicate track “Forever” by Labrinth);<br><i>paralinguistic code</i> (Allan’s hesitating response; Jules’ frightened and tearful tone);<br><i>sound arrangement code</i> (the sound of the can being ripped);<br>4. Nonverbal–visual channel:<br><i>film code</i> (framed composition with spatial division (doorway); close ups of the specialist, Jules, and then the can);<br><i>scenographic code</i> (a soda can);<br><i>corporeal code</i> (blood running down Jules’ hands);<br><i>kinesic code</i> (Jules following the can with her gaze; her anxious expression; tearing the can; Allan’s concerned glance and eventual rush toward her). | ALLAN: Are you making any friends?<br>JULES: Not really.<br>ALLAN: Well, that’ll change.<br>JULES: Wait. Can you leave me the rest? Sure.   | 00:05:05–00:05:08: –Susiradai draugų? / –Ne.<br>00:05:09–00:05:11: Susirasi.<br>00:05:11–00:05:13: Palaukit. Ar galit palikti likutį?<br>00:05:16–00:05:18: Taip.   |
|      |   | Minoritizing: condensation, paraphrase, transfer  | The target text’s emotional subtext is reduced.   |
| 100. |   | ALLAN: They’re carting me off the field. This guy did some damage.<br>JULES: Allan? I did something really stupid.<br>ALLAN: Is everything okay?<br>JULES: I’m so sorry. Please don’t be mad at me. | 00:05:39–00:05:44: Net nesupratau, kas buvo.<br>00:05:44–00:05:47: –Tas vyrukas pridarė žalos. / –Alanai.<br>00:05:48–00:05:50: Aš padariau kvailystę.<br>00:05:50–00:05:52: Kas nutiko?<br>00:05:52–00:05:54: Labai atsiprašau.<br>00:05:55–00:05:57: Nepyk ant manęs. |
|      |   | Queering: paraphrase, condensation  | The overall tone of the translation is gentle and emotionally transparent.  |
| 101. | E04<br>00:05:59–00:06:14:<br>Jules is released from the hospital.   |    |   |
|      | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (narration);<br><i>literary and theatre codes</i> (narrating voice – Rue’s perspective);<br>3. Nonverbal–audio channel:<br><i>musical code</i> (emotional and delicate track “Forever” by Labrinth);<br>4. Nonverbal–visual channel:  | RUE’S NARRATING VOICE: Eventually Jules got better and came home.   | 00:06:07–00:06:09: Galiausiai Džiuls pasijuto geriau ir grįžo namo.   |
|      |   | Queering: paraphrase  | The translation preserves the emotional and positive narrative progression of Jules’ journey.   |


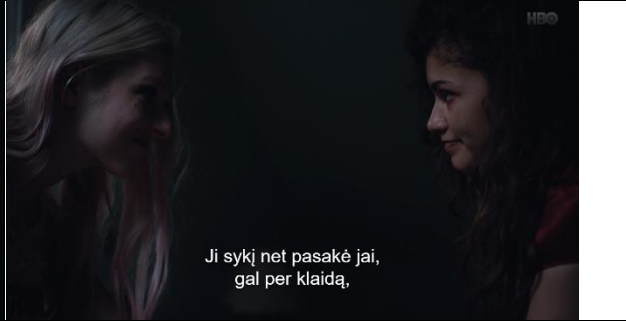


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|      | <p><i>film code</i> (a flashback; tracking shot from the room's doorway to the window framing Jules and her father outside);</p> <p><i>photographic code</i> (contrasting lighting: cold inside, bright and warm outside);</p> <p><i>scenographic code</i> (a torn hospital wristband);</p> <p><i>kinesic code</i> (Jules hugs her father, jumps onto him).</p>   |  |  |
|      | <p>E04<br/>00:06:14–00:06:27:<br/>Jules watches TV first with her mom, then with her dad.</p>   |    |  |
| 102. | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);</p> <p>2. Verbal–audio channel:<br/><i>linguistic code</i> (narration);</p> <p><i>literary and theatre codes</i> (narrating voice – Rue's perspective);</p> <p>3. Nonverbal–audio channel:<br/><i>musical code</i> (emotional and delicate track “Forever” by Labrinth);</p> <p>4. Nonverbal–visual channel:<br/><i>film code</i> (a flashback; close ups; transition from Jules to her dad);</p> <p><i>photographic code</i> (cold lighting with some warm accents);</p> <p><i>scenographic code</i> (ashtray, cigarette butts, medicine bottles on the table, television);</p> <p><i>kinesic code</i> (Jules takes out the cigarette from her mother's mouth (her mom's eyes remain closed); Jules smiles, looks at her dad and leans on his shoulder, he looks back at her).</p> | <p>RUE'S NARRATING VOICE: But her mom got worse and went away. And her dad quit his job to be closer to home, which she liked, 'cause she loved her dad.</p> | <p>00:06:15–00:06:18: Bet jos mamai pablogėjo ir ji išėjo.</p> <p>00:06:21–00:06:24: Jos tėtis metė darbą, / kad daugiau būtų namuose.</p> <p>00:06:25–00:06:27: Jai tai patiko, nes ji mylėjo tėtį.</p> |
|      |   | <p>Queering: transfer, paraphrase, condensation</p>  | <p>The target text retains it retains the emotional nuances and family dynamics that are central to Jules' queer and trans identity development.</p>   |







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|      | <p>E04<br/>00:06:27–00:06:32:<br/>Jules and her dad at the doctor’s appointment.</p>  |  <p>Būdama 13 m.<br/>ji pradėjo lyties keitimą.</p>      |    |
| 103. | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue’s perspective);<br/>3. Nonverbal–audio channel:<br/><i>musical code</i> (emotional and delicate track “Forever” by Labrinth);<br/>4. Nonverbal–visual channel:<br/><i>film code</i> (flashback; focus remains on Jules and her dad, not the doctor);<br/><i>kinesic code</i> (Jules’ dad holding her hand; Jules smiles, others in the room have serene expressions);<br/><i>dress code</i> (Jules’ bleached, shoulder–length curled hair).</p> | <p>RUE’S NARRATING VOICE: By 13, she started to transition.</p> <p>Minoritizing: resignation</p>   | <p>00:06:27–00:06:30: Būdama 13 m. / ji pradėjo lyties keitimą.</p> <p>In the target text, a binary phrasing that reflects outdated understandings of gender transition – “lyties keitimą” is used.</p> |
| 104. | <p>E04<br/>00:06:32–00:06:35:<br/>Jules gets ready to go out.</p>   |  <p>Sulaukusi 16 m.<br/>Džiuls šiek tiek ištvirko.</p> |  <p>Sulaukusi 16 m.<br/>Džiuls šiek tiek ištvirko.</p>   |
|      | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);</p>   | <p>RUE’S NARRATING VOICE: And by 16, Jules had gotten a little slutty.</p>   | <p>00:06:32–00:06:35: Sulaukusi 16 m. / Džiuls šiek tiek ištvirko.</p>  |

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|      | <p>2. Verbal–audio channel:<br/><i>linguistic code</i> (narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue's perspective);</p> <p>3. Nonverbal–audio channel:<br/><i>musical code</i> (emotional and delicate track “Forever” by Labrinth);</p> <p>4. Nonverbal–visual channel:<br/><i>film code</i> (flashback; close ups shifting from Jules’ chest to face then to her belly and skirt);<br/><i>dress code</i> (pink cropped T–shirt with strawberry prints, black smoky eye makeup with a rhinestone, pink mini skirt);<br/><i>kinesic code</i> (adjusting her shirt, hair, and skirt).</p> | Minoritizing: paraphrase | <p>While Rue's narration uses the term slutty in a sex–positive, reclaimed way (typical of queer discourse that challenges normative moral judgments), the target text reframes Jules’ sexual behaviour through a normative, moralizing lens.</p>  |
| 105. | <p>E04<br/>00:06:35–00:07:52:<br/>Jules meets various men in different places.</p>  |                          | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);</p> <p>2. Verbal–audio channel:<br/><i>linguistic code</i> (narration);</p> <p>RUE'S NARRATING VOICE: And every guy was the same: cis, white, married, engaged, in long–term relationships. And always, always...<br/>GUY: I mean, I'm a hundred percent straight.<br/>JULES: Um, cool.</p> <p>00:06:35–00:06:37: Visi vaikinai buvo vienodi.<br/>00:06:37–00:06:42: Baltaodis, vedęs, susižadėjęs, / turintis ilgalaikę draugę.<br/>00:06:42–00:06:44: Ir visada, visada...<br/>00:06:44–00:06:47: Aš 100 proc. hetero.</p> |


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|      | <i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br>3. Nonverbal–audio channel:<br><i>musical code</i> (emotional and delicate track “Forever” by Labrinth);<br><i>paralinguistic code</i> (spitting sound, moans, scream, sighs);<br>4. Nonverbal–visual channel:<br><i>scenographic code</i> (cars, parking lot, alley, hotel room);<br><i>photographic code</i> (nighttime shots with artificial red and blue lighting, later warmer but dim tones);<br><i>film code</i> (flashback sequence with rapid shot transitions and predominant close ups);<br><i>dress code</i> (men wearing wedding rings, ties, and unbuckled belts; Jules in heavy makeup, a pink mini-skirt, loose hair, and lingerie);<br><i>kinesic code</i> (men touch Jules' leg and face, unbuckle belts, unbutton shirt; Jules shakes and nods her head, smiles);<br><i>corporeal code</i> (sexual intercourse); | GUY: So do you like top?<br>JULES: No.<br>GUY: Cool. 'Cause that's, like, not my thing.   | 00:06:49–00:06:51: Šaunu.<br>00:06:53–00:06:57: –Mēgsti būt viršūj? / –Ne.<br>00:06:58–00:07:01: Gerai, nes man taip nepatinka.   |
|      |   | Minoritizing: decimation, transfer, paraphrase  | The omission of “cis” makes the target text less explicitly queer and diminishes the critique of normative masculinity that is implied; since in queer/trans discourse, “top” and “bottom” are not just positions, but belong to the ways of gender expression and sexual dynamics, the target text reframes it through a conventional, cisheteronormative lens.  |
| 106. |   | RUE'S NARRATING VOICE: Some were sweet. Some were weird. And a few were aggressive.<br>CAL: Spit.   | 00:07:13–00:07:16: Kai kurie buvo mieli, / kiti buvo keisti.<br>00:07:17–00:07:19: O keli buvo agresyvūs.<br>00:07:19–00:07:21: Spjauk.   |
|      |   | Queering: paraphrase, transfer  | The target text respects the emotional and narrative authenticity of Jules' experience.   |
| 107. |   | RUE'S NARRATING VOICE: And whenever anything got too uncomfortable... Jules would just imagine that she wasn't really herself, and this wasn't really her life. She was just a character in a book or a movie or a show. That none of it was real, and if it was, how did it matter? It's not like her body ever really belonged to her in the first place. But fuck it. She'd save it for the memoirs. | 00:07:24–00:07:27: O jei pasijusdavo / per daug nemaloniai...<br>00:07:28–00:07:31: Džiuls įsivaizduodavo, kad čia ne ji.<br>00:07:31–00:07:34: Kad čia ne jos gyvenimas.<br>00:07:34–00:07:37: Ji tik personažas knygoje, / filme ar seriale.<br>00:07:38–00:07:41: Visa tai netikra, todėl ir nesvarbu.<br>00:07:42–00:07:44: Jos kūnas vis tiek nepriklauso jai.<br>00:07:49–00:07:52: Vėlniop. Viskas liks memuarams. |
|      |   | Queering: condensation, paraphrase  | This translation maintains the original's affective and thematic complexity and psychological coping.   |

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|      | <p>E04<br/>00:07:52–00:08:18:<br/>Jules rides her bike with Rue on the back, who later takes care of Jules' wound.</p>  |  <p>Nors ji neturėjo tikrų santykių,<br/>niekada nemylėjo,</p>   |  <p>Ji sykį net pasakė jai,<br/>gal per klaidą,</p>  |
| 108. | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br/>3. Nonverbal–audio channel:<br/><i>musical code</i> (emotional and delicate track “Forever” by Labrinth);<br/>4. Nonverbal–visual channel:<br/><i>photographic code</i> (nighttime lighting with warm tones indoors and outdoors);<br/><i>film code</i> (flashback; close ups);<br/><i>kinesic code</i> (Rue hugs Jules around the waist, leans her head on Jules' back, takes care of her wound; mutual smiles and eye contact);<br/><i>corporeal code</i> (Jules' cut wound).</p> | <p>RUE'S NARRATING VOICE: 'Cause that was the night she met her new best friend. And although she had never really been in a relationship or even in, like, love, she imagined spending the rest of her life with her. How they'd live together in some shitty New York apartment, and maybe date other people, but always sleep in the same bed. She even said it to her once, which was probably a mistake, for, like, a lot of reasons.</p> | <p>00:07:54–00:07:57: Nes tą vakarą ji sutiko / savo naują geriausią draugę.<br/>00:07:57–00:08:02: Nors ji neturėjo tikrų santykių, / niekada nemylėjo,<br/>00:08:02–00:08:04: ji įsivaizdavo, / kad su ja bus amžinai.<br/>00:08:06–00:08:08: Kaip jos gyvena / prastame bute Niujorke.<br/>00:08:09–00:08:12: Gal susitikinėja su kitais, / bet visada miega toje pačioje lovoje.<br/>00:08:12–00:08:16: Ji sykį net pasakė jai, / gal per klaidą,<br/>00:08:16–00:08:20: dėl daugybės priežasčių.</p> |
|      |   | <p>Queering: paraphrase, condensation, imitation</p>   | <p>The target text preserves non–normative intimacy, blurred lines between queer friendship and romance.</p>  |
| 109. | <p>E04<br/>00:08:18–00:08:27:<br/>Jules sits on the sofa with her phone.</p>  |  <p>Ir kai dar nebuvo<br/>įsimylėjusi Tailerio.</p>  |  <p>Iki pat ausų.</p>  |
|      | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);</p>   | <p>RUE'S NARRATING VOICE: Plus, that was before she fell for Tyler, like, hard, like, really hard.</p>   | <p>00:08:20–00:08:22: Ir kai dar nebuvo / įsimylėjusi Tailerio.</p>   |



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|      | 2. Verbal–audio channel:<br><i>linguistic code</i> (narration);<br><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br>3. Nonverbal–audio channel:<br><i>musical code</i> (melancholic melody of “Never Felt So Alone” by Labrinth);<br>4. Nonverbal–visual channel:<br><i>scenographic code</i> (a phone as a source of joy);<br><i>photographic code</i> (warm natural lighting);<br><i>film code</i> (slow zoom toward Jules);<br><i>kinesic code</i> (wide smile);<br><i>dress code</i> (yellow eyeshadow, green–yellow T-shirt). |  | 00:08:23–00:08:26: Iki pat ausų.  |
|      |   | Queering: condensation, paraphrase   | The target text retains both the emotional intensity and the subjective romantic experience.  |
| 110. | E04<br>00:10:01–00:11:52:<br>Rue talks with Ali in the cafeteria.   |   |                                  |
|      | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue);<br>3. Nonverbal–audio channel:  | ALI: Well, what happened to make you call?<br>RUE: Um... you know... just like...<br>RUE: Open the fucking door! Fuck!<br>RUE: ...just the usual bullshit.             | 00:10:01–00:10:03: Kas nutiko, kad skambinai?<br>00:10:12–00:10:13: Žinai...<br>00:10:17–00:10:18: Tiesiog...<br>00:10:19–00:10:22: Atidaryk prakeiktas duris!<br>00:10:24–00:10:03: Dėl įprasto mešlo. |

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|      | <p><i>paralinguistic code</i> (long pauses, hesitation markers, Rue shouting, a longer inhale and exhale while talking).<br/> 4. Nonverbal–visual channel:<br/> <i>film code</i> (flashbacks: Rue taking pills, kissing Jules and shouting at Fezco’s door);<br/> <i>kinesic code</i> (seated with knees pulled to chest, downward gaze; Ali’s nodding).</p> | <p>ALI: Rue, you know that drug addicts don't reach out for help unless there's no options. So what happened?<br/> RUE: Um... I was with my best friend. Okay, well, she's... I mean, she's a new friend, but we hang out every day. And, um... It's stupid. It's stupid.<br/> ALI: What?<br/> RUE: I just... I misread... the whole situation. And now it's gonna be really, really, really... really fucking awkward. And I guess that hanging out with her was... was the best thing that's happened to me in a while, so...</p> | <p>00:10:26–00:10:30: Narkomanai pagalbos neieško,<br/> 00:10:31–00:10:32: nebent nebėra kitos išeities.<br/> 00:10:34–00:10:35: Kas nutiko?<br/> 00:10:42–00:10:46: Buvau su savo geriausia drauge. / Na, mes draugės neseniai.<br/> 00:10:46–00:10:49: Bet būnam drauge kasdien.<br/> 00:10:49–00:10:50: Ir...<br/> 00:10:51–00:10:54: Velnias, kaip kvaila.<br/> 00:10:56–00:10:57: Aš tiesiog...<br/> 00:10:59–00:11:03: Ne taip viską supratau...<br/> 00:11:05–00:11:07: O dabar viskas bus labai...<br/> 00:11:08–00:11:09: Labai keista.<br/> 00:11:10–00:11:15: Draugystė su ja<br/> 00:11:16–00:11:19: buvo geriausia, kas man nutiko jau kurį laiką.</p> |
|      |  | Queering: condensation, transfer, paraphrase  | The target text preserves Rue’s uncertainty, hesitation and emotional struggle connected to the affection to Jules.   |
| 111. |  | <p>ALI: Does the way in which you feel about her remind you of anything?<br/> RUE: What do you mean?<br/> ALI: You know, like... the obsession, the feelings, the withdrawal.<br/> RUE: What, like drugs?<br/> ALI: Bingo.<br/> RUE: Okay, but this is a good thing.<br/> ALI: Didn't drugs feel real good the first time you tried 'em?</p>  | <p>00:11:20–00:11:25: Ar tas jausmas jai / tau primena ką nors?<br/> 00:11:27–00:11:28: Kaip tai?<br/> 00:11:29–00:11:34: Noras, jausmai, abstinencija.<br/> 00:11:36–00:11:40: –Kvaišalai? / –Bingo.<br/> 00:11:41–00:11:44: Bet juk tai yra gerai.<br/> 00:11:44–00:11:48: Pirmąsyk pavartojus / buvo labai gera, ar ne?</p>  |
|      |  | Queering: paraphrase, condensation, imitation   | A parallel between addiction and love, attachment is kept in the target text.   |







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| 112. | <p>E04<br/>00:14:41–00:15:56:<br/>Jules meets Rue with Gia and Lexi at the amusement park.</p>   |    |  |
|      | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue);<br/>3. Nonverbal–audio channel:<br/><i>musical code</i> (dramatic and playful orchestral music – “Euphoria Funfair” by Labrinth &amp; Gustave Rudman);</p> | <p>RUE: Hi.<br/>JULES: Hey.<br/>RUE: I missed you.<br/>JULES: I missed you, too.</p>   | <p>00:15:11–00:15:13: –Labas. / –Sveika.<br/>00:15:13–00:15:15: –Pasiilgau tavęs. / –O aš tavęs.</p>                             |
| 113. | <p><i>sound arrangement code</i> (reverberated laughter, faint background screams);<br/>4. Nonverbal–visual channel:</p>   | <p>GIA: Um, I think she's in love with her.<br/>LEXI: Really?<br/>GIA: Yeah, like... Rue is in love with Jules, I think.</p> | <p>00:15:20–00:15:23: –Man atrodo, ji įsimylėjo ją. / – Tikrai?<br/>00:15:23–00:15:26: Taip, Ru myli Džiulį.</p>                 |
| 114. | <p><i>film code</i> (slow motion of Jules running; alternating cuts between Rue and Jules; Gia and Lexi; tracking shots showing shifting expressions of Jules and Rue);<br/><i>photographic code</i> (multi-coloured, dynamic carnival lighting with saturated LED shades and soft glow);</p>    | <p>JULES: Are you mad at me?<br/>RUE: No. No, no. Are you mad at me?<br/>JULES: No.<br/>RUE: Okay.</p>                       | <p>00:15:26–00:15:30: –Pyksti ant manęs? / –Ne.<br/>00:15:32–00:15:33: O tu ant manęs?<br/>00:15:33–00:15:35: –Ne. / –Gerai.</p> |
| 115. | <p><i>proxemic code</i> (Jules running towards Rue);</p>   | <p>GIA: Don't you think?<br/>LEXI: I hadn't really thought about it.</p>   | <p>00:15:35–00:15:39: –Nemanai? / –Negalvojau apie tai.</p>  |



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| 116. | <i>kinesic code</i> (Jules' bright smile; Rue's timid smile; intense eye contact; firm hug; Gia and Lexi's side glances; furrowed brows of Jules and Rue; Lexi's downturned lips);<br><i>dress code</i> (Rue's glittery makeup; Jules' pink-toned hair and dress).  | GIA: Oh. I don't know.  | 00:15:39–00:15:42: Nežinau.   |
|      |   | Queering: condensation, transfer, paraphrase  | The target text leaves room for Rue's and Jule's but also Lexi's queer desire to be interpreted and acknowledged by the characters and the viewers.   |
|      |   | RUE: Can we just pretend like what I did wasn't super-weird?<br>JULES: It wasn't weird. It...<br>RUE: It was weird, but... we don't have to talk about it.<br>JULES: Talk about what?<br>RUE: Nothing.<br>JULES: Right.   | 00:15:42–00:15:45: Galim apsimest, / kad mano poelgis nebuvo keistas?<br>00:15:45–00:15:47: –Jis nebuvo keistas. / –Buvo.<br>00:15:47–00:15:50: Bet neprivalom apie tai kalbėt.<br>00:15:51–00:15:54: –Apie ką? / –Nesvarbu.<br>00:15:54–00:15:56: Gerai.   |
|      |   | Queering: condensation, paraphrase, transfer  | The emotional vulnerability and slightly awkward flow are preserved.  |
| 117. | E04<br>00:20:45–00:21:33:<br>Jules spots Cal – the man from the motel she previously told Rue about.  |  O Dieve, ten jis.  |  -Džiuls, žinai, kas čia?<br>-Vyras iš motelio.  |
|      | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles, “Jacob’s Family” signboard on the tent);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue);<br>3. Nonverbal–audio channel:<br><i>musical code</i> (dramatic and playful orchestral music – “Euphoria Funfair” by Labrinth & Gustave Rudman);<br><i>paralinguistic code</i> (raised voices);<br>4. Nonverbal–visual channel:<br><i>film code</i> (Jules emerges from a blurred background into focus; long shot of Cal and Nate; shifting camera focus from Jules to Rue); | JULES: Oh, my fucking God.<br>RUE: What?<br>JULES: That's him.<br>RUE: Who?<br>JULES: The guy.<br>RUE: What guy?<br>JULES: The one from the motel.<br>RUE: Okay, what guy are we looking at, exactly?<br>JULES: Okay, the one in the apron, serving the chili. I swear to God.<br>RUE: No fucking way. Jules, do you know who that is?<br>JULES: Yeah, the guy from the motel.<br>RUE: That's Cal Jacobs.<br>JULES: Who's that?<br>RUE: Nate Jacobs's dad.<br>JULES: That's Nate's dad? | 00:20:47–00:20:49: O Dieve, ten jis.<br>00:20:49–00:20:51: –Kas? / –Vyras.<br>00:20:51–00:20:54: –Koks vyras? / –Iš motelio.<br>00:20:54–00:20:58: –Į kurį tu žiūri? / Į tą, kur ruošia čili troškinį.<br>00:20:59–00:21:00: –Rimtai. / –Negali būt.<br>00:21:00–00:21:02: –Džiuls, žinai, kas čia? / –Vyras iš motelio.<br>00:21:02–00:21:05: Kalas Džeikobsas. Neito tėtis.<br>00:21:06–00:21:08: –Ten Neito tėtis? / –Taip.<br>00:21:09–00:21:11: –Negali būt. / –Taip. Tu skiedi.<br>00:21:12–00:21:13: –Ne. / –Skiedi.<br>00:21:15–00:21:18: Jam priklausio pusė šio miestelio. Jis pats pastatė jį.<br>00:21:18–00:21:20: Visus daugiabučius už Kemperio g. |


