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**MULTIMODAL REPRESENTATION OF POWER DYNAMICS IN TODD
FIELD'S FILM *TÁR* (2022) AND ITS RENDITION INTO LITHUANIAN IN
PROFESSIONAL SUBTITLES AND AI TRANSLATION**

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**MULTIMODALUS GALIOS DINAMIKOS VAIZDAVIMAS TODDO
FIELDO FILME „TÁR“ (2022) IR JOS PERTEIKIMAS LIETUVIŲ KALBA
PROFESIONALIUOSE SUBTITRUOSE IR DIRBTINIO INTELEKTO
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INTRODUCTION

The portrayal of women in contemporary cinema has undergone a significant transformation, with increasingly complex and powerful female figures taking centre stage. Scholars such as Yvonne Tasker (1998) and Elizabeth Ann Kaplan (2010) have studied this shift, emphasizing how films disrupt old preconceptions by depicting women as leaders and central characters in roles traditionally¹ dominated by men. These portrayals frequently centre on themes of resilience, ambition, and intricate power dynamics, making them a focal point of both cinematic and societal discourse.

As representations of female authority evolve on screen, questions arise not only about how power is portrayed but also about how that portrayal is constructed through multiple communicative modes. In cinema, meaning is conveyed not solely through dialogue, but through a dynamic interplay of image, sound, gesture, and speech. Gunther Kress and Theo van Leeuwen (2001, pp. 2–3, 120) emphasize that meaning in audiovisual media is inherently multimodal, built through the interaction of verbal, visual, and auditory resources. This complexity becomes even more significant when films are translated across languages and cultures. In subtitling, where verbal content must be condensed and synchronised with the visual and auditory flow, translators must carefully balance clarity, narrative coherence, and cultural nuance (Díaz Cintas & Remael, 2014). These constraints demand not only linguistic skill, but also sensitivity to the multimodal construction of meaning.

Thus, translators must navigate the balance between fidelity to the original and clarity in the target language. Henrik Gottlieb (1998, p. 245) was among the first to emphasize that audiovisual translation entails interpreting not only spoken language, but also non-verbal semiotic elements such as tone of voice, gestures, visual cues, and sound. Building on this understanding, Loreta Huber and Airidas Kairys (2021, p. 6) later argued that subtitling is not simply a matter of language transfer but also involves preserving the coherence of multiple modes and maintaining the communicative intent of the original.

Expanding upon these complexities, the growing role of artificial intelligence in translation introduces a new dimension to subtitling practice. Large language models (LLMs) such as ChatGPT can be used to generate subtitle-style translations through prompt engineering, providing outputs that are grammatically accurate and context aware. However, these models operate without access to

¹ Traditional film roles often portrayed women as passive or secondary characters, emphasizing their dependency, fragility, or identity primarily through their relationships with men (Kaplan, 2010, p. 209; Wei, 2024, p. 80).

visual or auditory information, raising important questions about their ability to preserve multimodal meaning. While such tools may be efficient, their performance in translating ideologically marked and emotionally layered content remains largely unexamined in academic research.

This study bridges film studies, translation theory, and artificial intelligence (AI) by exploring how subtitle translation strategies convey nuanced multimodal and gendered meanings. The research focuses on *Tár* (2022), a film by Todd Field that offers a particularly rich site for analysis due to its intricate portrayal of authority, gendered performativity, and complex interpersonal power relations.

The primary object of this study is the multimodal representation of power in *Tár* (2022) and its translation into Lithuanian through two distinct modes: professionally produced subtitles and AI-generated translations created via prompt engineering using ChatGPT. By comparing these two translation approaches, the analysis investigates how power dynamics, as constructed through verbal and non-verbal cues in selected scenes and scene segments, are transferred across linguistic and cultural boundaries.

This comparative analysis not only sheds light on the challenges of translating multimodal meaning but also contributes to broader discussions on the capabilities and limitations of AI in the context of audiovisual translation.

The **aim** of the thesis is to reveal the ways in which power relations are constructed through multimodal means in selected scenes and scene segments from Todd Field's film *Tár* (2022), and to analyse how these representations are rendered, transformed, or lost in the Lithuanian translations, comparing professional subtitles with AI-generated ones.

To achieve the aim, the following **objectives** were set:

- to examine the theoretical concepts of power, gender performativity, and cinematic gaze, highlighting their significance in the representation of authority and gender in audiovisual media;
- to explore multimodality as a theoretical framework, with a focus on subtitling as a form of multimodal translation and on the constraints that shape this practice;
- to examine the theoretical foundations of artificial intelligence, particularly the large language model GPT-4 (ChatGPT), and prompt engineering as tools for subtitle generation, and translation, and to assess their practical potential and limitations in conveying multimodal meaning in audiovisual translation;
- to analyse how power dynamics (*Power Over*, *Power With*, and *Power To*) are constructed through visual, auditory, and verbal semiotic resources in selected scenes and scene segments from *Tár* (2022), with a particular attention on gender performativity and cinematic gaze;

- to examine how selected standalone verbal expressions of power in *Tár* (2022) are rendered in professional and AI-generated Lithuanian subtitles, focusing on how different subtitling strategies shape the representation and performative impact of verbal authority.

This Master's thesis consists of an introduction, three theoretical chapters covering power, gender performativity, feminist film theory, cinematic gazes, and multimodality in audiovisual translation, two analytical chapters presenting a multimodal analysis of selected scenes or scene segments from *Tár* (2022) and a comparative investigation of professional and AI-generated Lithuanian subtitles, conclusions that draw the main findings of the research, summaries in English and Lithuanian, a list of references and filmography, and five appendices.

This thesis adopts a **methodological framework** that combines multimodal discourse analysis, comparative qualitative analysis, and a simulation of subtitle translation using ChatGPT through structured prompting.

Multimodal discourse analysis examines how power is constructed in selected scenes and segments through verbal, visual, and auditory semiotic resources. Comparative analysis allows to evaluate how effectively professional Lithuanian subtitles and AI-generated translations convey expressions of power. The AI output was generated using GPT-4 through a prompt designed according to basic principles of prompt engineering, simulating Lithuanian subtitle translation for analytical comparison.

The first theoretical chapter introduces key concepts of power and gender performativity. It draws on Amy Allen's (1998) three modalities of power: *Power Over*, *Power To*, and *Power With*, to conceptualise power as relational and dynamic. The chapter also examines Judith Butler's (1999) concept of gender performativity to explore how power is enacted through repeated gendered behaviours. Together, these perspectives provide a foundation for analysing how power and gender are multimodally constructed in *Tár* (2022).

The second chapter focuses on feminist film theory, introducing the male gaze (Mulvey, 1975), the female gaze (Kaplan, 2010), and the queer gaze (McNealy, 2021), and how these gazes shape the cinematic representation of women and power.

The third theoretical chapter introduces the concept of multimodality, drawing on the work of Kress and van Leeuwen (2001) and Gottlieb (1998) to explain how meaning in audiovisual texts is constructed through the interaction of multiple semiotic modes. Subtitling is presented as a multimodal translation practice (Díaz Cintas & Remael, 2014; Gottlieb, 1992), shaped by spatial, temporal, and semiotic constraints. The chapter concludes with an exploration of artificial intelligence

in the context of subtitle translation, focusing on the use of ChatGPT and the methodological importance of prompt engineering in guiding AI-generated outputs.

The first analytical chapter presents a multimodal discourse analysis of four selected scenes or scene segments from *Tár* (2022), categorized under Allen's (1998) three modalities of power. Each example is analyzed through verbal, auditory, and visual semiotic modes, following the integrated theoretical framework developed by Kress and van Leeuwen (2001) and Gottlieb (1998), with close attention to gender performativity (Butler, 1999) and cinematic gaze (Mulvey, 1975; Kaplan, 2010; McNealy, 2021).

The second analytical chapter investigates how 74 standalone verbal expressions of power by Lydia Tár are translated into Lithuanian in both professional and AI-generated subtitles. Using Gottlieb's (1992) strategy typology, it provides a quantitative overview and a qualitative comparison of selected examples. The analysis explores how paraphrase, transfer, condensation, expansion, and deletion influence the tone, delivery, and rhetorical power of Tár's speech, revealing stylistic differences shaped by audiovisual context and interpretive choices.

Conclusions summarize the main findings of the research.

All selected cases are presented in four appendices at the end of the thesis, with a fifth appendix providing a screenshot of the AI translation prompt used to generate Lithuanian subtitles for *Tár* (2022), consistently applied across all scenes.

1. THEORETICAL PERSPECTIVE ON POWER AND GENDER PERFORMATIVITY

Power is a central concept in philosophy, sociology, and political theory, often associated with influence, control, and domination. Classic theorists like Bertrand Russel (1938, p. 35) and Robert Dahl (1957, pp. 202–203) define *power* as the capacity to affect others’ behaviour or decisions, often against their will. However, these views tend to conceptualize power as a one-way force, focused on domination. More recent perspectives, in contrast, describe power as dynamic and relational, something that is enacted rather than possessed.

Instead of being a fixed structure, power emerges dynamically through relationships, interactions, and negotiations. Michel Foucault (1978, pp. 92–97) redefined *power* as decentralized and embedded within everyday practices, institutions, and discourses. His notion of “bio-power” highlights how social norms regulate behaviour and identity, illustrating how power both contains and enables (Foucault, 1978, pp. 139–144). Power thus becomes something exercised through language, norms, and the body, as it is both visible in social systems and internalized by individuals (Foucault, 1978, pp. 92–97, 139–144).

Building on this relational understanding, Allen (1998, pp. 33–36) introduces multidimensional model that distinguishes between three interrelated modalities of power. These modalities are summarised in Table 1, which outlines their core definitions and functions.

Table 1: *Amy Allen’s (1998) modalities of power*

Type of Power	Definition
Power Over	Domination or control where one imposes constraints on others.
Power To	The ability to act and achieve goals, enabling autonomy and empowerment.
Power With	Collaboration and solidarity to achieve shared goals, fostering mutual empowerment.

Source: created by the author based on Allen’s modalities of power (1998, pp. 33–36).

Allen’s (1998) threefold typology provides a theoretical framework for understanding power not only as domination, but also as empowerment and collaboration. This perspective is particularly valuable when examining how power operates through both institutional structures and embodied, everyday interactions. Given its emphasis on the complexity and fluidity of power relations, Allen’s (1998) typology is well suited for analysing multimodal expressions of power dynamics. These dynamics are communicated not only through language or formal structures but also through gesture, movement, tone, and interpersonal interactions.

To understand how power is expressed through identity and performance, it is essential to consider how it interacts with gender. In feminist theory, a foundational distinction is made between sex and gender. This distinction was first articulated by Simone de Beauvoir (1956, p. 273), who wrote that “one is not born, but rather becomes, a woman”, emphasizing that gender is not biologically determined but shaped by social and cultural forces. Later, Butler (1999, pp. 9–10) elaborated on this distinction, arguing that while sex typically refers to biological characteristics, such as anatomy, chromosomes, and hormones assigned at birth, gender should be understood as a social construct. It is shaped by societal norms, expectations, and repeated behaviours rather than being innate or unchangeable. This distinction challenges the assumption that gender naturally follows from biological sex and instead frames it as something learned and enacted.

Building on this foundation, Butler (1999, pp. 33–34) introduced the concept of *gender performativity*, arguing that gender is not a fixed identity, but an ongoing process constituted through repeated actions and expressions. Although gender performativity is not a form of power in itself, it operates within systems of power and plays a role in upholding or challenging existing social hierarchies (Butler, 1999, pp. 33–34). When individuals repeat gendered behaviours that align with cultural expectations, they contribute to the reinforcement of dominant norms (Butler, 1999, pp. 33–34). However, when those performances deviate from what is socially expected, they may expose or contest the norms that structure power relations (Butler, 1999, p. 179).

Butler’s theory provides a critical lens for analysing how gendered performances intersect with authority and leadership, which remain closely tied to traditionally masculine-coded traits such as assertiveness, control, and emotional detachment (Connell, 1995, pp. 77–78). Raewyn Connell’s (1995, p. 77) concept of *hegemonic masculinity* helps to explain why certain traits are culturally elevated as markers of competence and authority. *Hegemonic masculinity* refers to the dominant model of masculinity that legitimises male dominance in a patriarchal system. Traits like competitiveness and independence are normalised, while traits coded as feminine, such as empathy and collaboration, are devalued.

Although hegemonic masculinity will not be directly analysed in this thesis, it offers important context for understanding how societal norms shape and constrain gendered performances of leadership. Cecilia Ridgeway (2001, pp. 637, 642) argues that gendered expectations strongly influence judgments of competence, often disadvantaging women by positioning masculine-coded behaviours as prerequisites for effective leadership. Women must navigate the tension between conforming to traditional expectations of femininity and demonstrating authority in competitive, male-dominated environments. Similarly, Eagly and Karau’s *Role Congruity Theory* (2002, pp. 573–

576) shows that women leaders face a double bind: conforming to gender norms can render them ineffective, while violating them may provoke criticism.

These dynamics demonstrate how deeply intertwined gender and power are, with societal norms shaping not only expectations but also perceptions of authority. In cinematic representations² these tensions frequently appear in portrayals of women navigating authority in male-dominated environments. Such representations reflect broader cultural discomfort with women who embody traits traditionally associated with male power. By engaging with these theoretical perspectives, this study reveals how power is not only institutional but also relational, embodied, and performative.

The following chapter expands on this foundation by exploring the male, female, and queer gazes in cinema, showing how visual storytelling constructs and challenges gendered power.

² Examples include films such as *Miss Sloane* (2016) and *Zero Dark Thirty* (2012), which depict ambitious women navigating male-dominated fields. Their characters face scrutiny for embodying traits traditionally associated with masculinity, illustrating societal discomfort with powerful women.

2. THE GAZE IN FEMINIST FILM THEORY: MALE, FEMALE, AND QUEER PERSPECTIVES

Feminist film theory has critically analysed how cinema reflects, reproduces, and sometimes resists patriarchal norms, particularly through visual and narrative structures. At the centre of this discussion is the concept of the gaze – how looking is structured in film. Mulvey's seminal essay *Visual Pleasure and Narrative Cinema* (1975, pp. 6–18) introduced the concept of the *male gaze*, arguing that classical Hollywood cinema positions women as passive objects of male desire, structuring visual pleasure around the heterosexual male spectator. Mulvey's psychoanalytic theory remains foundational in feminist film theory and continues to influence contemporary debates on spectatorship and representation.

In response to Mulvey's influential theory, later feminist scholars and filmmakers proposed alternative gazes, including the female gaze and queer gaze, which challenge heteronormative and binary constructions of cinematic vision. These concepts seek to redefine how subjectivity, power, and identity are visually encoded, offering broader, more inclusive perspectives for interpreting film. While the male gaze has been widely critiqued for its limitations, the female and queer gazes offer more fluid perspectives that centre emotional intimacy, affective identification, and non-normative experiences.

This chapter explores the three types of gazes: the male, the female, and the queer, as key theoretical tools for understanding how cinematic language constructs power dynamics. Each subchapter builds on the previous one and gradually expands from foundational feminist critiques to more nuanced and intersectional approaches to spectatorship.

2.1 The Male Gaze

Mulvey's concept of the male gaze, introduced in her 1975 essay *Visual Pleasure and Narrative Cinema*, marks a turning point in feminist film theory. Drawing on psychoanalytic theory, particularly Sigmund Freud's concepts of voyeurism³ and castration anxiety⁴, and Jacques Lacan's

³ Freud's *voyeurism* involves pleasure in watching; Mulvey links this to women as passive objects for the male gaze (Mulvey, 1975, p. 8).

⁴ Freud's *castration anxiety* reflects male fears, addressed in film by fetishizing or punishing women (Mulvey, 1975, p. 6).

mirror stage theory⁵, Mulvey argued that classical Hollywood cinema creates visual pleasure by positioning women as passive subjects of the male gaze. Within this model of looking, the camera frequently adopts the perspective of a heterosexual male viewer, producing images that offer pleasure through the objectification of the female body. The gaze, therefore, is not only embedded in the camera's eye but also in the interactions between characters and the assumed position of the spectator (Mulvey, 1975, p. 17). Mulvey identifies three levels of the male gaze: the gaze of the camera, the gaze of the characters within the film, and the gaze of the spectator (Mulvey, 1975, p. 17). These three layers reinforce a system of patriarchal looking, where women are defined primarily by their visibility and sexual availability.

This gendered construction of visual pleasure is typically reinforced through cinematic techniques such as the fragmentation of the female body, slow motion, close-ups, and framing that isolates certain parts of the body, particularly the face, legs, or chest. These techniques render the female character a spectacle, stylised for consumption rather than for narrative agency (Mulvey, 1975, pp. 7, 12). Importantly, the male gaze is not limited to how women are filmed, but it also informs the broader structure of classical narrative cinema, where women often serve as obstacles, motivations, or rewards for male protagonists rather than as autonomous agents. The male character drives the plot forward through action, while the female character's role is often limited to visual presence and emotional impact (Mulvey, 1975, p. 7).

While Mulvey's theory offered a groundbreaking lens for analysing gender in film, it has also attracted significant criticism. One of the main critiques is that her conception of the spectator tends to universalise the spectator as male, white, and heterosexual, thereby excluding a range of viewer positions and experiences. For instance, Judith Mayne (1993, p. 53) argues that Mulvey's perspective does not account for female spectators or for the possibility of resistant or oppositional readings of film texts. Feminist theorists and cultural critics have pointed out that viewers bring their own identities, histories, and interpretive strategies to the act of watching a film, and that these cannot be fully contained within the binary logic of male/active and female/passive.

More recent scholarship has demonstrated how contemporary feminist filmmakers subvert or reject the male gaze. Virgiena Salsabila, Lili Awaludin, and Hasbi Assiddiwi (2022, p. 104), in their analysis of Greta Gerwig's *Little Women* (2019), highlight how the character Jo March challenges gender norms by rejecting the passive female role. Jo's resistance to romantic expectations and her

⁵ Lacan's *mirror stage* explains how viewers identify with on-screen characters, reinforcing male dominance (Mulvey, 1975, p. 9).

insistence on creative autonomy disrupt the traditional binary of male/active and female/passive roles, offering a vision of female agency that resists objectification.

As feminist film theory has evolved, scholars have increasingly explored the limitations of the male gaze and sought to articulate alternative ways of looking that challenge its assumptions. The concept of the female gaze arose from this need, offering a perspective that reclaims visual and narrative subjectivity for women and other marginalised identities.

The following section examines the emergence and development of the female gaze, along with its theoretical foundations, key characteristics, and ongoing debates within feminist scholarship.

2.2 The Female Gaze

The concept of the female gaze emerged as a response and as a critique of the male gaze, seeking to reframe cinematic perspectives by centring women's subjectivity, emotional depth, and agency. Rather than merely inverting the male gaze by objectifying men, the female gaze attempts to create space for relational storytelling and multidimensional portrayals of characters, especially women. Duke Mwedzi (2021, pp. 3–4) and Hailey Coles (2023, p. 138) note that the female gaze often manifests through close attention to emotional intimacy, interiority, and mutual recognition.

While definitions of the female gaze vary, many scholars associate it with formal and narrative choices that resist visual objectification. These include the use of lingering camera shots, attention to subtle gestures, avoidance of fragmentation, and narrative focus on emotional experience over action or erotic spectacle (Coles, 2023, pp. 139–141). Feminist filmmaker and theorist Kaplan (2010, p. 211) stresses that the female gaze should not be seen as a fixed category, but rather as a perspective that opens up space for diverse and resistant readings, even within dominant cinematic forms.