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|      | <p><i>photographic code</i> (multi-coloured, soft-flashing carnival lighting with saturated LED hues and a glowing effect);</p> <p><i>proxemic code</i> (Cal is seen from a distance, separated by space and moving crowd);</p> <p><i>kinesic code</i> (Jules' opened mouth; wide eyes, raised eyebrows and furrowed forehead of both, Rue's lips pressed together).</p> | <p>RUE: Yes, that's Nate's dad.<br/> JULES: No fucking way!<br/> RUE: Yes, fucking way. You're full of shit.<br/> JULES: No way.<br/> RUE: You're full of shit. Do you... Do you know who he is? He fucking owns half this town. He built it. All the apartment buildings past Kemper, they're his.<br/> JULES: Rue, I swear to God.<br/> RUE: There's no way.<br/> JULES: That's the guy I fucked.<br/> RUE: There's no way. Bullshit.<br/> JULES: I'm being a hundred percent serious. You... You don't believe me?<br/> RUE: No, actually. I don't.<br/> JULES: Okay. Watch.</p> | <p>00:21:20–00:21:25: –Aš dulkinausi su juo. / –Negali būt. Skiedi.<br/> 00:21:25–00:21:29: –Aš rimtai. Netiki? / –Ne.<br/> 00:21:31–00:21:32: Gerai, stebėk.</p> |
|      |  | Queering: condensation, transfer, paraphrase  | The disruptive, taboo-breaking elements of Jules' confession, her subjectivity and agency are retained.   |
| 118. | <p>E04<br/> 00:21:40–00:23:07:<br/> Jules approaches Cal's tent to buy chili.</p>  |   | <p>00:21:41–00:21:42: Atsiprašau, pone.<br/> 00:21:47–00:21:49: Labas, kuo galiu padėt?</p>   |
|      | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);  | <p>JULES: Excuse me, sir.<br/> CAL: Hmm? Hi. Can I help you?</p>  |   |


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|      | 2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue);<br>3. Nonverbal–audio channel:<br><i>musical code</i> (“Euphoria Funfair” by Labrinth & Gustave Rudman transitions from playful orchestration to tense, sharper tones);<br><i>sound arrangement code</i> (the sound of a falling bowl);<br><i>paralinguistic code</i> (hesitant speech);<br>4. Nonverbal–visual channel:<br><i>film code</i> (long and close–up shots alternate between Rue and Cal; camera shifts perspective to emphasize tension);<br><i>photographic code</i> (a rainbow light effect around Jules, soft–flashing, saturated LED carnival lighting);<br><i>proxemic code</i> (Jules approaches the tent; Rue turns away, then Jules and finally);<br><i>kinesic code</i> (Jules’ anxious glances between Cal and Nate; Cal avoids eye contact; Nate’s intense stare; Rue watches cautiously; a kind smile of Cal’s wife; Cal spills chili);<br><i>scenographic code</i> (a messy bowl of chili spilled on the tablecloth);<br><i>dress code</i> (Jules’ pink–toned hair and dress). | JULES: Uh, can I please have a small cup of chili?<br>CAL: Yeah, sure.<br>CAL: Oh. Shoot. Sorry.<br>JULES: Uh, it... it's okay. It was my fault.<br>CAL: I'll get you another cup.<br>AMY: Hi. It's two dollars. All the proceeds go to the football team.<br>JULES: Uh... cool.<br>AMY: Thank you.<br>JULES: Thanks. | 00:21:49–00:21:52: Galima šiek tiek troškinio?<br>00:21:53–00:21:54: Žinoma.<br>00:22:15–00:22:16: Vaje, atsiprašau.<br>00:22:22–00:22:24: Nieko, čia mano kaltė.<br>00:22:25–00:22:26: Duosiu kitą indelį.<br>00:22:28–00:22:31: Kaina – 2 dol. / Pelną skiriam futbolo komandai.<br>00:22:31–00:22:34: –Šaunu. / –Ačiū.<br>00:22:44–00:22:46: Ačiū. |
|      |  | Queering: transfer, condensation, paraphrase  | The translation retains the polite and tense formality of the dialogue.   |
| 119. |  | AARON: Yo, Nate, who was that?<br>NATE: Her name's Jules. She's new here.<br>AARON: She goes to East Highland?<br>NATE: Yeah. She's a junior.<br>AARON: Damn. That's jailbait. That's too bad.  | 00:22:50–00:22:54: –Neitai, kas čia tokia? / –Džiuls. Naujokė.<br>00:22:55–00:22:56: Mokosi Ist Hailande?<br>00:22:58–00:22:59: Taip, 11 klasėj.<br>00:23:00–00:23:02: Vaje, per jauna. Gaila.  |
|      |  | Minoritizing: condensation, paraphrase, transfer  | The Lithuanian translation “per jauna” softens the confrontational edge of Cal's actions and Nate's intentions.   |
| 120. | E04<br>00:23:07–00:23:32:<br>Jules and Rue run away from Cal's tent.   |    |   |
|      | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue);<br>3. Nonverbal–audio channel:   | RUE: ...nuts!<br>JULES: Why the fuck did you let me do that?<br>RUE: I didn't let you do that! You just fucking... You just did it. You went over there and you did it.<br>JULES: Did you see that his hands were fucking shaking?  | 00:23:07–00:23:09: –Išprotėjai. / Kodėl leidai man?<br>00:23:09–00:23:11: Tu pati nuėjai.<br>00:23:12–00:23:13: Pati nuėjai prie jo.<br>00:23:14–00:23:17: Matei? Jo rankos drebėjo. / Net išvertė puodelį.   |

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|             | <p><i>musical code</i> (dramatic and playful orchestral music – “Euphoria Funfair” by Labrinth &amp; Gustave Rudman);</p> <p><i>paralinguistic code</i> (raised voices, fast talking);</p> <p>4. Nonverbal–visual channel:</p> <p><i>film code</i> (tracking shots: side and rear perspectives as Jules and Rue run);</p> <p><i>photographic code</i> (multi-coloured, vibrant carnival lighting with saturated LED, warm tones and a glowing effect);</p> <p><i>proxemic code</i> (Rue and Jules run together through the moving crowd);</p> <p><i>kinesic code</i> (emotional expressions; Jules touches her face with both hands, both gesture vivaciously while talking).</p> | <p>RUE: Yes, and then he dropped...</p> <p>JULES: And then he fucking dropped the chili! Oh, my God.</p> <p>RUE: The chili! Oh, He dropped the fucking chili. And then he... And then you looked at me.</p> <p>JULES: Yeah, because I was screaming inside.</p> <p>RUE: Yeah, well, that made him fucking look at me. He looked at me in the fucking eyes.</p> <p>JULES: I'm sorry. Ugh, I feel so bad. That was literally the meanest thing I've ever done.</p>   | <p>00:23:18–00:23:21: Jis išvertė puodelį.</p> <p>00:23:21–00:23:26: –Tu pažiūrėjai į mane. / –Nes viduje rėkiau.</p> <p>00:23:26–00:23:29: Pažiūrėjo ir jis. / Pažiūrėjo man tiesiai į akis.</p> <p>00:23:30–00:23:32: Man nereikėjo to daryt. Kaip negerai.</p>  |
|             |   | <p>Minoritizing: decimation, paraphrase</p>  | <p>Jules' regret is softened in the target text.</p>   |
|             | <p>E04</p> <p>00:31:55–00:32:56:</p> <p>Maddy and Nate talk privately away from the carnival.</p>   |  <p>Tai kodėl tu turi telefone kito vyro pimpalo nuotraukų?</p>  |  <p>Man dabar labai sunku ir aš baisiai pasimetęs.</p>  |
| <p>121.</p> | <p>1. Verbal–visual channel:</p> <p><i>graphic code</i> (subtitles);</p> <p>2. Verbal–audio channel:</p> <p><i>linguistic code</i> (dialogue);</p> <p>3. Nonverbal–audio channel:</p> <p><i>musical code</i> (dramatic and tense orchestral music – “Euphoria Funfair” by Labrinth &amp; Gustave Rudman);</p> <p><i>paralinguistic code</i> (Nate's muted, anxious voice);</p> <p>4. Nonverbal–visual channel:</p> <p><i>film code</i> (alternating close-ups and long shots);</p> <p><i>scenographic code</i> (fog);</p> <p><i>photographic code</i> (golden-toned, contrasting lighting);</p>   | <p>MADDY: I'm just saying, as your girlfriend, those pictures are a little suspicious.</p> <p>NATE: It's not what it looks like.</p> <p>MADDY: Yeah? Well, then, explain to me why you have someone else's dick in your phone.</p> <p>NATE: It's really fucking complicated.</p> <p>MADDY: How many reasons could there be?</p> <p>NATE: I can't explain it to you right now.</p> <p>MADDY: Yeah, what does that mean?</p> <p>NATE: Look, I'm going through a lot of shit right now. I need... I just... I need you to promise me that you're not gonna tell a soul.</p> <p>MADDY: I am not gonna tell anyone, I promise.</p> <p>NATE: Like, on your life.</p> <p>MADDY: Yeah, on my life.</p> | <p>00:31:55–00:31:58: Man, kaip tavo merginai, / tos nuotraukos įtartinos.</p> <p>00:31:58–00:31:59: Čia visai ne tai.</p> <p>00:32:00–00:32:03: Tai kodėl tu turi telefone / kito vyro pimpalo nuotraukų?</p> <p>00:32:04–00:32:05: Ne taip paprasta paaiškinti.</p> <p>00:32:06–00:32:07: Nejau tiek daug priežasčių?</p> <p>00:32:08–00:32:12: –Negaliu dabar aiškinti. / Ką tai reiškia?</p> <p>00:32:13–00:32:15: Man dabar labia sunku.</p> <p>00:32:17–00:32:21: Prižadėk, kad niekam nepasakosi.</p> <p>00:32:21–00:32:23: Prižadu.</p> <p>00:32:23–00:32:25: –Prisiek savo gyvybe. / –Prisiekiu.</p> <p>00:32:25–00:32:28: Atleisk, kad taip supykau.</p> |



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|      | <p><i>proxemic code</i> (initial distance between characters, reduced by the end);</p> <p><i>kinesic code</i> (Maddy leaning against a van with a serious expression; Nate leaning forward with his hand on knees, avoiding eye contact, furrowed forehead; they eventually hold each other's hand, and Maddy cradles Nate's head with a foxy gaze away).</p>   | <p>NATE: I'm sorry I got so angry at you before. I am sorry. I'm sorry. I love you. Maddy, I love you. I got a lot of sh... a lot of shit going on right now and I'm really confused. I don't know what to do.</p>  | <p>00:32:30–00:32:31: Labai atsiprašau.<br/>00:32:41–00:32:42: Aš myliu tave.<br/>00:32:44–00:32:45: Mede, aš myliu tave.<br/>00:32:48–00:32:52: Man dabar labai sunku / ir aš baisiai pasimetęs.<br/>00:32:53–00:32:54: Nežinau, ką daryt.</p>   |
|      |   | Queering: condensation, paraphrase, transfer  | The target text retains the subtext of sexual, psychological confusion and complexity.  |
| 122. | <p>E04<br/>00:36:25–00:37:54:<br/>Cal approaches Jules away from the carnival; Jules receives a text from Tyler (Nate).</p>   |   |   |
|      | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles, on–screen text message);</p> <p>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue);</p> <p>3. Nonverbal–audio channel:<br/><i>musical code</i> (melancholic and tense orchestral music – “Euphoria Funfair” by Labrinth &amp; Gustave Rudman);<br/><i>paralinguistic code</i> (long pauses);<br/><i>sound arrangement code</i> (message notification sound);</p> | <p>CAL: Hey. Look, I know you have the power to ruin my life right now. I'm begging you, pleading with you, please don't. I know you already told your friend. I saw her look at me.<br/>JULES: She won't tell anyone. I promise.<br/>CAL: 'Cause if this ever came out, I'd lose everything. I'd lose everything. I'll do whatever you want me to do.<br/>JULES: I have no intention of, like, hurting you or anything. I'm sorry about earlier. That was kind of dumb.<br/>CAL: That's okay. I just wanted to...<br/>JULES: It won't be a thing. Don't worry.</p> | <p>00:36:26–00:36:28: Labas.<br/>00:36:31–00:36:35: Žinau, kad gali sugriaut man gyvenimą,<br/>00:36:35–00:36:38: bet aš maldauju<br/>00:36:40–00:36:41: to nedaryti.<br/>00:36:43–00:36:45: Jau pasakei draugei. / Mačiau, kaip ji žiūrėjo.<br/>00:36:45–00:36:48: Ji niekam nesakys.<br/>00:36:49–00:36:53: Nes jei tai išaiškėtų, / aš netekčiau visko.<br/>00:36:56–00:36:58: Padarysiu viską, ko nori.</p> |


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| 123. | <p>4. Nonverbal–visual channel:<br/> <i>film code</i> (close–ups and long shots of Jules and Cal);<br/> <i>photographic code</i> (dim, golden–toned lighting with contrasting LED carnival tones in the background);<br/> <i>proxemic code</i> (Cal approaches Jules from behind; she rises to face him; after their exchange, he walks away);<br/> <i>kinesic code</i> (Jules’ surprised look; Cal’s downcast eyes, furrowed brows, head shake; Jules responds with a head shake, then a nod; she smiles after reading the text message);<br/> <i>dress code</i> (Jules’ pink–toned hair and dress, heavy smoky makeup with a rhinestone).</p> | CAL: Thank you. Thank you so much.   | 00:37:03–00:37:07: Tikrai nenori tau pakenkti.<br>00:37:12–00:37:16: Atsiprašau, kad taip kvilai elgiausi.<br>00:37:19–00:37:22: Nieko tokio.<br>00:37:22–00:37:25: –Tik norėjau... / –Tai nepasikartos.<br>00:37:27–00:37:29: –Nesijaudink. / –Ačiū.<br>00:37:31–00:37:33: Labai ačiū. |
|      |   | Queering: transfer, paraphrase, condensation                                       | The target text preserves the emotional tension, and shifting power dynamics between Jules and Cal.   |
|      |   | Tyler’s (NATE’S) TEXT MESSAGE: wanna meet in 30?                                   | 00:37:51–00:37:54: Taileris: “Nori susitikt po 30 min.?”  |
| 124. | <p>E04<br/> 00:42:10–00:42:54:<br/> Rue texts Jules in her bedroom.</p>   | Queering: transfer   | The brief, casual, and suggestive tone, as in the source text, is maintained.   |
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|      |   | RUE: I had fun tonite 💙  | 00:42:16–00:42:54: Man buvo linksma šįvakar   |
| 124. | <p>1. Verbal–visual channel:<br/> <i>graphic code</i> (subtitles, on–screen text message, blue heart emoji);<br/> 2. Nonverbal–audio channel:<br/> <i>musical code</i> (ambient music resembling the unsettling howl of wind);<br/> <i>paralinguistic code</i> (Rue’s sight);<br/> <i>sound arrangement code</i> (message notification sound);<br/> 3. Nonverbal–visual channel:<br/> <i>film code</i> (zoom–in on Rue’s close–up);<br/> <i>photographic code</i> (dim, warm golden–toned lighting);<br/> <i>kinesic code</i> (Rue’s focused gaze);</p>   | Queering: transfer   | The source text’s meaning is present, since the viewer can still see the blue heart emoji on–screen.  |
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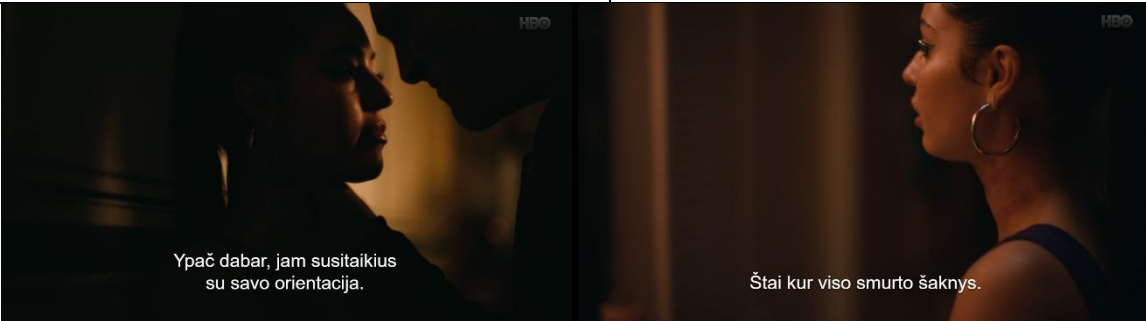
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|      | <i>proxemic code</i> (Rue falling into bed from a seated position).   |  |   |
| 125. | <p>E04<br/>00:42:27–00:47:57:<br/>Jules meets Tyler (Nate) in the park.</p>   |    |   |
|      | <p>1. Nonverbal–audio channel:<br/><i>musical code</i> (ambient music resembling the unsettling howl of wind to melancholic “In My Dreams” by Anohni and a tense track with repetitive rhythm);<br/><i>paralinguistic code</i> (Jules’ disbelieving and trembling voice; Nate’s shifting tone – from whispering to cold and intimidating);</p> <p>2. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);</p> <p>3. Nonverbal–visual channel:<br/><i>photographic code</i> (dim, gloomy lighting; Jules lit clearly at first while Nate remains in shadow – a visual metaphor for revelation);</p> | <p>NATE: Hey.<br/>JULES: Tyler? No. No!<br/>NATE: No, I'm not trying to hurt you. I'm not. I'm not here to hurt you. I know that you have these ideas about me, based on the first time that we met, and I understand that. But I'm not the person that you met that night.<br/>JULES: Can you let go of me?</p> | <p>00:42:34–00:42:35: Labas.<br/>00:42:37–00:42:39: Taileri.<br/>00:42:56–00:42:57: Ne.<br/>00:42:57–00:42:59: Nenoriu tavęs nuskriausti.<br/>00:43:00–00:43:04: Tikrai nenoriu. / Suprantu, kad apie mane sprendi<br/>00:43:04–00:43:06: iš mūsų pirmo susitikimo.<br/>00:43:07–00:43:12: –Bet aš ne toks kaip tada matei. / –Ar gali paleisti mane?</p> |
|      |   | Queering: transfer, condensation, paraphrase   | The emotional intensity, affective ambiguity, and power dynamics inherent to the original exchange are retained.  |
| 126. | <p><i>kinesic code</i> (Jules’ soft smile turns into a stunned, teary expression; downturned lips; self–hugging pose; Nate touches Jules’ face, tears, hair, kisses</p>   | <p>NATE: You know, over the past few weeks... I've spent... every moment of every day getting to know you. At night... I fall asleep to you. And in the morning... I wake up to you. I kind of feel closer to you than I do to anyone in the whole world.</p>  | <p>00:43:29–00:43:30: Per pastarąsias kelias savaites<br/>00:43:32–00:43:34: aš kasdien stengiausi<br/>00:43:35–00:43:37: geriau tave pažinti.<br/>00:43:40–00:43:44: Naktį užmigdavau su tavim...<br/>00:43:46–00:43:50: Ryte pabusdavau su tavim.</p>   |





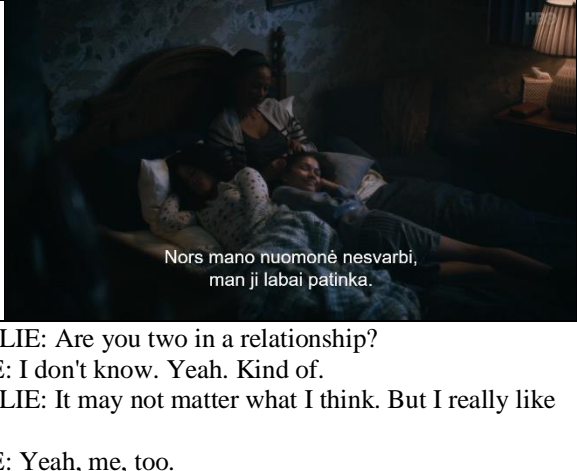
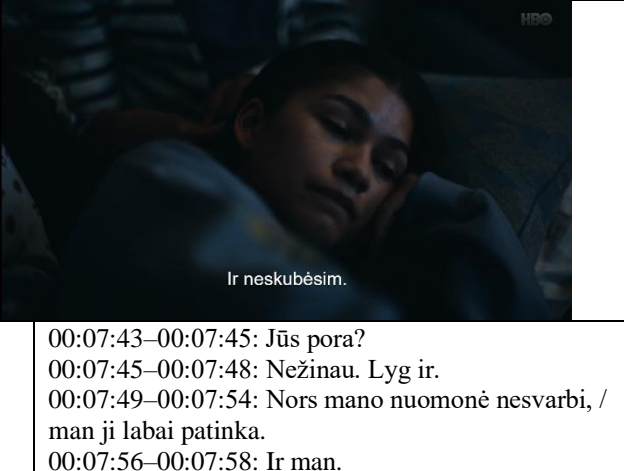
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|      | her, places his finger in her mouth; his eyes widen with intensity);<br><i>proxemic code</i> (Nate follows Jules after the reveal, first maintaining distance, then forcefully invades her space; grabs her head and pulls her close);<br><i>film code</i> (alternating shift from long shots to close ups; Nate and Jules initially shown apart, later framed together as tension rises); | JULES: I don't trust you, Nate.<br>NATE: I don't trust you, either.  | 00:43:53–00:43:56: Tau jaučiuosi artimesnis / nei kam nors kitam pasaulyje.<br>00:44:01–00:44:03: Aš tavim nepasitikiu, Neitai.<br>00:44:07–00:44:09: O aš nepasitikiu tavimi.   |
|      |  | Queering; condensation, paraphrase   | The target text maintains the conflicted dynamic between the two, the unresolved, emotionally charged tension.   |
| 127. | 4. Verbal–audio channel:<br><i>scenographic code</i> (fog surrounding the scene; the river Jules walks toward – emotional overflow);<br><i>dress code</i> (Jules' girly, pink-toned hair and dress);   | NATE: Open your mouth.<br>JULES: Nate...<br>NATE: Wider.<br>JULES: Nate. Nate, stop.   | 00:44:37–00:44:38: Išsižiok.<br>00:44:40–00:44:41: Plačiau.<br>00:44:44–00:44:47: Neitai, liaukis.   |
|      |  | Minoritizing; paraphrase, deletion, transfer   | The translation keeps Nate's controlling behaviour visible but downplays Jules' resistance.  |
| 128. | <i>linguistic code</i> (dialogue);<br>musical code (lyrics of "In My Dreams" by Anohni – a dream where love is absent, and instead, there is pain).  | NATE: God, are you broken inside. And that's precisely why I don't trust you. Because you're so broken you don't even trust yourself. And that's scary. Not just for you, but for me. And for my entire family.  | 00:44:49–00:44:51: Ar tu palūžusi viduje?<br>00:44:53–00:44:55: Dėl to ir nepasitikiu tavimi.<br>00:44:59–00:45:01: Tu tokia palūžusi, / kad net nepasitiki savimi.<br>00:45:04–00:45:06: O tai baisu.<br>00:45:07–00:45:12: Ne tik tau, bet ir man. / Visai mano šeimai.  |
|      |  | Minoritizing; paraphrase, condensation, transfer   | The power dynamic, presenting Nate's tone as potentially inquisitive rather than accusatory and dominating, is present in the target text.   |
| 129. |  | NATE: I wouldn't answer that. You're gonna wanna hear this. Over the last three weeks, you have knowingly produced and distributed child pornography. Including obscene images that were taken on school property. I've compiled all these photos, along with an IP address, and an account that's linked to your name. I don't know if you're familiar with child pornography laws in this state. But they apply to minors just as they apply to adults.<br>JULES: I sent them to you.<br>NATE: No. You sent them to an account of a person that doesn't fucking exist. And I mean, anyone can anonymously report child pornography, right? | 00:45:15–00:45:17: Siūliau nekreipti dėmesio / ir išklaustyti mane.<br>00:45:19–00:45:20: Per pastarąsias 3 sav.<br>00:45:22–00:45:24: tu tyčia kūrei ir platinai / vaikų pornografiją.<br>00:45:26–00:45:29: Kaip ir nepadorius vaizdus / mokyklos teritorijoje.<br>00:45:29–00:45:31: Aš tas nuotraukas turiu.<br>00:45:32–00:45:36: Kartu su IP adresu ir paskyra, / sukurta tavo vardu.<br>00:45:37–00:45:41: Ar tu žinai šios valstijos / įstatymus dėl vaikų pornografijos?<br>00:45:43–00:45:46: Jie galioja nepilnamečiams / taip pat kaip pilnamečiams.<br>00:45:48–00:45:50: Aš jas siunčiau tau.<br>00:45:50–00:45:54: Ne, tu jas siuntei žmogui, kurio nėra. |