Examples of the female gaze can be observed in films such as *Lady Bird* (2017), directed by Greta Gerwig, which presents a coming-of-age narrative that highlights the protagonist's emotional development and complex relationships without rendering her as a visual object (Salsabila et al., 2022, p. 104). Similarly, Céline Sciamma's *Portrait of a Lady on Fire* (2019) has been widely analysed as a representation of the female gaze, due to its focus on mutual desire, emotional reciprocity, and the absence of voyeurism (Coles, 2023, pp. 140–141). These films exemplify how the female gaze can foster identification through relational dynamics and character-driven storytelling, instead of through domination or control.

However, the concept of the female gaze has also received criticism. Some scholars (hooks, 1992; Coles, 2023) point out that certain definitions of the female gaze treat “woman” as a single,

universal category, without recognising the diversity within female experiences. For example, Coles (2023, p. 10) notes that such definitions can leave out queer, trans, non-binary, and other marginalised perspectives. Similarly, bell hooks (1992, pp. 118–119) criticises early feminist film theory for focusing mainly on the experiences of white, heterosexual women and ignoring other voices. These critiques show that the female gaze should not be understood as one fixed or universal viewpoint. Instead, it needs to be seen as something flexible, shaped by different and overlapping aspects of identity, such as gender, sexuality, and culture.

In addition, Coles (2023) also challenges the ongoing dependence on Mulvey's psychoanalytic framework, pointing out that it originated within the predominantly white, heterosexual, male-centered film culture of the 1970s. While it was a vital intervention in its time, this framework may no longer be sufficient to account for the multiplicity of experiences and perspectives represented in contemporary cinema. Critics such as Katy Stewart (as cited in Coles, 2023, p. 11) even question whether the female gaze can be fully realised within conventional cinematic structures, which remain embedded in patriarchal logics of production and storytelling.

In this thesis, the female gaze is defined as a cinematic perspective that prioritises emotional intimacy, character subjectivity, and mutual recognition, rather than dominance, objectification, or control. It often manifests through specific narrative and visual strategies, such as: (1) a focus on internal emotional states rather than external appearance, (2) scenes structured around relationships and dialogue rather than action or spectacle, (3) camera work that avoids voyeuristic framing and instead lingers on subtle, affective gestures, and (4) an emphasis on the viewer's emotional alignment with the characters, encouraging understanding through shared vulnerability and interiority. In this context, empathy is constructed through clear emotional expression and mutual identification, rather than ambiguity or coded meaning. This working definition will serve as a foundation for identifying how the female gaze operates within cinematic representations of power and gendered subjectivity.

While this approach expands traditional models of spectatorship, it still operates within a binary understanding of gender. To explore perspectives that move beyond fixed identities and emphasise fluidity, ambiguity, and subtext, the following subchapter introduces the queer gaze.

2.3 The Queer Gaze

The queer gaze extends feminist film theory by challenging the heteronormative foundations of both the male and female gazes. While the male gaze constructs women as passive objects of male desire, and the female gaze often centres women's subjectivity and emotional connection, both are

typically based on binary understandings of gender and assume relatively fixed identities. In contrast, the queer gaze disrupts binary perspectives altogether. Rooted in queer theory and psychoanalysis, it offers a mode of looking defined not by dominance or narrative clarity, but by ambiguity, affect, desire, and emotional complexity (McNealy, 2021, p. 435). Rather than positioning the viewer in a fixed, binary relation to the object of the gaze, the queer gaze encourages identification across fluid and non-normative lines.

McNealy (2021, p. 435) conceptualizes the queer gaze using Lacan's notion of *objet petit a*, an unattainable object of desire that is always out of reach.⁶ From this perspective, cinematic looking becomes a matter of longing and emotional resonance rather than control. McNealy (2021) outlines three dimensions of the queer gaze. First, *reciprocal gazing* occurs when the subject appears to return the look, disrupting the binary between active viewer and passive object (McNealy, 2021, p. 433). Second, *inclusive spectatorship* allows queer viewers to identify with emotionally ambiguous or coded moments, even in the absence of explicit representation (McNealy, 2021, pp. 447–449). Third, *re-visibility* refers to the indirect expression of queer experience through absence, disorientation, or emotional distance rather than overt identity markers (McNealy, 2021, pp. 455–457). In all these dimensions, the queer gaze values what is unsaid, uncertain, and affectively charged. Empathy in this context does not emerge through mutual recognition or emotional clarity, as in the female gaze, but rather through ambiguous longing, coded meaning, and identification with what cannot be fully named or shown. The queer gaze resists closure and embraces emotional tension, making room for alternative forms of connection that challenge dominant norms of gender and sexuality.

By shifting attention away from fixed identities and clear meanings, the queer gaze offers an alternative framework for understanding cinematic spectatorship. It opens up new possibilities for interpreting scenes where desire and power operate in subtle, coded, or unconventional ways, challenging dominant ways of looking. The following table offers a concise summary of the three cinematic gazes explored above, highlighting their core definitions, focal points, and distinguishing features:

⁶ In Lacanian psychoanalysis, *objet petit a* (French for “object little a”) refers to the object-cause of desire, not the object we desire, but the thing that makes us desire in the first place. It is something missing or lost from early childhood, something we can never fully attain, but we keep trying to find it in people, objects, experiences, and fantasies. It's not a literal object, but a placeholder for the lack that fuels desire (Kirshner, 2005).

Table 2: *Key characteristics of the male, female, and queer gazes*

Cinematic Gaze	Definition	Focus of the Gaze	Key Features
Male Gaze	Shows women as passive objects of male desire.	Visual pleasure for a heterosexual male viewer.	Objectification, dominance, fragmented body shots, passive female roles, active male storylines.
Female Gaze	Centers women's emotions, subjectivity, and mutual connection.	Emotional intimacy, character depth, and relationships.	Relational focus, close-up on expressions, internal emotion, non-voyeuristic framing.
Queer Gaze	Challenges gender norms and expresses desire, identity, and power in fluid and non-traditional ways.	Ambiguity, coded meaning, and fluid identity.	Indirect desire, unspoken attraction, emotional layering, gaze that resists categorisation.

Source: created by the author based on Mulvey (1975), Kaplan, (2010), McNealy (2021)

Having examined how cinematic gazes construct power relations and subjectivities through visual framing and spectatorship, the following chapter shifts focus to the broader multimodal landscape of meaning-making in film, analysing how verbal, visual, and auditory modes interact to shape representations of power and gender.

3. MULTIMODALITY IN AUDIOVISUAL TRANSLATION: FROM THEORY TO AI INTEGRATION

Since this thesis analyses an audiovisual product, it is essential to understand *multimodality* as a theoretical framework that explores how meaning is produced through the interaction of multiple semiotic resources. Unlike traditional linguistic approaches⁷, that focus solely on spoken or written language, multimodality integrates auditory, visual, linguistic, and spatial elements in communication. This interplay is particularly significant in audiovisual media, such as film, where meaning emerges dynamically through the interaction of diverse semiotic elements.

Scholars such as Kress and van Leeuwen (2001, pp. 2; 4–5), Carey Jewitt and Berit Henriksen (2016, p. 150), and Anthony Baldry and Paul Thibault (2008, p. 12) have extensively examined multimodality, offering analytical tools for investigating how different modes function in meaning-making. This framework is especially relevant to subtitling, which serves as a multimodal translation practice by converting verbal auditory input (dialogue) into a verbal visual form (subtitles) while coexisting with the non-verbal visual and auditory components of the audiovisual text.

3.1 Theoretical Insights into Multimodality

Multimodality as a subject of research emerged from the recognition that communication extends beyond language and includes many ways of meaning-making (Kress & Van Leeuwen, 2001; Jewitt & Henriksen, 2016, p. 145; Baldry & Thibault, 2008, p. 12). Kress and Van Leeuwen (2001, pp. 21–22) define *semiotic modes* as culturally and socially shaped resources such as image, sound, gesture, and layout. Each mode has its own affordances and constraints, influencing how it can be used in a given communicative context (Kress & Van Leeuwen, 2001, p. 125). Meaning arises from the interaction of these modes within specific cultural and social frameworks.

In discussions of audiovisual translation, Gottlieb (1998, p. 245) introduces the concept of semiotic channels to describe the sensory pathways through which verbal and non-verbal information travels, such as speech, subtitles, music, or image. While channel refers to the delivery path (auditory

⁷ Traditional linguistic approaches prioritize verbal language (written or spoken) as the major mode of communication, emphasizing syntax, semantics, and pragmatics. Saussure's *Course in General Linguistics* (1916) and Chomsky's *Syntactic Structures* (1957) are seminal works that emphasize language structures over multimodal interactions.

or visual), mode refers to the semiotic resource itself (e.g., gesture, speech, image). Although the terminology differs, Gottlieb’s classification aligns closely with multimodal discourse theory.

To maintain theoretical consistency, this thesis adopts the term *semiotic mode* as an umbrella concept, integrating Gottlieb’s (1998) sensory-based classification with Kress and Van Leeuwen’s (2001) meaning-making framework. While channel highlights perceptual pathways, mode emphasizes communicative functions. The term *semiotic mode* will be used consistently throughout.

While Kress and van Leeuwen (2001) do not explicitly define features such as clothing, facial expression, or lighting as individual semiotic modes, their theory of visual communication provides the basis for analysing these elements as meaningful aspects of the visual mode. Through their discussions of salience, composition, modality, and cultural codes, they offer a framework that supports treating appearance-related elements such as gesture, styling, and spatial arrangement as central to meaning-making in multimodal film analysis.

To operationalise the analytical model used in this thesis, the following table presents an integrated classification of semiotic modes based on Gottlieb (1998) and Kress and van Leeuwen (2001). It highlights how different verbal, and non-verbal modes contribute to audiovisual meaning-making and provides the analytical categories that underpin the examination of power dynamics in *Tár* (2022).

Table 3: *Classification of semiotic modes*

Modality	Semiotic Mode	Form	Definition
Verbal	Verbal Auditory Mode	Dialogue, voice-over narration	Spoken language that conveys narrative, tone, and interpersonal meaning.
	Verbal Visual Mode	Subtitles, written signs on screen	Written language visually presented in the frame to support or replace speech.
Non-verbal	Auditory Mode	Music, ambient sound, sound effects	Non-verbal sounds that evoke mood, emotion, realism, or tension.
	Visual Mode: Gesture & Expression	Facial expressions, hand gestures, posture	Visually observable body movements that express emotion, intent, or attitude.
	Visual Mode: Framing & Composition	Camera angle, positioning, perspective	Spatial arrangement of visual elements to indicate focus, hierarchy, or distance.
	Visual Mode: Salience & Styling	Clothing, color, lighting, makeup	Visually prominent or culturally coded elements that guide interpretation.

Source: created by the author based on Gottlieb (1998, p. 245) and Kress & Van Leeuwen (2001)

This multimodal framework forms the foundation for analysing how verbal and non-verbal semiotic resources interact in *Tár* (2022). It brings together Gottlieb’s (1998) distinctions between verbal, non-verbal auditory, and visual resources with Kress and Van Leeuwen’s (2001) insights into spatial arrangement, salience, and visual composition. This integrated framework not only help explain how meaning is constructed in film but also highlight the challenges of translating such

meaning across languages and cultures. Given the central role of subtitling in this process, the next section examines it as a multimodal translation practice that reconfigures and mediates these modes within the constraints of audiovisual translation.

3.2 Multimodality in Subtitling

Audiovisual translation (AVT) encompasses a broad range of strategies for adapting audiovisual content to different linguistic and cultural audiences. According to Jurgita Kerevičienė and Jurgita Astrauskienė (2021, p. 150), AVT can be broadly divided into two major categories: subtitling and revoicing. Subtitling involves rendering spoken dialogue as written text on screen, which complements the visual and auditory features of the original content (Díaz Cintas & Remael, 2014, p. 8), while revoicing includes methods such as dubbing, voice-over, and audio description, where the translation is incorporated into the soundtrack. Each approach serves different communicative purposes and audience needs. Subtitling itself comprises multiple forms, including intertitles, surtitles, subtitles for the deaf and hard of hearing (SDH), fansubs, and paraphrased subtitles, all adapted to specific viewing contexts (Kerevičienė & Astrauskienė, 2021, p. 150). Revoicing includes full replacement of original speech (as in dubbing) and partial overlay (as in voice-over). Additionally, audio description provides verbal narration of visual elements for blind and visually impaired audiences, and respeaking enables live subtitling through speech recognition software, particularly during broadcasts (Kerevičienė & Astrauskienė, 2021, p. 151). These diverse AVT forms demonstrate that translation practice in audiovisual media is shaped not only by linguistic transfer but also by the need to ensure accessibility, technological compatibility, and multimodal coherence. As Kerevičienė and Astrauskienė (2021, p. 152) emphasize, the growing diversity of AVT modalities reflects both the expanding role of translators and the increased demand for inclusive media.

Subtitling, in particular, faces a unique set of challenges that distinguish it from other forms of translation. These challenges are primarily spatial, temporal, and semiotic. Subtitles are generally confined to 36–42 characters per line, with a maximum of two lines on-screen, allowing for a total of 72–84 characters per subtitle (Díaz Cintas & Remael, 2014, p. 9). Formatting standards may vary depending on the distribution platform, such as television, cinema, streaming services, or film festivals (Díaz Cintas & Remael, 2014, p. 23). This spatial limitation necessitates conciseness, requiring translators to condense dialogue while retaining its core meaning. Temporal restrictions demand precise synchronization, ensuring subtitles appear and disappear in alignment with the

spoken dialogue and on-screen action. Henrik Gottlieb’s “12 characters-per-second rule” (2001, as cited in Pedersen, 2011, p. 20) illustrates this, suggesting that subtitles must remain visible long enough for viewers to read them comfortably without disrupting the narrative flow.

In addition to these technical factors, semiotic complexity presents a further challenge. As Jorge Díaz Cintas and Aline Remael (2014, p. 9) observe, subtitling involves the transition from oral to written modes, requiring spoken dialogue to be condensed into concise text while preserving cultural nuances, emotional depth, and stylistic elements. This becomes even more intricate in a polysemiotic environment, where meaning is co-constructed through the interaction of multiple semiotic modes: verbal, visual, and auditory (Gottlieb, 1998, p. 245; Kress and Van Leeuwen, 2001, pp. 2–3, 120). Subtitlers must ensure that their translations harmonize with the film’s other semiotic modes, maintaining both narrative coherence and stylistic unity.

Given these constraints, translators must employ effective strategies to manage the intricacies of subtitling, especially when dealing with sensitive concepts such as power dynamics. Gottlieb (1992, p. 166) offers a comprehensive classification of subtitling strategies, which address the specific challenges posed by subtitling constraints. These strategies, summarized in Table 4, provide tools for adapting cultural references, idiomatic expressions, and context-specific nuances to ensure clarity and audience engagement.

Table 4: *Classification of translation strategies*

Translation Strategy	Definition
Expansion	Adding explanations to clarify cultural nuances not directly translatable
Paraphrase	Reformulating the text when original phrasing cannot be retained in the target language
Transfer	Fully and accurately translating the source text
Imitation	Retaining original forms for proper names and specific terms
Transcription	Adapting unconventional terms like slang, third languages, or nonsense words
Dislocation	Prioritizing the translation of tone or effect over literal content (e.g., songs or rhymes)
Condensation	Shortening the text while preserving essential meaning
Decimation	Severely reducing content, including important elements, leading to significant loss of meaning
Deletion	Omitting non-essential elements, causing some loss of meaning but preserving overall message clarity
Resignation	Accepting unavoidable meaning loss when no suitable translation exists

Source: created by the author based on Gottlieb (1992, p. 166)

These subtitling strategies highlight the challenges of conveying meaning across languages in a medium where verbal, visual, and auditory elements constantly interact. When translating sensitive and layered themes such as power dynamics, subtitle translators must attend not only to linguistic

accuracy but also to the ways in which meaning is shaped by multiple semiotic modes. They must navigate strict spatial and temporal constraints while preserving narrative and stylistic coherence.

As the field evolves, artificial intelligence is increasingly used to support translation tasks that feed into the subtitling process, with large language models such as GPT-4 playing a central role. Although these models do not generate subtitles directly, they can produce high-quality translations of spoken dialogue, which can then be adapted for on-screen use.

The following section examines how AI-assisted translation and prompt engineering operate in this context, focusing on their relevance for multimodal subtitling and their implications for audiovisual translation research.

3.2 Artificial Intelligence: Exploring ChatGPT and Prompt Engineering

Recent developments in generative artificial intelligence have introduced new tools and methods for translation and subtitling. Artificial Intelligence (AI) refers to computer systems capable of performing tasks typically requiring human intelligence, including language processing, translation, and decision-making. As noted by Stuart Russell and Peter Norvig (2022, p. 19), AI is relevant to nearly any intellectual activity and is already generating more than a trillion dollars in revenue annually. Within this field, Large Language Models (LLMs) have emerged as central tools. Trained on extensive datasets, these models are capable of interpreting and generating coherent, context-sensitive language across a wide range of domains (Kasneci et al., 2023, p. 2).

One of the most widely recognized LLMs is ChatGPT, developed by OpenAI. Based on the Generative Pre-Trained Transformer (GPT) architecture, ChatGPT has evolved from GPT-3 to GPT-4, with notable improvements in accuracy, contextual awareness, and multilingual performance (Siu, 2023, pp. 2–3). Although not originally developed for translation, ChatGPT has demonstrated strong results in translation tasks due to its exposure to multilingual and cross-domain training data (Gao, 2023, pp. 1–3). As Enkelejda Kasneci et al. (2023, p. 2) observe, LLMs such as ChatGPT achieve state-of-the-art results in a variety of natural language processing tasks, including translation.

With the growing integration of generative AI tools into research and industry, prompt engineering has gained recognition as a key technique for effectively interacting with language models. Prompt engineering refers to the process of designing effective instructions (prompts) that guide large language models toward producing accurate, useful, and context-sensitive outputs (Giray, 2023, p. 2; Hsu et al., 2024, p. 1). This practice is particularly important in tasks such as subtitle translation, where linguistic clarity, spatial constraints, and cultural sensitivity must all be considered.

A well-constructed prompt typically consists of several key elements (DAIR.AI, 2025):⁸

- clear instructions specifying the task;
- contextual background to inform the model;
- source material to be processed;
- output expectations that define format, tone, or style.

These components help ensure that the model accurately interprets the request and generates outputs aligned with the translator's or researcher's objectives.

Inadequately formulated prompts may lead to vague, biased, or misleading results. As Giray (2023, p. 5) notes, common risks include ambiguity, lack of context, and unrealistic assumptions about the model's capabilities. These issues are especially pronounced in multimodal translation, where meaning is derived not only from verbal content but also from visual, auditory, and cultural cues. Because of this, careful prompt design is not merely a technical detail but a key methodological consideration in translation focused research.

A clear understanding of both the strengths and limitations of large language models, together with the core principles of prompt engineering, provides a crucial foundation for this thesis. Although prompt design is not the primary object of analysis, it plays a supporting role in the controlled generation of AI subtitles for *Tár* (2022). These subtitles, created using ChatGPT with a carefully constructed prompt based on established criteria, are used in subsequent comparative analysis. The following chapters build on this theoretical groundwork to examine how verbal expressions of power are translated in both professional Lithuanian subtitles and AI-generated equivalents, with particular attention to linguistic choices and their role in shaping the representation of power.

⁸ *DAIR.AI* is an independent educational and research-oriented platform recognized within the AI practitioner community for providing practical frameworks informed by ongoing research and real-world applications.

4. MULTIMODAL REPRESENTATION OF POWER DYNAMICS

This study adopts a qualitative research approach drawing on multimodal discourse analysis and comparative translation analysis. The core research material is the film *Tár* (2022), a 2-hour and 38-minute psychological drama written and directed by Todd Field. The film was selected for its complex and layered representation of power relations, gender performativity, and multimodal storytelling, which together make it an ideal case for examining how power is constructed and conveyed through interacting semiotic modes.