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|      |  |   | 00:45:56–00:45:59: Juk apie pornografiją / anonimiškai pranešti gali bet kas.   |
|      |  | Minoritizing: paraphrase, transfer, decimation  | The target text mostly preserves structural power abuse against a trans character, but it still softens some of Nate’s aggression and abuse of power.   |
| 130. |  | JULES: Then I'd tell them everything.<br>NATE: Okay. You could do that, but, um... here's what would definitely happen. You'd end up on a sex offenders list. It means no more college. It's gonna be very fucking difficult to find a job. And everywhere you go, for the rest of your life, you'll be harassed, and spat at, and treated like a fucking animal. | 00:46:02–00:46:05: –Bet galiu papasakot jiems viską. / –Gerai.<br>00:46:05–00:46:10: Tu gali. Bet štai kas tikrai nutiktų.<br>00:46:13–00:46:14: Atsidurtum prievartautojų sąrašė.<br>00:46:16–00:46:18: Nebegalėtum studijuoti.<br>00:46:20–00:46:22: Ir tau bus sunku susirasti darbą.<br>00:46:26–00:46:31: Visur, kur tik eitum<br>00:46:31–00:46:35: tave stumdys, spjaudys / ir elgsis kaip su gyvuliu. |
|      |  | Minoritizing: paraphrase, resignation, condensation   | While the translation acknowledges the threat to Jules’s attempt to resist, it reframes it in a way (“prievartautojų sąrašas“ [list of rapists]) that aligns with dominant moralistic views.  |
| 131. |  | NATE: You deserve better than that. 'Cause I know you. You're kind. You're smart. You're generous. You got a big heart. You deserve whatever the fuck it is in this world that you want. So keep your head down. Keep your mouth shut. Don't try to ruin my life, and I won't have to ruin yours.   | 00:46:37–00:46:40: Tu verta geriau. Nes aš pažįstu tave.<br>00:46:42–00:46:44: Tu miela.<br>00:46:45–00:46:50: Tu protinga ir dosni. / Tu turi didžiulę širdį.<br>00:46:50–00:46:54: Tu verta visko, / ko nori šiame pasaulyje.<br>00:46:56–00:47:00: Todėl nuleisk galvą ir tylėk.<br>00:47:02–00:47:06: Nemėgink griaut mano gyvenimo, / o aš negriausiu tavojo.  |
|      |  | Queering: condensation, transfer, paraphrase  | The target text retains the key power dynamics, emotional complexity, and trans vulnerability.  |
| 132. |  | JULES: You know what I think? I think you're a fucking faggot, just like your daddy.<br>NATE: You have a nice night.  | 00:47:10–00:47:12: Žinai, ką manau?<br>00:47:14–00:47:17: Manau, tu esi pideras / kaip ir tavo tėvelis.<br>00:47:29–00:47:31: Gero vakaro.  |
|      |  | Queering: condensation, paraphrase  | The translation keeps the bold and direct tone.   |


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| 133. | <p>E04<br/>00:47:57–00:51:20:<br/>Jules comes to Rue’s place.</p>   |    |
|      | <p>1. Nonverbal–audio channel:<br/><i>musical code</i> (a melancholic track; a comforting, calm piano piece; triumphant, then emotional symphonic music “I colori di dicembre” (From "Don't Look Now") by The Bulgarian Symphony Orchestra);<br/><i>paralinguistic code</i> (long pauses, silence, hesitant tone in both characters’ voices);<br/>2. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>3. Nonverbal–visual channel:<br/><i>photographic code</i> (dim, warm indoor lighting contrasts with more vibrant flashbacks’ lighting);<br/><i>kinesic code</i> (Rue’s concerned expression; Jules tearful, shaking her head; tight hug; Rue cradles Jules’ head, kisses her forehead, they kiss; wide smiles);<br/><i>proxemic code</i> (intimate closeness);</p> | <p>JULES: Hey.<br/>RUE: Hey.<br/>JULES: Do you think I could, uh, sleep over?<br/>RUE: Yeah. Yeah, of course. Come on. Is everything okay?<br/>Um... Here. So how'd the date go with Tyler?<br/>JULES: Um... He didn't look like his picture.<br/>RUE: Come here. Are you sure you're okay?</p> <p>Queering: transfer, paraphrase, condensation</p> <p>00:48:17–00:48:18: –Labas. / –Sveika.<br/>00:48:19–00:48:22: Ar galėčiau pernaktuoti pas tave?<br/>00:48:23–00:48:25: Žinoma, užėik.<br/>00:49:02–00:49:03: Ar viskas gerai?<br/>00:49:16–00:49:18: Kaip sekė su Taileriu?<br/>00:49:19–00:49:20: Na...<br/>00:49:29–00:49:31: Jis neatrodė kaip nuotraukoje.<br/>00:49:50–00:49:51: Džiuls...<br/>00:50:13–00:49:15: Ar tikrai viskas gerai?</p> <p>The target text preserves the subtext of emotional closeness, concern, and unspoken affection, captures the layered emotional tension, and care.</p> |

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|      | <i>film code</i> (360-degree rotational shot that alternates between reality and flashbacks of Rue and Jules);<br><i>scenographic code</i> (bed as a central element of emotional intimacy);<br><i>dress code</i> (glitter on both faces);<br>4. Verbal-audio channel:<br><i>linguistic code</i> (dialogue).   |  |  |
|      | <p>E05<br/>00:05:30–00:05:50:<br/>Narration about Maddy and Nate’s relationship.</p>   |    |  |
| 134. | 1. Verbal-visual channel:<br><i>graphic code</i> (subtitles);<br>2. Verbal-audio channel:<br><i>linguistic code</i> (narration);<br><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br>3. Nonverbal-audio channel:<br><i>musical code</i> (tense track);<br>4. Nonverbal-visual channel:<br><i>photographic code</i> (dim, golden-toned lighting);<br><i>film code</i> (flashbacks from the carnival; alternating close ups);<br><i>kinesic code</i> (Nate’s and Maddy’s intense eye contact, Maddy clapping; Nate strangling Maddy);<br><i>corporeal code</i> (strangulation marks on Maddy’s neck). | RUE'S NARRATING VOICE: Plus, Nate could be a real asshole. And sometimes, Maddy fantasized about punching Nate. But because of who he was as a person, she was afraid he'd hit her back. Especially because he was coming to terms with his sexuality.<br>NATE: You're fucking dead to me.<br>RUE'S NARRATING VOICE: It's like, the root of a lot of violence. | 00:05:30–00:05:34: Be to, Neitas galėjo būti bjaurus.<br>00:05:34–00:05:37: Kartais Medė įsivaizdavo, / kaip trenkia Neitui.<br>00:05:38–00:05:41: Bet, pažinodama jį, / ji bijojo gauti atgal.<br>00:05:41–00:05:44: Ypač dabar, jam susitaikius su savo orientacija.<br>00:05:44–00:05:46: Man tu negyva.<br>00:05:46–00:05:50: Štai kur viso smurto šaknys. |
|      |  | Minoritizing: paraphrase, condensation   | In the source language, Nate processes an ongoing, unresolved internal struggle, but the target language presents it as already resolved.  |




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|      | <p>E05<br/>00:06:37–00:07:00:<br/>Rue masturbates in her bed.</p>   |  |
| 135. | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br/><i>musical code</i> (“MALAMENTE (Cap.1: Augurio)” by ROSALÍA – themes of toxic relationship and bad omens);<br/>3. Nonverbal–audio channel:<br/><i>musical code</i> (a soft, velvety voice, flamenco rhythm – “MALAMENTE (Cap.1: Augurio)” by ROSALÍA);<br/><i>sound arrangement code</i> (Jules’ name is reverberated and layered when Rue says it);<br/><i>paralinguistic code</i> (Rue’s soft moaning);<br/>4. Nonverbal–visual channel:<br/><i>film code</i> (fast–cut flashbacks of Jules intercut with Rue in bed);<br/><i>kinesic code</i> (Rue’s hand under the blanket, narrowed eyes, parted lips).</p> | <p>RUE'S NARRATING VOICE: There's not a thing on planet Earth that compares to Fentanyl. Except Jules. Jules is a close second. Jules. Jules. Jules. Jules. And you know what would be better? Jules and Fentanyl. But I can't do both, because Jules won't have me. So for now, I'll choose Jules.</p> <p>00:06:37–00:06:41: Pasauly niekas / neprilygsta fentaniliui.<br/>00:06:41–00:06:46: Išskyrus Džiulį. / Džiulis yra antroje vietoje.<br/>00:06:46–00:06:48: Džiulis.<br/>00:06:49–00:06:51: O kas būtų geriau? / Džiulis ir fentanilis.<br/>00:06:52–00:06:54: Bet abiejų negaliu, / nes Džiulis neleistų.<br/>00:06:54–00:06:58: Todėl dabar aš renkuosi Džiulį.</p> <p>Minoritizing: paraphrase, transfer, condensation</p> <p>The translation maintains Rue’s emotional, and addictive pull toward both Jules and Fentanyl, but it frames Jules as controlling Rue's actions, makes Jules sound less emotionally significant.</p> |

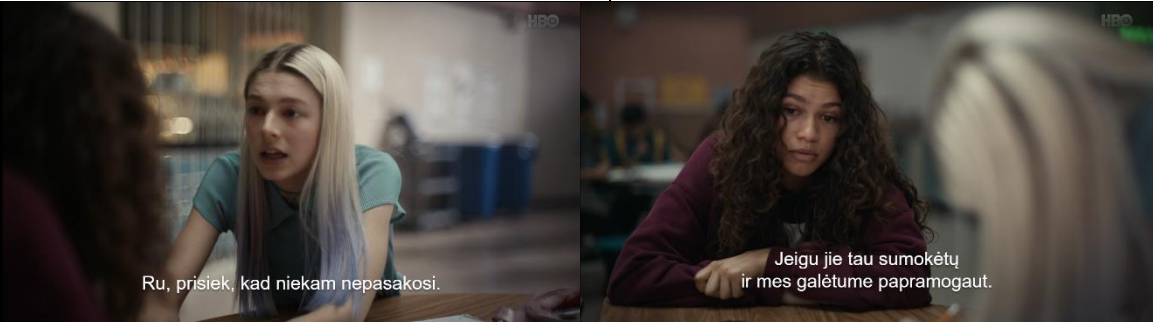
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|      | <p>E05<br/>00:07:32–00:07:43:<br/>Rue has dinner with her mom and sister.</p>  |  <p>Džiuls vakar liko nakvoti?</p>   |  <p>Taip, o ką?</p>  |  |
| 136. | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue, narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br/>3. Nonverbal–audio channel:<br/><i>paralinguistic code</i> (Rue pauses briefly before responding);<br/>4. Nonverbal–visual channel:<br/><i>photographic code</i> (warm lighting);<br/><i>film code</i> (gradual zoom–in on Rue's face);<br/><i>kinesic code</i> (Rue's mother and Rue subtly smile).</p> | <p>LESLIE: So Jules slept over last night?<br/>RUE: Yeah, so?</p> <p>Queering: condensation, paraphrase</p>  | <p>00:07:32–00:07:36: Džiuls vakar liko nakvoti?<br/>00:07:39–00:07:40: Taip, o ką?</p> <p>The target text conveys the affirmation of Rue's bond with Jules.</p>                          |  |
| 137. | <p>E05<br/>00:07:43–00:08:30:<br/>Rue and her mother lie in bed and talk.</p>  |  <p>Nors mano nuomonė nesvarbi,<br/>man ji labai patinka.</p>                               |  <p>Ir neskubėsim.</p>  |  |
|      | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue);<br/>3. Nonverbal–audio channel:</p>  | <p>LESLIE: Are you two in a relationship?<br/>RUE: I don't know. Yeah. Kind of.<br/>LESLIE: It may not matter what I think. But I really like her.<br/>RUE: Yeah, me, too.</p> | <p>00:07:43–00:07:45: Jūs pora?<br/>00:07:45–00:07:48: Nežinau. Lyg ir.<br/>00:07:49–00:07:54: Nors mano nuomonė nesvarbi, /<br/>man ji labai patinka.<br/>00:07:56–00:07:58: Ir man.</p> |  |









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|      | <i>paralinguistic code</i> (Rue's shy but joyful tone; mother's hesitant pause before speaking);  | Queering: paraphrase, condensation  | The translation maintains the emotional nuances and the supportive tone of the original,   |
| 138. | 4. Nonverbal–visual channel:<br><i>film code</i> (long overhead shot captures their mutual warmth; close ups emphasize reflection);<br><i>kinesic code</i> (mutual smiling; Rue's mother caresses Rue's hair; pensive facial expressions).        | <p>LESLIE: Baby, just take your time, you've come a long way. You're delicate.<br/>RUE: I'm not delicate.<br/>LESLIE: Yes, you are.<br/>RUE: It's fine, Mom. We... We had a very long conversation about everything, and... We're just gonna take things really, really slow.</p> <p>Queering: paraphrase, condensation, transfer</p> | <p>00:08:05–00:08:09: Mažyte, tik neskubėk. / Tu nuėjai tokį ilgą kelią.<br/>00:08:11–00:08:13: Tu trapi.<br/>00:08:13–00:08:17: –Aš ne trapi. / –Trapi.<br/>00:08:19–00:08:22: Viskas gerai, mama. Mes...<br/>00:08:22–00:08:25: Mes daug apie tai kalbėjom.<br/>00:08:26–00:08:29: Ir neskubėsim.</p> <p>The target text keeps the tenderness of Leslie's tone, Rue's pushback and ultimate reassurance.</p> |
| 139. | E05<br>00:08:53–00:09:08:<br>Jules gets a tattoo on her inner lip after Rue gets one.   |   |  |
|      | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);   | JULES: I love you, Rue, but there's no fucking way I'm doing that.  | 00:08:53–00:08:56: Ru, aš tave myliu, / bet tikrai to nedarysiu.   |
|      | 2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue);<br>musical code (lyrics of “Werkin’ Girls” by Angel Haze support rebellious intimacy);   | Queering: paraphrase  | The playful, almost teasing moment that centers on Jules’ and Rue's lighthearted, emotionally open dynamic is maintained in the target text.   |
| 140. | 3. Nonverbal–audio channel:<br><i>paralinguistic code</i> (Jules’ involuntary vocal sound from the pain);<br><i>sound arrangement code</i> (tattoo gun sound);<br><i>musical code</i> (a fiery, fast–paced track – “Werkin’ Girls” by Angel Haze) | RUE'S NARRATING VOICE: I didn't know what happened the night Jules met Tyler. I knew it wasn't good. But I was afraid to pry. And selfishly, things had been going really well.   | <p>00:08:59–00:09:01: Nežinau, kas nutiko, / kai Džiuls sutiko Tailerį.<br/>00:09:02–00:09:04: Žinojau, kad nieko gero. / Bet bijojau klausinėti.<br/>00:09:05–00:09:08: O pati savanaudiškai džiaugiausi gerais mūsų santykiais.</p>  |
|      | 4. Nonverbal–visual channel:<br>photographic code (fiery orange and cool blue – opposing emotions);<br><i>scenographic code</i> (tattoo gun, tattoo);<br><i>film code</i> (cut shot – the impulse; zoom in on Rue reflecting);                    | Queering: paraphrase, condensation  | The translation respects the introspective tone and layered, contrasting emotionality of Rue's narration.  |



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|      | <i>kinesic code</i> (Jules' wide eyes from the sensation; Rue places a comforting hand on her shoulder);<br><i>dress code</i> (Jules' orange and blue makeup, orange shirt, blue hair ends).   |   |  |
| 141. | E05<br>00:12:44–00:12:51:<br>BB is questioned by the school principal.   |    |  |
|      | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue);<br>3. Nonverbal–audio channel:<br><i>paralinguistic code</i> (BB accentuates the word “gay” naming the first time);<br>4. Nonverbal–visual channel:<br><i>kinesic code</i> (BB slightly raises eyebrows, principal’s serious facial expression). | BB: Look. Nate’s gay.<br>PRINCIPAL HAYES: I’m being serious, Barbara.<br>BB: No, I’m telling you, Nate’s actually gay. That’s why Maddy was upset.          | 00:12:44–00:12:47: –Klausykit, Neitas yra gėjus. / – Barbara, aš rimtai.<br>00:12:44–00:12:51: Neitas tikrai gėjus, / todėl Medė supyko.               |
|      |  | Queering: paraphrase, transfer, condensation  | The translation reproduces the original’s naming of queerness and the causal connection to Maddy’s emotional reaction faithfully.                      |
| 142. | E05<br>00:13:32–00:13:36:<br>Cassie asks about the police taking Nate away from school.  |    |    |
|      | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue);<br>3. Nonverbal–audio channel:   | CASSIE: What was that about?<br>LEXI: Probably because Nate tried to kill Maddy.<br>CASSIE: What?<br>LEXI: Because she found all the gay porn on his phone. | 00:13:32–00:13:33: Kas čia buvo?<br>00:13:33–00:13:36: –Neitas bandė užmušt Medę. / –Ką?<br>00:13:36–00:13:36: Nes ji rado gėjų porno / jo mobiliąjam. |



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|      | <i>paralinguistic code</i> (Lexi's muted, gossiping tone);<br>4. Nonverbal–visual channel:<br><i>kinesic code</i> (Lexi's lowered chin, wide eyes, a slight frown, Cassie's furrowed eyebrows).   | Queering: paraphrase, condensation, transfer  | The translation retains the queer thematic weight of the source text.  |
|      | E05<br>00:21:15–00:22:43:<br>Rue asks Jules about both Nate and his father looking at Jules.  |   |  |
| 143. | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue);<br>3. Nonverbal–audio channel:<br><i>paralinguistic code</i> (Jules' muted but emotionally charged tone; Rue's shift from ironic to serious tone);<br>4. Nonverbal–visual channel:<br><i>film code</i> (close ups);<br><i>proxemic code</i> (Jules walks away);<br><i>kinesic code</i> (Jules' raised eyebrows, Rue's lifted brows; furrowed foreheads; Jules' visibly upset expression). | RUE: Okay. One, what was that about? Two, can we talk about the fact that you fucked Nate's dad?<br>JULES: Rue, swear to God, like on your life that you will never tell anyone.<br>RUE: That you fucked Nate's dad?<br>JULES: I'm serious. This is like... Even if you decide you hate me one day. Like, you can never tell anyone.<br>RUE: Why would I ever hate you?<br>JULES: That's not the point. Seriously, this is some go-to-your-grave shit.<br>RUE: I promise. | 00:21:17–00:21:19: Pirma – kas čia dabar?<br>00:21:19–00:21:22: Antra – ar galim pakalbėt apie tai, / kaip dulkinais su Neito tėvu?<br>00:21:23–00:21:26: Ru, prisiek, kad niekam nepasakosi.<br>00:21:26–00:21:29: –Kad dulkinais su Neito tėčiu? / –Aš rimtai.<br>00:21:29–00:21:31: Paklausk...<br>00:21:31–00:21:35: Net jei imtum manęs neapkęsti, / vis tiek nesakyk.<br>00:21:36–00:21:41: –Kodėl turėčiau nekęsti tavęs? / –Ne čia esmė.<br>00:21:41–00:21:45: –Prižadėk, kad nusineši į kapą. / –Prižadu. |
|      |   | Queering: paraphrase, condensation, transfer  | The target text accurately conveys the gravity of Jules' secret, the emotional intimacy, the protective, loyal dynamic between Rue and Jules.  |
| 144. |   | RUE: Do you think Nate knows?<br>JULES: No. Why would Nate know?<br>RUE: I don't know, you went up to the chili booth at the carnival, did he look like he knew?<br>JULES: No, like, literally, like I didn't even notice.  | 00:21:51–00:21:52: Manai, Neitas žino?<br>00:21:53–00:21:55: Ne. Kodėl turėtų žinot?<br>00:21:56–00:21:58: Kai nuėjai į palapinę, / Neitas ten buvo.<br>00:21:58–00:22:01: Ar tau atrodė, kad jis žino?<br>00:22:02–00:22:05: Ne, aš nieko nepastebėjau.   |
|      |   | Queering: condensation, transfer, paraphrase  | The translation retains the concern in Rue's question and Jules's discomfort.  |

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| 145. |  | <p>RUE: Nate's scary. The whole fucking family is scary.<br/> JULES: I don't wanna have this conversation.<br/> RUE: You know what'd be amazing? If they paid you off with a bunch of money, and then we'd do a bunch of really cool shit.<br/> JULES: Rue. This is not a joke.</p> | <p>00:22:09–00:22:10: Neitas grėsmingas.<br/> 00:22:12–00:22:15: Visa jo sumauta šeima grėsminga.<br/> 00:22:17–00:22:20: Nenoriu apie tai kalbėt.<br/> 00:22:24–00:22:25: Žinai, kas būtų šaunu?<br/> 00:22:25–00:22:28: Jeigu jie tau sumokėtų / ir mes galėtume papramogaut.<br/> 00:22:32–00:22:34: Ru, čia ne pokštas.</p> |
|      |  | Queering: paraphrase, condensation, transfer  | The target text preserves the original's ironic tone and emotional tension.   |

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| 146. | <p>E05<br/>00:22:44–00:25:31:<br/>Jules cries in the bathroom; Rue asks about Jules's sex life and shares her own sexual history.</p> | <div><div><p>Kodėl Džiuls nepasitikėjo manim?<br/>Kodėl ji manė, kad nekėsiu jos?</p></div><div><p>-Daugiau nei 5?<br/>-Taip.</p></div><div><p>MY SUPER BRIEF<br/>(AND HORRIFYING)<br/>SEXUAL HISTORY</p><p>MANO SUPER TRUMPA<br/>(IR KLAIKI) SEKSO ISTORIJA</p></div><div><p>o aš mokiau ją<br/>bučiuotis prancūziškai.</p></div><div><p>-Orgazmą patyrei?<br/>-Aha.</p></div><div><p>Ar kada nors mylėjai?</p></div></div> | <div><div><p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles; on–screen);</p><p>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue, narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br/><i>musical code</i> (lyrics of “Live or Die” by Labrinth – vulnerability, vital connection);</p><p>3. Nonverbal–audio channel:</p></div><div><p>RUE'S NARRATING VOICE: I don't know why Jules didn't trust me. Or why she'd think I'd ever hate her. There's literally nothing in the world that Jules could do to make me upset. I even told her that.<br/>JULES: Yeah, right.<br/>RUE: No, for real. It's true.</p></div><div><p>Queering: paraphrase, condensation, transfer</p></div></div> | <div><p>00:22:46–00:22:50: Kodėl Džiuls nepasitikėjo manim? / Kodėl ji manė, kad nekėsiu jos?</p><p>00:22:50–00:22:54: Džiuls nepadarytų nieko, / dėl ko supykčiau.</p><p>00:22:54–00:22:56: –Tą patį pasakiau jai. / – Kur jau ne.</p><p>00:22:56–00:22:58: Tai tiesa.</p></div> <div><p>The tone remains tender and personal, the original's sentiment is effectively echoed.</p></div> |
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| 147. | <p><i>paralinguistic code</i> (hesitation markers; tonal shifts from playful to irritated, curious; Rue's silence after Jules' final question);</p> <p><i>musical code</i> ("Live or Die" by Labrinth – soft, sensitive, melancholic beat with a high-pitched vocal – intimacy and emotional weight);</p> <p>4. Nonverbal–visual channel:</p> <p><i>film code</i> (transitional shot from Jules crying in the bathroom to her and Rue talking in the bedroom; close ups; intercut flashbacks);</p> <p><i>kinesic code</i> (Jules crying, then smiling; Rue looking away; Rue giving a quick kiss to a boy and a french kiss to Lexie; Lexie's furrowed forehead; Rue's blank facial expression post-intercourse);</p> <p><i>scenographic code</i> (a bed – emotional exposure);</p> <p><i>corporeal code</i> (male genitalia).</p> | <p>RUE: So like, do you have a lot of one night stands?</p> <p>JULES: Define a lot.</p> <p>RUE: Um... like... more than five?</p> <p>JULES: Yeah.</p> <p>RUE: More than 10?</p> <p>JULES: I don't know.</p> <p>RUE: More than 20?</p> <p>JULES: Why does it matter?</p> <p>RUE: It's just a question.</p> <p>JULES: Who cares?</p> <p>RUE: Is the sex, like, good?</p> <p>JULES: I don't know, it's like, it's not even the point, you know? It's more about, like, everything that leads up to it. That's the good part. I mean you've had one night stands, right?</p> <p>RUE: No.</p> <p>JULES: But you've, like, hooked up with people that you just met, right?</p> <p>RUE: Not, not like... I don't know.</p> <p>JULES: Wait. How many people have you slept with?</p> <p>RUE: Not many.</p> <p>JULES: No like, what's your number?</p> | <p>00:23:02–00:23:06: Ar tu turi daug / vienos nakties nuotykių?</p> <p>00:23:09–00:23:11: Ką reiškia daug?</p> <p>00:23:12–00:23:16: –Daugiau nei 5? / –Taip.</p> <p>00:23:17–00:23:21: –Daugiau nei 10? / –Nežinau.</p> <p>00:23:21–00:23:23: Daugiau nei 20?</p> <p>00:23:24–00:23:26: –O koks skirtumas? / –Aš tik klausiu.</p> <p>00:23:27–00:23:29: Kam rūpi?</p> <p>00:23:30–00:23:32: Bet ar seksas geras?</p> <p>00:23:32–00:23:35: Nežinau. Esmė ne seksas.</p> <p>00:23:36–00:23:40: Svarbiau tai, kas link jo veda.</p> <p>00:23:40–00:23:43: Čia geroji dalis.</p> <p>00:23:43–00:23:48: –Juk pati turėjai tokių nuotykių? / –Ne.</p> <p>00:23:48–00:23:51: Bet permiegojai / su ką tik sutiktu žmogumi?</p> <p>00:23:52–00:23:53: Ne... Nežinau.</p> <p>00:23:54–00:23:59: O kiek seks. partnerių turėjai? / –Nedaug.</p> <p>00:23:59–00:24:00: Tai koks skaičius?</p> |
|      | Queering: condensation, transfer, paraphrase   | The emotional, sexual, and narrative complexity between two queer characters is maintained in the target text.  |  |
| 148. | <p>RUE'S NARRATING VOICE: Ugh, this is so embarrassing.</p> <p>ON-SCREEN TEXT: MY SUPER BRIEF (AND HORRIFYING) SEXUAL HISTORY</p>  | <p>00:24:02–00:24:04: Kaip gėda.</p> <p>00:24:04–00:24:08: MANO SUPER TRUMPA (IR KLAIKI) SEKSO ISTORIJA.</p>  |  |
|      | Minoritizing: paraphrase, transfer, resignation  | The target text does not fully restore the affective and narrative complexity that "sexual" conveys in the source language.   |  |
| 149. | <p>RUE'S NARRATING VOICE: I had my first kiss at the age of 12, with a boy I didn't really like, but I just wanted to get it over with. I gave four hand jobs in eighth grade, two blow jobs in ninth, one of which I was emotionally coerced into.</p> <p>BOY 1: I'm literally going to tell the entire school that you sucked my dick, so you might as well just suck my dick.</p>   | <p>00:24:08–00:24:11: Pirmas bučinyš buvo 12 m.</p> <p>00:24:11–00:24:16: Berniukas nepatiko, / bet norėjau greičiau tai užbaigti.</p> <p>00:24:16–00:24:18: 8 klasėj pasmaukiau 4 kartus.</p> <p>00:24:18–00:24:22: 9 klasėj 2 kartus pačiulpiu. / Vienąsyk mane tiesiog priverstė.</p> <p>00:24:22–00:24:24: Vis tiek sakysiu visiems, kad čiulpei,</p>   |  |





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| 150. |  |   | 00:24:24–00:24:27: tai galėtum imt ir pačiulpt.  |
|      |  | Queering: paraphrase, condensation  | The translation maintains Rue's honesty and trauma while respecting the rawness and complexity of her sexual experience.   |
|      |  | RUE'S NARRATING VOICE: And there was the time that Lexi got asked to the Freshman formal by Tucker Blake, and I tried to teach her how to French kiss.<br>LEXI: Is this like, really weird and uncomfortable for you?<br>RUE: No, not really.<br>LEXI: Okay. Um, I'm gonna get ready. | 00:24:28–00:24:30: Sykį Lekšę į vakarėlį / pakvietė Takeris Bleikas,<br>00:24:31–00:24:33: o aš mokiau ją / bučiuotis prancūziškai.<br>00:24:36–00:24:39: Ar tau keista ir nemalonu?<br>00:24:40–00:24:41: Ne.<br>00:24:41–00:24:45: Gerai. Einu ruoštis.  |
| 151. |  | Queering: decimation, paraphrase, transfer  | The target text preserves the intimacy and queerness of the memory by maintaining Rue's calm tone and the original's portrayal of her experience in terms of same-gender closeness.  |
|      |  | RUE: Also, at 15, I ate two xannie bars, drank a beer, which is super dangerous, and lost my virginity.<br>BOY 2: Did you cum?<br>RUE: Yeah.<br>BOY 2: Word. You look like you came hard.<br>RUE'S NARRATING VOICE: All I know is, life is not a Nicholas Sparks novel.               | 00:24:49–00:24:51: Kai man buvo 15 m.,<br>00:24:51–00:24:56: išgėriau dvi "Xanax" tabletes ir / išgėriau alaus. Tai labai pavojinga.<br>00:24:56–00:24:58: Taip netekau nekaltybės.<br>00:25:00–00:25:03: –Orgazmą patyrei? / –Aha.<br>00:25:03–00:25:05: Geras.<br>00:25:08–00:25:10: Atrodo, kad patyrei stiprų.<br>00:25:11–00:25:16: Žinau tik tiek, kad gyvenimas nėra / kaip Nikolo Sparkso romanas. |
|      |  | Queering: condensation, paraphrase, imitation   | The explicit and unfiltered nature of the source text, which subverts romantic tropes and embraces queer realism, is mirrored in the translation.  |
| 152. |  | JULES: That's it?<br>RUE: Yeah. That's it.<br>JULES: Wait, so like, have you ever been in love?   | 00:25:16–00:25:19: –Ir viskas? / –Taip.<br>00:25:21–00:25:25: Ar kada nors mylėjai?  |
|      |  | Queering: paraphrase, condensation  | The simplicity and gravity of the moment are preserved in the target text.   |


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|      | <p>E05<br/>00:29:37–00:30:14:<br/>Rue talks to Ali about Jules.</p>   |  |   |   |
| 153. | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue);<br/>3. Nonverbal–audio channel:<br/><i>musical code</i> (“WTF Are We Talking For” by Labrinth – sadness and vulnerability);<br/>4. Nonverbal–visual channel:<br/><i>kinesic code</i> (Rue’s pensive look, Ali’s serious facial expression).</p> | <p>ALI: And what happens a month, six months, a year, when she moves away, and goes to college? When she tells you she just wants to be friends?<br/>RUE: You mean “if.”<br/>ALI: No, Rue, I mean “when.”<br/>RUE: I mean, I don't know we talked about living together. Like, if she goes to school in New York, I'll just go with her. I'll go anywhere she goes.<br/>ALI: I think you're missing my point, Rue. Nothing in high school lasts forever.<br/>RUE: You should meet her.</p> | <p>00:29:37–00:29:40: O kas bus po mėnesio? / Po 6 mėn.? Po metų?<br/>00:29:40–00:29:42: Kai ji išvyks studijuoti?<br/>00:29:43–00:29:47: Kai pasakys, / kad nori būti tik draugais.<br/>00:29:48–00:29:51: –Jei taip bus. / –Ne, Ru. Kai taip bus.<br/>00:29:52–00:29:55: Nežinau, mes planavom kartu gyvent.<br/>00:29:55–00:29:57: Ji studijuos Niujorke, vyksiu kartu.<br/>00:29:57–00:30:01: –Vyksiu bet kur. / –Nesupratai manęs, Ru.<br/>00:30:01–00:30:05: Tai, kas nutinka vidurinėje, / netrunka amžinai.<br/>00:30:09–00:30:11: Tu jos nepažįsti.</p> | <p>The target text maintains the affective intensity, significance and seriousness of Rue’s feelings for Jules.</p> |
| 154. | <p>E05<br/>00:30:32–00:31:45:<br/>Rue speaks during an NA meeting.</p>  |    |  |   |





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|      | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);</p> <p>2. Verbal–audio channel:<br/><i>linguistic code</i> (monologue);</p> <p>3. Nonverbal–audio channel:<br/><i>paralinguistic code</i> (sighs, hesitation markers, loud inhale and exhale, teary voice, nervous tone);</p> <p>4. Nonverbal–visual channel:<br/><i>photographic code</i> (warm, dim lighting);<br/><i>film code</i> (camera gradually moves around Rue, shifts from a wider shot to a close–up);<br/><i>kinesic code</i> (Rue frequently looks down, slightly raises her shoulders, lifts her forehead, shakes her head, lifts her arms, and presses her lips together).</p> | <p>RUE: I guess, I just wanted to make amends with everyone. Because most... Every time I've shared, I was lying. Yeah, every time I've collected a chip, whether it be 30 days, or 60 days, or 90 days, I was lying. But I met someone. And she's helped. And now I want to stay clean. And shit! Maybe that's... Maybe that's me being selfish. And Ali just scared the shit out of me because he told me that it wasn't gonna last. And, fuck, you know what? Maybe you're right. But I really, really, really, hope you're wrong. 'Cause uh, I've been clean for 13 days. It's been okay. I've actually been really happy.</p> | <p>00:30:32–00:30:37: Tiesiog norėjau prisipažinti.<br/>00:30:37–00:30:42: Nes kai tik kalbėjau, / visada melavau.<br/>00:30:44–00:30:46: O kai paimdavau žetoną...<br/>00:30:46–00:30:51: Nesvarbu, 30 d. / 60 d., 90 d. Aš melavau.<br/>00:30:58–00:31:02: Bet sutikau kai ką.<br/>00:31:04–00:31:07: Ir ji man padėjo.<br/>00:31:07–00:31:10: Dabar aš noriu nevartoti.<br/>00:31:11–00:31:14: Velnias, gal elgiuosi savanaudiškai...<br/>00:31:15–00:31:20: Ali mane išgąsdino pasakydamas, / kad tai netruks amžinai.<br/>00:31:21–00:31:23: Žinot, ką?<br/>00:31:25–00:31:26: Gal jis teisus.<br/>00:31:28–00:31:31: Bet aš labai tikiuosi, kad klysta.<br/>00:31:34–00:31:39: Nes aš nevartojau jau 13 d.<br/>00:31:41–00:31:45: Ir buvo visai nieko. / Jaučiuosi labai laiminga.</p> |
|      |  | Queering: condensation, paraphrase, transfer   | The target text maintains Rue's past lies, meeting someone who helped, the desire to stay clean, fear, and cautious hope.  |
| 155. | <p>E05<br/>00:32:09–00:33:09:<br/>Jules is having dinner with her father, and they talk to each other.</p>   |  <p>Nenoriu apie tai kalbėt.</p> <p>Jeigu jūs būtumėt pora,</p>   | <p>00:32:09–00:32:13: Ru tau draugė ar...<br/>00:32:13–00:32:17: Nenoriu apie tai kalbėt.<br/>00:32:17–00:32:19: Man tik įdomu.<br/>00:32:19–00:32:23: Ar judvi – pora?<br/>00:32:25–00:32:29: Mes ne pora. / Nežinau, ką reiškia “pora”.<br/>00:32:29–00:32:32: Aš mažčiau, jei taip būtų...<br/>00:32:32–00:32:34: Jeigu jūs būtumėt pora,</p>   |
|      | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);</p> <p>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue);</p> <p>3. Nonverbal–audio channel:<br/><i>paralinguistic code</i> (David's warm and playful tone);</p> <p>4. Nonverbal–visual channel:</p>  | <p>DAVID: So is this like a friend thing with Rue? Or is it like a...<br/>JULES: I don't wanna talk about it.<br/>DAVID: I'm just wondering. Are you two, like, a thing?<br/>JULES: No, we're not a thing. I don't know what a thing is.<br/>DAVID: Because I've been thinking, you know, if it was... If you two were a thing, we could all just do, like, a family thing together. Maybe go out to dinner or something.</p>  |  |

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| 156. | <i>photographic code</i> (yellow and blue background behind Jules: yellow – vulnerability, instability, blue – melancholy, emotional distance);<br><i>film code</i> (an invisible cut that transitions to a distant viewpoint as if someone were observing them from afar);<br><i>kinesic code</i> (David’s outstretched hand to Jules; Jules’ soft smile, nodding, then looking down, sad smile);<br><i>dress code</i> (Jules’ yellow makeup, blue top). | JULES: No, I don't want to go to dinner with you and Rue. I'm sorry.<br>DAVID: Why, because you're embarrassed of me or is it because you're a thing?<br>JULES: You're hilarious.<br>DAVID: Yeah. I know.   |  | 00:32:34–00:32:36: galėtume nuveikti ką nors drauge.<br>00:32:37–00:32:38: Pvz., pavakarieniatume.<br>00:32:38–00:32:42: Nenoriu vakarieniat / su tavim ir Ru. Atleisk.<br>00:32:42–00:32:48: Kodėl? Gėdinies manęs? / Ar dėl to, kad jūs pora?<br>00:32:50–00:32:54: –Koks tu juokingas. / –Gerai.           |
|      |   | Queering: condensation, transfer, paraphrase  |  | The target text maintains Jules’ refusal to define her relationship with Rue, her father’s supportive tone, which queers the scene by resisting normative labels and affirming queer intimacy within a rarely depicted caring family context.   |
|      |   | DAVID: She still going to meetings? That's great. You're a good influence.  |  | 00:32:55–00:32:57: Ji dar lanko susitikimus?<br>00:32:59–00:33:01: Puiku.<br>00:33:02–00:33:04: Tu gera įtaka.  |
| 157. | E05<br>00:34:05–00:34:16:<br>McKay is driving while Cassie informs him about the explicit images found on Nate’s phone.   |  <p>Ne, Makėjau, ten ne jo pimpalas. Kitų vaikinų.</p>   |  |  <p>Nesuprantu. Kas tau sakė?</p>   |
|      |   | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue);<br><i>musical code</i> (lyrics of “Tru Tru” by OHNO – the musical parallel to the theme of Nate’s exposure);<br>3. Nonverbal–audio channel:<br><i>musical code</i> (“Tru Tru” by OHNO – the rap track affirms Nate’s surface hypermasculine image); |  | CASSIE: He had a bunch of dick pics on his phone.<br>MCKAY: And was like what? Sending them to other girls?<br>CASSIE: No. McKay, it wasn't his dick. It was other guys' dicks.<br>MCKAY: I'm confused. Who told you this?  |
|      |   | Minoritizing: decimation, paraphrase, condensation  |  | 00:34:05–00:34:08: Jis turėjo / pimpalų nuotraukų telefone.<br>00:34:09–00:34:11: Siuntinėjo jas merginoms?<br>00:34:11–00:34:14: Ne, Makėjau, / ten ne jo pimpalas. Kitų vaikinų.<br>00:34:15–00:34:16: Nesuprantu. Kas tau sakė?<br>The target text diminishes the shock value and scale of the revelation. |


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|      | <i>paralinguistic code</i> (Cassie's explanatory tone, McKay's amused exhalation of disbelief);<br>4. Nonverbal–visual channel:<br><i>kinesic code</i> (Cassie explains nodding, McKay's facial expression shows surprise and confusion). |  |   |
| 158. | E05<br>00:34:16–00:34:33:<br>Maddy confronts Cassie.  |       | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue);<br/>3. Nonverbal–audio channel:<br/><i>paralinguistic code</i> (Maddy's threatening tone);<br/><i>sound arrangement code</i> (the sound of Maddy slamming a school locker door);<br/>4. Nonverbal–visual channel:<br/><i>film code</i> (a rapid transition between Maddy's and Cassie's close ups);<br/><i>kinesic code</i> (Cassie's confused facial expression, Maddy raises her eyebrows and widens her eyes while speaking).</p> <p>MADDY: What dick pics?<br/>CASSIE: The ones you told me about, on his phone.<br/>MADDY: I don't know if your brain is all scrambled from all the Molly you take. But I never said that. If you ever spread a lie like that, I will fucking come for you. We good?<br/>CASSIE: Yeah.</p> <p>00:34:16–00:34:20: –Kokios pimpalų nuotraukos? / –Kur pasakojai. Jo telefone.<br/>00:34:21–00:34:24: Gal tau smegenys susisuko / po tų "ratų",<br/>00:34:24–00:34:26: bet aš taip nesakiau.<br/>00:34:26–00:34:29: Jei skleisi tokį melą, / aš tave pamokysiu.<br/>00:34:29–00:34:33: –Aišku? / –Taip.</p> <p>Although the target text softens the verbal threat, Maddy's tone and facial expression restore the original intensity, preserve the emotional force of the queer-coded conflict without minoritizing it.</p> |
| 159. | E05<br>00:40:05–00:40:43:<br>Jules and Lexi talk after roller-skating.  |   |   |

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|      | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles, the word “girls” printed on Jules’ top);</p> <p>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue);<br/><i>musical code</i> (lyrics of “Run the Road” by Santigold – impermanence);</p> <p>3. Nonverbal–audio channel:<br/><i>musical code</i> (the energetic beat and nostalgic, summery atmosphere of “Run the Road” by Santigold fades into a more uniform, hi–hat–driven ambient track – Jules’ inner tension, unease);<br/><i>paralinguistic code</i> (Jules’ hesitation, long pause);</p> <p>4. Nonverbal–visual channel:<br/><i>film code</i> (the camera moves from a long shot to a close–up of Jules);<br/><i>photographic code</i> (bisexual lighting);<br/><i>kinesic code</i> (Lexi’s and Jules’ initially relaxed expressions; Jules’ face reveals signs of anxiety, near tears);<br/><i>dress code</i> (Jules’ bright pink makeup with spiky eyeliner, a light pink top, purple pants, blue hair ends);<br/><i>proxemic code</i> (Jules’ sudden, fast paced walk away from Lexi).</p> | <p>LEXI: Rue seems really good.<br/>JULES: Yeah. She does.<br/>LEXI: It's because of you, you know?<br/>JULES: I'm gonna go to the bathroom.<br/>LEXI: Okay.</p> | <p>00:40:05–00:40:11: –Ru puikios nuotaikos. / –Taip.<br/>00:40:11–00:40:13: Dėl tavęs.<br/>00:40:21–00:40:24: –Einu į tualetą. / –Gerai.</p> |
|      |   | Queering: condensation, paraphrase, transfer   | The translation relies on multimodal cues to preserve emotional ambiguity and the queer relational dynamic between Jules, Rue, and Lexi.      |
| 160. | <p>E05<br/>00:40:43–00:44:35:<br/>Minako (aka Mina) arrives at Cal’s motel room.</p>  |   |   |

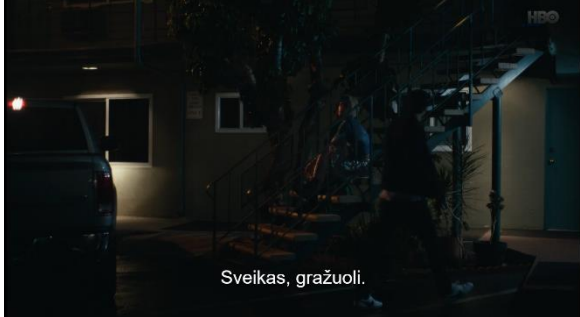

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|      |   |  <p>Mielasis, nežinau.</p>  |  <p>Visi žino, kas aš esu.</p>  |  |
|      | <p>1. Nonverbal–visual channel:<br/> <i>kinesic code</i> (Minako’s limp wrist gesture, lounging comfortably on the bed, fixing their hair, making a suggestive tongue gesture mimicking oral sex; cuddling and stroking Cal’s head, while Cal responds with gentle caresses and a conflicted gaze, facial expression reflecting discomfort and internal struggle; Minako inhales smoke);<br/> <i>proxemic code</i> (Minako removing a chain and moves it across their body, comes closer to Cal and rubs against him during the dance);<br/> <i>scenographic code</i> (a motel room with the bed as the central spatial and symbolic element of intimacy and vulnerability);<br/> <i>photographic code</i> (dim lighting and shadows);<br/> <i>dress code</i> (Minako’s appearance blends masculine and feminine signifiers: a shiny, tight–fitting blue long–sleeved top, silver mini skirt, thin azure choker, blonde undercut combed to one side, smoky eye makeup, and chains on the neck);</p> | <p>MINAKO: I’m so sorry I’m late, my landlord is just such a fucking cocksucker. You know, that type of person that, like, just tries to get under your skin for like no reason? Whatever, you don’t care. I can breathe.</p> | <p>00:40:46–00:40:51: Atsiprašau, kad vėluoju. / Mano šeimininkas tikras nuopisa.<br/> 00:40:53–00:40:51: Jis vienas iš tų žmonių,<br/> 00:40:51–00:40:58: kurie stengiasi suerzinti / be jokios priežasties.<br/> 00:40:58–00:41:02: Nesvarbu, tau nerūpi. O aš kvėpuoju.</p> |  |
|      |   | Queering: transfer, paraphrase, condensation  | Minako’s bold and vulgar tone, queer–coded expressiveness and defiance are maintained in the target text.  |  |
| 161. | <p><i>photographic code</i> (dim lighting and shadows);<br/> <i>dress code</i> (Minako’s appearance blends masculine and feminine signifiers: a shiny, tight–fitting blue long–sleeved top, silver mini skirt, thin azure choker, blonde undercut combed to one side, smoky eye makeup, and chains on the neck);</p>  | <p>MINAKO: Oh, my God. You’re actually hot.<br/> CAL: Can I... Would you like a glass of champagne?<br/> MINAKO: Honey, no, I don’t do alcohol.</p>   | <p>00:41:03–00:41:06: O, Dieve, tu tikrai gražus.<br/> 00:41:06–00:41:10: Gal norėtum šampano?<br/> 00:41:10–00:41:13: Mielasis, alkoholio negeriu.</p>  |  |
|      |   | Minoritizing: condensation, paraphrase  | The translation softens Minako’s sexually assertive compliment by using “gražus” instead of the more direct “hot” which downplays queer desire and confidence.   |  |
| 162. | <p>2. Nonverbal audio:<br/> <i>paralinguistic code</i> (Minako sighs with annoyance, speaks in a seductive, low, whisper–like tone, and makes comforting sounds toward Cal; Cal’s tone is muted and weary);</p>   | <p>CAL: You from around here?<br/> MINAKO: I’m from planet Venus, baby. I’m Minako. But all the boys call me Mina.</p>  | <p>00:41:20–00:41:21: Tu vietinis?<br/> 00:41:21–00:41:25: Aš iš Penio planetos, mažiuk.<br/> 00:41:28–00:41:32: Aš Minako. / Bet vaikinai mane vadina Mina.</p>   |  |
|      |   | Minoritizing: paraphrase, dislocation, imitation  | By turning “planet Venus” into a phallic reference, the translation removes the allusion to Sailor Venus and feminine queer iconography, flattens Minako’s intertextual queer identity.  |  |
| 163. | <p><i>musical code</i> (Minako plays a bold hip–hop track “Fabric” by CupcakKe through their phone; the fierce beat and unapologetic tone – Minako’s confidence);</p>   | <p>CAL: I’m... Can you please stop the music?<br/> MINAKO: Jeez, what is up with you?</p>   | <p>00:41:58–00:41:59: Aš...<br/> 00:42:02–00:42:03: Ar gali išjungti muziką?<br/> 00:42:03–00:42:07: Vaje, kas tau?</p>  |  |
|      | 3. Verbal–audio channel:  | Queering: condensation, paraphrase  | The target text sustains emotional tension, Cal’s withdrawal.  |  |





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| 164. | <i>linguistic code</i> (dialogue);<br><i>musical code</i> (the lyrics of “Fabric” by CupcakKe reflect affirms Minako’s unapologetic self-expression);<br>4. Verbal–visual channel:<br><i>graphic code</i> (subtitles). | MINAKO: You wanna popper?<br>CAL: No.<br>MINAKO: Well, then what do you want?<br>CAL: I just want to talk for a little bit.<br>MINAKO: What do you want to talk about?<br>CAL: I've just had a really long week.<br>MINAKO: Wife?<br>CAL: No.<br>MINAKO: Kids?<br>CAL: Yeah.<br>MINAKO: Mm. Boys or girls?<br>CAL: Boys.  | 00:42:14–00:42:17: –Nori “poperio”? / –Ne.<br>00:42:20–00:42:22: Tai ko tu nori?<br>00:42:25–00:42:27: Noriu pakalbėt.<br>00:42:28–00:42:30: Apie ką?<br>00:42:31–00:42:33: Ši savaitė man buvo labai sunki.<br>00:42:35–00:42:37: –Žmona? / –Ne.<br>00:42:39–00:42:41: –Vaikai? / –Taip.<br>00:42:48–00:42:51: –Berniukai ar mergaitės? / –Berniukai.   |
|      |  | Queering: transfer, imitation, condensation   | The translation preserves culturally marked queer references and emotional ambiguity   |
| 165. |  | CAL: Do you think this stuff affects them? Even if they don't know it?<br>MINAKO: I don't know.<br>CAL: You think hiding it creates the same thing in them?<br>MINAKO: Honey, I don't know. Everyone knows who I am.  | 00:42:58–00:43:00: Manai, šie dalykai juos paveikia?<br>00:43:02–00:43:04: Net jeigu jie nežino?<br>00:43:06–00:43:07: Nežinau.<br>00:43:09–00:43:12: Ar slėpdamas tai / sukuriu tą patį juose?<br>00:43:13–00:43:15: Mielasis, nežinau.<br>00:43:15–00:43:17: Visi žino, kas aš esu.  |
|      |  | Queering: transfer, condensation, paraphrase  | The target text affirms Minako’s unapologetic queer identity, maintains the contrast between queer openness and closeted repression.   |
| 166. |  | CAL: You know... I've spent my whole life trying to keep this part of me separate. But I feel like it's poisoned everything. I thought that I was doing what was best for everybody. And then I look at my boys and they have so much anger. Not just anger... but rage. And it scares me. Because it's too late. It's always gonna lived inside of them.<br>MINAKO: All of problems you have, baby... I'm here to fix them. All that bad energy, you can give it to me. I can handle it. | 00:43:26–00:43:28: Žinai...<br>00:43:30–00:43:34: Visą gyvenimą slėpiau šią savo pusę.<br>00:43:37–00:43:39: Bet man atrodo, / kad ji viską užnuodijo.<br>00:43:41–00:43:47: Maniau, kad darau tai, / kas geriausia visiems.<br>00:43:48–00:43:53: Bet pažiūriu į savo sūnus... / Jie sukaupę tiek daug pykčio.<br>00:43:55–00:43:59: Ne šiaip pykčio.<br>00:43:59–00:44:00: Įsiūčio.<br>00:44:02–00:44:03: Ir tai mane gąsdina.<br>00:44:05–00:44:09: Nes jau per vėlu.<br>00:44:11–00:44:13: Jis visada bus juose.<br>00:44:15–00:44:17: Mažyti, visos tavo bėdos,<br>00:44:19–00:44:21: aš jas išspręsiu. |