Todd Field, an American filmmaker born in 1964, is known for stories that focus on characters and explore complex emotions and moral issues. His earlier films, *In the Bedroom* (2001) and *Little Children* (2006), show his interest in personal stories that are also connected to larger social questions. In *Tár*, Field creates a rich and detailed portrait of Lydia Tár, a world-famous conductor and composer who faces both professional success and growing personal and ethical challenges. He wrote the screenplay specifically for Cate Blanchett, whose performance has been praised for its emotional depth and psychological detail.

Lydia Tár is shown as both highly successful and deeply flawed, one of the few women to reach the highest levels in the male-dominated world of classical music. Her lesbian identity is not a side detail but an important part of the story. It shapes her close relationships and highlights the contrast between her public role as a powerful figure and her more vulnerable private life. Her marriage to Sharon (Nina Hoss), the orchestra's concertmaster, and her role as a parent to their adopted daughter Petra (Mila Bogojevic), add depth to her character and stand in sharp contrast to her often distant and calculated behavior in her professional life. These elements contribute to the film's exploration of the intersection between gender, power, identity, and morality, aligning with the aim and objectives of this thesis.

This thesis examines how power is constructed and communicated multimodally in *Tár* (2022), and how selected standalone verbal expressions of power, chosen specifically for their independence from multimodal context, are translated into Lithuanian in both professional and AI-generated subtitles. The core unit of analysis is either a scene or a scene segment in which Lydia Tár expresses, performs, or negotiates power. These units are classified according to Allen's (1998, pp. 33–36) three modalities of power: *Power Over*, which refers to expressions of dominance, control, or hierarchical authority; *Power To*, which reflects individual capacity, skill, or agency; and *Power With*,

which signifies shared authority, collaboration, or solidarity. For the purposes of this study, a scene⁹ is understood as a continuous narrative unit situated in a specific time and space, while a scene segment refers to a shorter extract within that unit in which one modality of power expression is clearly foregrounded. This distinction is operationalized to support the analysis of multimodal power dynamics. Only Lydia Tár's expressions of power are analyzed, power acts by other characters are excluded.

Every analyzed unit also includes a form of cinematic gaze, identified as male-coded, female, or queer. Laura Mulvey's (1975) concept of the male gaze refers specifically to the erotic objectification of women through a heterosexual male viewpoint. However, this concept does not fully capture situations in which a woman enacts similar modes of visual control and narrative dominance. This thesis therefore uses the term male-coded gaze to describe a form of cinematic authority and desire characterized by visual dominance, spatial control, and emotional detachment, traits typically associated with the male gaze, but here performed by a female character. While Lydia Tár at times directs her gaze and desire toward other women, her performance of authority does not always involve objectification. Rather, she embodies a male-coded gaze in a broader sense, structuring power visually and narratively in ways that mirror, but also complicate, traditional formulations of the male gaze. This understanding is grounded in Butler's (1999) theory of gender performativity and supported by feminist film theorists such as Mayne (1993), Kaplan (2010), and Coles (2023).

To ensure analytical transparency, a structured procedure was followed. The film was viewed multiple times with close attention to scenes and scene segments in which Lydia Tár could be seen expressing any form of power. These instances were classified according to Allen's (1998) three modalities, resulting in 26 examples of *Power Over*, 11 of *Power To*, and 3 of *Power With*. While every effort was made to identify relevant scenes, it is acknowledged that additional instances may exist outside this classification. The documented examples are presented in multimodal tables in Appendices 1 through 3. From this broader dataset, two representative examples of *Power Over* and one representative example each of *Power To* and *Power With* were selected for detailed discussion in Chapter 4. Each analysis includes a breakdown of semiotic modes and interpretive commentary contextualized within the narrative and theoretical framework. Then, in each case, the dialogue or dialogue excerpt is presented in the table where applicable and then discussed in detail, with attention to how it contributes to the construction of power.

⁹ Cambridge Dictionary. (n.d.). *Scene*. In *Cambridge English Dictionary*. Retrieved May 19, 2025, from <https://dictionary.cambridge.org/dictionary/english/scene>

The first empirical chapter (Chapter 4) is structured around these four representative examples reflecting Allen's (1998) three modalities of power. Each example is analysed through multimodal discourse analysis and includes a table summarizing semiotic modes at play, structured according to the theoretical framework presented earlier. These are followed by interpretive commentary and include relevant dialogue excerpts, embedded within the narrative context. This integrated approach offers a detailed account of how visual, auditory, and verbal cues combine to express authority, emotional tension, and control.

Chapter 5 shifts from multimodal discourse to translation comparison. The subtitle analysis focuses on 74 standalone verbal expressions of power selected from the entire film. These expressions were chosen because they function as explicit linguistic acts of power, primarily *Power Over*, and can be interpreted without reliance on multimodal context. The analysis is based on a full dataset consisting of 161 professional subtitles and 107 AI-generated subtitles. The complete dataset is presented in Appendix 4.

These expressions were examined in two versions: the professional Lithuanian subtitles by Ieva Toleikytė prepared for the 2023 Vilnius International Film Festival and AI-generated Lithuanian subtitles produced using the paid version of ChatGPT (GPT-4o) through a structured prompt. The prompt used is provided in Appendix 5. Although the full AI-generated subtitle translation of the English-German script was produced, it is not included in this thesis due to its limited relevance to the research objectives, the scope of the analysis, and the impracticality of presenting such a large volume of data.

Each subtitle unit was analyzed using Gottlieb's (1992) subtitling strategy model. A subtitle unit is defined here as a single, time-coded segment of subtitle text as it appears on screen, corresponding to one entry in the subtitle file. Each unit functions as an isolated entity, physically and temporally disconnected from the preceding and following subtitles (Díaz-Cintas & Remael, 2014, p. 103). Translation strategies were identified for each unit, with attention to how rhetorical, syntactic, or pragmatic elements shaped the verbal expression. In cases where multiple strategies co-occurred, the strategy deemed most influential in shaping the tone, structure, or rhetorical effect was recorded as the dominant strategy. This approach was used for the quantitative comparison to ensure consistency and avoid overcounting, and the dominant strategy is marked in bold in Appendix 4.

However, to gain a more nuanced perspective on the subtitling strategies used, a second layer of analysis was conducted in which all contributing strategies, not only the dominant one, were taken into account. This expanded strategy count allowed for multiple strategies to be identified within a single subtitle unit, provided that each was counted only once per unit. The analysis was applied to both versions of the subtitles: the professional Lithuanian subtitles, which contain 161 subtitle units,

and the AI-generated Lithuanian subtitles, which include 107 subtitle units. The full distribution of strategies is presented in Chapter 5.4, where the stylistic tendencies associated with less frequent strategies are compared across both subtitle versions. In parallel, selected examples throughout Chapter 5 offer a qualitative exploration of how combinations of strategies shape the subtitled rendering of verbal power, particularly in terms of tone, register, and interpretive nuance.

Where relevant, back translations (BT) into English are provided in square brackets to illustrate how Lithuanian subtitles reflect or diverge from the source expressions. These BTs serve to clarify semantic and stylistic changes introduced by the subtitle versions.

With the methodological framework now established, the analysis proceeds to the first category of power: *Power Over*.


In the following subchapter, two selected examples will be examined in detail to illustrate how hierarchical control and dominance are constructed through multimodal means. Each example comprises a full scene or scene segment presented through a multimodal breakdown, including a table featuring the relevant dialogue or dialogue excerpt. This is followed by interpretive commentary on key verbal exchanges, contextualized within the scene's narrative and theoretical framework. This integrated approach enables a deeper understanding of how verbal, visual, and auditory cues interact to convey authority, tension, and control within each cinematic moment.

4.1 Multimodal Expressions of *Power Over*: An Analysis of Verbal and Non-Verbal (Visual and Auditory) Modes

To understand how this authority is constructed, it is essential to examine the interplay of semiotic modes, as outlined by Kress and van Leeuwen (2001), that contribute to the multimodal expression of power in this moment.

The following scene clearly illustrates Allen's (1998, pp. 33–36) concept of *Power Over*, where one person asserts control over another. The conversation unfolds in a professional setting, where Lydia Tár meets with Sebastian (assistant conductor) to discuss a leadership rotation within the orchestra. Although her words appear polite and reasonable, her bodily presence, vocal tone, and spatial position within the room reveal that she holds the dominant role. The key elements of this power dynamic are summarized in Table 5 below, which outlines the multimodal representation of *Power Over* as expressed through visual, auditory, spatial, and stylistic cues. The table also includes Lydia's performance of gendered authority and the cinematic gaze that frames the interaction.

Table 5: *Multimodal representation of “Power Over”*

<p>Context: Lydia Tár meets with Sebastian in his office to discuss a leadership rotation in the orchestra. The conversation appears calm and polite on the surface, but Tár’s words, gestures, and spatial positioning signal her control. Early in the exchange, she interrupts Sebastian’s nervous pen-clicking with a brief physical gesture, quietly establishing dominance. While the full scene contains a longer exchange, the following table highlights key verbal and non-verbal elements that illustrate Lydia’s expression of <i>power over</i>.</p> <p>[01:17:22– 01:19:30]</p> 	
<p>Semiotic Modes</p>	<p>Non-verbal Auditory: Pen-clicking from Sebastian. Gesture & Expression: Tár folds hands, leans in, briefly touches Sebastian’s shoulder. Framing & Composition: Tár stands, Sebastian sits, deep-focus shots emphasize hierarchy. Salience & Styling: Neutral outfit; warm wood-panelled office reinforces tradition and institutional formality.</p>
<p>Gender Performativity</p>	<p>Tár enacts masculine-coded authority through controlled speech, formal posture, and institutional dominance.</p>
<p>Cinematic Gaze</p>	<p>Male-coded gaze</p>

Source: created by the author

In the non-verbal visual mode of gesture and expression, Lydia performs authority through composed physical presence and strategic movement. She stands and listens attentively as Sebastian speaks. Sebastian clicks a pen nervously, eventually placing it on the table. Lydia later picks up the pen and puts it in her pocket, a quiet but deliberate gesture that both eliminates the source of disruption and symbolically asserts control by removing it from his reach. Throughout the interaction, her movements remain composed: she often holds her arms behind her back or crosses them, emphasizing restraint and control. When seated, she leans slightly forward, engaged but firm. In contrast, Sebastian’s gestures become more expressive as the conversation intensifies. At one point, he stands and directly confronts Lydia with a sharp question, maintaining eye contact and momentarily challenging her authority. However, he quickly pulls back, raising his hands in an open, apologetic gesture that shows he wants to avoid conflict. This shift reaffirms Lydia’s dominant position, even as she remains physically and emotionally controlled.

In the framing and composition mode, Lydia and Sebastian are mostly shown in wide and medium-wide shots that highlight the space between them and keep the scene visually balanced. For much of the scene, they are filmed in profile, which gives their conversation a formal and carefully structured tone. However, Lydia is also frequently shown with her back to the camera, especially when standing. This creates a sense of distance between her and the viewer, making her more difficult to read or emotionally engage with. By keeping her face partially hidden, the camera limits access to her reactions, reinforcing her emotional control. She does not reveal vulnerability or seek connection, instead, she remains focused and unreadable, which strengthens her authority and composure. In contrast, Sebastian is shown more directly, with his face and gestures clearly visible, which makes him appear more open, reactive, and emotionally exposed. The camera itself stays neutral, using level angles and consistent distance. Yet through these choices, Lydia's steady posture, restrained movement, and physical positioning establish her as the more dominant presence. Her power is not expressed through dramatic visual techniques, but through her stillness, her distance, and her ability to hold the space without revealing anything.

In the salience and styling mode, Lydia's appearance seems to contribute to her authority. She wears a light blue shirt tucked into dark navy jeans, with a burgundy sweater draped across her shoulders. The outfit is neat, understated, and carefully coordinated. While not overly formal, it appears deliberate and composed, matching the tone of the institutional setting. Sociologist Erving Goffman (1956), known for his dramaturgical theory of social interaction proposed that individuals perform roles before others using expressive tools such as appearance and manner. Lydia's styling reflects what Goffman (1956, p. 14–15) describes as “personal front”, the expressive equipment individuals use to support the roles they perform in interaction. According to Goffman (1956, p. 14–15), appearance and manner are not neutral but serve to shape how others perceive the individual's role and identity within a social setting. In this context, Lydia's composed attire communicates professionalism and control, aligning with how she positions herself in the conversation. In contrast, Sebastian wears a brown blazer over a checked shirt, an outfit that blends more easily into the warm-toned background of his office. He appears less visually distinct within the frame. The surrounding clutter of books, papers, and personal or symbolic items (framed photographs, globes, and statuettes), combined with his less structured outfit, could be read as a reflection of Sebastian's more embedded, perhaps less authoritative, role in this moment. These styling choices do not directly establish a power hierarchy, but they may support the viewer's perception of Lydia as more composed and institutionally aligned than Sebastian.

In the non-verbal auditory mode, subtle sounds play a meaningful role early in the scene. Sebastian's repeated pen-clicking cuts through the stillness, subtly revealing his unease. The sound

is brief but noticeable in the otherwise quiet room, which lacks background music or ambient distraction. When the clicking stops, the sudden quiet draws attention to the shift in atmosphere, making the silence feel more intense than the sound itself. This quietness continues throughout the scene, amplifying the impact of pauses, tone shifts, and restrained speech. The lack of noise creates a tense atmosphere, where even small sounds seem significant, reinforcing the psychological distance and power imbalance between Lydia and Sebastian. As Michel Chion (1994, p. 57) explains, silence in film is not a neutral absence but “the product of a contrast”, it derives its meaning from the sounds that precede it. In this context, the quiet that follows Sebastian’s pen-clicking not only heightens the emotional tension but also underscores Lydia’s dominance by allowing her verbal restraint to resonate more forcefully.

In terms of cinematic gaze and gender performativity, Lydia occupies the position of the gaze. She is consistently framed as the one who observes, evaluates, and controls others, including Sebastian in this scene. While the framing does not sexualize her, it aligns with her authority by giving her narrative and visual centrality. In this sense, Lydia enacts a traditionally male-coded gaze, not in terms of objectifying others for pleasure, but through her active role in shaping how others are seen and responded to. This dynamic supports her institutional authority and reflects Butler’s (1999) theory of gender performativity. Through calm restraint, formal speech, and controlled presence, Lydia draws on masculine-coded leadership behaviours to maintain dominance in this professional space.

While Lydia Tár’s authority is clearly reinforced through spatial, visual, and non-verbal cues, her spoken language further intensifies the power dynamic. In her conversation with Sebastian, verbal interaction becomes the primary tool through which she asserts control. What initially appears to be a calm conversation gradually escalates into a subtle confrontation, marked by Lydia’s rhetorical skill, layered accusations, and tightly controlled tone. The dialogue below (see Table 6) exemplifies how the verbal mode functions as a key semiotic resource in constructing Allen’s (1998) concept of *Power Over*.

Table 6: Dialogue extract illustrating verbal power dynamics in Tár's exchange with Sebastian

Dialogue	
	[01:18:17–01:19:25]
SEBASTIAN:	[...] It's the girl, isn't it?
TÁR:	I'm sorry, what girl?
SEBASTIAN:	You're not asking. You're telling. I knew as soon as she showed up that my days here were numbered. Andris told me not to worry, but I knew.
TÁR:	I'm sure I don't know what you're talking about.
SEBASTIAN:	Oh, please. Just because nobody dares breathe it. We know the things you do. The little favors you grant.
TÁR:	I really don't know what to say, Sebastian. I mean, you of all people have the temerity to question my integrity?
SEBASTIAN:	No, no. I'm sorry, Maestro. I don't know what I'm saying.
TÁR:	No, no, no. It's clear you know exactly what you're saying. I mean, if that's how you really feel about me, then wouldn't you say that staying is entirely out of the question?
SEBASTIAN:	No, no, please Maestro. Please forgive me.
TÁR:	For what? Your obsequiousness, your hypocrisy, your misogamy?
SEBASTIAN:	I am not a misogynist!
TÁR:	Misogamy. It's a hatred of marriage. Andris is still very much married. And you occupy an apartment on the same floor, don't you?

Source: created by the author

At first, Lydia maintains a tone of polite denial: “I’m sure I don’t know what you’re talking about.” Though neutral on the surface, this line shifts responsibility back to Sebastian, subtly placing him in a defensive position. Lydia avoids direct conflict but still manages to reframe the interaction on her terms.

As the dialogue continues, Lydia’s rhetorical choices become more forceful. Her line “I mean, you of all people have the temerity to question my integrity?” appears as a question, but functions as a strong personal accusation. It challenges Sebastian’s credibility and frames his disagreement as both disloyal and inappropriate.

A key turning point occurs when Lydia uses conditional phrasing: “It’s clear you know exactly what you’re saying. I mean, if that’s how you really feel about me, then wouldn’t you say that staying is entirely out of the question?” Although phrased as a question, this line leaves no room for disagreement. It creates the impression that Sebastian has a choice, when in fact Lydia is pushing him to resign. This indirect strategy strengthens her authority by disguising a command as a logical conclusion.


Sebastian, in contrast, becomes increasingly apologetic. His repetition “No, no, please Maestro” and formal address signal his retreat. His attempt to challenge Lydia collapses under the weight of her rhetorical pressure, and his submission is marked not by silence, but by a loss of verbal confidence.

In conclusion, this scene demonstrates how *Power Over* can be performed through language alone. Lydia’s speech shapes the dialogue, frames the conversation on her terms, and systematically

undermines Sebastian’s authority. Her power is not rooted in physical dominance or volume, but in the ability to control discourse through suggestion, reframing, and strategic ambiguity. The verbal mode, therefore, becomes a primary vehicle for Lydia’s institutional and interpersonal dominance.

This strategic use of language continues beyond formal spaces. The next scene shifts from professional confrontation to a more personal context, where Lydia’s exercise of *Power Over* becomes even more pronounced. Here, she addresses a child named Johanna rather than a professional peer. The encounter takes place outside a school in an informal setting, and although her verbal auditory mode remains calm, the power imbalance is intensified. Lydia’s dominance is expressed through verbal threat, gesture and expression, and framing and composition. This moment shows how multiple semiotic modes work together to construct authority in everyday contexts.

Table 7: *Multimodal representation of “Power Over”*

<p>Context: Outside an elementary school, Lydia Tár waits until her daughter Petra is safely inside before confronting Johanna, a young girl who has been bullying her. In a low, controlled voice, Tár delivers a direct and frightening threat, warning Johanna to stop her behavior. Though she smiles and waves to nearby adults afterward, her words and physical stance make the power imbalance unmistakable, clearly establishing a <i>power over</i> dynamic.</p> <p>[00:48:33– 00:49:55]</p>	
	
Semiotic Modes	<p>Non-verbal Auditory: Light playground noise.</p> <p>Gesture & Expression: Tár crouches to the child’s level, holds direct eye contact, and maintains a steady, intimidating expression.</p> <p>Framing & Composition: Eye-level close-up creates direct, unsettling gaze; frontal framing enhances Tár’s psychological dominance.</p> <p>Salience & Styling: Dark suit with nude tones signals calm authority, contrasting with the informal schoolyard.</p>
Gender Performativity	Tár performs masculine-coded authority through dress, stance, and verbal dominance.
Cinematic Gaze	Male-coded gaze.