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|      |  |   | 00:44:23–00:44:25: Visą tą negerą energiją...<br>00:44:26–00:44:29: Tu gali atiduoti man.<br>00:44:29–00:44:31: Aš išversiu.              |
|      |  | Minoritizing: decimation, paraphrase, condensation  | The target text suggests that Cal's queer identity poisoned everything, rather than his repression of it.                                 |
|      | E05<br>00:45:40–00:46:01:<br>Jules and Rue ride their bikes to Rue's house.  |   |   |
| 167. | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue);<br><i>musical code</i> (lyrics of “Same Girl” by Randy Newman highlight the contrast between longing and reality in their relationship);<br>3. Nonverbal–audio channel:<br><i>musical code</i> (a melancholic piano–driven track);<br><i>paralinguistic code</i> (Jules' hesitant tone and delayed response);<br>4. Nonverbal–visual channel:<br><i>kinesic code</i> (Jules appears detached and expressionless; Rue glances at her with subtle concern);<br><i>photographic code</i> (dim lighting and shadows);<br><i>dress code</i> (Jules wears an orange hoodie, which contrasts sharply with the dim, bluish background – internal separation from Rue and disrupting the warmth). | RUE: You wanna stay the night?<br>JULES: Ah, I should probably go home.<br>RUE: Okay. Is it cool if I just go with you?<br>JULES: Yeah, sure. | 00:45:46–00:45:49: –Nori nakvot pas mane? / –Man reikia grįžt namo.<br>00:45:50–00:45:53: Gerai. Galiu kartu?<br>00:45:56–00:45:58: Taip. |
|      |  | Queering: paraphrase, condensation, transfer  | The translation maintains the emotional ambiguity, Jules' distancing.   |





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|      | <p>E05<br/>00:47:54–00:48:14:<br/>Minako (aka Mina) greets Nate near the hotel.</p>  |  |  |
| 168. | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (monologue);<br/><i>musical code</i> (lyrics of “Same Girl” by Randy Newman – a sense of inherited experience and emotional mirroring);<br/>3. Nonverbal–audio channel:<br/><i>musical code</i> (a melancholic piano–driven music deepens the tension between freedom and repression);<br/>4. Nonverbal–visual channel:<br/><i>film code</i> (the camera follows Nate’s car before zooming in on Minako);<br/><i>kinesic code</i> (Minako swings one foot over the other while casually smoking; Nate only briefly turns his head);<br/><i>photographic code</i> (dim lighting and shadows);<br/><i>dress code</i> (Minako’s shiny outfit, smoky eye makeup, blonde undercut).</p> | MINAKO: Hey, handsome.   | 00:48:06–00:48:08: Sveikas, gražuoli.   |
|      |  | Queering: transfer   | The target text sustains the flirtatious tone and Minako’s boldness.                |

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| 169. | <p>E06<br/>00:04:54–00:05:28:<br/>Rue arrives to meet Jules.</p>  |   |   |
| 170. | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue, narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br/><i>musical code</i> (the lyrics of “All For Us” by Labrinth – emotional imbalance);<br/>3. Nonverbal–audio channel:<br/><i>paralinguistic code</i> (Rue chuckles, hesitates, sighs, and pauses);<br/><i>musical code</i> (dark, gospel–like choral background of “All For Us” by Labrinth – emotional intensity);<br/>4. Nonverbal–visual channel:<br/><i>proxemic code</i> (Jules keeps physical distance from Rue, walks ahead);<br/><i>kinesic code</i> (Jules’ forced smile, somber looks; Rue appears stunned, attempts to kiss Jules, but Jules does not reciprocate; Rue lowers her head and gaze);<br/><i>dress code</i> (Rue and Jules wear costumes inspired by <i>Romeo and Juliet</i> (1996): Jules dressed as Juliet in a long white dress with angel wings, while Rue as Romeo with a suit, white shirt, bow tie, tied–back hair; both with glittery makeup).</p> | <p>RUE'S NARRATING VOICE: Every time I feel good, I think it'll last forever.<br/>RUE: Wow. Um... You... You look... fucking amazing.<br/>JULES: Thank you. I don't really feel it, but... you know.<br/>RUE'S NARRATING VOICE: But it doesn't.</p> | <p>00:04:54–00:04:59: Kai jaučiuosi gerai, / atrodo, kad taip bus amžinai.<br/>00:05:00–00:05:06: Oho, atrodo nerealiai.<br/>00:05:06–00:05:10: Ačiū. Nesijaučiu taip, bet...<br/>00:05:13–00:05:15: Bet taip nebūna.</p> |
|      |   | <p>Queering: condensation, paraphrase</p>   | <p>The translation sustains Rue’s emotional vulnerability, longing, Jules’ disconnection and misaligned desire.</p>   |
|      |   | <p>RUE: Um, you smell like alcohol.<br/>JULES: Uh, I mean, it's Halloween, right?<br/>RUE: Right. Yeah.</p>   | <p>00:05:15–00:05:17: Nuo tavęs užuodžiu alkoholi.<br/>00:05:17–00:05:21: Juk Helovinas, ar ne?</p>   |
|      |   | <p>Minoritizing: condensation, paraphrase, deletion</p>   | <p>Rue’s final line signals suppressed hurt, therefore its omission diminishes the complexity of Rue and Jules’ relational dynamic.</p>   |

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|      | <p>E06<br/>00:08:04–00:08:17:<br/>Rue watches Jules and Kat taking tequila shots at the party.</p>   |    |   |
| 171. | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br/><i>musical code</i> (the lyrics of “Bubblin” by Anderson .Paak – evoke recklessness, and spectacle, contrasting Rue’s stillness);<br/>3. Nonverbal–audio channel:<br/><i>musical code</i> (the energetic, bass-heavy beat of “Bubblin” by Anderson .Paak – chaotic momentum, Rue’s emotional overwhelm);<br/>4. Nonverbal–visual channel:<br/><i>photographic code</i> (bisexual lighting);<br/><i>proxemic code</i> (Rue watches from a distance);<br/><i>film code</i> (quick camera movement, a centre–framed tracking shot with shallow focus keeps Rue isolated in the middle of the frame, while Jules and Kat are blurred on the periphery);<br/><i>dress code</i> (Jules’ angelic costume contrasts with her behaviour);<br/><i>kinesic code</i> (Jules’ frowning face, Rue’s pensive expression).</p> | <p>RUE'S NARRATING VOICE: The only other time I'd ever seen Jules drink was the night of McKay's party. It's not like I'm a drag and want everyone to be sober around me. It's just, something felt off.</p> | <p>00:08:07–00:08:12: Geriančią Džiuls mačiau / tik Makėjaus vakarėlyje.<br/>00:08:12–00:08:15: Nesu iš tų, kuri nori, / kad aplink mane nieks negertų,<br/>00:08:15–00:08:17: bet man buvo keista.</p> |
|      |  | <p>Minoritizing: condensation, paraphrase</p>  | <p>The translation weakens Rue’s queer emotional depth, intuition, the intimacy of her connection to Jules and the sense of relational rupture.</p>   |

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|      | <p>E06<br/>00:09:30–00:09:40:<br/>Jules and Rue are on their way to the party,<br/>walking together with friends.</p>  |   |   |
| 172. | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br/>3. Nonverbal–audio channel:<br/><i>musical code</i> (melancholic melody with wind–like howls and fairy tale–like bells – fragility, instability);<br/>4. Nonverbal–visual channel:<br/><i>photographic code</i> (contrasting lighting);<br/><i>film code</i> (slowed–down motion);<br/><i>dress code</i> (Jules' angelic costume contrasts with her behaviour);<br/><i>kinesic code</i> (Rue and Jules hold hands, but Jules lets go; Jules looks down with a somber expression; Rue glances at her, then looks forward again);<br/><i>dress code</i> (Rue' and Jules' costumes inspired by <i>Romeo and Juliet</i> (1996): Jules in a long white dress with angel wings, while Rue with a suit, white shirt, bow tie, tied–back hair; both with glittery makeup).</p> | <p>RUE'S NARRATING VOICE: You know when you're with someone and things just aren't right? But you're afraid to ask, because the answer might be worse than the feeling right now.</p> <p>Queering: condensation, paraphrase</p> | <p>00:09:31–00:09:34: Kai tu būni su kuo nors, / bet jauti, kad kažkas negerai,<br/>00:09:35–00:09:40: ir bijai paklaust, nes atsakymas / gali būt dar blogesnis.</p> <p>The target text preserves this emotional fragility.</p> |


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| 173. | <p>E06<br/>00:11:12–00:12:12:<br/>Nate prints out photos while intercut sequences show how he spends his time after being suspended from school.</p>  |    |   |
|      | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br/>3. Nonverbal–audio channel:<br/><i>musical code</i> (“Nate Growing Up” by Labrinth – a tense, atmospheric track);<br/><i>sound arrangement code</i> (the recurring sharp sound of the printer);<br/>4. Nonverbal–visual channel:<br/><i>film code</i> (alternating between close-ups of Nate printing photos and scenes of his behaviour (lying in his room, driving, watching Maddy then Jules); close-ups of the printer; POV shots from inside the car; both Nate’s POV and Nate himself are shown);<br/><i>scenographic code</i> (the printer and the fragmented images being printed);</p> | <p>RUE'S NARRATING VOICE: At first, Nate spent most of his days in bed. Then he decided to spend his days driving around aimlessly. Sometimes he'd check in on Maddy. Sometimes he'd check in on Jules. Or watch her house at night.</p> <p>Queering: condensation, paraphrase</p> | <p>00:11:13–00:11:16: Iš pradžių / Neitas dienas leido lovoje.<br/>00:11:29–00:11:33: Paskui nutarė važinėti be tikslo.<br/>00:11:40–00:11:43: Kartais jis stebėdavo Medę.<br/>00:11:55–00:11:58: Kartais stebėdavo Džiulį.<br/>00:12:09–00:12:11: Naktį stebėdavo jos namus.</p> <p>The translation mirrors the narrative of Nate’s repression, fixation, and emotional control.</p> |

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|      | <i>kinesic code</i> (Nate's downward, power gaze).  |  |   |
| 174. | <p>E06<br/>00:13:22–00:13:40:<br/>Jules dances and drinks while Lexi talks to Rue.</p> <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue);<br/><i>musical code</i> (the hypersexual, masculine lyrics of “Dope House (Chopped &amp; Screwed)” sharply contrast with Jules’ usual composed self–presentation – out–of–control embodiment);<br/>3. Nonverbal–audio channel:<br/><i>musical code</i> (the aggressive, bass–heavy beat of unstable atmosphere);<br/>4. Nonverbal–visual channel:<br/><i>photographic code</i> (bisexual lighting);<br/><i>proxemic code</i> (Rue and Lexi are physically distant from Jules);<br/><i>film code</i> (quick cuts of Jules in contrast to Rue’s still state);<br/><i>scenographic code</i> (a bottle in Jules' hand);<br/><i>dress code</i> (Jules’ angel costume contrasts with her behavior);<br/><i>kinesic code</i> (Rue’s unsettled facial expression).</p> |  <p>LEXI: Is she okay?<br/>RUE: I don't know.<br/>LEXI: Does she normally drink?<br/>RUE: No.<br/>LEXI: Something's definitely going on.</p> <p>Queering: condensation, paraphrase, transfer</p> | <p>00:13:31–00:13:34: –Jai viskas gerai? / –Nežinau.<br/>00:13:34–00:13:37: –Ar ji šiaip geria? / –Ne.<br/>00:13:38–00:13:40: Vadinasi, kažkas negerai.</p> <p>The target text maintains Lexi’s emotional concern, Rue’s avoidance, and disconnection in Jules’ uncharacteristic behaviour.</p> |

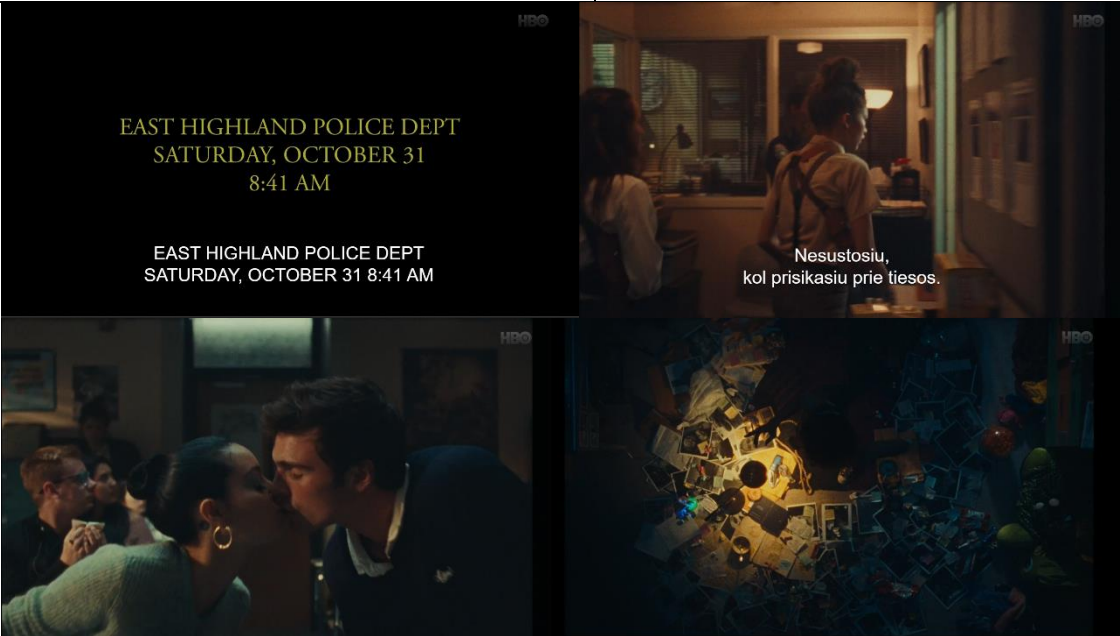



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| 175. | <p>E06<br/>00:28:33–00:30:39:</p> <p>Rue asks Jules to get out of the pool, but Jules pulls her in; their interaction is intercut with Nate threatening Jules before Rue eventually climbs out of the pool.</p>   |  |   |
|      | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue, narration);<br/><i>literary and theatre codes</i> (narrating voice – Rue's perspective; intertextual reference to Shakespeare);<br/><i>musical code</i> (the lyrics of “All For Us” by Labrinth frame love as one–sided);<br/>3. Nonverbal–audio channel:<br/><i>musical code</i> (dark, gospel–like choral part of “All For Us” by Labrinth transitions into a darker, ambient track during the intercut – emotional intensity);<br/><i>paralinguistic code</i> (Rue's voice moves from pleading to whispering and finally to a more controlling tone);<br/><i>sound arrangement code</i> (underwater sounds);<br/>4. Nonverbal–visual channel:</p> | <p>RUE: Jules, what are you doing?<br/>JULES: Although I joy in thee,<br/>JULES: I have no joy in this contract tonight.<br/>RUE: What are you talking about? I don't know what that means.<br/>JULES: It's too rash. Too unadvised. Too sudden.<br/>JULES: Too like the light in which thou doth cease to breathe.<br/>RUE: Jules, you're drunk, okay? And you sound like an idiot. Can you please get out of the pool?<br/>JULES: Ere one can say 'it lightens'. Sweet, good night!<br/>JULES: This bud of love by summer's ripening breath<br/>JULES: May prove a beauteous flower when we next meet.</p> | <p>00:28:43–00:28:44: Džiuls, ką tu darai?<br/>00:28:44–00:28:48: Nors tu man miela, / bijau aš mūsų sandoros naktinės.<br/>00:28:49–00:28:50: Ką čia paistai?<br/>00:28:50–00:28:54: Per daug jinai ūmi, per daug greita.<br/>00:28:55–00:28:58: Per daug panaši į žaibo liepsną, / kuri užgęsta anksčiau...<br/>00:28:58–00:29:01: Džiuls, tu girta. / Ir kalbi kvailystes.<br/>00:29:01–00:29:02: Išlipk iš baseino.<br/>00:29:03–00:29:07: Negu suspėjai šūktelėti: / “Labanakt, mylimasis!”<br/>00:29:07–00:29:10: Lai mūsų meilės pumpuras švelnus<br/>00:29:10–00:29:15: rytoj pražįsta žiedu stebuklingu.</p> |
|      |   | Minoritizing: transfer, paraphrase, decimation   | <p>By choosing a masculine form of address instead of a feminine or non–gendered alternative, the translation introduces a binary framing that fails to reflect Rue's</p>   |



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|      | <i>photographic code</i> (bisexual lighting; a magical underwater visual effect; in the intercut lighting becomes dark);   |  | non-binary identity and the queer context of the scene.  |
| 176. | <i>proxemic code</i> (dual special division: Jules submerged underwater and Rue remaining above; when Rue is pulled in, the temporary closeness gives way to renewed separation as Rue exits);<br><i>film code</i> (alternating shots of Jules filmed underwater and Rue above, and a brief moment of shared underwater shot; a cross cut of Nate's confrontation with Jules); | RUE'S NARRATING VOICE: And maybe Ali was right about Jules. 'Cause this doesn't feel good.<br>RUE: Stop, okay. Can you stop? Stop. Stop. S–Stop, stop. Jules!  | 00:29:20–00:29:22: Gal Ali teišus dėl Džiuls.<br>00:29:24–00:29:26: Nes jaučiu, kad čia nieko gero.<br>00:29:26–00:29:31: Ar gali liautis? Liaukis.<br>00:29:31–00:29:33: Liaukis, Džiuls.   |
|      |  | Queering: condensation, paraphrase   | The target text sustains the sense of a queer relationship dynamic shaped by emotional misalignment and fragility.   |
| 177. | <i>scenographic code</i> (water contrasts Jules' drunk, dreamlike state with Rue's tense, sober presence; in the intercut, the envelope of printed photos – a visual threat);  | RUE'S NARRATING VOICE: I just wish she'd told me about last night.   | 00:29:46–00:29:49: Norėčiau, kad ji papasakotų, / kas nutiko vakar.  |
|      |  | Queering: paraphrase, condensation   | The translation retains Rue's emotional vulnerability and desire for honest connection.  |
| 178. | <i>dress code</i> (Rue' and Jules' costumes make them queer Romeo and Juliet);<br><i>kinesic code</i> (Rue's annoyed, confused, and concerned facial expressions, Jules' playful smile, lightness; Jules pulls Rue in and kisses; in the intercut, Jules' facial expressions shift to confusion, fear and anger).  | JULES: What do you want?<br>NATE: I need something from you.<br>JULES: Nate, why would I do a single thing for you?<br>NATE: 'Cause I'll put you in jail. Or on a sex offender registry. I mean, it's your choice. I don't want to force you to do anything. | 00:30:02–00:30:05: –Ko nori? / –Man reikia kai ko.<br>00:30:07–00:30:10: Neitai, kodėl turėčiau / tau duoti ką nors?<br>00:30:12–00:30:14: Nes aš galiu tave pasodint už grotų.<br>00:30:16–00:30:20: Ar įtraukt į / prievartautojų registrą. Rinkis.<br>00:30:20–00:30:23: Nenoriu tavęs verst. |
|      |  | Minoritizing: condensation, paraphrase, resignation  | While the target text retains the threat, rendering “sex offender registry” as “prievartautojų registrą” amplifies stigma in a way that aligns with dominant, heteronormative fears around sexuality.  |
| 179. | E06<br>00:37:25–00:38:08:<br>Jules comes out of the house where the party is happening and interacts with Rue and Lexi.  |   |  |
|      | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue);<br><i>musical code</i> (the lyrics of “Smalltown Boy” by   | JULES: Rue! What's wrong?<br>LEXI: I think we're gonna head out.<br>JULES: No. No, it's just 'cause you're not dancing with me.<br>RUE: That's not it, Jules.<br>LEXI: Jules, you're soaking wet, and really drunk.  | 00:37:27–00:37:29: Ru!<br>00:37:29–00:37:31: –Kas yra? / –Mes jau eisim.<br>00:37:32–00:37:35: Ne. Dar nešokai su manim.<br>00:37:35–00:37:39: –Ne dėl to. / –Džiuls, tu šlapia ir girta.  |

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|      | Bronski Beat The lyrics of a gay anthem of the 1980s – “Smalltown Boy” by Bronski Beat –frame Jules’ emotional isolation and performance of joy as a form of self–protection);<br>3. Nonverbal–audio channel:   | JULES: You're dry. And dressed like Bob Ross.   | 00:37:39–00:37:42: O tu sausa ir apsvilkusi kaip Bobas Rosas.  |
|      |   | Queering: paraphrase, condensation, imitation   | The translation preserves Jules’ emotional excess, Rue’s withdrawal, their misalignment and Jules’ camp–inflected irony toward Lexi.   |
| 180. | <i>musical code</i> (the melancholic falsettos and emotionally fragile vocal delivery of “Smalltown Boy” by Bronski Beat contrast with its dancy electro–pop rhythm – emotional dissonance);<br><i>paralinguistic code</i> (Jules’ drunken cheerful, raised voice, laughter contrast with Rue and Lexi’s low–energy, tired tones);  | LEXI: Okay, I think we're gonna go.<br>JULES: Don't be fucking boring. This whole town is so fucking boring. I can't...   | 00:37:42–00:37:45: Gerai. Mes jau eisim.<br>00:37:45–00:37:46: Nebūkit tokie nuobodūs.<br>00:37:47–00:37:50: Visas miestelis toks nuobodus.  |
|      |   | Minoritizing: condensation, paraphrase, decimation  | Although delivered in a playful, intoxicated tone, the target text softens emotional saturation.   |
| 181. | 4. Nonverbal–visual channel:<br><i>photographic code</i> (bisexual lighting);<br><i>dress code</i> (Jules’ wet, tangled hair and soaking angel costume destabilize her performative joy);<br><i>kinesic code</i> (Jules’s light, carefree body language – playful smiling and hugging Rue; Rue’s expressions of confusion, concern, and physical withdrawal – touching the face, turning away). | RUE: Uh, would you like to go with us, Jules?<br>RUE: Okay, well, then, how are you gonna get home?<br>JULES: I don't know. And I don't care.<br>LEXI: Okay, let's go.<br>RUE: I can't... I can't fucking leave her.  | 00:37:51–00:37:53: Neisi su mumis, Džiuls?<br>00:37:53–00:37:59: –Kaip pareisi namo? / –Nežinau, man nerūpi.<br>00:38:01–00:38:05: –Eime. / –Negaliu jos palikt.   |
|      |   | Queering: paraphrase, condensation  | The translation retains the affective complexity, intensity and emotional entanglement.  |
| 182. | E07<br>00:12:09–00:12:27:<br>Jules in bed, then exiting the police department.  |   |  |
|      |   | RUE'S NARRATING VOICE: After Halloween, Jules didn't go to school for a full week. And even though I sent her about 50 texts, she didn't respond.<br>RECEPTIONIST: Happy Halloween.<br>RUE'S NARRATING VOICE: I could tell something bad had happened. And that it had something to do with Nate. | 00:12:09–00:12:12: Po Helovino / Džiuls į mokyklą nėjo visą savaitę.<br>00:12:16–00:12:19: Nors siunčiau jai / 50 žinučių, ji neatrašė.<br>00:12:20–00:12:21: Linksmo Helovino.<br>00:12:22–00:12:25: Supratau, kad nutiko kažkas blogo. / Ir kad tai susiję su Neitu. |
|      |   | Queering: paraphrase, condensation  | The target text maintains Rue’s emotional withdrawal, the breakdown of her queer bond with   |