Source: created by the author

In the non-verbal visual mode of gesture and expression, Lydia's physical behavior is crucial in establishing dominance. She crouches down to Johanna's level, maintaining firm and direct eye contact. By meeting the child at eye level, Lydia makes the confrontation personal and inescapable, removing any possibility of Johanna avoiding the threat. Lydia's facial expression is steady and composed, without exaggerated emotion, which intensifies the psychological pressure. The combination of minimal facial movement and strong eye contact sends a clear, unspoken message of control. Unlike the usual adult-to-child confrontations that might involve softer gestures or more open emotions, Lydia maintains strict control over her body and face. Her quiet, steady presence creates a strong sense of power without needing to use anger or physical aggression. Johanna's reaction visually confirms the success of Lydia's physical intimidation. The child maintains eye contact with Lydia, but her facial expression appears tense, subdued, suggesting submission rather than resistance. She neither looks away nor challenges Lydia's gaze, which intensifies the psychological pressure of the encounter. This quiet stillness, combined with visible discomfort, conveys the impact of Lydia's dominance without the need for physical force.

In the framing and composition mode, the camera supports the power imbalance through proximity and perspective. At the beginning of the scene, when Lydia first approaches and greets Johanna, the wider frame includes the playground, the building entrance, and a small group of children standing nearby. This brief openness suggests a public, shared space. However, after Lydia says, "She has told me a lot about you," the other children silently disperse, leaving Johanna alone. From this point, the framing tightens into eye-level close-ups that heighten the psychological tension between Lydia and Johanna. Lydia's head partially enters the frame in the foreground, while Johanna, smaller and more restricted, is positioned within the doorway. The composition visually traps Johanna, reducing her physical and emotional space. The camera alternates between shots of Johanna's tense expression and Lydia's steady, controlled gaze, reinforcing the imbalance of power without the need for overt physical movement. As the background fades into irrelevance, the visual focus remains solely on the confrontation, emphasizing Lydia's dominance.

In the salience and styling mode, Lydia's appearance establishes her authority from the outset. She wears a dark blazer, and trousers paired with a light-coloured sweater, combining severity with a touch of informality. The dark tones suggest professionalism, discipline, and emotional control, while the lighter sweater introduces visual contrast without diminishing the seriousness of her appearance. This composed and carefully balanced styling sets her apart from the surrounding environment. Visually, she contrasts sharply with Johanna, whose bright red jacket evokes childhood energy and affective transparency, pointing to a world of spontaneity and emotion that stands in

tension with Lydia's restrained presence. Her controlled appearance not only distinguishes her within the scene but visually anchors her position of power.

In the non-verbal auditory mode, playground sounds initially create a lively atmosphere, but ambient noise fades as Lydia confronts Johanna. Her voice remains low, calm, and deliberate, heightening the threat through restraint rather than escalation. This shift isolates Lydia's words, drawing full attention to her controlled delivery. The contrast between the quiet threat and the earlier background noise intensifies the psychological pressure she exerts.

In terms of gender performativity, Lydia draws on masculine-coded behaviors associated with authority and control (Butler, 1999). Her physical stillness, muted expression, measured speech, and restrained styling align with cultural norms of masculine leadership. This masculine-coded performance is further reinforced linguistically when she introduces herself to Johanna as "Petra's father," deliberately choosing a male parental role rather than the expected "mother." Through this choice, Lydia performs an identity that privileges authority and detachment over emotional connection. Rather than conforming to nurturing, feminine-coded behaviors, she asserts her dominance through rational, disciplined, and institutionally recognized actions, strengthening her unchallenged position within the scene.

Regarding the cinematic gaze, the confrontation is structured through a male-coded gaze. Lydia is consistently positioned as the active agent who observes, evaluates, and directs the interaction. The camera privileges her control over the situation, aligning the viewer's perspective with her authority rather than Johanna's vulnerability. Although Lydia is not sexualized, her dominance and narrative centrality reflect a cinematic structure traditionally associated with male power. This aligns with Mulvey's (1975) argument that cinematic power is structured through the gaze, where control lies with the one who looks, rather than the one who is seen. This framing reinforces her commanding position both within the diegetic world and from the standpoint of viewer perception.

Overall, the multimodal construction of the playground scene presents Lydia Tár's exercise of *Power Over* as deliberate, psychologically sophisticated, and multilayered. Her authority is not expressed through overt aggression but through strategic control of spatial positioning, bodily expression, vocal tone, all reinforced by a cinematic gaze that sustains her dominance.

This dynamic becomes even more explicit in Lydia's verbal monologue to Johanna, where the structure, tone, and phrasing of her speech amplify the psychological tension. The following excerpt (see Table 8) illustrates how Lydia's spoken language alone constructs *Power Over*, without the support of physical confrontation or raised volume.

Table 8: *Lydia Tár's verbal construction of "Power Over"*

Verbal Monologue (subtitled in German)	
	[00:48:54–00:49:45]
TÁR:	Hello, Johanna. I'm Petra's father. She's told me a lot about you. I know what you're doing to her. And if you ever do it again, do you know what I'll do? I'll get you. And if you tell any grown-up what I just said, they won't believe you. Because I'm a grown-up. But you need to believe me, I will get you. Remember this Johanna, God watches all of us.

Source: created by the author

This monologue builds tension in a deliberate and gradual way. Lydia begins with a calm and seemingly neutral tone, but the speech becomes increasingly threatening. Her line “Do you know what I'll do? I'll get you” is particularly striking. Its simplicity, repeated delivery, and calm tone make it more unsettling than a loud outburst would. The phrase acts both as a warning and as an assertion of control. When Lydia adds, “Because I'm a grown-up,” she further disempowers Johanna by implying that no adult will believe a child, thereby reinforcing her authority through age and social position.

As it was mentioned earlier, Lydia also introduces herself as Petra's father, not her mother, which is a deliberate linguistic choice. This introduction reflects a performance of authority coded as masculine: detached, assertive, and authoritative. By choosing the term “father,” Lydia distances herself from traditionally nurturing, feminine roles and instead signals institutional power and control.

Lydia's monologue does not rely on yelling or visible anger, but instead she uses rhetorical techniques such as repetition, implied threat, and references to higher moral authority, for example, when she says, “God watches all of us.” These strategies make her dominance seem calm and justified rather than openly aggressive. As Goffman (1956, p. 2–3) explains, people often act in ways that are meant to create a specific impression, so that others respond in a way that supports their goals. Lydia's threat is effective not because she raises her voice, but because she carefully manages how Johanna sees her, controlled, serious, and powerful. This deliberate self-presentation increases the psychological pressure without needing visible aggression. The final line moves from a direct personal warning to a more abstract idea of being watched from above, which allows Lydia to extend her control beyond the moment and into a larger moral and psychological realm.


Importantly, this monologue does not function in isolation. Rather than standing alone, it is reinforced and intensified by Lydia's still posture, direct gaze, steady voice, and the tight camera framing, elements already examined in Table 7. Together, the verbal, visual, and auditory modes deepen the psychological impact of her threat. This moment exemplifies how a carefully structured monologue can anchor a broader multimodal display of *Power Over*.

The following section shifts focus from control and confrontation to autonomy and inner strength, examining how power to is expressed through a different combination of semiotic modes.

4.2 Multimodal Expressions of *Power To*: An Analysis of Verbal and Non-Verbal (Visual and Auditory) Modes

The scene, contextualized in Table 9, offers a rich example of how *Power To* is constructed multimodally through non-verbal sound, gesture, spatial framing, and absence of speech, revealing Lydia’s effort to maintain creative agency through ritual and repetition.

Table 9: *Multimodal representation of “Power To”*

<p>Context: Returning to her former Charlottenburg apartment, Lydia Tár performs a private ritual that includes lighting candles and breathing exercises. Alone, she works on her own composition, playing brief phrases on the piano, surrounded by symbols of intellectual and spiritual identity. A moment of unease interrupts her focus, she turns as if sensing someone behind her, then regains control through deliberate breath. Later, she hums and plays a remembered chime, reclaiming creative agency. The sequence reflects a deeply personal form of mastery and introspective strength.</p>	
<p>[00:55:48–00:57]</p> 	
Semiotic Modes	<p>Non-verbal Auditory: Minimal soundscape; breath, piano notes, and faint electronic chime.</p> <p>Gesture & Expression: Slow, focused movements, lighting candles, brushing shoulders, and breathing.</p> <p>Framing & Composition: Use of mirror reflections, doorways, and wide shots.</p> <p>Salience & Styling: Soft lighting, bare feet, and casual neutral-toned clothes.</p>
Gender Performativity	Not applicable – Tár is alone, with no interaction through which gender could be performed.
Cinematic Gaze	Female gaze.

Source: created by the author

Non-verbal visual, gesture and expression mode further reinforce the scene’s introspective tone. Lydia’s actions, such as lighting candles, breathing rhythmically, and brushing off her shoulders, are careful and deliberate. These gestures might be interpreted as ritualistic, possibly

grounding or protective in nature. The breath patterns and shoulder brushing could suggest a need to reassert focus in response to inner tension or even paranoia, especially as she briefly turns as if sensing a presence behind her. Her facial expressions remain mostly composed, though the controlled physicality suggests an ongoing effort to maintain inner stability.

Although the scene is rich in bodily expression, gender performativity, as theorized by Butler (1999), does not apply directly in this instance. There is no active negotiation of identity through socially encoded or stylized repetition directed toward an audience. Lydia is not engaging in any visibly coded gendered role or interaction that constructs identity relationally. Instead, her behaviour is inwardly focused and oriented toward maintaining personal stability and compositional concentration in solitude. While her gestures may reflect discipline or containment, they do not enact or reinforce gendered norms in the way Butler (1999) describes as the repeated performance of socially recognized gender codes.

Lydia's piano playing in this scene can be connected to a long tradition of women playing music in the home. In the 19th and early 20th centuries, the piano was a symbol of culture and femininity, often linked to polite behaviour and emotional restraint (Meling, 2018, pp. 29–30). Lydia does not clearly reject or change these ideas. Instead, her quiet, solitary actions seem to follow them in a subtle way. She moves through the space calmly, dressed casually, and plays a few soft notes while trying to focus. The room is filled with personal objects and memories, and the overall atmosphere is calm but tense. Rather than showing strength or power in a traditional sense, Lydia appears to be searching for balance and comfort. This is not a moment of rebellion or performance, but a private effort to feel in control.

The salience and styling mode contributes to the atmosphere of quiet discipline and ritual. Lydia wears soft, loose clothing appropriate for being at home, which contrasts with her usual professional appearance and emphasizes a shift into private space. The lighting is dim and warm, with shadows softening the contours of the room and reinforcing a contemplative mood. The apartment is filled with personal objects: photographs, sheet music, and symbolic artifacts. These visual elements position Lydia within a space charged with memory, identity, and symbolic resonance. The blend of domestic and spiritual elements challenges traditional views of power as dominance or control, encouraging a more inward and reflective understanding of what power can look like.

Framing and composition mode reinforces the inward and process-oriented nature of the scene. Lydia is often filmed from a distance or viewed through doorways, and she is sometimes partially hidden by elements of the interior space. These visual choices highlight her solitude and suggest that she is not performing for an audience. The camera does not objectify her or seek visual spectacle. Instead, it adopts a quiet and attentive point of view, allowing her movements and actions

to unfold naturally over time. This approach reflects what Kaplan (2010) describes as a female gaze. Rather than imposing a fixed or voyeuristic perspective, the camera focuses on emotional depth and complexity. It invites a reading that centers on Lydia's inner experience and creative process rather than on control, domination, or visual pleasure.


Verbal modes are notably absent. There is no dialogue, no written language in the frame beyond the musical score, and no explicit communication with others. This absence shifts meaning making entirely to non-verbal modes. The silence allows the viewer to focus on Lydia's bodily routines and musical fragments. Her authority is not verbalized but enacted through repetition and discipline.

Lydia's *Power To* in this scene emerges not through relational authority or public expression, but through solitary endurance. She remains engaged with her creative process, despite signs of tension, distraction, or internal pressure. The question "power to whom?" is not about another person, it reflects Lydia's ability to remain engaged in her work, despite pressure or distraction. The cinematic perspective supports this interpretation by aligning with the female gaze, which, as defined by Kaplan (2010), opens interpretive space for emotional intimacy, vulnerability, and non-objectifying subjectivity. Power here is quiet, deliberate, and internal, sustained through attention, ritual, and repetition rather than control or display. Having explored how Lydia Tár expresses power through solitary mastery, the focus now shifts to moments of *Power With*, where authority arises through shared artistic engagement, mutual recognition, and emotional resonance.

4.3 Multimodal Expressions of *Power With*: An Analysis of Verbal and Non-Verbal (Visual and Auditory) Modes

While previous examples illustrated power through solitude or dominance, the following scene segment (see Table 10), presents a different, yet equally significant, expression of *Power With*. In this moment between Lydia and Olga, power emerges through collaborative engagement, where authority is negotiated rather than asserted, and mutual presence becomes the foundation for influence.

Table 10: *Multimodal representation of “Power With”*

<p>Context: This segment takes place in Lydia Tár’s Charlottenburg apartment. After a tense interaction at the door, Tár invites Olga inside. They sit together at the piano, and Tár offers feedback and asks about tea. While Tár is in the kitchen, Olga begins playing Tár’s composition. Tár listens from the doorway, then walks in and listens as Olga reinterprets the music. The moment focuses on shared musical engagement.</p> <p>[01:43:05–01:45:17]</p> 	
<p>Semiotic Modes</p>	<p>Non-verbal Auditory: Tár’s piano theme is heard as played by Olga. Ambient sound is minimal.</p> <p>Gesture & Expression: Tár leans in slightly and watches Olga play. Olga gestures toward the score and plays with both hands.</p> <p>Framing & Composition: Tár is initially framed alone in the doorway; later, both women are framed together at the piano.</p> <p>Salience & Styling: Tár wears a dark jacket with neutral tones. Olga wears a sleeveless black top. The lighting is soft and even.</p>
<p>Gender Performativity</p>	<p>Tár combines masculine-coded clothing and posture with attentive listening.</p>
<p>Cinematic Gaze</p>	<p>Queer gaze.</p>

Source: created by the author

Non-verbal auditory mode plays a crucial role in constructing the atmosphere of mutual presence in this scene segment. This ambient sound remains minimal, placing full attention on the piano as Olga plays Tár’s composition. The soft and continuous flow of music contrast the abruptness and tensions of earlier scenes. Here, music becomes medium through which collaboration and attentiveness unfold. Lydia’s previously fragmented composition is now rendered fluid through Olga’s interpretation. This shared sonic space becomes the basis for their evolving connection. Tár’s silence reinforces this auditory focus, she listens attentively, receives the musical offering, and eventually accepts Olga’s contribution without intervention.

Gesture and expression reflect careful emotional balance. Tár begins by sitting at the piano but soon shifts to watching silently from the doorway. Her body language is composed and open. She leans in slightly, maintains eye contact, and listens with stillness rather than asserting direction. Olga’s gestures, in contrast, are confident and exploratory. She begins to alter the piece slightly, suggesting an alternative musical phrasing with the words “maybe this is better.” Instead of correcting her, Tár allows the moment to unfold. The typical boundary between composer and interpreter

dissolves. Through movement and gaze, both women participate in a dialogue of mutual trust. Power is no longer positioned as control but shared through unspoken artistic presence.

Framing and composition visually reinforce this shift in power. The scene opens with both women seated at the piano, but when Olga begins to play alone, Tár is framed from the doorway in isolation. This distance initially positions her as an observer. As the music continues, the composition changes. The camera brings both women into shared frames, often captured from the side or in balanced symmetrical shots. This progression from visual separation to co-presence mirrors their movement from emotional detachment to collaborative engagement. This cinematography avoids sharp angles or dramatic cuts, instead offering steady, even framing that emphasizes equality and share focus.

Salience and styling help create the quiet, restrained atmosphere of the scene segment. Tár wears a dark, muted jacket that reflects her usual professional image, while Olga appears in a sleeveless black top. This contrast in clothing subtly suggests a difference in their roles, Tár as composer or authority figure, and Olga as performer or interpreter, though the distinction is not emphasized overtly. As Fenghui Yin (2023, p. 61) observes, clothing in film can subtly signal a character's occupation, emotional state, or social identity, even when the design is minimal. The lighting is soft and evenly distributed, avoiding stark shadows or highlights. The setting, Tár's home studio, merges personal and professional elements, reinforcing the blurred boundaries between intimacy and artistry. This visual environment supports the unfolding dynamic of mutual presence and creative openness.

Gender performativity in this scene segment does not follow dominant binaries. Tár's posture, clothing, and silence convey masculine-coded authority, but her attentiveness to Olga transforms these traits into signs of respect and openness. Olga's confidence in adjusting the music is not framed as defiance but as artistic input. Their interaction avoids the usual dynamic of dominance and submission. Instead, it reflects a shared sense of agency based on mutual recognition and creative exchange. Rather than reinforcing fixed gender roles, the scene segment presents gender as flexible and responsive, shaped through interaction, not hierarchy.

The cinematic gaze in the segment aligns with the queer gaze. While Tár begins by watching Olga from the doorway, the camera does not adopt a voyeuristic or possessive perspective. It does not objectify or isolate Olga. Instead, it simply observes. The viewer is invited to witness the unfolding connection between the two women, not through sexual tension, but through affective and creative intimacy. This approach reflects McNealy's (2021) definition of the queer gaze as relational and grounded in emotional ambiguity. Power here is not claimed through visual control, but through mutual presence and shared artistic focus.

The verbal mode (see Table 11) in this scene is minimal but meaningful used to not assert dominance but to support a space of shared creativity.

Table 11: *Dialogue illustrating verbal power dynamics in Tár's exchange with Olga*

Dialogue	
[01:43:46–01:45:16]	
TÁR:	Good! Good! I think the contrast is...it's much better now, don't you think?
OLGA:	Mmm.
TÁR:	How do you take your tea?
OLGA:	Black. Strong. Is alright if I play?
TÁR:	Oh, yes, of course. That's as far as I've gotten.
OLGA:	But it's good. This part here. Maybe change A to B flat? That's better. I like that sound.
TÁR:	Come on. Take a break.
OLGA:	Okay.

Source: created by the author

Lydia's remarks, such as "Good. The contrast is better now, don't you think?" and "How do you take your tea?", are open-ended and non-authoritative. Rather than directing the interaction, they invite Olga's input and signal a willingness to collaborate. Olga responds with quiet confidence, offering a musical suggestion: "Maybe change A to B flat? That's better. I like that sound." This exchange reflects a balanced verbal dynamic, where each speaker contributes without overriding the other. Lydia's acceptance is not expressed through overt praise, but through a simple "Of course" and continued attentive silence, indicating implicit approval. In this way, the verbal interaction helps construct a *Power With* dynamic, in which ideas are negotiated cooperatively, and creative agency is shared. Language here functions not as control, but as affirmation and openness, reinforcing the mutual trust that underpins the scene.

While Chapter 4 focused on the multimodal construction of power across different relational contexts, it also revealed a clear asymmetry in how verbal expressions function. In scenes coded as *Power With* or *Power To*, authority is primarily conveyed through visual, auditory, and bodily modes, leaving few verbal expressions suitable for isolated translation analysis. By contrast, scenes of *Power Over* contain more frequent and explicit verbal dominance, making them more readily analyzable through subtitle translation. To address this imbalance and expand the scope of the investigation, Chapter 5 shifts focus from scene-specific analysis to a broader comparison of translation strategies.

This section presents an evaluation of how 74 standalone verbal expressions of power, identified throughout the film, are rendered in Lithuanian translations. Drawing on Gottlieb's (1992) typology, the analysis compares how these expressions are translated in both professional subtitles and AI-generated translations produced using ChatGPT. In total, 161 professional subtitles and 107 AI-generated translations containing these expressions are examined. This chapter presents both

dominant and non-dominant translation strategies, compares the choices made in human and AI-generated subtitles, and examines how each approach influences the representation of power through verbal expressions in specific narrative moments.