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|      | 4. Nonverbal–visual channel:<br><i>scenographic code</i> (Jules partially covered by a bed sheet – withdrawal, emotional shutdown);<br><i>film code</i> (a cut from a close–up of Jules in bed to a medium shot and a close–up of her leaving the police department);<br><i>kinesic code</i> (Jules' hunched shoulders and nervous, frowning expression).               |  | Jules, and the suggestion of harm rooted in suppressed identity.  |
| 183. | E07<br>00:12:28–00:16:18:<br>Rue and Lexi investigate the events surrounding Jules' catfishing.   |   |    |
|      | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles, intertitle);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue, P.A. announcement);<br>3. Nonverbal–audio channel:<br><i>musical code</i> (a tension retaining track);<br><i>paralinguistic code</i> (whispering; Rue's confident, authoritative, passionate tone, Lexi's questioning tone); | INTERTITLE: EAST HIGHLAND POLICE DEPT<br>SATURDAY, OCTOBER 31<br>8:41 AM<br>RUE'S NARRATING VOICE: Tyler Clarkson was booked for assault. But this shit wasn't adding up. And I was putting together the pieces of the puzzle.<br>RUE: Howard, let's roll.<br>RUE: RUE'S NARRATING VOICE: I wasn't gonna stop until I got the truth. | 00:12:28–00:12:32: IST HAILANDO POLICIJOS NUOVADA / ŠEŠTADIENIS, SPALIO 31 D., 08:41<br>00:12:35–00:12:38: Taileris Klarksonas / suimtas už užpuolimą.<br>00:12:40–00:12:42: Bet kažkas buvo ne taip.<br>00:12:44–00:12:47: Man pamažu viskas aiškėjo.<br>00:12:48–00:12:49: Hovard, varom.<br>00:12:50–00:12:52: Nesustosių, / kol prisikasiu prie tiesos. |

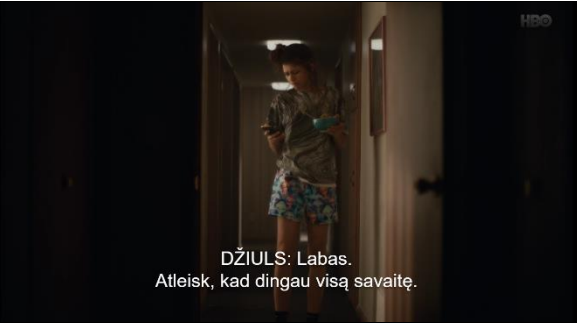



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|      | <i>sound arrangement code</i> (P.A. system, the striking of matches);<br>4. Nonverbal–visual channel:   | Queering: imitation, transfer, paraphrase  | The translation supports Rue’s campy role and protective attachment to Jules as well as mistrust of Nate.  |
| 184. | <i>photographic code</i> (grainy texture, low–key lighting, and a muted amber colour palette);<br><i>film code</i> (fast pacing and close–ups – Rue’s obsessive focus);<br><i>scenographic code</i> (cigarettes, matchsticks, coffee cups, a corded phone, and Rue’s bedroom floor covered with photos and notes; Rue and Lexi in a police department then school setting, Rue in the bedroom);<br><i>kinesic code</i> (Rue smokes frequently, maintains serious, persistent, intense facial expression; Lexi’s attentive, engaged facial expression; both move with urgency; Nate kisses Maddy, then maintain eye contact with Rue); | P.A. SYSTEM: False accusations in today’s world can cause serious long–term damage to one’s career, reputation, and emotional well–being. We all owe Nate Jacobs a heartfelt apology, and are excited and thrilled to have him back at East Highland.  | 00:12:55–00:12:56: Neteisingi kaltinimai<br>00:12:57–00:13:02: gali pakenkt žmogaus karjerai, / reputacijai, emocinei sveikatai.<br>00:13:04–00:13:07: Visi turim atsiprašyti / Neito Džeikobso.<br>00:13:07–00:13:10: Džiaugiamės, / kad jis grįžo į Ist Hailandą.  |
|      | <i>dress code</i> (Rue and Lexi wear stylized detective/cop costumes: Rue in a brown leather–like chest harness over a pale shirt, then in a loose–fitting suit, Lexi in a shirt, vest, tie, and shoulder holster with a badge; glitter on Rue’s face; both characters’ smoky eyes);  | Queering: condensation, paraphrase, imitation  | By retaining the institutional tone, the target text highlights how systems may unintentionally legitimize and uphold norm–conforming figures like Nate, especially when queer harm is obscured or strategically concealed.  |
| 185. |   | LEXI: Why would Jules lie to help Nate?<br>RUE: I don’t know.<br>LEXI: Well, have you asked her about it?<br>RUE: No.<br>LEXI: You haven’t asked her?<br>RUE: No.<br>RUE’S NARRATING VOICE: Keep looking, you mook. I’m Morgan fuckin’ Freeman and this is the beginning of the third act.<br>LEXI: Well, doesn’t that seem like the first logical step?<br>RUE: Honestly, Howard, this whole thing is beyond logic. | 00:13:12–00:13:15: –Kodėl Džiuls melavo dėl Neito? / –Nežinau.<br>00:13:15–00:13:17: –Paklausei jos? / –Ne.<br>00:13:17–00:13:19: –Neklausei? / –Ne.<br>00:13:20–00:13:21: Žiūrėk, kvaily.<br>00:13:22–00:13:26: Aš Morganas Frimanas, / o čia trečio veiksmo pradžia.<br>00:13:26–00:13:27: Tai pirmas logiškas žingsnis.<br>00:13:29–00:13:32: Jei atvirai, Hovard, / viskas atrodo nelogiška. |
|      |   | Queering: paraphrase, condensation, imitation  | The target text maintains the clash between rational inquiry and emotional chaos, campiness and Rue’s performative identification as a figure emblematic of narrative authority and detective tropes.  |
| 186. |   | RUE: Unless... Jules is in love with Nate.<br>LEXI: Why would Jules be in love with Nate?<br>RUE: You should listen to me.<br>LEXI: Bennett, the cigarettes are killing me.<br>RUE: Listen. Listen. Listen.  | 00:13:34–00:13:36: Nebent...<br>00:13:38–00:13:40: Džiuls myli Neitą.<br>00:13:40–00:13:42: –Kodėl turėtų mylėt? / –<br>Išklausyk mane.<br>00:13:43–00:13:45: –Benet, cigaretės mane žudo. / –Paklausyk.   |
|      |   | Queering: paraphrase, imitation, condensation  | The translation preserves campy and stylized narration, foregrounds speculative, affect–driven storytelling.   |


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| 187. |  | <p>RUE: The night of the carnival, she said she wanted to go meet up with this guy she met online, okay? He's some fuckin' jock, he's from a conservative family, and they were talking and texting. They've been texting for weeks. And when I say texting, I don't just mean regular fuckin' texting. They were sexting.</p> <p>LEXI: Like nudes?</p> <p>RUE: Yeah. Side note, very nice dick. Very clean room. She never fucking saw his face.</p> <p>LEXI: Yeah, so Jules is catfished.</p> <p>RUE: Now hear me out. So the night of the carnival, she made plans with this guy to meet up with him at the lake, okay? I fucking go home. Next thing I know, she's fucking knocking at my window. She's all emotional, she's got fucking tears in her eyes. I say, Jules, what the fuck happened? She looks at me. She goes... "He didn't look like his pictures."</p> <p>LEXI: Yeah, that's like, the definition of catfishing.</p> <p>RUE: No, but do you know what his name was?</p> <p>LEXI: Nate Jacobs?</p> <p>RUE: Tyler.</p> <p>LEXI: Like, Tyler Clarkson?</p> <p>RUE: You're goddamn right.</p> | <p>00:13:46–00:13:48: Karnavalo naktį / Džiuls susitiko su vaikinui.</p> <p>00:13:48–00:13:55: Sportininku iš konservatyvios šeimos. / Jie daug rašinėjosi.</p> <p>00:13:55–00:13:59: Siuntė intymias nuotraukas.</p> <p>00:14:01–00:14:07: –Erotines? –Taip. / Pimpalas gražus, tvarkingas kambarys.</p> <p>00:14:08–00:14:12: –Jo veido nematė. / –Džiuls buvo apgauta?</p> <p>00:14:12–00:14:16: Karnavalo naktį / jie sutarė susitikti prie ežero.</p> <p>00:14:16–00:14:21: Aš išėjau namo. / Po kiek laiko ji atėjo pas mane.</p> <p>00:14:21–00:14:25: Apsiverkusi. Paklausiau, kas nutiko.</p> <p>00:14:25–00:14:29: Ji man sako: / "Jis nebuvo kaip nuotraukose."</p> <p>00:14:31–00:14:33: Taip, ją apgavo.</p> <p>00:14:34–00:14:35: Žinai, koks jo vardas?</p> <p>00:14:36–00:14:39: –Neitas Džeikobsas? / –Taileris.</p> <p>00:14:41–00:14:43: Kaip Taileris Klarksonas?</p> <p>00:14:45–00:14:47: Taip.</p> |
| 188. |  | Queering: paraphrase, decimation, condensation  | The translation retains the narration, which resists sanitized norms, exposes how queer desire is exploited, and controlled; it also sustains builds narrative tension around Nate's unmasking as a closeted manipulator.   |
|      |  | <p>RUE: Maddy is 17, Tyler's 22, and they fornicated. Statutory. Yeah. You saw it, I saw it. We all fucking saw it. Including Nate. And what is a lighter offense than statutory?</p> <p>LEXI: Assault.</p> <p>RUE: Bingo!</p>  | <p>00:14:48–00:14:52: Medei 17 m. / Taileriui 22 m. Jie mylėjosi.</p> <p>00:14:52–00:14:55: –Nepilnametės išžaginimas. / –Taip, visi mes matėm.</p> <p>00:14:55–00:14:56: Kaip ir Neitas.</p> <p>00:14:57–00:14:59: O koks būtų lengvesnis nusižengimas?</p> <p>00:14:59–00:15:02: –Užpuolimas. / –Bingo.</p>   |
|      |  | Queering: condensation, paraphrase, transfer  | The target text maintains Rue's analytical tone and legal framing, revealing how power manipulates labels of sexual misconduct.   |


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| 189. | <p>LESLIE: Rue, are you pouring coffee in the water filter?<br/> RUE: Yes, I am.<br/> LESLIE: Instead of water?<br/> RUE: Yes, I am.<br/> LESLIE: Well, please, don't do that. And it's late. You shouldn't be drinking caffeine.<br/> RUE: Mom, please. I have homework.<br/> LESLIE: Well, there's a sentence I never thought I'd hear.<br/> RUE: Will you let me know when this is ready?</p>   | <p>00:15:06–00:15:08: –Ru, pili kavą į filtrą? / –Taip.<br/> 00:15:09–00:15:10: –Vietoj vandens? / –Taip.<br/> 00:15:10–00:15:14: Nepilk. Ir jau vėlu. / Tau nederėtų gerti kavos.<br/> 00:15:14–00:15:17: Mama, aš turiu namų darbų.<br/> 00:15:17–00:15:20: Nemaniau, kad išgirsiu tokį sakinį.<br/> 00:15:21–00:15:24: Pasakyk, kai užvirs.</p>  |
|      | Queering: condensation, transfer, paraphrase   | Rue's campy persona and behaviour are conveyed in the target text.  |
| 190. | <p>LEXI: Hello?<br/> RUE: Howard, it's Bennett.<br/> LEXI: It's 2:45 in the morning. Don't you ever sleep?<br/> RUE: Listen, why would Nate single out Jules in the first place? It's obvious he was sexually attracted to her. And because Jules is predominantly het, okay, he wooed her with his, uh, fucking creepy jock magic shit. She's super fuckin' sensitive, she's very forgiving, and she's basically the most wonderful fucking person on the planet... she fell for him. That's why she fucking testified. I'm a genius. I'm a fucking genius. Hey, Mom! I'm a fucking genius. I'm not even tired. It's crazy. I'm not even fucking tired. I feel amazing.<br/> LEXI: I'll be honest with you, Bennett. You're too close to this case.</p> | <p>00:15:26–00:15:28: –Klausau. / – Hovard, čia Benet.<br/> 00:15:28–00:15:31: Dabar 02:45, kada tu miegi?<br/> 00:15:31–00:15:34: Kodėl Neitas išskyrė Džiuls?<br/> 00:15:35–00:15:38: Akivaizdu, ji traukia jį seksualiai.<br/> 00:15:39–00:15:42: Džiuls jau buvo susijaudinusi,<br/> 00:15:42–00:15:45: todėl jis suviliojo ją / savo šurpia magija.<br/> 00:15:45–00:15:48: Ji labai jautri ir atlaidi.<br/> 00:15:48–00:15:52: Nuostabiausias žmogus pasaulyje.<br/> 00:15:52–00:15:54: Ji pamilo jį. Štai todėl ir liudijo.<br/> 00:15:56–00:15:58: Aš geniali.<br/> 00:15:58–00:16:00: Mama, aš geniali.<br/> 00:16:02–00:16:06: Keista, net nesijaučiu pavargusi.<br/> 00:16:07–00:16:11: Benet, būsiu atvira. / Su šia byla per daug įsijautei.</p> |
|      | Minoritizing: paraphrase, imitation, condensation  | Rue's framing of Jules as "predominantly het" is replaced by identity nuance with emotional causality, reinforcing a more normative, heterocentric interpretation.  |



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|      | <p>E07<br/>00:24:48–00:25:45:<br/>Rue’s mom’s new boyfriend, Rick, attempts to talk to Rue while drinking wine with Leslie.</p>   |  <p>Mama sako, kad tu turi naują "geriausią draugę".</p>   |  <p>Gal tu eik ir užsikrušk.</p>  |
| 191. | <p>1. Verbal–visual channel: <i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel: <i>linguistic code</i> (dialogue, narration, TV show); <i>literary and theatre codes</i> (narrating voice – Rue’s perspective);<br/>3. Nonverbal–audio channel: <i>paralinguistic code</i> (Rick and Leslie giggle; Rue’s pause before replying; Rue’s sarcastic tone; slurping while speaking);<br/>4. Nonverbal–visual channel: <i>kinesic code</i> (Rick makes air quotes and smiles, then shifts into concerned expression; Leslie’s facial expression becomes firm with furrowed eyebrows; Rue looks down when does not talk to Rick and subtly moves her mouth); <i>dress code</i> (Rue wears smudged black eye makeup with traces of glitter and has messy hair).</p> | <p>RICK: So... Your mom tells me that you have a new, uh, “best friend.”<br/>RUE: What is that supposed to mean?<br/>RICK: That, you know. You got a new best friend.<br/>RUE: You know what, Rick? Why don't you go fuck yourself?<br/>LESLIE: How dare you speak to someone like that?<br/>RUE: Who? Rick.<br/>LESLIE: Don't be a smart–ass.<br/>RICK: Did I offend you?<br/>LESLIE: Apologize right now.<br/>RUE’S NARRATING VOICE: In retrospect, I was a little cunty. But Rick does suck, and I was angry. For a lot of reasons.<br/>RUE: Rick, I sincerely apologize for telling you to go fuck yourself. What I really meant to say is that my mom can do better and I hate seeing you sit in the chair my dad sat at.</p> | <p>00:24:49–00:24:50: Na...<br/>00:24:51–00:24:57: Mama sako, / kad tu turi naują “geriausią draugę”.<br/>00:24:58–00:25:00: Ką tai reiškia?<br/>00:25:01–00:25:06: Na, žinai. Naują “geriausią draugę”.<br/>00:25:10–00:25:11: Žinai ką, Rikai?<br/>00:25:13–00:25:14: Gal tu eik ir užsikrušk.<br/>00:25:15–00:25:18: –Kaip drįsti taip kalbėt? / –Su Riku?<br/>00:25:18–00:25:20: –Nesimaivyk. / –Ar įžeidžiau?<br/>00:25:20–00:25:22: Tučtuojau atsiprašyk.<br/>00:25:22–00:25:24: Taip, elgiausi bjauriai.<br/>00:25:24–00:25:29: Bet Rikas užknisa. O aš buvau pikta. / Dėl įvairių priežasčių.<br/>00:25:29–00:25:32: Rikai, labai atsiprašau, / kad liečiau tau užsikrušt.<br/>00:25:35–00:25:37: Tiesiog mama gali rasti geresnį,<br/>00:25:37–00:25:40: o man šlykštu tave matyti / mano tėčio kėdėje.</p> |
|      |   | <p>Minoritizing: paraphrase, condensation</p>  | <p>The loss of queer-coded lexeme “cunty” flattens Rue’s voice into a more generalized expression of guilt and removes a moment of identity assertion through language.</p>  |

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|      | E07<br>00:25:45–00:26:13:<br>Rue receives text messages from Jules.   |   |   |  |
| 192. | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>2. Nonverbal–audio channel:<br><i>sound arrangement code</i> (message notification sounds);<br><i>paralinguistic code</i> (Rue sighs);<br>3. Nonverbal–visual channel:<br><i>kinesic code</i> (Rue pauses upon receiving the message, takes out the phone, chews, swallows while reading, then looks away);<br>film code (camera shifts from a long shot to a close–up of Rue);<br><i>dress code</i> (Rue wears smudged black eye makeup with traces of glitter and has messy hair). | JULES' TEXT MESSAGE: hey.<br>JULES' TEXT MESSAGE: sorry i kinda disappeared all week.<br>JULES' TEXT MESSAGE: i got the flu.<br>RUE'S TEXT MESSAGE: me too<br>RUE'S TEXT MESSAGE: it's ok i was just worried about you.<br>JULES' TEXT MESSAGE: sorry.<br>JULES' TEXT MESSAGE: i think i'm gonna go visit a friend from my old school this weekend. | 00:25:49–00:25:54: DŽIULS: Labas. / Atleisk, kad dingau visą savaitę.<br>00:25:54–00:25:56: DŽIULS: Sirgau gripu.<br>00:25:57–00:25:59: Aš irgi.<br>00:25:59–00:26:02: Viskas gerai, / tiesiog nerimavau dėl tavęs.<br>00:26:02–00:26:03: DŽIULS: Atleisk.<br>00:26:04–00:26:11: DŽIULS: Šį savaitgalį aplankysiu / draugę iš senosios mokyklos. |  |
|      |   | Queering: paraphrase, transfer, condensation  | The translation conveys self–protective dishonesty and vulnerability of the moment.  |  |
| 193. | E07<br>00:28:03–00:28:47:<br>Rue talks to Fezco.  |    |    |  |
|      | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue, narration);  | FEZCO: What you worried about my guns for?<br>RUE: Okay, well, I was thinking... that maybe you could use one to scare Nate Jacobs.<br>FEZCO: Are you serious?<br>RUE: I mean, I'm not not serious.   | 00:28:03–00:28:05: Kodėl jaudinies dėl mano ginklų?<br>00:28:07–00:28:11: Gerai, aš pamaniau...<br>00:28:11–00:28:15: Gal tu galėtum juo / pagąsdinti Neitą Džeikobsą?<br>00:28:18–00:28:19: Tu rimtai?  |  |


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|      | <p><i>literary and theatre codes</i> (narrating voice – Rue's perspective);</p> <p>3. Nonverbal–audio channel:<br/><i>paralinguistic code</i> (Rue's hesitant tone, sighing, an angry intonation; Fezco's suspicious, passive tone);</p> <p>4. Nonverbal–visual channel:<br/><i>kinesic code</i> (Rue swallows, widens her eyes, furrows her brow, gestures to demonstrate flashing a gun, places hands on hips; Fezco's suspicious, but still look);<br/><i>dress code</i> (Rue wears smudged black eye makeup with traces of glitter).</p> | <p>FEZCO: Rue, that must be the dumbest shit you've said all fucking day.</p> <p>RUE: You don't have to fucking point it at him. You could just... You could, like... You could flash it.</p> <p>FEZCO: You really have lost your fuckin' mind, Rue.</p> <p>RUE: Fuck, it's a bad fucking idea, okay? I just was fucking spit balling, here. I mean, he fucked with me, he fucked with Jules. And I want fucking revenge. Okay? Sorry.</p> | <p>00:28:20–00:28:22: Gal ir taip.</p> <p>00:28:23–00:28:26: Ru, tai kvailiausia, / ką šiandien pasakei.</p> <p>00:28:26–00:28:32: Nereikia taikytis į jį. / Užtektų tik parodyt.</p> <p>00:28:33–00:28:35: Tu tikrai išprotėjai, Ru.</p> <p>00:28:35–00:28:39: Čia tik pasiūlymas. / Aš spjaudausi sumanymais.</p> <p>00:28:42–00:28:46: Jis prisikniso prie manęs ir Džiuls. / Noriu jam atkeršyt.</p> <p>00:28:46–00:28:47: Atleisk.</p> <p>The target text maintains Rue's emotional absurdity, camp-like exaggeration, and her desperate form of resistance.</p> |
| 194. | <p>E07<br/>00:31:45–00:32:49:<br/>Rue talks about depression, lies in bed watching <i>Love Island</i>.</p>   |   | <p>00:31:45–00:31:47: Staiga, atrodo, kad dienos susilieja</p> <p>00:31:48–00:31:50: ir įstringa begaliniam smaugiančiame cikle.</p>  |
|      | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);</p> <p>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue, narration, off–screen narration from <i>Love Island</i>);</p>  | <p>RUE'S NARRATING VOICE: Suddenly, you find your whole days blending together to create one endless and suffocating loop. So you find yourself trying to remember the things that made you happy.</p> <p>JULES: Can we get closer?</p>  |   |

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|      | <i>literary and theatre codes</i> (narrating voice – Rue's perspective);<br>3. Nonverbal–audio channel:<br><i>musical code</i> (a melancholic, looping track; a nostalgic track associated with dreams and desire “Mr. Sandman” by The Chordettes – Rue’s escapist mood);<br>4. Nonverbal–visual channel:<br><i>film code</i> (soft–focus close–ups, overlapping shots, transitions through light pulses);<br><i>photographic code</i> (dim lighting); | RUE: Yeah.<br>RUE'S NARRATING VOICE: But slowly, your brain begins to erase every memory that ever brought you joy. And eventually, all you can think about is how life has always been this way. And will only continue to be this way.  | 00:31:59–00:32:03: Bandai prisiminti, / kas tau teikė džiaugsmo.<br>00:32:08–00:32:10: –Galima iš arčiau? / –Taip.<br>00:32:11–00:32:15: Smegenys ima lėtai trinti / džiaugsmingas akimirkas.<br>00:32:21–00:32:26: Galiausiai atrodo, / kad gyvenimas buvo tik toks.<br>00:32:31–00:32:33: Ir bus tik toks.   |
|      |  | Queering: paraphrase, condensation  | Rue’s narration, saturated with queer melancholy and introspection, along with her emotionally charged bond with Jules, is preserved in the target text.   |
| 195. | <i>kinesic code</i> (Rue tired, expressionless look; Rue and Jules laughing, hugging);<br><i>dress code</i> (Rue wears smudged black eye makeup with traces of glitter, then hooded);<br><i>corporeal code</i> (Jules seen from behind with a bare upper back).  | TV SHOW (NARRATOR): Previously, on Love Island...<br>TV SHOW (LAURA): Grab the amazing–ness that you have with Josh by the balls.<br>RUE'S NARRATING VOICE: I wonder if Jules is having fun.  | 00:32:38–00:32:42: Ankstesnė “Meilės salos” serijose:<br>00:32:42–00:32:46: Tą laimę su Džordžu čiupk už kiaušų.<br>00:32:46–00:32:49: Įdomu, ar Džiuls linksma.   |
|      |  | Queering: expansion, paraphrase, imitation  | The translation retains Rue’s passive queer longing, made more visible through its contrast with the hypersexual heteronormativity of <i>Love Island</i> .   |
| 196. | E07<br>00:33:37–00:34:34:<br>Jules and her friend in the car.  |  <p>Eina šikt. Naujų draugų radai?</p>  |  |
|      | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue);<br>3. Nonverbal–audio channel:<br><i>paralinguistic code</i> (Jules’ friend’s surprised interjections);<br>4. Nonverbal–visual channel:<br><i>kinesic code</i> (Jules frowns, then smiles; legs out the window, head tilted back; friend raises an eyebrow, smiles).   | JULES: It's been a weird, weird–ass year.<br>TC: Weird in what way?<br>JULES: Weird in every way.<br>TC: Shit. You make some good friends, at least?<br>JULES: Yeah, I got one.<br>TC: Yeah?<br>JULES: But it's, like, complicated.<br>TC: Well, are you friends, or are you a little bit more, like a special kind of friend?<br>JULES: Both, I guess? Yeah.<br>TC: Okay. What, are you in love with him or something? | 00:33:28–00:33:33: Pastarieji metai buvo keisti.<br>00:33:33–00:33:37: –Kuo keisti? / –Viskuo.<br>00:33:37–00:33:40: Eina šikt. Naujų draugų radai?<br>00:33:40–00:33:44: Viena. Bet viskas sudėtinga.<br>00:33:47–00:33:50: Tai jūs draugai / ar kokie nors ypatingi draugai?<br>00:33:50–00:33:53: Tinka abu atvejai.<br>00:33:53–00:33:56: –Įsimylėjai jį? / –Ją.<br>00:33:57–00:34:00: –Oho, netikėtas posūkis. / –Ne jį.<br>00:34:00–00:34:03: Hetero–normalumui neturiu laiko. |




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|      |  | <p>JULES: Her, not him.<br/> TC: Ooh, a little plot twist.<br/> JULES: Yeah.<br/> TC: Okay!<br/> JULES: No room for hetero–normativity in here.<br/> TC: My bad. So... what?<br/> JULES: I don't know. I don't know what it is.<br/> TC: Yeah.<br/> JULES: It's not, like, great right now. I'm not exactly, like, in the best place.<br/> TC: Why? What's going on?<br/> JULES: I came here so I wouldn't have to think about it.<br/> TC: Understood.</p> | <p>00:34:03–00:34:05: Ir kaip?<br/> 00:34:05–00:34:08: Dar nežinau, kas tai.<br/> 00:34:09–00:34:11: Kol kas nieko gero.<br/> 00:34:15–00:34:17: Santykiai ne patys geriausi.<br/> 00:34:20–00:34:22: Kodėl? Kas yra?<br/> 00:34:25–00:34:27: Nenoriu apie tai galvot.<br/> 00:34:30–00:34:31: Supratau.</p> |
|      |  | Minoritizing: paraphrase, condensation, explication   | The emotional nuances of a few translated lines of Jules' state regarding her relationship with Rue make her sound more negative and definitive.   |
| 197. | <p>E07<br/> 00:35:50–00:38:18:<br/> Anna applies makeup to Jules.</p>                                |    |  |
|      | <p>1. Verbal–visual channel:<br/> <i>graphic code</i> (subtitles);<br/> 2. Verbal–audio channel:</p> | <p>JULES: I remember walking out of Sears with my first pair of heels in my backpack.<br/> ANNA: Cute.</p>  | <p>00:35:53–00:35:59: Pamenu, išeinu iš “Sears” / su savo pirmaisiais aukštakulniais.<br/> 00:36:00–00:36:03: Širdis plakė kaip pašėlusi.</p>  |


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| 198. | <p><i>linguistic code</i> (dialogue);</p> <p>3. Nonverbal–audio channel:<br/> <i>musical code</i> (minimal, magical melody with bell sounds);<br/> <i>paralinguistic code</i> (surprised interjections, giggles, TC’s playful tone);</p> <p>4. Nonverbal–visual channel:<br/> <i>photographic code</i> (bisexual lighting);<br/> <i>scenographic code</i> (ceiling decorated with pink clouds, makeup tools, a joint);<br/> <i>film code</i> (close ups; Jules shot from above, Anna from below);<br/> <i>kinesic code</i> (Jules smiling, frowning, hands above head, smoking; Anna leaning over, smiling, placing joint in Jules’ mouth; TC smiling, smoking);</p> | <p>JULES: And my heart was fucking racing. And I got home, and went straight to my room, locked the door, put 'em on... And, I just... felt like... I was collecting herbs, or making potions in order to up my manna, you know? Like, it started with that, and then it was clothes, and then it was makeup, and eventually hormones. Um, I just kind of kept leveling up.</p> <p>ANNA: So, what level are you at now?</p> <p>JULES: I don't know. But I definitely haven't reached my full power.</p>  | <p>00:36:03–00:36:06: Grįžusi namo nubėgau į kambarį, 00:36:06–00:36:09: užsirakinau duris, / apsiaviau juos ir...</p> <p>00:36:11–00:36:16: Jaučiausi kaip žolininkė.</p> <p>00:36:16–00:36:21: Maišanti visokius / stebuklingus antpilus.</p> <p>00:36:22–00:36:27: Viskas prasidėjo nuo to. / Paskui buvo drabužiai, makiažas.</p> <p>00:36:27–00:36:29: Ir, galiausiai, hormonai.</p> <p>00:36:32–00:36:34: Vis kėliau lygį.</p> <p>00:36:35–00:36:38: O kokio lygio tu dabar?</p> <p>00:36:38–00:36:40: Nežinau.</p> <p>00:36:41–00:36:45: Pilnos galios dar nepasiekiau.</p>   |
|      |  | Minoritizing: paraphrase, deletion, decimation   | The translation omits Anna’s validating reaction and weakens Jules’ metaphor of transition as a magical quest for empowerment.   |
|      | <p><i>proxemic code</i> (close physical proximity between Anna and Jules).</p>   | <p>ANNA: But you date guys, right?</p> <p>JULES: Date isn't really the right word.</p> <p>TC: What she means to say is that she's a slut.</p> <p>JULES: Fuck you!</p> <p>TC: What, it's not an insult!</p> <p>JULES: I mean...</p> <p>ANNA: But you normally hook up with guys.</p> <p>JULES: Yeah, but... my relationship to men is weird.</p> <p>ANNA: Like, how?</p> <p>JULES: In my head, it's like... If I can conquer men, then I can conquer femininity.</p> <p>ANNA: Why do you need a guy to make you feel more feminine?</p> <p>ANNA: We'll circle back to that one.</p> | <p>00:36:48–00:36:50: Bet susitikinėji su vaikinais?</p> <p>00:36:51–00:36:53: Susitikinėju – ne visai tas žodis.</p> <p>00:36:54–00:36:57: –Ji yra kekšė. / –Eik šikt.</p> <p>00:36:57–00:36:59: Ką? Tai ne įžeidimas.</p> <p>00:37:00–00:37:03: Bet su vaikinų esi buvusi?</p> <p>00:37:03–00:37:08: Taip, bet mano santykiai / su vyrais keisti.</p> <p>00:37:08–00:37:11: –Kaip? / –Mano galvoje viskas...</p> <p>00:37:14–00:37:18: Jei galiu užkariaut vyrus, / galiu užkariaut ir moteriškumą.</p> <p>00:37:21–00:37:23: Kam tau vyro, / kad pasijustum moterimi?</p> <p>00:37:30–00:37:31: Mes dar prie to sugrįšim.</p> |
| 199. |  | Minoritizing: condensation, paraphrase, transfer   | The target text misrepresents gender expression as gender identity and mutes the queer–coded normalization of casual intimacy.   |
|      |  | <p>ANNA: So have you?</p> <p>JULES: Have I what?</p> <p>ANNA: Conquered femininity?</p> <p>JULES: I don't know. But, it's not like I even want to conquer it. It's like I want to fuckin' obliterate it. And then move on to the next level.</p> <p>JULES &amp; ANNA: And the next, and the next.</p>  | <p>00:37:36–00:37:38: –Ar pavyko? / –Kas?</p> <p>00:37:39–00:37:40: Užkariaut moteriškumą?</p> <p>00:37:42–00:37:44: Nežinau.</p> <p>00:37:44–00:37:49: Bet aš nenoriu užkariaut. / Noriu jį sunaikinti</p> <p>00:37:50–00:37:53: ir siekti kito lygio.</p> <p>00:37:54–00:37:56: Paskui dar kito, ir t.t.</p>   |


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| 200. |  | TC: Level up. Level up!<br>JULES: Yeah. I don't really know what the means, or looks like, but... I want it.<br>TC: Queerness is infinite.   | 00:37:57–00:37:59: Kelti lygi.<br>00:37:59–00:38:03: Nežinau, / ką tai reiškia ir kaip tai atrodo.<br>00:38:04–00:38:07: –Aš to noriu. / –Grožis yra begalinis.  |
|      |  | Minoritizing: paraphrase, condensation, resignation  | In the target text, a radical assertion of queer identity is redirected to a generalized aesthetic value.  |
|      |  | ANNA: Okay, look at me. Yeah. You look adorable.<br>JULES: Stop.   | 00:38:09–00:38:11: Gerai. Pažiūrėk į mane.<br>00:38:13–00:38:15: Taip. Atrodai puikiai.<br>00:38:16–00:38:18: Liaukis.   |
|      |  | Queering: paraphrase, transfer   | The positive, validating tone and emotional intimacy between two queer characters is preserved.  |
| 201. | E07<br>00:47:06–00:48:15:<br>Jules dances with Anna.   |    |  |
|      |  | JULES: You remind me of her.<br>ANNA: Who?<br>JULES: My best friend.<br>ANNA: So what's she like?<br>JULES: Honestly? Kind of a mess.<br>ANNA: So I'm a mess?<br>JULES: Yeah.<br>ANNA: How am I a mess?<br>JULES: I don't know yet. I think I'm really high. | 00:47:17–00:47:20: –Tu man primeni ją. / –Ką?<br>00:47:21–00:47:24: –Geriausia draugė. / –Kokia ji?<br>00:47:26–00:47:30: –Jei atvirai, sutrikusi. / –Tai ir aš sutrikusi?<br>00:47:32–00:47:34: –Taip. / –Kodėl aš sutrikusi?<br>00:47:36–00:47:38: Dar nežinau.<br>00:47:45–00:47:47: Aš labai apsvaigusi. |
|      |  | Minoritizing: paraphrase, condensation, transfer   | This paraphrase of “a mess” mutes Jules’ performative, playful and humorous tone self-expression.  |
| 202. | 4. Nonverbal–visual channel:<br><i>photographic code</i> (disorienting lighting that shifts from dark to blue, green, and violet shades);<br><i>film code</i> (close ups); | JULES: Should I text her?<br>ANNA: No.   | 00:47:51–00:47:53: –Gal parašyt jai? / –Ne.  |
| 203. |  | Queering: paraphrase, transfer   | The translation maintains Jules’ emotional uncertainty and desire.   |
|      |  | JULES: You only get one more.  | 00:48:13–00:48:15: Gausi tik dar vieną.  |



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|      | <i>kinesic code</i> (Jules smiles, Anna caresses her, hugs her from behind; they kiss);<br><i>proxemic code</i> (extreme physical closeness).  | Queering: transfer   | In the target text, Jules' agency and teasing control in an intimate queer moment are retained.   |
| 204. | E07<br>00:48:43–00:48:15:<br>Under the influence, Jules hallucinates on the dance floor.   |    |   |
|      | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue, monologue);<br><i>musical code</i> (lyrics of “I’m Not in Love” by Kelsey Lu – denial and longing);<br>3. Nonverbal–audio channel:<br><i>musical code</i> (an airy, dreamy, ethereal track – “I’m Not in Love” by Kelsey Lu);<br><i>paralinguistic code</i> (Jules’ heavy breathing and screaming; Nate’s casual tone shifting into a whisper); | NATE: Jules.<br>JULES: What are you doing here?<br>NATE: You texted me.<br>JULES: I did?<br>NATE: Did you not want me to come? Are you here alone?   | 00:49:06–00:49:09: –Džiuls. / –Ką tu čia veiki?<br>00:49:10–00:49:12: –Tu man parašei. / –Tikrai?<br>00:49:13–00:49:16: Nenorėjai, kad ateičiau?<br>00:49:16–00:49:18: Tu čia viena?  |
| 205. | 4. Nonverbal–visual channel:<br><i>photographic code</i> (intense, disorienting strobe and blinking lights shifting through dark, blue, green, pink, and violet tones);  | Queering: transfer, paraphrase   | The target text maintains the ambiguity and emotional disorientation of Jules' hallucination, the tension and blurred reality that reflect her inner turbulence and vulnerability.  |
|      |  | NATE: No, no, no, no, no.<br>JULES: I'm scared of you, Nate.<br>NATE: I'm sorry. For everything. I'm sorry for hurting you. You... you were the most beautiful person that I've ever known. I'm Tyler. I'm the person that you fell in love with.<br>JULES: I wanna kill you.<br>NATE: I'm yours. I'm all yours. | 00:49:24–00:49:26: Ne, ne.<br>00:49:31–00:49:35: –Aš tavęs bijau, Neitai. / –Atsiprašau už viską.<br>00:49:37–00:49:38: Atsiprašau, kad įskaudinau.<br>00:49:41–00:49:45: Tu gražiausias žmogus, / kokį tik pažįstu.<br>00:49:46–00:49:48: Aš Taileris. |



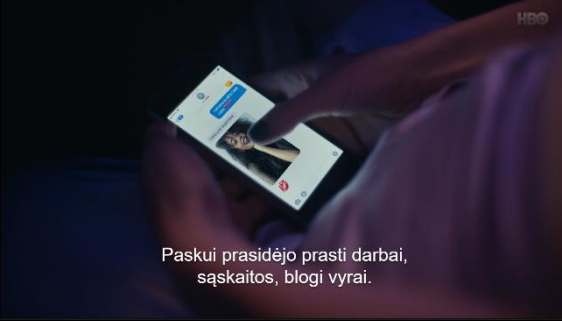
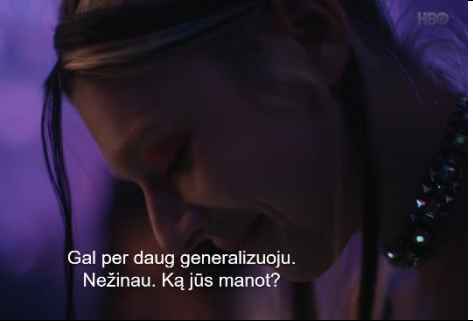
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| 208. | <p>E08<br/>00:03:06–00:03:48:<br/>Jules visits Rue in the hospital.</p>   |  <p>-Ar taip nutiko, nes aš išvykau?<br/>-Ne.</p> <p>Bet su tavim man geriau.</p>   |   |
| 209. | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue);<br/>3. Nonverbal–audio channel:<br/><i>paralinguistic code</i> (Jules’ muted tone; Rue and Jules whispering);<br/>4. Nonverbal–visual channel:<br/><i>kinesic code</i> (subtle smiles; Rue gently touches Jules’ nose with their own; Jules’ upset expression);<br/><i>film code</i> (close ups: Rue’s POV, Jules’ POV, and overhead shots);<br/><i>dress code</i> (glitter dots on Jules’ face).</p> | <p>JULES: Did all this happen because I left?<br/>RUE: No.<br/>JULES: You promise?<br/>RUE: Yeah, I promise. I've felt like this my whole life, Jules. Not all the time, but sometimes. You make it better, though.</p> | <p>00:03:06–00:03:11: –Ar taip nutiko, nes aš išvykau? / –Ne.<br/>00:03:13–00:03:15: Tikrai?<br/>00:03:16–00:03:19: Taip.<br/>00:03:19–00:03:22: Aš tokia visa gyvenimą, Džiuls.<br/>00:03:23–00:03:26: Ne visada, bet kartais.<br/>00:03:28–00:03:30: Bet su tavim man geriau.</p> |
|      |   | <p>Queering: paraphrase, condensation, transfer</p>   | <p>Rue’s introspective framing, not shifting blame or moral weight, but reflecting shared vulnerability is retained in the target text.</p>   |
|      |   | <p>JULES: I'm sorry.<br/>RUE: For what?<br/>JULES: For not telling you the truth.</p>   | <p>00:03:38–00:03:39: Atleisk man.<br/>00:03:41–00:03:43: Už ką?<br/>00:03:46–00:03:48: Kad nesakiau tau tiesos.</p>  |
|      |   | <p>Queering: paraphrase, transfer</p>   | <p>The exchange maintains the directness and softness of the original.</p>  |

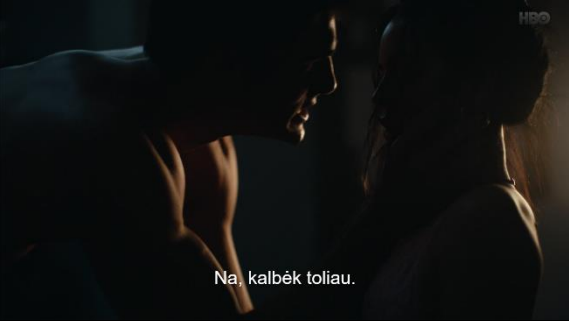

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| 210. | <p>E08<br/>00:03:49–00:06:54:<br/>Jules dresses Rue, applies her makeup; Rue shoots Nate in flames.</p>  |    |
|      | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue, narration, Rue’s vision of shooting Nate repeatedly as he is burning);<br/><i>literary and theatre codes</i> (narrating voice – Rue’s perspective);<br/>3. Nonverbal–audio channel:</p> | <p>RUE’S NARRATING VOICE: For everyone who was calling me manic, I was, like, 92 percent correct. But something was different about Jules.<br/>JULES: Rue, you look fucking amazing.<br/>RUE: Jules, I am deeply uncomfortable right now.<br/>JULES: Listen, you look hot. And the fact that you usually dress like Seth Rogen, although you make it cute sometimes, like, it crushes my soul.<br/>RUE: I don’t dress like Seth Rogen.</p> <p>00:03:49–00:03:53: Visiems, kas mane vadino maniake – / aš buvau 92 proc. teisi.<br/>00:03:54–00:03:56: Bet Džiuls grįžo pasikeitusi.<br/>00:03:58–00:04:00: Ru, tu atro dai nerealiai.<br/>00:04:02–00:04:05: Džiuls, man labai nesmagu.<br/>00:04:05–00:04:11: Tau labai tinka. / Kai velkiesi kaip Setas Rogenas,<br/>00:04:11–00:04:15: nors kartais atro dai miela, / mano siela verkia.</p> |


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|      | <i>paralinguistic code</i> (Jules' persuasive, Rue's timid tone; both giggle; Nate screams);<br><i>sound arrangement code</i> (gunshot sounds);<br>3. Nonverbal–visual channel:<br><i>kinesic code</i> (Jules sits with arms loosely around knees, touches Rue's face, smiles; Rue smiles naturally then with unease; Jules bites Rue, Rue frowns; Rue later appears determined and unbothered while shooting Nate);   | JULES: When was the last time you didn't wear a hoodie and sweatpants?<br>RUE: I don't know, like... now.<br>JULES: Exactly. Which is why we're gonna finish.  | 00:04:16–00:04:18: Nesivelku kaip Setas Rogenas.<br>00:04:18–00:04:20: Kada paskutinįsyk / nemūvējai treningų?<br>00:04:21–00:04:23: Nežinau. Dabar.<br>00:04:23–00:04:27: Taip. Todėl viską baigsim.  |
|      |  | Minoritizing: paraphrase, imitation, condensation  | The target text softens flirtatious undertone and desire, and Jules' performative enthusiasm to complete Rue's feminized makeover.   |
| 211. | <i>film code</i> (cuts from hospital to bedroom to imagined shooting scene; use of close-ups, extreme close-ups, and high/low angles (Rue shot from above, Jules from below); medium and long shots of Rue shooting Nate);<br><i>scenographic code</i> (makeup tools; Nate in flames, a gun in Rue's hand);<br><i>dress code</i> (Jules' hair dyed with black streaks; both wear glittery makeup; Rue wears a tight, feminine dress);<br><i>corporeal code</i> (bite mark on Jules' body). | JULES: It was, like, the most amazing weekend ever. I legit cannot stop thinking about it, you know. It was, like, the first time... I ever felt like I had a family, that wasn't my dad, or, like, you, kind of.  | 00:04:27–00:04:32: Tai buvo nerealiausias savaitgalis.<br>00:04:32–00:04:35: Negaliu liautis galvojusi.<br>00:04:35–00:04:41: Pirmąsyk jaučiau, kad turiu šeimą.<br>00:04:41–00:04:46: Ne tėtį, ne tave. Aną.  |
|      |  | Minoritizing: condensation, paraphrase   | The original Jules' reflection of their queer bond signals ambivalence that is not preserved in the target text.   |
| 212. |  | JULES: And, oh, my God. Rue... you would die for Anna.<br>RUE: Who's Anna?<br>JULES: She's just, like, next level. I don't know.<br>RUE: Did you guys, like, hook up or something?<br>JULES: Yeah. It was kind of crazy. We went to the club, and the energy was, like, crazy in there. It, like, matched hers, and then I was feelin' it. And she just, like, grabbed me and sort of like, pushed me down, and like, kissed me. And... she fuckin' bit me.<br>RUE: What do you mean she bit you?<br>JULES: Like, when we were hooking up, she, like, fully bit me. Look.<br>RUE: Oh. Okay. Did it, like, feel good?<br>JULES: Yeah, it felt amazing.<br>RUE: That's it, she just... | 00:04:46–00:04:52: Ru, tu dėl Anos numirtum.<br>00:04:52–00:04:57: –Kas ta Ana? / –Ji pasiekusi kitą lygį.<br>00:04:58–00:05:02: –Jūs permiegojot? / –Taip.<br>00:05:02–00:05:05: Buvo beprotiška. Lankėmės klube.<br>00:05:06–00:05:10: Energija ten buvo nereali. / Kaip ir jos.<br>00:05:10–00:05:16: Pajutau ir aš. / Ji mane pačiupo, nustūmė,<br>00:05:16–00:05:18: pabučiavo.<br>00:05:19–00:05:21: Ir dar įkando.<br>00:05:21–00:05:24: –Kaip tai? / –Kai glamonėjomės.<br>00:05:24–00:05:26: Ji man įkando.<br>00:05:26–00:05:28: Pažiūrėk.<br>00:05:33–00:05:36: –Ar tau patiko? / –Labai. |
|      |  | Minoritizing: decimation, paraphrase, condensation   | The use of “permiegojot” imposes a conventional, heteronormative sexual intercourse and suggests a private, domestic setting, however the source text and the visual representation of the mentioned “hook up” does not match such framing.  |
| 213. |  | JULES: Has anyone ever done that to you?<br>RUE: No.   | 00:05:37–00:05:41: –Ar tau kas darė taip? / –Ne.<br>00:05:41–00:05:44: –Nori pajusti? / –Ne.   |


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| 214. | JULES: Do you want to see what it feels like?<br>RUE: I don't know.<br>RUE: Ow!<br>JULES: What?<br>RUE: Ow!<br>JULES: You don't like it?<br>RUE: I don't think so.<br>JULES: I see.<br>RUE: But you like it.<br>JULES: I liked it. I don't know. | 00:05:48–00:05:49: Kas?<br>00:05:49–00:05:52: –Nepatiko? / –Nelabai.<br>00:05:55–00:05:59: –O tau patinka? / –Taip.  |
|      | Minoritizing: paraphrase, transfer, condensation   | The target text's tone is changed from playful and exploratory to outright.  |
|      | JULES: You've gotta meet these kids. 'Cause I swear, you would fuckin' flourish in that energy. I've never felt anything like it.  | 00:05:59–00:06:01: Reikia, kad ir tu susipažintum.<br>00:06:01–00:06:06: Nes ta energija tau leistų sužydėt.<br>00:06:06–00:06:08: Nieko panašaus nejaučiau.   |
| 215. | Minoritizing: decimation, paraphrase   | By omitting “these kids” the translation erases the reference to Jules’ chosen family and reduces the scene’s emphasis on communal queer belonging.  |
|      | JULES: There. Mm. I missed you so much.  | 00:06:11–00:06:12: O paskui...<br>00:06:13–00:06:16: Ėmiau siaubingai ilgėtis tavęs.   |
|      | Queering: paraphrase   | The core feeling of longing and reconnection remains.  |
| 216. | JULES: You look beautiful.<br>RUE: Thanks. You, too.   | 00:06:25–00:06:27: Atrodai nuostabiai.<br>00:06:28–00:06:30: Ačiū, tu irgi.  |
|      | Queering: paraphrase, transfer   | By preserving both the structure and emotional tone of the original, the target text reinforces the intimacy and mutual recognition.   |
|      | RUE: By the way, fuck Nate Jacobs.<br>JULES: Fuck Nate Jacobs.<br>RUE: Mm–hmm.<br>RUE: I know you're not supposed to say this kind of shit out loud, but if I ever had the chance I would fuckin'...<br>JULES: What a fuckin' pussy.             | 00:06:32–00:06:35: Beje, velniop Neitą Džeikobsą.<br>00:06:35–00:06:38: Velniop Neitą Džeikobsą.<br>00:06:38–00:06:41: Žinau, kad garsiai nevalia to sakyti,<br>00:06:41–00:06:42: bet jei gaučiau progą...<br>00:06:50–00:06:52: Tai myžnius. |
| 217. | Queering: transfer, paraphrase, condensation   | The translation maintains Rue’s and Jules’ subversive tone and their shared resistance toward Nate’s oppressive masculinity.   |