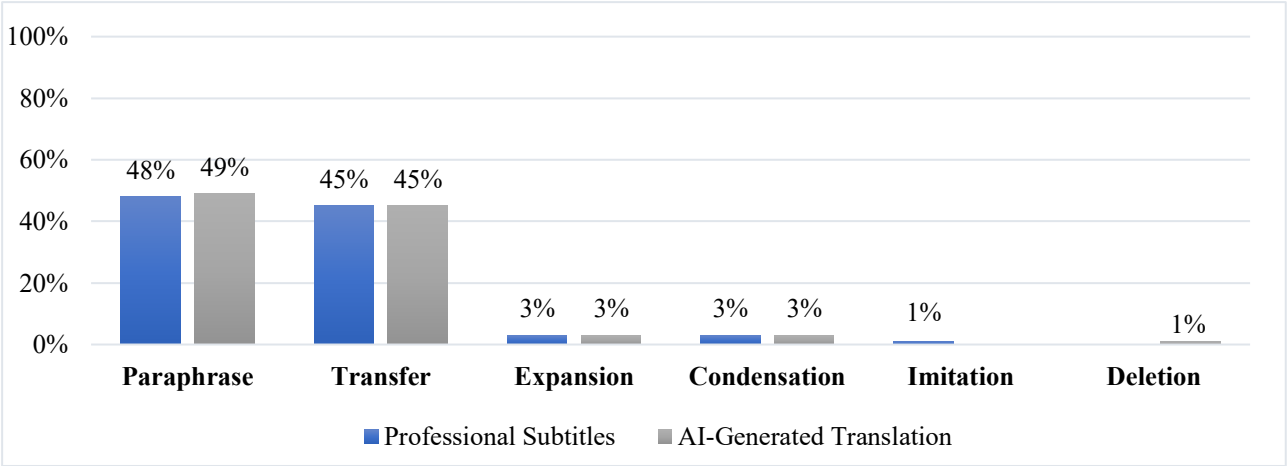
5. THE INTERPLAY BETWEEN POWER REPRESENTATION AND TRANSLATION STRATEGIES IN THE LITHUANIAN SUBTITLE VERSION OF *TÁR* (2022)

This section examines how the translation of verbal power into Lithuanian subtitles interacts with the translation strategies employed by both a professional translator and AI-generated translation. Building on the preceding multimodal analysis of power representation in *Tár* (2022), the focus now shifts to the linguistic level, investigating how Lydia Tár's verbally expressed authority, primarily instances of what Allen (1998) defines as *Power Over*, is conveyed through subtitle translation. Since nearly all of the standalone verbal expressions identified across the film function as unambiguous acts of *Power Over*, this chapter approaches the material through the lens of translation strategy rather than power modality.

The analysis applies Gottlieb's (1992) ten subtitling strategies (already presented in chapter 3), which, though not always consciously chosen, reflect both technical constraints and interpretive choices. While transfer often preserves the original's assertiveness, paraphrase may adapt tone to fit cultural or stylistic norms. These choices shape how Lydia Tár's dominance and rhetorical authority are conveyed in Lithuanian.

To determine which strategies were most prevalent, a quantitative overview was conducted (see Figure 1), comparing the frequency of each strategy in both professional and AI-generated subtitles. As the Figure shows, paraphrase and transfer dominate in both versions, with paraphrase accounting for 48% of professional subtitles and 49% of AI translations, and transfer for 45% in both. Less frequently used strategies include expansion and condensation, imitation and deletion, while transcription, dislocation, decimation, and resignation did not appear at all. This absence reflects the nature of the selected dataset: short, unambiguous verbal expressions that lack features like onomatopoeia, accent markers, or culturally specific references, elements that typically trigger more complex subtitling strategies.

Figure 1: *Distribution of dominant translation strategies in professional and AI-generated subtitles*



Source: created by the author

To explore these dynamics in depth, this chapter combines both quantitative and qualitative methods. It begins by examining the dominant strategies, paraphrase and transfer, and then turns to less frequent strategies such as condensation, expansion, and deletion, which reveal additional stylistic nuances and asymmetries between human and AI-generated subtitles. Together, these layers of analysis offer a comprehensive view of how subtitling strategies shape the linguistic and rhetorical expression of authority in the Lithuanian version of *Tár* (2022).

5.1 Paraphrase Strategy in Rendering Verbal Power Dynamics

In subtitling, the paraphrase strategy is applied when a phrase in the source language (SL) cannot be reconstructed in the same syntactic form in the target language (TL). While the grammatical structure is altered, the core meaning is preserved, ensuring the expression remains comprehensible to the target audience. According to Quwayis At Taqi and Dian Wulandari (2024, p. 41), paraphrase results in a translation that is syntactically different but semantically faithful. This distinguishes it from the transfer strategy, which involves a full and direct transmission of both form and meaning from the source language to the target language without structural or stylistic changes. Paraphrase allows for more interpretive flexibility, often needed in cases of idiomatic speech, cultural expressions, or rhetorical variation.

In the dataset of standalone verbal expressions of power, paraphrase emerges as one of the two dominant strategies, frequently employed to adjust tone, structure, or register while retaining the speaker’s intent, often that of control, instruction, or assertion.

The following examples illustrate how paraphrase operates within both professional and AI-generated Lithuanian translations, often in combination with secondary strategies such as imitation (used for names) or condensation (used to shorten or streamline content).

The expression “Francesca, you’d better get your pretty little ass to work right now” is delivered by Lydia in a moment of emotional intensity and professional urgency (see Table 12). Having just discovered that legal proceedings are underway and that her assistant may have withheld information., Lydia calls Francesca with a line that blends anger, command, and sarcasm. The phrase is direct act of verbal dominance, conveying through imperatives and mildly vulgar language. It serves as a clear example of *Power Over*, intensified by Lydia’s choice of words to humiliate or reassert control.

Table 12: *Rendering verbal power through paraphrase strategy*

Timecode	Source Text	Pro Lithuanian Subtitles [BT]	AI-Generated Translation [BT]
[01:48:48– 01:48:51]	Francesca, you’d better get your pretty little ass to work right now.	Gražuole tu, / tuo pat ateik į darbą. [You beauty, / come to work immediately.]	Francesca, nešk čia / savo gražų užpakaliuką dabar pat. [Francesca, carry here / your pretty little butt right now.]
Translation Strategies		Paraphrase , Condensation	Paraphrase , Imitation, Condensation, Transfer

Source: created by the author

The professional, “Gražuole tu, / tuo pat ateik į darbą” (“You beauty, / come to work immediately”), significantly softens the tone. The aggressive phrase “get your pretty little ass” is paraphrased into the more familiar but non-vulgar “grazuole tu”, eliminating the objectifying and humiliating effect. Additionally, the modal urgency in “you’d better / right now” is condensed into “tuo pat ateik”, which retains the instruction but weakens the emotional force. While the line is idiomatic and fluent in Lithuanian, it ultimately reduces Lydia’s assertiveness and diminishes the confrontational tone.

In contrast, the AI-generated subtitle, “Francesca, nešk čia savo gražų užpakaliuką dabar pat” (“Francesca, carry here your pretty little butt right now”), stays much closer to the original in both structure and intensity. The imperative “nešk” retains the commanding tone of the English, while “grazų užpakaliuką” preserves the objectifying nature of the original phrase. Although slightly awkward and less idiomatic in Lithuanian, this version more accurately reflects Lydia’s verbal aggression and emotional urgency. It maintains the directness of the threat and makes Lydia’s *Power Over* more explicit.

In this case, the AI-generated translation conveys Lydia’s dominance more directly, while the professional subtitle, though more fluent and culturally appropriate, reduces the confrontational tone and emotional force of the original. This example illustrates how paraphrase and condensation can either soften or preserve expressions of power, depending on how tone, register, and intensity are handled in translation. An alternative phrasing such as “*Frančeska, tuoj pat nešk savo užpakalį į darbą*” could potentially offer a more effective balance. It retains Lydia’s verbal aggression and urgency without sounding as awkward or literal as the AI version, while restoring much of the intensity and dominance that is diminished in the professional subtitle.

The verbal expression “No, wait. Might as well see what she’s made of” occurs as Lydia changes her mind about rescheduling a lunch meeting with Olga, the newly arrived cellist (see Table 13). With this line, Lydia interrupts Francesca, in order to test Olga directly. The decision, though phrased casually, reflects a calculated moment of control. It shows Lydia’s preference for personal evaluation and affirms her authority over both Francesca, who awaits instructions, and Olga, who becomes the subject of her scrutiny. The expression thus functions as a subtle but clear instance of *Power Over*.

Table 13: *Rendering verbal power through paraphrase strategy*

Timecode + Source Text	Timecode + Pro. Lithuanian Subtitles <i>[BT]</i> + Strategies	AI-Generated Translation <i>[BT]</i> + Strategies
[01:21:11–01:21:13] No, wait. Might as well see what she’s made of.	[01:23:28–01:23:29] Ne, palauk. <i>[No, wait.]</i> Transfer	Palauk. / Pažiūrėkim, ką ji gali. <i>[Wait / Let’s see what she can do]</i> Paraphrase, Condensation
	[01:23:31–01:23:33] Pažiūrėsiu, iš kokio molio ji nudrėbta. <i>[I’ll see what kind of clay she is molded from.]</i> Paraphrase	

Source: created by the author

The professional subtitle renders this as “Ne, palauk” (“No, wait”) and “Pažiūrėsiu, iš kokio molio ji nulipdyta” (“I’ll see what kind of clay she is molded from.”). The first part is a direct rendering, corresponding to Gottlieb’s (1992) transfer strategy. The second part uses a culturally appropriate idiom that maintains the metaphorical meaning of the original expression “what she’s made of.” This is a case of paraphrase, as the structure and wording are adapted while the evaluative tone is preserved. The idiom functions fluently in Lithuanian, conveying Lydia’s composed but

authoritative stance. The result is expressive, natural, and effectively communicates her *Power Over* both Francesca and Olga.

The AI-generated translation, “Palauk. / Pažiūrėkim, ką ji gali” (“Wait. Let’s see what she can do”), simplifies both structure and metaphor. While “Palauk” is neutral and direct, the line “Pažiūrėkim, ką ji gali” replaces the metaphor with a literal paraphrase, flattening the figurative layer into basic evaluative language. This constitutes both paraphrase and condensation, as it streamlines the expression but loses the layered, performative tone of the original. The result sounds more collaborative and less authoritative, potentially diminishing the subtle power dynamic at play.

In this case, the professional subtitle more effectively conveys Lydia’s metaphorical judgement and rhetorical dominance, while remaining fluent and culturally resonant. The AI version, though denotatively accurate, lacks nuance and weakens the performative function of the line. This example demonstrates how paraphrase, when used with idiomatic precision and pragmatic awareness, can sustain the speaker’s power, whereas overly literal or condensed renderings risk neutralizing key dimensions of character authority and tone.

Across the selected examples, paraphrase emerges as a highly flexible strategy that enables translators to adapt syntactic structure while maintaining the core intent of Lydia Tár’s authoritative speech. In both professional and AI-generated translations, paraphrase plays a central role in preserving expressions of *Power Over*, especially when metaphors, tone, or idiomatic phrases in the source language require cultural or structural adjustment. However, the effectiveness of paraphrase varies: professional subtitles tend to favor fluency and idiomatic clarity, occasionally softening the verbal dominance. In contrast, AI-generated translations, while sometimes more direct, may lack stylistic nuance or naturalness. These examples demonstrate that the paraphrase strategy can either preserve or dilute the performative power of speech, depending on the translator’s sensitivity to tone, metaphor, and pragmatic function.

The following section turns to transfer, the second most frequently employed strategy in the dataset, to examine how direct linguistic reproduction can also effectively convey Lydia Tár’s authoritative speech.

5.2 Transfer Strategy in Rendering Verbal Power Dynamics

In subtitling, the transfer strategy involves the full transmission of both the form and meaning of the source language (SL) into the target language (TL) without significant structural or stylistic modification. According to Gottlieb (1992), this strategy results in “adequate rendering” through

“neutral discourse,” typically applied when the original line can be directly rendered in the TL. As At Taqi and Wulandari (2024, p. 41) further explain, transfer ensures that every element of the SL, both grammatical form and message, is accurately conveyed in the TL, making it the most literal of all strategies. In the dataset of standalone verbal expressions of power, transfer was the second most frequently used strategy in both professional subtitles and AI-generated translation. The following examples show how this strategy is applied in the Lithuanian translations of *Tár* (2022), especially when direct translation is enough to preserve the force of Lydia Tár’s authoritative speech. In such cases, keeping the original sentence structure helps retain the speaker’s intent.

The verbal expression “You’re late” occurs at the end of Lydia Tár’s meeting with Andris Davis and serves as a sharp, unmitigated assertion of authority (see Table 14). Although brief, the line functions as a disciplinary act, expressing dissatisfaction and reinforcing Lydia’s control within an institutional context. Delivered without elaboration, the statement exemplifies what Allen (1998) terms *Power Over*: a direct exertion of control grounded in hierarchical roles and professional expectation.

Table 14: *Rendering verbal power through transfer strategy*

Timecode	Source Text	Pro. Lithuanian Subtitles	AI-Generated Translation
[00:55:33–00:55:34]	You’re late.	Vėluojat.	Vėluoji.
Translation Strategies		Transfer	Transfer

Source: created by the author

Both the professional subtitles and AI-generated Lithuanian translations render this line using Gottlieb’s (1992) transfer strategy, which entails a full and accurate reproduction of the source text with minimal syntactic or stylistic modification. The professional version uses “Vėluojat,” a formal / plural form, while the AI-generated version opts for the informal singular “Vėluoji.” While both convey the same message, their registers differ in tone. The professional subtitle maintains social and institutional distance, reinforcing Lydia’s authoritative stance. In contrast, the AI version, though grammatically accurate, uses a more familiar form of address that slightly softens the power relationship.

In this example, the transfer strategy successfully preserves the expression’s function as a blunt assertion of dominance. However, the professional version more effectively aligns with the context of institutional formality and Lydia’s elevated status. This demonstrates how even when the

strategy used is the same, subtle variations in pronoun choice or register can influence how power is perceived in translation.

The verbal expression “I know what you’re doing to her” is part of a striking confrontation scene in which Lydia Tár privately threatens a child who has been bullying her daughter Petra (see Table 15). Delivered in a cold, controlled manner, this line initiates a chain of threats that escalate Tár’s dominance. It exemplifies *Power Over* through verbal intimidation and moral judgment, affirming Lydia’s authority in both linguistic and psychological term. In previous chapter of multimodal analysis of this scene, this moment was identified as a clear performance of aggressive power, reinforced by body language, proximity, and tone. This verbal declaration functions as an act of surveillance and warning, establishing control through direct accusation.

Table 15: *Rendering verbal power through transfer strategy*

Timecode	Source Text	Pro. Lithuanian Subtitles	AI-Generated Translation
[00:49:07–00:49:10]	I know what you’re doing to her.	Žinau, ką jai darai.	Aš žinau, ką jai darai.
Translation Strategies		Transfer	Transfer

Source: created by the author

Both the professional subtitles and AI-generated Lithuanian translation render this expression using the transfer strategy, preserving the original structure and meaning with minimal adjustment. The professional subtitle, “Žinau, ką jai darai”, omits the pronoun “aš” (“I”), relying on Lithuanian’s syntactic economy, where subject pronouns are often unnecessary due to verb inflection. This omission not only results in a more idiomatic expression but also aligns with subtitle constraints by shortening the line without weakening its force.

In contrast, the AI-generated subtitle, “Aš žinau, ką jai darai,” includes the pronoun, which, while not incorrect, adds redundancy and slightly interrupts fluency. Given that Lithuanian subtitle norms favor conciseness and naturalness, this version may feel overly literal or stylistically rigid. Moreover, in a power-charged moment like this, rhythm and directness are key to preserving tone, and the professional version accomplishes this more efficiently.

Overall, both translations maintain Lydia’s performative dominance through transfer, but the professional subtitle does so with more linguistic sensitivity. It reflects how transfer, when combined with idiomatic precision and adherence to subtitling norms, can preserve both the communicative impact and the power dynamics embedded in short, declarative expressions.

The analysis of transfer strategy across the selected verbal expressions demonstrates its reliability in conveying Lydia Tár's power-laden speech with structural and semantic fidelity. As the second most frequently used strategy in the dataset (45%), transfer often appears when the original utterance is syntactically simple, direct, and contextually unambiguous. Notably, in the majority of these examples, transfer is applied as the sole strategy, without combinations with other strategies. This suggests that direct reproduction of the source utterance can be sufficient to retain the intended meaning and assertive tone, particularly in short, declarative expressions typical of Lydia's authoritative style.

While both professional subtitles and AI-generated translations rely on transfer for these expressions, subtle distinctions emerge. Professional subtitles tend to better reflect target language norms, such as omitting subject pronouns or selecting idiomatic phrasing that aligns with subtitle length and fluency constraints. These nuances enhance readability and stylistic cohesion without compromising the original message's force. AI-generated translations, by contrast, often preserve the source structure more literally, which may result in renderings that are grammatically accurate but stylistically rigid or less natural within the subtitle context.

The following section offers a comparative analysis of paraphrase and transfer, the two most dominant strategies identified in the dataset, to evaluate how each influence the representation of verbal power in the Lithuanian translations of *Tár*.

5.3 Comparative Analysis of Paraphrase and Transfer in Translation of Power Dynamics

This section compares the paraphrase and transfer strategies, the most dominant strategies identified in the dataset, to assess how each influences the delivery of verbal power in the Lithuanian translation of *Tár*. While both strategies aim to preserve the original intent, they differ in the extent of interpretive flexibility they allow. Paraphrase involves rewording and syntactic restructuring to suit the target language, while transfer prioritizes a direct and faithful rendering of the source expression.

In the example (see Table 16) "She wasn't one of us," the professional subtitle uses paraphrase, and translates as "Ji buvo ne tokia kaip mes" ("She was not like us"), restructuring the original sentence to reflect a more natural Lithuanian expression. This version shifts the meaning slightly by emphasizing that the person was fundamentally different in character, mindset, or values. Rather than focusing on literal group membership, it implies a deeper level of otherness. The AI-

generated translation, “Ji nebuvo viena iš mūsų” (“She was not one of us”), follows the transfer strategy by closely preserving the original English structure and its direct meaning.

Table 16: *Comparison of transfer and paraphrase strategies*

Timecode	Source Text	Pro. Lithuanian Subtitles [BT]	AI-Generated Translation [BT]
[01:08:26–01:08:28]	She wasn’t one of us.	Ji buvo ne tokia kaip mes. [She was not like us.]	Ji nebuvo viena iš mūsų. [She was not one of us.]
Translation Strategies		Paraphrase	Transfer

Source: created by the author

While both translations express the idea of exclusion, the paraphrased version makes it stronger by suggesting that the person is different in nature, not just that she is outside the group, but that she does not fit in at all. This subtle shift strengthens the speaker’s expression of authority, as it goes beyond simple exclusion and frames the speaker as someone who defines who fits and who does not. The AI version, by contrast, stays closer to the original wording and conveys the idea accurately, but lacks the emotional weight and implied judgement found in the professional version. This comparison shows that paraphrase can add nuance and tone to expressions of power, while transfer ensures clarity but may reduce rhetorical depth.

In following example (see Table 17), the verbal expression “Two-faced little bitch” is uttered by Lydia Tár in a moment of unfiltered emotional reaction after learning that Francesca, her assistant, has abruptly resigned. The line is an explosive outburst of anger and betrayal, marked by personal insult and aggression. It exemplifies Allen’s (1998) concept of *Power Over*, as Lydia asserts dominance not through formal authority, but by attacking Francesca’s character. Though brief, the insult reflects Lydia’s emotional volatility and her attempt to reassert control after feeling betrayed.