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|      | <p>E08<br/>00:14:31–00:15:14:<br/>While chatting with school friends during Winter Formal, Jules receives a message from Anna.</p>  |  <p>Paskui prasidėjo prasti darbai, sąskaitos, blogi vyrai.</p>  |  <p>Gal per daug generalizuojau. Nežinau. Ką jūs manot?</p>  |
| 218. | <p>1. Verbal–visual channel: <i>graphic code</i> (subtitles, text message from Anna);<br/>2. Verbal–audio channel: <i>musical code</i> (lyrics of “Dancin” by Kash Doll – bold hyper–femininity);<br/>3. Nonverbal–audio channel: <i>sound arrangement code</i> (buzzing phone); <i>musical code</i> (A rap–dance beat with bass–heavy rhythm and assertive, feminine vocal delivery of “Dancin” by Kash Doll – Jules’ drift from Rue toward a louder, queerer world);<br/>4. Nonverbal–visual channel: <i>photographic code</i> (bisexual lighting); <i>scenographic code</i> (photo and kiss emoji from Anna); <i>film code</i> (from medium shots to close ups); <i>proxemic code</i> (Jules stands and leaves for the bathroom after checking the message); <i>kinesic code</i> (Jules looks down at her phone and smiles softly; Rue, with the pensive look, turns to look at Jules); <i>dress code</i> (Rue’s glittery eye makeup).</p> | <p>CASSIE: Maybe people are nostalgic about high school 'cause it's, like, the last time in their life that they get to dream. After this is just bad jobs, and bills, and bad husbands.<br/>ANNA’S TEXT MESSAGE: I miss your stupid face<br/>CASSIE: Maybe I'm generalizing, but... I don't know. Do you guys get what I mean?<br/>JULES: I don't know. I kind of feel the opposite. I feel like high school's super fucking suffocating.<br/>CASSIE: Really?<br/>JULES: Yeah.<br/>RUE: Hmm.<br/>JULES: I'll be right back.</p> | <p>00:14:31–00:14:33: Gal vidurinę / prisimena su nostalgija.<br/>00:14:33–00:14:35: Nes tai buvo paskutinis kartas, / kai galėjo svajot.<br/>00:14:37–00:14:42: Paskui prasidėjo prasti darbai, / sąskaitos, blogi vyrai.<br/>00:14:45–00:14:50: Gal per daug generalizuojau. / Nežinau. Ką jūs manot?<br/>00:14:51–00:14:53: O man atrodo priešingai.<br/>00:14:54–00:14:57: Vidurinė siaubingai dusina.<br/>00:14:57–00:15:00: –Tikrai? / –Taip.<br/>00:15:05–00:15:07: Tuoju ateisiu.</p> |
|      |   | <p>Misrecognizing: deletion, paraphrase, transfer</p>  | <p>The omission of Anna’s affectionate text message “I missed your stupid face” erases a moment of queer intimacy and desire between Jules and Anna.</p>  |


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|      | <p>E08<br/>00:16:16–00:17:17:<br/>Nate and Maddy argue.</p>   |  <p>Na, kalbėk toliau.</p>  |  <p>-Nieko tokio, jei tau patinka vyrai.<br/>-Nepatinka, Mede.</p>   |
| 219. | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue);<br/>3. Nonverbal–audio channel:<br/><i>sound arrangement code</i> (door slamming);<br/><i>paralinguistic code</i> (Nate’s and Maddy’s angry tone; Nate’s gritted-teeth threat, Maddy sobbing; Maddy’s tearful, frustrated voice);<br/>4. Nonverbal–visual channel:<br/><i>photographic code</i> (dim lighting);<br/><i>proxemic code</i> (Nate suddenly closes the distance between them after initially keeping away);<br/><i>kinesic code</i> (both characters wide-eyed and leaning forward; Nate grabs Maddy’s face and shakes her; Maddy visibly distressed and crying).</p> | <p>NATE: Why the fuck are we even having sex?<br/>MADDY: We weren't.<br/>NATE: You know what your fucking problem is? You can't keep your fucking mouth shut.<br/>MADDY: Yeah, and you can't keep your dick hard.<br/>NATE: Maybe the reason I can't keep my dick hard is because everyone at school is spreading these fucking rumors about me.<br/>MADDY: They're not rumors. They're facts. You literally had, like, 40 different guys' dicks in your phone.<br/>NATE: I told you not to fucking tell anyone.<br/>MADDY: Yeah, well, I told people before you told me not to tell anyone.<br/>NATE: Yeah, but you told them out of fucking context.<br/>MADDY: Really? What is the context?<br/>NATE: I'd tell you, but I don't even fucking trust you anymore.<br/>MADDY: Kind of like how you fuck me, but you're not hard anymore?<br/>NATE: Huh? Keep talking. Come on, keep fucking talking. Keep talking. Huh?</p> | <p>00:16:16–00:16:19: –Kodėl išvis mylimės? / –Nesimylim.<br/>00:16:19–00:16:23: Žinai, kur tavo bėda? / Tu negali užsičiaupt.<br/>00:16:23–00:16:24: O tu negali pastatyt pimpalo.<br/>00:16:25–00:16:26: Negaliu pastatyt,<br/>00:16:26–00:16:29: nes mokykloj apie mane / skleidžia gandus.<br/>00:16:29–00:16:31: Ten ne gandai, o faktai.<br/>00:16:31–00:16:34: Telefone turėjai / 40 skirtingų pimpalų.<br/>00:16:34–00:16:35: Liepiau niekam nesakyt.<br/>00:16:36–00:16:37: Pasakiau prieš tau liepiant nesakyt.<br/>00:16:38–00:16:39: Tik pamiršai kontekstą.<br/>00:16:39–00:16:41: Kokį dar kontekstą?<br/>00:16:42–00:16:44: Pasakyčiau, / bet jau nebepasitikiu tavim.<br/>00:16:44–00:16:47: Kaip ir išdulkintum, / bet tau nebestovi.<br/>00:16:48–00:16:52: Na, kalbėk toliau.</p> <p>By maintaining the reference to digital evidence of same-sex attraction and the verbal aggression surrounding it, the target text reflects the underlying narrative of closeted queerness and its toxic repression.</p> |
| 220. |   | <p>Queering: condensation, paraphrase</p> <p>MADDY: Look, Nate, I don't mind if you're into guys.<br/>NATE: I'm not into fucking guys, Maddy.<br/>MADDY: Sexuality is a spectrum.<br/>NATE: Fuck. What the fuck are you talking about?</p>  | <p>00:16:59–00:17:03: –Nieko tokio, jei tau patinka vyrai. / –Nepatinka, Mede.<br/>00:17:04–00:17:06: –Seksualumas tai spektras. / –Ką čia paistai?</p>   |

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|      |   | <p>MADDY: It's not like anyone's 100 percent straight or 100 percent gay.<br/>NATE: Oh, that is 100 percent bullshit.</p>   | <p>00:17:07–00:17:10: Nebūna 100 proc. heteroseksualių ar 100 proc. homoseksualių.<br/>00:17:10–00:17:13: Mede, tai 100 proc. nesąmonė.</p> |
|      |   | Queering: condensation, paraphrase  | The original dialogue's tension surrounding fluid desire, queering of masculinity are retained.   |
| 221. | <p>E08<br/>00:21:03–00:22:40:<br/>Rue searches for Jules, who is texting Anna in a bathroom stall; Rue and Jules talk inside the stall.</p>   |   |   |
|      | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles; on–screen text messages);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue);<br/>3. Nonverbal–audio channel:<br/><i>sound arrangement code</i> (sounds of incoming messages);<br/><i>paralinguistic code</i> (Rue's and Jules' playfully evasive tone, laughter; Rue's long pause; Jules' exhale and subtly annoyed tone);<br/>4. Nonverbal–visual channel:<br/><i>photographic code</i> (bisexual lighting);<br/><i>scenographic code</i> (phone);</p> | <p>ANNA'S TEXT MESSAGE: um<br/>ANNA'S TEXT MESSAGE: Jules.<br/>ANNA'S TEXT MESSAGE: you look so good<br/>ANNA'S TEXT MESSAGE: and the makeup.....<br/>ANNA'S TEXT MESSAGE: .....an icon.<br/>JULES'S TEXT MESSAGE: ugh<br/>JULES'S TEXT MESSAGE: Wish you were here<br/>JULES'S TEXT MESSAGE: Drunk at winter formal<br/>ANNA'S TEXT MESSAGE: god i miss you.<br/>ANNA'S TEXT MESSAGE: i can't believe you're in fucking high school.</p> | <p>00:21:19–00:21:20: Ana: Labai ilgiuosi tavęs.<br/>00:21:20–00:21:22: Ana: Nesitiki, kad tu vidurinėj.</p>                                |
|      |   | Minoritizing: deletion, paraphrase, condensation  | The translation removes queer expressiveness and sanitizes the flirtatious, validating, and deeply queer textual exchange.                  |


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| 222. | <i>film code</i> (medium shots, close ups, overhead shot from above the stall);<br><i>proxemic code</i> (Rue walks through the place decisively and enters Jules' intimate space);<br><i>kinesic code</i> (Rue scanning the room, Jules smiling and adjusting Rue's jacket, Rue smiling and looking down; Jules tilts her head with a more serious expression, then takes Rue by hand);<br><i>dress code</i> (both wear glitter eye makeup). | RUE: Jules! Jules. What are you doing?<br>JULES: Nothing. What are you doing?<br>RUE: Nothing.<br>JULES: I like the way I dressed you, but I'm worried I fucked with your gender expression.<br>RUE: Thank you? I feel a little stupid, so...  | 00:21:23–00:21:25: Džiuls.<br>00:21:30–00:21:32: Džiuls.<br>00:21:33–00:21:35: –Ką veiki? / –Nieko.<br>00:21:35–00:21:39: –O ką tu veiki? / –Nieko.<br>00:21:40–00:21:45: Man patinka kaip išpuošiau tave. / Bet ar nesugrioviau tavo lytiškumo?<br>00:21:46–00:21:51: Ačiū. Jaučiuosi kvilalai.   |
|      |  | Minoritizing: transfer, resignation, decimation  | The concept of gender expression is misrepresented linguistically, and Rue's gentle tone sounds harsher than the original's.   |
| 223. |  | JULES: Can I ask you a question?<br>RUE: Yeah.<br>JULES: Why don't you kiss me?<br>RUE: I kiss you.<br>JULES: No. Why don't you, like, kiss–kiss me?<br>RUE: Um, I mean, did you want me to, like, kiss–kiss you?<br>JULES: I want you... to wanna kiss me so bad that you don't even ask. Okay. Fuck it. Let's dance. | 00:21:55–00:21:59: –Galiu kai ko paklaust? / –Taip.<br>00:22:00–00:22:03: Kodėl tu manęs nebučiuoji?<br>00:22:05–00:22:07: Bučiuoju.<br>00:22:07–00:22:11: Ne, kodėl nebučiuoji iš tikrųjų?<br>00:22:13–00:22:17: Ar tu nori, / kad pabučiuočiau iš tikrųjų?<br>00:22:20–00:22:26: Noriu, kad norėtum pabučiuoti taip, / kad net neklaustum.<br>00:22:34–00:22:37: Gerai, tiek to. Einam šokt. |
|      |  | Queering: paraphrase, transfer, condensation   | By keeping the dialogue's hesitations, emotional rhythm, and contrast between “kiss” and “kiss–kiss,” the target text retains the queerness of Jules' longing for spontaneous, affirming affection.  |
| 224. | E08<br>00:23:05–00:23:30:<br>Jules brings Rue to the dance floor; Jules drinks from an energy drink mixed with alcohol and they go to dance; Cassie and Lexi talk.   |   |  |
|      | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue);<br><i>musical code</i> (lyrics from “Queen of This Shit” by Quay Dash, a transgender woman, assert femme power, autonomy and unapologetic self–image);   | CASSIE: I feel like love is super dark and no one ever talks about it.<br>LEXI: Yeah, but that might be specific to their kind of love.  | 00:23:23–00:23:27: Aš manau, kad meilė yra tamsus / dalykas, tik niekas nekalba apie tai.<br>00:23:27–00:23:30: Bet gal jų meilė tokia.  |
|      |  | Queering: paraphrase, condensation   | The target text maintains the notion that Rue and Jules' love is non–normative and emotionally complex.  |

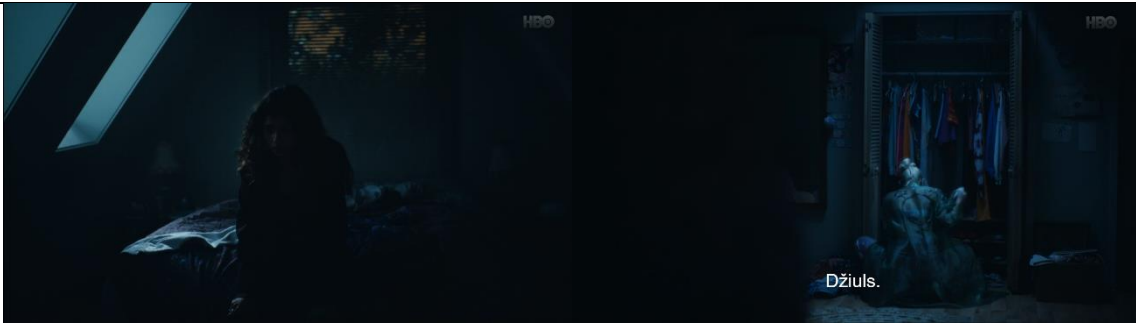
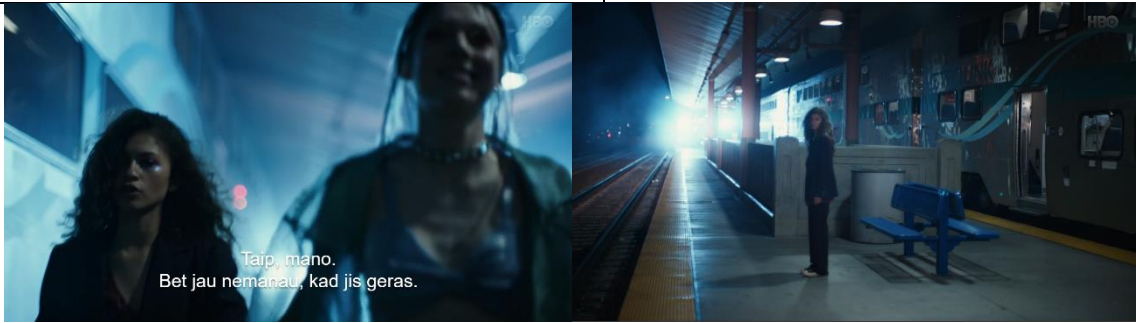
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|      | <p>3. Nonverbal–audio channel:<br/><i>musical code</i> (“Queen of This Shit” by Quay Dash – fast–paced electronic rap with assertive delivery);</p> <p>4. Nonverbal–visual channel:<br/><i>photographic code</i> (bisexual lighting);<br/><i>scenographic code</i> (an energy drink mixed with alcohol);<br/><i>film code</i> (dynamic, fast camera movements; zoom–ins on the drink, Jules and Rue’s facial expression; close–ups on Cassie and Lexi);<br/><i>kinesic code</i> (Jules leads Rue by the hand, pours drink assertively; Rue’s subtle withdrawal and unease; Lexi frowning);<br/><i>dress code</i> (glitter eye makeup).</p> |  |   |
|      | <p>E08<br/>00:34:07–00:36:10:<br/>Cal attempts to talk to Nate, but that erupts into physical conflict.</p>  |    |   |
| 225. | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);</p> <p>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue);</p> <p>3. Nonverbal–audio channel:<br/><i>sound arrangement code</i> (door opening, banging sounds);<br/><i>paralinguistic code</i> (Nate’s deep breath, sobbing, shouting, growling; Cal’s rigorous voice, shouting, sighing);</p> <p>4. Nonverbal–visual channel:<br/><i>film code</i> (prolonged close–up of Nate; dynamic shot sequence; transition to Cal’s drawer with a lock);<br/><i>photographic code</i> (dim lighting);</p>  | <p>CAL: You may have won the game, but you lost control of the team. And in the long run if you don't lead, you're gonna lose. You need to take a step back, Nate. I said take a step back.</p> <p>NATE: Get the fuck off me! Get the... Get your fucking hands off me, you fucking faggot! Get the fuck off! Get the fuck off!</p> <p>CAL: Stop fighting. Stop fighting!</p> <p>NATE: Fuck you! Fuck you!</p> <p>CAL: You need to stop!</p> <p>NATE: Fuck you!</p> <p>CAL: You had enough?</p> <p>NATE: Fuck you! Get the fuck off me!</p> <p>CAL: Huh? Keep fighting. Keep it up. Huh?</p> <p>NATE: Get off! Motherfuck...</p> | <p>00:34:16–00:34:19: Laimėjai rungtynes, / bet nesutramdei komandos.</p> <p>00:34:20–00:34:23: Jei nemokėsi, galiausiai pralaimėsi.</p> <p>00:34:43–00:34:45: Ženk atgal, Neitai.</p> <p>00:34:47–00:34:48: Sakau, ženk atgal.</p> <p>00:34:53–00:34:56: Patrauk rankas nuo manęs, pedike!</p> <p>00:34:56–00:34:58: Patrauk rankas!</p> <p>00:34:59–00:35:01: –Nesipriešink. / –Eik šikt!</p> <p>00:35:02–00:35:04: –Nesiliausi? Dar mažai? / –Eik šikt!</p> <p>00:35:04–00:35:06: Eik šikt! Pasitrauk!</p> <p>00:35:08–00:35:10: Na, tęsk.</p> <p>00:35:11–00:35:12: Išgama...</p> |



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|      | <i>proxemic code</i> (Nate confronts Cal head-to-head, they end up on the floor, Cal restrains Nate, who lashes out, then collapses; Cal retreats to another room);<br><i>kinesic code</i> (Nate clenches jaw, shifts gaze to his father; Nate's sobbing face; Cal's serious then frightened facial expression);<br><i>scenographic code</i> (Cal's drawer with lock).  | CAL: Do you wanna keep fighting? Huh? Oh, you think you're tough now, huh? Huh? Come on, Nate.<br>NATE: Fuck!   | 00:35:14–00:35:18: Nori muštis? / Manai, tu baisiai stiprus?<br>00:35:19–00:35:21: Nagi, Neitai!   |
|      |   | Queering: condensation, paraphrase, decimation  | The translation exposes the internalized homophobia, repressed queerness in Nate's character and closeted dynamics between father and son.   |
| 226. | E08<br>00:37:34–00:38:10:<br>Jules and Rue talk outside the party.  |   |  |
|      | 1. Verbal–visual channel:<br><i>graphic code</i> (subtitles);<br>2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue);<br>3. Nonverbal–audio channel:<br><i>paralinguistic code</i> (Rue's hesitant tone; both characters speak in a whisper);<br>3. Nonverbal–visual channel:<br><i>photographic code</i> (dim lighting);<br><i>kinesic code</i> (Jules and Rue nod; Rue's sad, concerned expression; Jules smiles then shakes her head);<br><i>film code</i> (close ups);<br><i>dress code</i> (glitter makeup). | RUE: Jules, are you in love with Anna?<br>JULES: Yeah.<br>RUE: Are you, um... Are you in love with me?<br>JULES: Yeah.<br>RUE: Do you wish I was different? | 00:37:35–00:37:37: Džiuls, ar tu myli Aną?<br>00:37:42–00:37:44: Taip.<br>00:37:49–00:37:51: Ar tu...<br>00:37:53–00:37:55: Myli mane?<br>00:37:58–00:38:00: Taip.<br>00:38:02–00:38:04: Ar norėtum, kad būčiau kitokia? |
|      |   | Queering: transfer, condensation  | The vulnerability, emotional openness, and duality of Jules' feelings are retained in the target text.   |



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|      | <p>E08<br/>00:40:01–00:40:18:<br/>Jules and Rue talk outside the party; Rue kisses Jules.</p>  |   |   |
| 227. | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue);<br/><i>musical code</i> (lyrics of “My Body Is a Cage” by Arcade Fire parallel Rue’s struggle with mental illness, desire, and hesitation in queer intimacy);<br/>3. Nonverbal–audio channel:<br/><i>musical code</i> (“My Body Is a Cage” by Arcade Fire – a melancholic, very emotional track);<br/><i>paralinguistic code</i> (Rue deeply inhaling and exhaling while talking fast);<br/>3. Nonverbal–visual channel:<br/><i>photographic code</i> (dim lighting);<br/><i>kinesic code</i> (Jules excited facial expression; Rue smiles and kisses Jules);<br/><i>film code</i> (close–ups; transition from long shot to close–up of the kiss);<br/><i>dress code</i> (glitter makeup).</p> | <p>RUE: What if we just fucking left? Like, um, what if we just... We just fucking left this dance, we went home, grabbed a bunch of our shit. Just went to the city. What if we fucking left?<br/>JULES: That's fucking crazy.</p> <p>Queering: condensation, paraphrase</p> | <p>00:40:01–00:40:03: O jei išvyktume?<br/>00:40:03–00:40:06: O jei išeitume iš šitų šokių,<br/>00:40:07–00:40:09: grįžtume namo, susirinktume daiktus,<br/>00:40:09–00:40:13: –ir išvyktume į miestą? / –Bepratybė.</p> <p>The target text retains the core rebellious proposition of running away together and self–liberation.</p> |

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| 228. | <p>E08<br/>00:44:40–00:45:21:<br/>Rue and Jules enter Jules' bedroom; Jules begins to pack.</p>  |                  |  |
|      | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);<br/>2. Verbal–audio channel:<br/><i>linguistic code</i> (dialogue);<br/>3. Nonverbal–audio channel:<br/><i>sound arrangement code</i> (sounds of a zipper, hangers);<br/><i>paralinguistic code</i> (Rue's concerned tone; Rue exhales and whispers);<br/>3. Nonverbal–visual channel:<br/><i>photographic code</i> (dim lighting);<br/><i>proxemic code</i> (Jules moves across the room toward Rue);<br/><i>kinesic code</i> (Rue sits with her head lowered; Jules gently holds Rue's neck and kisses her on the lips);<br/><i>dress code</i> (the transgender symbol on the back of Jules' sheer trench coat).</p> | <p>RUE: Jules. Is this a bad idea?<br/>JULES: No.<br/>RUE: What the fuck?</p>                      | <p>00:44:59–00:45:00: Džiuls.<br/>00:45:01–00:45:03: Ar tai blogas sumanymas?<br/>00:45:08–00:45:09: Ne.<br/>00:45:19–00:45:21: Kas per velnias?</p> |
|      |  | Queering: transfer, paraphrase   | The emotional ambiguity. Rue's internal conflict and tension of the original are maintained.   |
| 229. | <p>E08<br/>00:49:20–00:50:39:<br/>Rue and Jules arrive at the train station; the train leaves without Rue.</p>   |                 |  |
|      | <p>1. Verbal–visual channel:<br/><i>graphic code</i> (subtitles);</p>  | <p>RUE: Jules, I don't... I don't think this is a good idea.<br/>JULES: Rue, it was your idea.</p> | <p>00:49:27–00:49:31: –Džiuls, nemanau kad mintis gera. / –Bet čia tavo sumanymas.</p>   |

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|  | 2. Verbal–audio channel:<br><i>linguistic code</i> (dialogue);<br>3. Nonverbal–audio channel:<br><i>musical code</i> (a sad symphonic melody);<br><i>paralinguistic code</i> (Rue’s overwhelmed voice;<br>Jules’ light laughter, convincing tone; Rue’s<br>sobbing);<br>3. Nonverbal–visual channel:<br><i>film code</i> (medium shots shifting to close–ups of<br>both characters; final zoom–out from Rue as seen<br>from the departing train – Jules’ POV);<br><i>kinesic code</i> (handholding; Rue glancing at Jules;<br>Jules’ encouraging smile; Rue’s tearful expression;<br>Jules’ concerned face, kisses Rue’s hand; Rue<br>standing still as the train departs);<br><i>dress code</i> (glittery makeup). | RUE: I know it was my idea, but I just... I don't think it's a<br>good idea anymore is what I'm trying to tell you.<br>JULES: It was a fucking great idea. I don't know what<br>you're talking about.<br>RUE: Can you slow down? 'Cause I'm thinking, you know,<br>my mom, I don't want her to fucking freak out, all right? I<br>don't want...<br>JULES: Rue, it's not that far, and, like, we're good. It's...<br>You can... We can call.<br>RUE: Okay, what am I gotta tell Gia, though, you know,<br>like... She's gonna wake up<br>in the fucking morning. She's gonna think I'm missing.<br>JULES: We're good. Come on. It's gonna be amazing. Rue!<br>Come on. Please. I love you. | 00:49:32–00:49:34: Taip, mano. / Bet jau nemanau,<br>kad jis geras.<br>00:49:34–00:49:36: –Bandau tau pasakyt. / –Tai<br>puikus sumanymas.<br>00:49:37–00:49:39: –Ką čia paistai? / –Neskubėk. Aš<br>mąstau...<br>00:49:39–00:49:41: Nenoriu, kad mama išsigąstų.<br>00:49:41–00:49:45: –Džiuls... / –Ru, juk ne taip ir<br>toli.<br>00:49:46–00:49:48: –Galėsi paskambint. / –O ką<br>sakyt Džijai?<br>00:49:48–00:49:50: Ji atsikels ryte...<br>00:49:50–00:49:52: Ir manys, kad aš dingau.<br>00:49:53–00:49:57: Viskas gerai. Eikš, bus nuostabu.<br>00:49:59–00:50:01: Ru.<br>00:50:12–00:50:14: Šok į vidų.<br>00:50:20–00:50:23: Labai prašau. Aš myliu tave. |
|  |   | Queering: condensation, paraphrase, transfer  | The conflicted urgency, complexity of the moment,<br>and Jules’ affirming love are preserved.  |

Source: created by the author of the thesis