Table 17: *Comparison of transfer and paraphrase strategies*

Timecode	Source Text	Pro. Lithuanian Subtitles [BT]	AI-Generated Translation [BT]
[01:49:26–01:49:28]	Two-faced little bitch.	Dviveidė kalė. [Two-faced bitch.]	Ta dviveidė mažė. [That two-faced little one.]
Translation Strategies		Transfer, Condensation	Paraphrase, Condensation

Source: created by the author

The professional subtitle “Dviveidė kalė” (“Two-faced bitch.”) uses the transfer and condensation strategies. It keeps the main meaning of the insult but leaves out the intensifier “little.” Since the phrase is already short, this omission was likely not caused by technical subtitle limits but

rather chosen to make the line more concise. The word “kale” is a strong insult in Lithuanian and effectively expresses Lydia’s anger on its own. However, without the word “maža”, the emotional impact is slightly weaker than in the original. Even so, the translation remains direct, intense, and natural sounding in Lithuanian, successfully conveying the character’s verbal power in a more compact form.

The AI-generated translation, “Ta dviveidė mažė” (“That two-faced little one”), applies paraphrase and condensation strategies. While it preserves part of the original structure by retaining the adjective “little,” the replacement of “bitch” with “mažė” noticeably softens the insult. Although “mažė” can be dismissive or belittling, it lacks the vulgarity and emotional intensity of the original term. This lexical shift reduces Lydia’s verbal aggression and undermines the force of her outburst. Additionally, the demonstrative pronoun “ta” (“that”) introduces emotional distance, subtly shifting the tone from a direct attack to a more detached and judgmental commentary. As a result, the AI translation conveys irritation and disappointment, but it fails to reproduce the original line’s raw hostility and performative dominance.

Comparatively, the professional subtitle better preserves Lydia’s raw anger and need to reassert dominance, even with slight softening. The AI translation, though structurally faithful, undercuts the emotional force of the insult by opting for a milder term. This example illustrates how the balance between transfer and paraphrase affects the portrayal of verbal power: transfer ensures clarity and impact, while paraphrase, if not carefully chosen, can dilute tone and lessen rhetorical weight.

5.4 Complementary Translation Strategies and Subtle Stylistic Difference in Professional and AI-Generated Subtitles

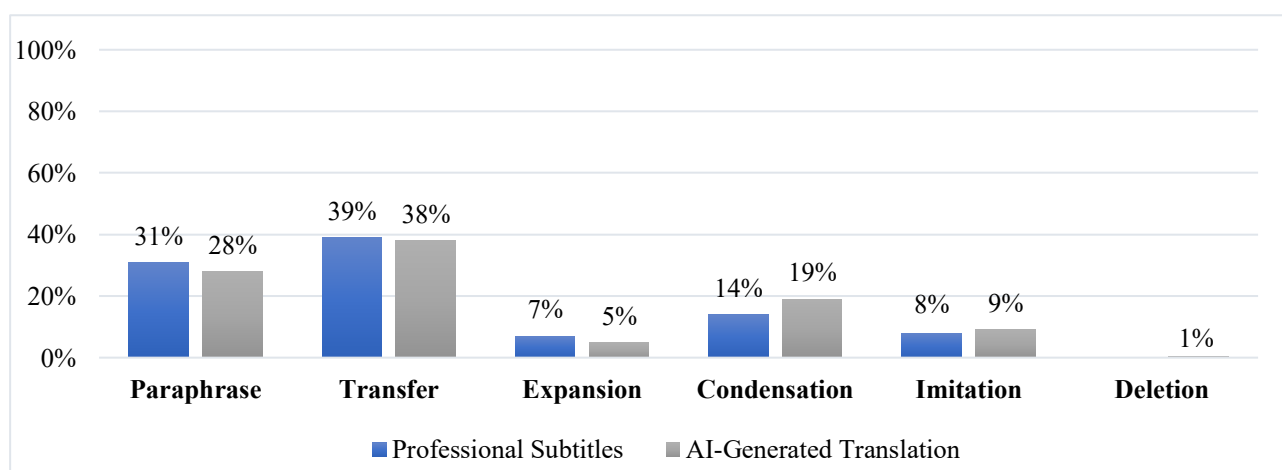
While paraphrase and transfer emerged as the dominant strategies in both professional and AI-generated Lithuanian subtitles, a brief look at the less dominant strategies, such as condensation, imitation, expansion and deletion, offers insights into subtler stylistic distinctions. Although these strategies appear less frequently overall, they can still influence how Lydia Tár’s verbally expressed power is conveyed. This section does not aim to generalize from rare instances but to highlight meaningful divergences between subtitle versions.

To ensure accurate comparison, frequencies were normalized relative to the total number of strategy applications in each version: 272 in the professional subtitles and 221 in the AI-generated subtitles. Normalized frequency was calculated using the following formula: Normalized frequency (%) = (Number of strategy occurrences / Total strategy occurrences) × 100. Figure 2 presents the

distribution of strategies as a percentage of these totals, offering a proportionate view of how each strategy contributes to the overall subtitling style.

This method allows for a clear and fair comparison between versions with different amounts of subtitle content. For example, condensation is proportionally more frequent in the AI-generated subtitles (19%) than in the professional ones (14%), while imitation remains nearly equal across both (8% vs. 9%). Expansion, on the other hand, appears slightly more often in the professional subtitles (7%) than in the AI-generated version (5%), suggesting a modest tendency toward elaboration in the human translation. These differences suggest that the translator’s working conditions influenced strategy selection. The professional subtitles, created with access to audiovisual performance cues, show a modestly greater use of interpretive strategies such as expansion and paraphrase. In contrast, the AI-generated subtitles, based only on the script, rely more on condensation and show fewer instances of stylistic elaboration.

Figure 2: *Distribution of translation strategies in professional and AI-generated subtitles*



Source: created by the author

To explore these stylistic differences in greater depth, this section focuses on three illustrative cases where less frequent strategies, condensation, deletion, and expansion, are applied asymmetrically in the AI-generated and professional subtitles.

In Table 18, the original line, “Unless anyone has other business to discuss, let’s bring in number one,” functions as a polite yet authoritative transition within a formal setting. It presents an opportunity for dissent or additional input but ultimately reinforces the speaker’s control over the meeting’s direction. The line exemplifies a subtle form of *Power Over*, cloaked in institutional decorum. The speaker allows a brief performative space for others to interject before issuing a directive, thereby maintaining both hierarchy and civility.

Table 18: *Condensation strategy in professional and AI-generated subtitles*

Timecode + Source Text	Timecode + Pro Lithuanian Subtitles /BT/ + Strategies	AI-Generated Translation /BT/ + Strategies
[00:51:05–00:51:09] Unless anyone has other business to discuss,	[01:51:05–00:51:08] Tai jei nėra kitų reikalų, / kuriuos norėtumėt aptarti, [So if there are no other matters / that you would like to discuss] Paraphrase	Jei nėra kitų klausimų, / kvieskime pirmąjį. [If there are no other questions, / let's call in the first one]
let's bring in number one.	[00:51:08–01:51:09] kvieskim pirmą kandidatą. [let's call in the first candidate] Paraphrase, Expansion	Paraphrase, Condensation

Source: created by the author

The original line, “Unless anyone has other business to discuss, let’s bring in number one,” functions as a polite yet authoritative transition within a formal setting. It presents an opportunity for dissent or additional input but ultimately reinforces the speaker’s control over the meeting’s direction. The line exemplifies a subtle form of *Power Over*, cloaked in institutional decorum. The speaker allows a brief performative space for others to interject before issuing a directive, thereby maintaining both hierarchy and civility.

In the AI-generated subtitle, the phrase is rendered as “Jei nėra kitų klausimų, kvieskime pirmąjį” (“If there are no other questions, let’s call in the first one”). This version introduces two noticeable shifts. First, the noun “klausimų” (“questions”) replaces “reikalų” (“matters/business”), slightly narrowing the scope of the utterance. While “matters” suggests a range of possible agenda items or topics, “questions” flattens the institutional nuance, suggesting a less formal tone. Second, the AI rendering omits the relative clause “whom you would like to discuss,” and condenses the polite structure into a streamlined form. This is a clear instance of condensation, which prioritizes brevity but diminishes the rhetorical delay that served to soften the imperative.

The comparison highlights how subtitling strategies can shape the expression of power. The professional version maintains the formal structure of the original but expands it slightly by specifying, which is not stated in the source line. This added clarity helps situate the action more explicitly within the narrative context, reinforcing institutional precision. The AI version, by contrast, condenses the sentence, streamlining the transition into the directive without elaboration. While this brevity suits subtitling constraints, it downplays the layered politeness and contextual detail. Both

convey the command, but the professional subtitle more carefully preserves the performative dynamics of formal power.

While condensation typically compresses content for brevity, deletion goes further by omitting entire segments of meaning. The following example demonstrates how such omission in the AI-generated subtitle alters the progression and rhetorical layering of power present in the original line.

The Table 19 offers a clear instance of deletion in the AI-generated subtitle and show how this strategy can influence the delivery of power related speech.

Table 19: Deletion strategy in professional and AI-generated subtitles

Timecode + Source Text	Timecode + Pro. Lithuanian Subtitles [BT] + Strategies	AI-Generated Translation [BT] + Strategies
[01:22:29–01:22:35] Francesca, you did as I asked and deleted any and all correspondence with Krista. Correct?	[01:22:29–01:22:31] Frančeska, juk padarei, kaip sakiau, [<i>Francesca, after all, you did as I said</i>] Imitation, Condensation, Paraphrase	Francesca. Ištrynei visą / susirašinėjimą su Krista? [<i>Francesca. Did you delete all / correspondence with Krista?</i>] Deletion, Imitation, Transfer, Condensation
	[01:22:31–01:22:34] ir ištrynei visus susirašinėjimus / su Krista, [<i>and deleted all correspondence with Krista,</i>] Imitation, Condensation, Transfer	
	[01:22:34–01:22:35] teisingai? [<i>correct?</i>] Transfer	

Source: created by the author

In the original line, Francesca, “You did as I asked and deleted any and all correspondence with Krista. Correct?”, Lydia Tár combines several types of control in one sentence. She reminds Francesca that she gave an order, assumes that it was carried out, and then asks for confirmation. This creates a layered expression of power: first by referring to a past instruction, then by expecting that it was followed, and finally by demanding a response. The sentence

e is structured to assert authority and check obedience at the same time

In the professional subtitle this structure is preserved across three units: “Frančeska, juk padarei, kaip sakiau,” followed by “ir ištrynei visus susirašinėjimus su Krista,” and ending with “teisingai?” The rendering maintains the sequential and rhetorical structure of the original, reflecting

Lydia’s performative control and logical pacing. Each part, assertion, instruction, confirmation, is individually rendered, preserving the buildup of power and the layered nature of her speech.

By contrast, the AI-generated subtitle omits the first clause entirely and condenses the utterance into a single interrogative: “Francesca. Ištrynei visą susirašinėjamą su Krista?” (“Francesca. Did you delete all correspondence with Krista?”). This is a clear example of deletion, as the AI excludes Lydia’s reminder of prior instruction. The compression not only reduces the line’s length but also alters its function. Without access to audiovisual timing or performance cues, the AI collapses the rhetorical structure into a neutral-sounding question, flattening the gradual assertion of power. The result is a more practical and economical subtitle, but one that lacks the speaker’s psychological control and erases the temporal buildup central to the scene’s power dynamic.

This example shows that deletion, along with the AI’s lack of access to performance cues such as pacing and delivery, can limit its ability to reflect layered expressions of control. Even a small omission can change the tone from firm and authoritative to neutral or questioning, which in turn alters how the character’s dominance is perceived by the viewer.

The final example (see Table 20) clearly demonstrates the use of the expansion strategy in the professional subtitles. The original English line, “Those are confidential, Eliot,” is a brief declarative statement asserting institutional control through a formal tone.

Table 20: *Expansion strategy in professional and AI-generated subtitles*

Timecode	Source Text	Pro. Lithuanian Subtitles [BT]	AI-Generated Translation [BT]
[00:21:03–00:21:05]	Those are confidential, Eliot.	Eliotai, tie vertinimai konfidencialūs. [Eliot, those evaluations are confidential.]	Tai – konfidencialu, Eliotai. [That’s confidential, Eliot.]
Translation Strategies		Expansion , Imitation, Transfer	Paraphrase, Transfer, Imitation

Source: created by the author

In the professional version, this is rendered as “*Eliotai, tie vertinimai konfidencialūs*” (“Eliot, those evaluations are confidential”), which explicitly specifies the referent of “those” as “evaluations.” This constitutes a clear case of expansion, as it introduces a noun that is absent in the source line in order to enhance semantic precision. By contrast, the AI-generated subtitle, “Tai – konfidencialu, Eliotai” (“That is confidential, Eliot”), remains closer to the original syntax and omits elaboration. While both versions retain the authoritative tone of the source, the professional subtitle provides additional clarity by identifying the subject more directly. It is worth noting that such

clarification may not be strictly necessary, as the referent is inferable from the immediate context, Eliot's prior mention of "player rating sheets." However, the translator's decision to name it explicitly likely reflects a deliberate stylistic and interpretive choice: to reinforce formality and institutional precision, in keeping with the power dynamics and tone of the scene. This example illustrates how expansion can serve both informational and rhetorical functions in the subtitling of power-laden discourse.

Taken together, the findings in this chapter demonstrate that both dominant and complementary translation strategies significantly influence how Lydia Tár's verbal expressions of power are rendered in Lithuanian. While paraphrase and transfer dominate in frequency, less frequent strategies such as condensation, expansion, and deletion offer valuable insight into stylistic tendencies and translation choices shaped by differing input conditions. The professional subtitles tend to reflect greater sensitivity to tone, pacing, and rhetorical layering, likely due to access to audiovisual context. In contrast, the AI-generated subtitles, relying solely on the script, exhibit a more streamlined and functionally literal approach. These differences, while sometimes subtle, shape how verbal authority is perceived across subtitle versions. The final chapter now turns to a broader synthesis of these findings, situating them within the larger framework of the thesis and its guiding theoretical models.

CONCLUSIONS

Based on the examination of how power is constructed and translated in Todd Field's *Tár* (2022) through the interaction of verbal, visual, and auditory semiotic modes, this thesis employed an integrated theoretical framework combining Allen's (1998) modalities of power, Judith Butler's (1999) theory of gender performativity, and cinematic gaze theories by Mulvey (1975), Kaplan (2010), and McNealy (2021). Translation strategies found in both professional and AI-generated Lithuanian subtitles were analysed using Gottlieb's (1992) subtitling model, with AI subtitles produced with GPT-4 using structured prompt engineering. The analysis leads to the following key observations and conclusions:

1. Theories of power, gender, and gaze provided a cohesive framework for analyzing Lydia Tár's shifting authority. Allen's (1998) model enabled a systematic classification of her expressions of dominance, autonomy, and collaboration. Butler's (1999) theory of gender performativity explained how she enacts power through stylized repetition, rhetorical control, and resistance to gender norms. Mulvey's (1975) male gaze was redefined as a male-coded gaze, positioning Lydia as subject rather than object, while Kaplan's (2010) female gaze and McNealy's (2021) queer gaze offered further insight into the visual performance of gendered power.
2. This study used an integrated framework drawing on Kress and van Leeuwen's (2001) theory of semiotic modes and Gottlieb's (1998) model of audiovisual channels to examine how meaning is constructed in *Tár* (2022) through verbal, visual, and auditory elements. This framework highlights that subtitling, as a multimodal translation practice, must navigate spatial and temporal limits while maintaining coherence with other modes. GPT-4 and prompt engineering were explored as tools for subtitle generation, but the model's text-only input limited access to multimodal context. Despite its linguistic fluency, GPT-4's output underscored the need for human involvement to preserve expressive nuance. These insights grounded the comparative analysis of professional and AI-generated subtitles.
3. The analysis of four selected scenes or scene segments from *Tár* (2022), guided by Allen's (1998) power modalities, demonstrated that Lydia Tár's expressions of *Power Over*, *Power To*, and *Power With* are constructed through the interaction of verbal, visual, and auditory modes. Power in the film is dynamic rather than fixed, shaped by shifting contexts and multimodal performance.
 - a. *Power Over* was conveyed through verbal control, reinforced by dominant posture, central positioning, and minimal sound that heightened psychological tension.

- b. *Power To* emerged in moments where Lydia exercised her individual agency and expertise, often expressed through confident speech, assertive gestures, and compositional focus that emphasized her professional competence.
- c. *Power With* appeared in collaborative interactions shaped by gentle gestures, balanced visuals, soft music, and mutual dialogue, highlighting shared presence and a sense of co-agency with others.

Butler's (1999) theory of gender performativity clarified how Lydia's power shifted between masculine-coded control in dominant situations and relational flexibility in cooperative ones. The cinematic gaze followed this shift: male-coded in scenes of authority, female in solitude, and queer in shared or ambiguous moments. These findings show that power in *Tár* is performative, multimodal, and continually negotiated through both context and form.

4. The analysis of 74 standalone verbal expressions of power showed that both professional and AI-generated Lithuanian subtitles primarily used paraphrase and transfer, generally preserving Lydia Tár's authority, especially in expressions of power over. Professional subtitles, aided by audiovisual context, conveyed tone and rhetorical nuance more effectively, while AI-generated versions, based solely on script input, often followed source syntax more closely, occasionally flattening tone and performative force. Less frequent strategies, such as condensation, expansion, deletion, and imitation, revealed key stylistic differences: professionals used expansion for tone and emphasis, whereas AI favored brevity, sometimes weakening rhetorical impact. These findings underscore that effective subtitling is a multimodal task requiring sensitivity to both linguistic and audiovisual context.

A key limitation of the AI-generated subtitles was their lack of access to filmic performance, which restricted their ability to capture gesture, tone, and spatial nuance. As this study focused on a single film and language pair (English–Lithuanian), its findings are not broadly generalizable. Future research could explore other genres, language combinations, or audience reception to further assess differences between AI-generated and professional subtitles.

SUMMARY

This master's thesis analyses Todd Field's film *Tár* (2022) and its Lithuanian subtitles, examining how power is constructed multimodally and rendered in translation. The study is grounded in Allen's (1998) theory of power modalities (*Power Over*, *Power To*, *Power With*), Butler's (1999) concept of gender performativity, cinematic gaze theories by Mulvey (1975), Kaplan (2010), and McNealy (2021), and a multimodal framework combining Gottlieb (1998) and Kress and van Leeuwen (2001). Six scenes are analysed, each aligned with a power modality, revealing that power in *Tár* is fluid, performative, and shaped by verbal, visual, and auditory semiotic resources. Lydia Tár's authority emerges not only through speech, but also through posture, gaze, silence, spatial dominance, and collaborative or introspective interactions. The research compares a professional subtitle version with an AI-generated one produced through ChatGPT using structured prompt. Applying Gottlieb's (1992) subtitling strategies, the study finds that both versions largely preserve verbal expressions of power through transfer and paraphrase. However, professional subtitles better reflect rhetorical tone and multimodal nuance, while AI-generated subtitles tend to follow source syntax more rigidly and sometimes flatten meaning.

SANTRAUKA

Šiame magistro darbe analizuojamas Toddo Fieldo filmas „Tár“ (2022) ir jo lietuviški subtitrai, siekiant atskleisti, kaip galia konstruojama multimodaliai ir kaip ji perteikiama vertime. Tyrimas grindžiamas Allen (1998) galios modalumų teorija („Power Over“, „Power To“, „Power With“), Butler (1999) lyties performatyvumo samprata, kinematografinio žvilgsnio teorijomis (Mulvey, 1975; Kaplan, 2010; McNealy, 2021) ir multimodaliu modeliu, apjungiančiu Gottliebo (1998) bei Kress ir van Leeuwen (2001) teorijas. Analizuojamos šešios scenos, ar jų segmentai, kiekviena siejama su viena galios modalumo forma, atskleidžiant, kad galia filme „Tár“ yra dinamiška, performatyvi ir formuojama pasitelkiant verbalinius, vizualinius ir garsinius semiotinius išteklius. Lidijos Tár autoritetas atsiskleidžia ne tik per kalbą, bet ir per laikyseną, žvilgsnį, tylą, erdvės kontrolę bei bendradarbiavimo ar introspekcijos momentus. Tyrime lyginami profesionalūs subtitrai ir dirbtiniu intelektu (ChatGPT) sugeneruota versija, sukurta taikant struktūrizuotą užklausą. Remiantis Gottliebo (1992) subtitravimo strategijomis, nustatyta, kad abiejose versijose dažniausiai naudojamos tiesioginio vertimo ir perfrazavimo strategijos, leidžiančios išlaikyti verbalinės galios raišką. Vis dėlto profesionalūs subtitrai geriau perteikia retorinį toną ir multimodalinius niuansus, o dirbtinio intelekto sukurti subtitrai dažnai griežčiau laikosi šaltinio sintaksės ir kartais supaprastina prasmės sluoksnius.

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APPENDIX 1. *Multimodal analysis of selected examples representing “Power Over” dynamics*


No.	Visual Frames & Timecode	Semiotic Modes	Cinematic Gaze	Gender Performativity	Comments
1.	<p>[00:09:01–00:17:02]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> Spoken dialogue in English, assertive tone. <p>Verbal Visual:</p> <ul style="list-style-type: none"> Lithuanian subtitles are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> Brief audience laughter and applause signal engagement and approval. <p>Non-verbal Visual – Gesture & Expression: Calm, open posture; confident facial expressions; subtle control.</p> <p>Non-verbal Visual – Framing & Composition:</p> <ul style="list-style-type: none"> Interview framing gives Tár visual dominance in medium shots and reaction close-ups. <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> Crisp black suit, slick hair, minimalistic setting. 	<p>Male-coded gaze. Framing and posture emphasize Lydia’s control and spatial dominance, aligning viewer with her authoritative presence.</p>	<p>Lydia’s masculine-coded clothing and confident presence blend authority with femininity, subverting gender norms.</p>	<p>She is not dominating the other but owning her space. Her self-presentation asserts mastery and identity on her terms, queering expectations of how women should appear in positions of power.</p>


2.	<p>[00:19:13–00:25:11]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> Spoken dialogue in English, assertions of control by Tár, <p>Verbal Visual:</p> <ul style="list-style-type: none"> Lithuanian subtitles are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> Background murmur, soft restaurant clatter, wine pouring. <p>Non-verbal Visual – Gesture & Expression:</p> <ul style="list-style-type: none"> Tár remains composed, gestures subtly, and maintains confident posture. Eliot smiles at times but often reacts to Tár’s lead, suggesting asymmetry. <p>Non-verbal Visual – Framing & Composition:</p> <ul style="list-style-type: none"> Balanced shot-reverse-shot and medium close-ups. Despite equal framing, power resides with Tár through her control of dialogue and topic shifts. <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> Tár in a tailored dark blazer, Eliot in formal wear; fine dining, minimalistic setting underscores elitism and institutional power context. 	<p>Female gaze. Balanced framing and subtle interaction suggest mutual presence, though Tár retains authority through professional control.</p>	<p>Gendered professional dominance.</p>	<p>Tár subtly dominates the conversation, steering institutional decisions while masking control with social finesse. Eliot’s input is heard but not equal.</p>
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3.	<p data-bbox="398 196 613 220">[00:25:30–00:35:36]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> Assertive tone, rhetorical questioning, dominant verbal performance in English. <p>Verbal Visual:</p> <ul style="list-style-type: none"> Lithuanian subtitles render spoken dialogue. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> Ambient classroom noise; silence from student as contrast. <p>Non-Verbal Visual – Gesture & Expression:</p> <ul style="list-style-type: none"> Tár uses pointing, touches the student's shoulder, displays assertive posture; student shifts and moves foot nervously. Visual–Framing & Composition: Alternates between wide and close-up shots; Tár's mobility and stance emphasize spatial and hierarchical control. <p>Visual – Salience & Styling:</p> <ul style="list-style-type: none"> Masculine-coded suit and minimalistic styling reinforce authority. 	<p>Male-coded gaze: Scene centers on dominance and control; camera aligns viewer with Tár's perspective and authority, subordinating the student visually and spatially.</p>	<p>Masculine-coded appearance and assertive performance contrast traditional femininity; power enacted through speech, gesture, and positioning.</p>	<p>Tár exerts control through verbal challenge, physical proximity, and gaze. The scene visualizes pedagogical power that borders on coercion, raising questions of consent and discomfort.</p>
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4.	<p>[00:36:25–00:38:06]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Calm, slightly dismissive tone from Tár; Francesca speaks softly and defers throughout. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Soft ambient room noise, piano note punctuates final rejection. <p>Non-verbal Visual – Gesture & Expression:</p> <ul style="list-style-type: none"> • Francesca looks Tár up and down; Tár avoids eye contact, strikes piano key to end interaction. <p>Non-verbal Visual – Framing & Composition:</p> <ul style="list-style-type: none"> • Tár holds central space; Francesca is gradually moved out of frame, showing a shift in power. <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> • Tár’s simple, tight outfit draws attention to physical control and confidence; Francesca’s coat and posture signal deference. 	<p>Queer Gaze (re-visibility). Power is embedded in small gestures and silence; unspoken emotional tension, ambiguous intimacy, and subtle rejection signal layered relational dynamics.</p>	<p>Tár shows control through emotional detachment and coldness, a masculine-coded leadership style. Francesca is soft-spoken, subordinate.</p>	<p>Shows imbalance in their relationship: Francesca seeks closeness; Tár maintains distance. Silence and gesture become tools of power.</p>
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5.	<p>[00:38:40–00:40:56]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Tár redirects, interrupts, and lectures Francesca. Dialogue covers topics like power, art, and gender roles. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles in English and in Lithuanian are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Background car noise creates a closed, private setting. <p>Non-verbal Visual – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár touches Francesca's chest and speaks with closed eyes; Francesca playfully sticks out her tongue. <p>Non-verbal Visual – Framing & Composition:</p> <ul style="list-style-type: none"> • Symmetrical front seat framing suggests closeness but also stasis. <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> • Tár wears a dark coat and cap, signalling composed authority. Francesca's light coat and looser posture suggest emotional openness. 	<p>Queer gaze (reciprocal). Emotional tension, physical closeness, and layered ambiguity in their dynamic suggest a non-normative intimacy that resists clear categorization.</p>	<p>Tár asserts gendered dominance through verbal control and physical touch; Francesca invokes feminist thought, suggesting internal resistance. Their exchange reflects layered power and intimacy shaped by past romantic ties.</p>	<p>Tár asserts intellectual dominance while maintaining ambiguous intimacy with Francesca. Power over is expressed through interruption, correction, and dismissal, while subtle gestures and glances suggest emotional complexity.</p>
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6.	<p>[00:48:33– 00:49:55]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Tár calmly threatens Johanna in German, with a low, authoritative tone. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Subtitles in English and Lithuanian are present. <p>Non-Verbal Auditory:</p> <ul style="list-style-type: none"> • Playground ambient noise contrasts the intimate threat, isolating the moment. <p>Non-verbal Visual – Gesture & Expression:</p> <ul style="list-style-type: none"> • Direct, unwavering eye contact; still, confident body language. <p>Non-verbal Visual – Framing & Composition:</p> <ul style="list-style-type: none"> • Dominant close-up of Tár looking down, low-angle perspective from child's point of view, emphasizing power asymmetry. <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> • Neutral-toned masculine-coded suit, visually associating Tár with traditional authority. 	<p>Male-coded gaze.</p> <p>The camera aligns the viewer with Tár's perspective and authority. Dominant close-ups and low-angle framing reinforce visual power over the child, constructing Tár as the bearer of the gaze and Johanna as its passive object.</p>	<p>Performativity through role reversal: Lydia adopts the role of Petra's protector/father, performing masculine-coded authority and control.</p>	<p>Tár asserts total dominance over the child through verbal threat, posture, and hierarchical framing</p>
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7.	<p>[00:50:10–00:50:45]</p> 	<p>Verbal Auditory: Not applicable. Non-verbal Auditory: Not applicable. Non-verbal Visual – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár squats quietly to peek under the stall, observing the woman's boots. <p>Non-verbal Visual – Framing & Composition:</p> <ul style="list-style-type: none"> • Tár is hidden while the young woman is unaware, reinforcing power imbalance. <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> • Lighting is clinical and neutral. Focus is on the act of peeking-visual dominance, no emotional depth. 	<p>Male-coded gaze. Tár performs the male gaze by watching the young woman without being seen. This is about visual control and objectification.</p>	<p>Tár adopts a dominant and controlling position, asserting authority in a way often coded as masculine.</p>	<p>Tár uses her position to secretly observe someone without consent, taking control of the visual field. This one-sided act of looking places her in a position of dominance. It shows how she maintains power even in private spaces, mirroring the logic of the male gaze.</p>
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8.	<p>[00:50:46– 00:52:22]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Calm, concise instructions; she asserts control through minimal but effective speech. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Pen clicking subtly disrupts the space until Tár ends it. <p>Non-verbal Visual – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár reaches to stop Sebastian's clicking, subtle smile; Sebastian looks nervous, avoids eye contact. <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> • Tár wears dark coat with light sweater tied over shoulders, signalling confidence and authority. 	<p>Male-coded gaze. She calmly asserts visual and physical dominance over Sebastian.</p>	<p>Tár enacts masculine-coded authority through calm assertiveness and physical control.</p>	<p>Tár takes control through calm but assertive body language and verbal leadership</p>
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9.	<p>[01:02:36–01:03:24]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> Tár thanks Sebastian briefly, then consults Sharon and Francesca, subtly overriding his opinion. <p>Verbal Visual:</p> <ul style="list-style-type: none"> Lithuanian subtitles present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> Pen-clicking conveys Sebastian's nervousness; soft conversational tone suggests coded professionalism. <p>Non-verbal Visual – Gesture & Expression:</p> <ul style="list-style-type: none"> Tár is seated between Sharon and Francesca, slightly turned toward the camera, visually central within the supportive triangle. <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> All wear muted professional clothing, but Tár's layered outfit (scarf, cup, confident posture) subtly marks her as the focal point. 	<p>Queer gaze.</p> <p>Tár navigates authority through relational calibration, embodying non-normative power centered on emotional and institutional connection.</p>	<p>Tár performs quiet control through expertise and social calibration, embodying authority without overt dominance.</p>	<p>This moment reflects institutional power: Tár validates or dismisses input with subtle cues, reinforcing her control while remaining within collaborative norms.</p>
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10.	<p data-bbox="443 194 663 220">[01:03:26–01:04:26]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Tár gives concise instructions to the stylist team; dialogue is minimal but directive. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles present. <p>Non-verbal Auditory: Ambient quietness of the hall, subtle footsteps.</p> <ul style="list-style-type: none"> • Non-verbal Visual – Gesture & Expression: Tár holds a composed, performative pose; exchanges a prolonged, intense gaze with Olga. <p>Non-verbal Visual – Framing & Composition:</p> <ul style="list-style-type: none"> • Wide shots emphasize spatial distance between Tár and Olga; camera centers Tár in the lower level and isolates Olga in the upper stands. <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> • Dim lighting and soft stage focus highlight Tár’s reflective state. Her classic conductor attire contrasts with Olga’s youthful styling. 	<p>Queer Gaze (Re-visibility). Tár’s intense observation of Olga blends professional scrutiny with emotional and desirous undertones, destabilizing conventional power dynamics.</p>	<p>Tár performs a composed, traditionally masculine-coded authority, while simultaneously revealing desire or curiosity that blurs normative boundaries.</p>	<p>This moment reframes visual dominance through queerness: Tár’s role as observer blends artistic scrutiny and attraction, creating a gaze that destabilizes binary roles of subject and object.</p>
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11.	[01:04:26–01:1:05:48]	 <p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Calm, assertive tone; Tár dismisses Sebastian’s opinion and blocks a vote. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Quiet office ambience. <p>Non-verbal Visual – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár reclines with crossed legs, maintains steady eye contact, and speaks with minimal gesture. <p>Non-verbal Visual – Framing & Composition:</p> <ul style="list-style-type: none"> • Tár centered or seated higher, visually dominant. <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> • Neutral tones, casual but authoritative look. 	<p>Male-coded gaze. Tár occupies the dominant visual position through framing and spatial control, enacting the male gaze despite being a female subject.</p>	<p>She performs a masculine-coded leadership role: authoritative, assertive, and in control, challenging traditional expectations of female relationality.</p>	<p>Tár enacts top-down control, expects loyalty without negotiation.</p>
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12.	[01:06:53–01:09:50]	 <p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Tár dismisses Francesca's emotional plea with calm but firm speech; inserts implicit threats. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Silence dominates after the hug; tension emphasized. No comforting background sound, just their voices and emotional stillness. <p>Non-verbal Visual – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár initiates a hug, strokes Francesca's cheek with a manipulative softness. Francesca is visibly upset. <p>Non-verbal Visual – Framing & Composition:</p> <ul style="list-style-type: none"> • Tár often shot from behind or in control of space (e.g., behind desk); Francesca faces camera, exposed. Tár dominates framing in power moments. <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> • Tár maintains dominance while feigning empathy. Her final line is manipulative and cold. 	<p>Female Gaze.</p> <p>Tár exerts emotional control through intimacy and soft gestures, using relational power to manipulate while maintaining the illusion of empathy.</p>	<p>Tár offers comfort to assert control. Power is shown subtly, through her higher status in a gendered interaction.</p>	<p>Tár maintains dominance while feigning empathy. Her final line is manipulative and cold.</p>
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13.	[01:14:33–01:16:32]	 <p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Instructional language in English and German. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles presented selectively. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Orchestral rehearsal sound. <p>Non-verbal Visual – Gesture & Expression:</p> <ul style="list-style-type: none"> • Lydia demonstrates bowing with her hand, touches baton as if violin, eye contact with Olga. <p>Non-verbal Visual – Framing & Composition:</p> <ul style="list-style-type: none"> • She is centered and framed alone when instructing, reinforcing dominance. <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> • Her light shirt and loosely tied-back hair soften her presence but contrast with her assertive behaviour. Hair loosening visually marks an emotional shift. 	<p>Queer gaze (reciprocal). Tár's confident control is briefly shaken by an emotional moment with Olga, showing a shared connection that feels intense and unexpected.</p>	Tár performs masculine-coded authority in rehearsal but is momentarily emotionally exposed, queering her position.	Tár exerts expert control but is momentarily destabilized by affective, nonverbal reaction to Olga.
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14.	[01:17:22– 01:19:30]	 <p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Calm, persuasive tone; controlled pace; rhetorical and formal speech. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Repeated pen clicking from Sebastian. <p>Non-verbal Visual – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár folds hands, hides pen, stares, leans in, touches Sebastian's shoulder. <p>Non-verbal Visual – Framing & Composition:</p> <ul style="list-style-type: none"> • Tár dominates the visual field; she stands while Sebastian sits; deep room shots. <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> • Tár in a simple, neutral outfit; warm lighting; wood-paneled interior conveys tradition and hierarchy. 	<p>Male-coded gaze.</p> <p>The camera privileges Tár's perspective and dominance, constructing her as the bearer of the gaze and Sebastian as its passive object.</p>	Tár performs institutional and intellectual authority coded as masculine.	Psychological pressure, institutional authority.
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15.	[01:20:23–01:22:00]	 <p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Tár interrogates Francesca using a formal tone. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Quiet atmosphere except soft room tone. <p>Non-verbal – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár shows visible fatigue, then sharp focus. Facial expressions shift from blank to furious when reading Krista's emails. Francesca briefly hesitates, looking tense. <p>Non-verbal – Framing & Composition:</p> <ul style="list-style-type: none"> • Tár is seated higher and closer to the camera, dominating the visual field. Francesca is shown further away. <p>Non-verbal – Salience & Styling:</p> <ul style="list-style-type: none"> • Tár wears black, formal clothing, underscoring authority. Francesca wears softer tones. Office props (files, laptops, tea tray) symbolize professional hierarchy. 	<p>Male-coded gaze. Tár asserts institutional and visual control through invasive behavior, spatial dominance, and emotionally detached authority.</p>	<p>Tár exhibits masculine-coded assertiveness, entitlement, and strategic control. Her behavior blends traditional authority with manipulative tactics.</p>	<p>Tár exploits institutional and interpersonal power: she dominates the space, commands Francesca, and invades her privacy by using her laptop.</p>
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16.	[01:22:07–01:23:37]	 <p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Tár instructs Francesca, tests her loyalty. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • No music or ambient sound emphasized. <p>Non-verbal – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár shifts from fatigue to focus and visible anger. Francesca hesitates, tense, avoids eye contact. <p>Non-verbal – Framing & Composition:</p> <ul style="list-style-type: none"> • Tár is shot frontally, positioned higher and centrally. Francesca is off to the side in isolated close-ups, reinforcing hierarchy. <p>Non-verbal – Salience & Styling:</p> <ul style="list-style-type: none"> • Tár wears a simple blue shirt. Francesca wears dark red. Desk props signal hierarchy. 	<p>Male-coded gaze. Tár exerts unemotional, professional control from a visually dominant position, reinforcing hierarchy and testing loyalty without emotional reciprocity.</p> <p>Tár is framed from a visually dominant position, and the camera aligns the viewer with her authoritative gaze, reinforcing hierarchy and testing loyalty.</p>	Tár performs masculine-coded professional control: unemotional, assertive, commanding.	Tár subtly intimidates, manipulates, controls decisions, and tests loyalty.
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17.	<p>[01:29:13–01:32:25]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> Tár speaks with institutional authority, suggests a soloist decision then masks it as an audition process. <p>Verbal Visual:</p> <ul style="list-style-type: none"> Lithuanian subtitles are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> Ambient orchestra noise: silence emphasizes tension after Tár's proposal. Sound of musicians subtly reacting with gestures and movements. <p>Non-verbal – Gesture & Expression:</p> <ul style="list-style-type: none"> Tár's expressions shift between performative warmth and strategic firmness. Gosia looks uncomfortable, glancing at Sharon, subtle tension builds. <p>Non-verbal – Framing & Composition:</p> <ul style="list-style-type: none"> Gosia looks uncomfortable, glancing at Sharon, subtle tension builds. Gosia and orchestra are shot from lower angles, evoking subordination. <p>Non-verbal – Salience & Styling:</p> <ul style="list-style-type: none"> Tár wears a tucked-in pink shirt and dark pants, simple, masculine-coded, reinforcing authority. Orchestra members blend into neutral background tones 	<p>Male-coded gaze. Tár asserts control by disguising a top-down decision as democratic input, reinforcing hierarchical dominance while silencing resistance.</p>	<p>Tár performs leadership using assertive, rational discourse coded as masculine. Her posture, speech, and decision-making enforce hierarchies.</p>	<p>Tár imposes auditions while pretending to open the floor democratically. Gosia is cornered into agreeing, and the orchestra silently witnesses a public power move masked as collegial dialogue.</p>
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18.	[01:32:26–01:35:06] 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Tár uses calm, calculated language to regain narrative control. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Not applicable. <p>Non-verbal – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár feigns surprise and sorrow, then subtly shifts to defensiveness. She briefly slumps, then regains posture and expression. <p>Non-verbal – Framing & Composition:</p> <ul style="list-style-type: none"> • Tár approaches Britta from a higher aisle position, establishing dominance. Later, both are shown in wide symmetrical shots, creating visual tension and isolation. <p>Non-verbal – Salience & Styling:</p> <ul style="list-style-type: none"> • Tár’s neat attire reflects control. The surrounding emptiness, warm wooden textures, and neutral lighting emphasize professional formality and distance. 	Male-coded gaze. Tár controls the narrative and physical space through calm calculation, reinforcing institutional authority while masking emotional truth.	Tár performs composed, rational authority while masking emotional reaction, aligning with masculine-coded professionalism.	Tár performs institutional and psychological authority to control the narrative around Krista’s death.
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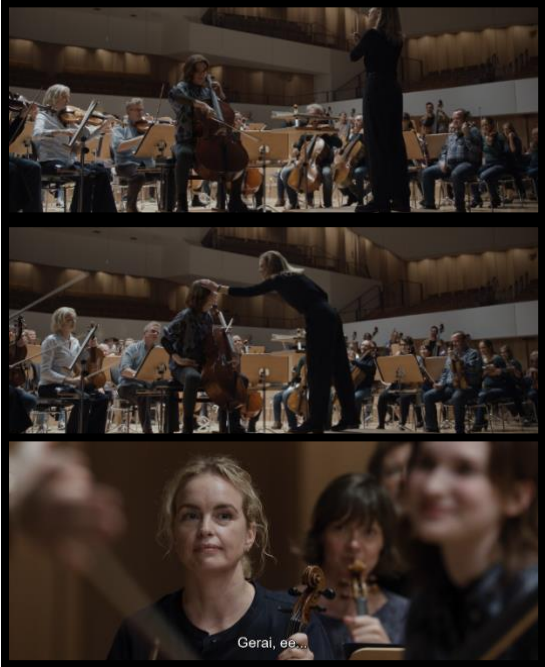
19.	<p>[01:36:56–01:38:46]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Tár discusses her decision to remove Sebastian and navigate Andris's questioning. She changes the topic, avoids direct answers, and subtly manipulates the conversation. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Ambient restaurant sounds, quiet tone of conversation enhances tension. <p>Non-verbal – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár appears tired and reserved but composed. She controls her facial reactions, especially when Andris questions “the girl.” <p>Non-verbal – Framing & Composition:</p> <ul style="list-style-type: none"> • Characters are shot separately, reinforcing individual power domains. <p>Non-verbal – Salience & Styling:</p> <ul style="list-style-type: none"> • Tár's dark, minimal clothing emphasizes control and gravity. The formal setting underscores professionalism and legacy structures of classical music. 	<p>Male-coded gaze. Tár maintains authority through verbal precision and emotional restraint, using conversation as a tool to reinforce institutional power.</p>	<p>Tár performs masculine-coded authority through reserved behavior, institutional fluency, and command over topics.</p>	<p>Tár controls the conversation, conceals information, and maintains dominance through strategic deflection and authority.</p>
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20.	<p>[01:39:26–01:39:34]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Tár sarcastically questions the need for formality; asserts expectation of one participant. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Quiet ambiance of the hall; no music or loud sounds. <p>Non-verbal – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár speaks while seated, body language relaxed but dismissive. Francesca’s answer disrupts her assumption. <p>Non-verbal – Framing & Composition:</p> <ul style="list-style-type: none"> • Tár is shot closer, central in the frame; Francesca is mostly off-screen or peripheral. <p>Non-verbal – Salience & Styling:</p> <ul style="list-style-type: none"> • Tár in all-black, formal and authoritative. Empty auditorium emphasizes her isolation and institutional power. 	<p>Male-coded gaze. Tár asserts intellectual and institutional dominance through sarcasm, dismissing others while centralizing her authority.</p>	<p>Tár performs institutional and intellectual authority coded as masculine, controls the situation and undermines others.</p>	<p>Tár presumes control over the situation, making a sarcastic remark to Francesca that downplays the legitimacy of the audition.</p>
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21.	[01:41:17–01:41:53]	 <p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Tár's voice heard offscreen: she speaks calmly but decisively, explaining her reasoning, emphasizing experience over personal connection. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • No significant sound or score; silence highlights emotional weight. <p>Non-verbal – Gesture & Expression:</p> <ul style="list-style-type: none"> • Francesca is silent, her face transitions from neutral to suppressed disappointment, ending with a small tight-lipped smile. <p>Non-verbal – Framing & Composition:</p> <ul style="list-style-type: none"> • Close-up on Francesca's face with neutral wood background; Tár not shown. Viewer aligned with Francesca's experience of hearing rejection. <p>Non-verbal – Salience & Styling:</p> <ul style="list-style-type: none"> • Francesca in plain dark clothing, seated; plain office setting emphasizes power gap and vulnerability. 	<p>Male-coded gaze. Tár controls the moment through her off-screen voice, while Francesca's quiet reaction shows how much power Tár holds over her.</p>	Tár performs masculine-coded institutional control through voice and decision-making.	Tár asserts institutional authority in denying Francesca the promotion while masking it under rational professionalism.
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22.	<p>[01:42:49–01:43:05]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Tár yells, before realizing it is Olga and switching to a calm apology. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • The abrupt knock on the door precedes Tár's loud outburst, adding tension. <p>Non-verbal – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár flings the door open forcefully, her facial expression filled with rage, which turns quickly into a polite mask when she sees Olga. <p>Non-verbal – Framing & Composition:</p> <ul style="list-style-type: none"> • Olga is shown frontally and centered, softly lit in the staircase; Tár is seen from behind, off-center, creating tension and imbalance. <p>Non-verbal – Salience & Styling:</p> <ul style="list-style-type: none"> • Tár wears a dark coat and brownish turtleneck that softly contrasts with the pale, cold-toned hallway. 	<p>Queer gaze (reciprocal).</p> <p>Tár's emotional reaction to Olga reveals vulnerability and desire, showing a rare moment of mutual connection that unsettles her usual control.</p>	<p>Tár performs unstable, masculine-coded authority through emotional control and abrupt behavioral switch.</p>	<p>Tár asserts control through the power of her voice and emotional instability.</p>
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23.	<p>[01:46:41–01:46:52]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Tár asserts a strict hierarchy in a parental tone. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Not applicable. <p>Non-verbal – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár leans slightly toward Petra, speaking softly but firmly; Petra sits still, focused on her dolls. <p>Non-verbal – Framing & Composition:</p> <ul style="list-style-type: none"> • Both are seated on the floor in profile, but Tár is positioned slightly closer to the camera and leans in, creating a subtle visual dominance. <p>Non-verbal – Salience & Styling:</p> <ul style="list-style-type: none"> • Tár wears a dark outfit, blending with the shadowed side of the room. Petra is lit by the window, wearing a striped top. Dolls are arranged in a circle. 	<p>Male-coded gaze. Tár asserts strict, hierarchical control in a parental setting, using verbal authority and spatial positioning to dominate the exchange.</p>	<p>Tár asserts parental and disciplinary control, performing a traditionally masculine-coded authority within the domestic sphere.</p>	<p>Tár asserts control by verbally dismissing Petra's idea of shared agency.</p>
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24.	<p>[01:46:52–01:48:10]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Tár praises Olga's playing, Tone is soft, affirming. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Bow tapping on stands signals group approval and break time. No music plays after the piece ends. <p>Non-verbal – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár leans down and gently touches Olga's head. Olga looks forward calmly. Sharon watches with concern. <p>Non-verbal – Framing & Composition:</p> <ul style="list-style-type: none"> • Tár stands elevated on the podium, reaching toward seated Olga. The orchestra is framed around them, creating a visual focus on Tár's dominant positioning. <p>Non-verbal – Salience & Styling:</p> <ul style="list-style-type: none"> • Tár's black outfit and upright stance draw focus. Olga is lit softly at center. Others fade into the background. 	<p>Queer gaze.</p> <p>Tár's intimate gesture blends admiration, emotional focus, and implied desire, revealing power expressed through affective and non-normative connection.</p>	<p>Tár performs control through soft dominance, blending authoritative masculinity with intimate gestures.</p>	<p>Tár maintains authority as conductor, uses physical touch to mark ownership or favor, signaling hierarchical control.</p>
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25.	<p>[01:48:48–01:48:54]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Tár speaks angrily, asserts control and urgency. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Ambient corridor sounds underline tension and emptiness. <p>Non-verbal – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár strides with urgency, head forward, absorbed in the phone call. <p>Non-verbal – Framing & Composition:</p> <ul style="list-style-type: none"> • She is framed alone, in motion across a cold, spacious office hallway. <p>Non-verbal – Salience & Styling:</p> <ul style="list-style-type: none"> • Structured shirt and trousers match the formal, rigid surroundings. 	<p>Male-coded gaze. Tár asserts dominance through forceful speech and commanding body language in a cold professional setting.</p>	<p>Masculine-coded control through harsh language and assertive behaviour.</p>	<p>Tár exerts power by using commanding, demeaning language to assert dominance in Francesca's absence.</p>
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26.	<p data-bbox="434 196 674 225">[01:49:20–01:50:00]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Tár dominates the conversation with insults, dismissing Sharon's emotional appeals. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • The fast hum of the Taycan, car horns. <p>Non-verbal – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár grips the wheel tightly, keeps driving despite pleas, while Sharon appears frightened and desperate. <p>Non-verbal – Framing & Composition:</p> <ul style="list-style-type: none"> • Tár is framed in control of the car, with Sharon shown vulnerably from the passenger side and later left behind. <p>Non-verbal – Salience & Styling:</p> <ul style="list-style-type: none"> • The sleek, fast-moving car emphasizes speed and control. Sharon holds her violin case as a symbol of vulnerability. 	<p>Male-coded gaze. Tár asserts emotional and physical control, prioritizing power and dominance over relational connection.</p>	<p>Tár performs traditionally masculine-coded authority and aggression, rejecting vulnerability and prioritizing control.</p>	<p>Tár asserts emotional and physical dominance by ignoring Sharon's pleas and expelling her from the car.</p>
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APPENDIX 2. *Multimodal analysis of selected examples representing “Power To” dynamics*


No.	Visual Frame & Timecode	Semiotic Modes	Cinematic Gaze	Gender Performativity	Commentary on Power Type
1.	<p>[00:07:14–00:07:28]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> English voice-over praises Lydia’s authority and achievements. <p>Verbal Visual:</p> <ul style="list-style-type: none"> Lithuanian subtitles are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> Not applicable. <p>Non-verbal Visual – Gesture & Expression:</p> <ul style="list-style-type: none"> Tár calmly sits, eyes closed, subtly mimicking Abbado’s iconic photo. <p>Non-verbal Visual – Framing & Composition:</p> <ul style="list-style-type: none"> Symmetrical, frontal framing highlights her authority. <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> Simple white shirt and soft lighting echo traditional images of genius conductors. 	<p>Male-coded gaze. The camera frames Lydia through visual conventions typically used to portray male artistic mastery,</p>	<p>Performativity through mimicry: By literally placing herself in Abbado’s image, Lydia adopts masculine-coded genius as her own, reworking gender norms while reinforcing mastery and authorship.</p>	<p>Lydia channels Abbado’s image not to dominate but to align herself within the canon of genius. This act of identification and aesthetic mirroring constructs authority through subtle, introspective agency.</p>


2.	<p>[00:55:48–00:57:02]</p> 	<p>Verbal Visual: Not applicable.</p> <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Tár plays her own musical phrase (internal creation). Later responds to neighbour's two-tone chime. <p>Non-verbal Visual – Gesture & Expression:</p> <ul style="list-style-type: none"> • Focused playing, controlled breathing. <p>Framing & Composition:</p> <ul style="list-style-type: none"> • Open domestic space, deep focus, solitary positioning. <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> • Neutral tones (grey sweater, minimal makeup), soft lighting. <p>Salience & Styling:</p> <ul style="list-style-type: none"> • Soft sweater, candlelight, books and music – blends intellect with ritual calm. 	<p>Female gaze. Tár's calm, focused presence is framed with sensitivity and attention, privileging inner experience over control or external dominance.</p>	<p>Lydia expresses her gender through calmness and emotional control, not by showing dominance.</p>	<p>Scene shifts from creative solitude to heightened perception; shows Lydia's mastery of space and sound.</p>
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3.	<p>[00:57:03– 00:57:53]</p> 	<p>Verbal Auditory: Not applicable. Verbal Visual: Not applicable. Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Muffled cracking sounds and a woman's scream. <p>Non-verbal Visual – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár halts abruptly, scans her surroundings, her face reflects concern and confusion. <p>Non-verbal Visual – Framing & Composition:</p> <ul style="list-style-type: none"> • Long shots emphasize isolation; handheld movement conveys panic and instability. <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> • Muted autumn colors and soft natural light create a subdued, anxious atmosphere. 	<p>Female gaze. Tár's emotional sensitivity and responsive movement are framed with care and empathy, emphasizing inner vulnerability over control.</p>	<p>Lydia's empathetic and responsive action subverts her usual dominant role, aligning with feminine-coded.</p>	<p>The action taken from internal strength and concern, not dominance.</p>
4.	<p>[00:58:05–00:58:51]</p> 	<p>Verbal Auditory: Not applicable. Verbal Visual: Not applicable. Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Faint, distant two-tone electronic sound, likely environmental or imagined. Tár hums and recreates the interval. <p>Non-verbal Visual – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár pauses, listens, investigates, and experiments with the interval using index finger playfully, then shifts to both hands for dramatic chords. <p>Non-verbal Visual – Framing & Composition:</p> <ul style="list-style-type: none"> • Static long shots frame Tár centrally at the piano, often viewed from a 	<p>Female gaze. Tár is observed in quiet, solitary creation, with the camera respecting her artistic process and emotional presence rather than asserting dominance.</p>	<p>Gender performance is subtle: not dominant or submissive but shaped by creative authority and inner discipline in private space.</p>	<p>Expressed through solitary creation and embodied musical experimentation. Tár reclaims agency through introspection, intuition, and artistic instinct.</p>


		<p>distance, background window light enhances contrast between exterior and interior.</p> <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> Barefoot, in relaxed domestic clothing; cool, muted lighting underscores quiet introspection. 			
5.	<p>[00:58:52–01:02:08]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> Tár gives precise, confident musical direction, shifting between English and untranslated German. Her language is technical, rhythmic, and assertive. <p>Verbal Visual:</p> <ul style="list-style-type: none"> Lithuanian subtitles are present only for selected lines in English; German lines remain untranslated, emphasizing authenticity over clarity. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> Orchestral sound swells and stops based on her command; loudspeaker and remote playing (trumpet backstage) highlight spatial control of sound. <p>Non-verbal Visual – Gesture & Expression:</p> <ul style="list-style-type: none"> Expansive gestures, open body posture, and intense facial expressions reflect mastery and internalised emotion. <p>Non-verbal Visual – Framing & Composition:</p>	<p>Male-coded gaze.</p> <p>Framing and gesture emphasize Tár's solitary authority and technical control, aligning the viewer with her dominance over space and sound.</p>	<p>Tár performs authoritative femininity through embodied leadership, blending mastery with control in a male-coded role.</p>	<p>Individual artistic command, physical expressiveness, and interpretive dominance over the orchestra without collaborative negotiation.</p>


		<ul style="list-style-type: none"> • Centered and shot from below and behind, emphasizing authority; wide shots show her centrality amid the orchestra. <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> • Light, flowing blouse contrasts with rigid structure around her; spotlight subtly falls on her figure, enhancing her visibility as a leader. 			
6.	[01:19:32–01:20:22]	 <p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Calm measured conversation; reflective tone; mutual dialogue. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Subtle background noise (kitchen sounds). <p>Non-verbal – Gesture & Expression:</p> <ul style="list-style-type: none"> • Sharon holds wine glass; Tár leans on counter; relaxed facial expressions. <p>Non-verbal – Framing & Composition:</p> <ul style="list-style-type: none"> • Wide two-shot; both framed at equal height across island counter. <p>Non-verbal – Salience & Styling:</p> <ul style="list-style-type: none"> • Dim, soft kitchen lighting; casual home outfits; wine and cooking props. 	<p>Queer gaze (inclusive spectatorship). The camera frames intimate proximity, but underlying power subtly aligns with the queer gaze.</p>	Shared domesticity; subdued feminine expression.	Tár exercises individual agency and control over career decisions in a private, emotionally layered space.

7.	<p>[01:06:21–01:06:52]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Tár softly sings. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Faint piano notes, pedal resonance, overall quiet. Suggests private, reflective mood. <p>Non-verbal Visual – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár’s movements are deliberate and focused; she adjusts notation, plays piano with emotional intent. <p>Non-verbal Visual – Framing & Composition:</p> <ul style="list-style-type: none"> • Back-facing composition isolates Tár in the frame; symmetrical interior structure emphasizes solitude and order. <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> • Tár wears a black-and-white outfit; the room is dominated by greys and blues, contributing to a calm and serious tone. Neatly ordered pencils and scores highlight discipline. 	<p>Female gaze. The camera aligns with Lydia’s introspective artistry through focused solitude and creative agency.</p>	<p>Creative control and self-reflection signal agency expressed through intellectual and artistic labor.</p>	<p>Tár is seen in control of her craft, engaged in an introspective ritual that underscores her identity as an artist.</p>
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8.	<p>[01:23:37–01:26:43]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Dialogue centers on biography, cello inspiration, traditions; Olga dominates with her knowledge. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Naturalistic background sounds of the restaurant. <p>Non-verbal – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár smiles, watches Olga intensely; Olga eats confidently and smiles. <p>Non-verbal – Framing & Composition:</p> <ul style="list-style-type: none"> • Olga and Tár often framed in medium shots; shots isolate them from background. <p>Non-verbal – Salience & Styling:</p> <ul style="list-style-type: none"> • Tár wears a masculine-coded, structured blazer. Olga's casual posture contrasts her with Tár's effortful formality. 	<p>Queer gaze. Tár gazes at Olga with visible desire and admiration, but the lack of returned attention renders the gaze one-sided and unfulfilled, highlighting imbalance rather than mutuality.</p>	<p>Tár performs a softened, relational version of authority, seeking connection through knowledge and humor while subtly upholding her intellectual status.</p>	<p>Tár attempts to connect intellectually and emotionally but gradually loses control as Olga dominates conversational flow.</p>
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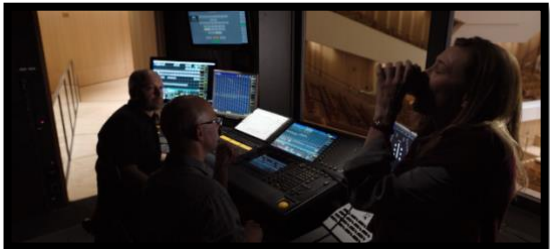
9.	<p>[01:42:30–01:42:51]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Not applicable. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Not applicable. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Two-tone sounds interrupt the piano playing and create tension. <p>Non-verbal – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár sits hunched, barefoot, scribbling intensely. Her hand on forehead shows pressure and deep focus. <p>Non-verbal – Framing & Composition:</p> <ul style="list-style-type: none"> • Shot through mirror reflections; layered space reinforces introspection and solitude. <p>Non-verbal – Salience & Styling:</p> <ul style="list-style-type: none"> • Tár's dark clothing and bare feet blend into the intellectual, muted apartment. Books, piano, and light frame her as absorbed in artistic solitude. 	<p>Female gaze. The scene frames Tár with empathy and emotional depth, emphasizing solitude over control.</p>	<p>This scene softens her gender performance, shifting from public masculine-coded control to a quieter, introspective space often coded as feminine</p>	<p>Expresses autonomous mastery and artistic self-direction through intense private work.</p>
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10.	<p>[01:58:18–01:59:58]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> Tár makes a dark joke about her bruised face, then directs the orchestra, signalling emotional resilience and control. <p>Verbal Visual:</p> <ul style="list-style-type: none"> Lithuanian subtitles present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> Orchestral background noise and the ensemble's laughter briefly break the tension, reinforcing Tár's ability to shift atmosphere. <p>Non-verbal – Gesture & Expression:</p> <ul style="list-style-type: none"> Tár uses expansive, commanding conducting gestures; her posture is upright, focused, and expressive despite visible bruising. <p>Non-verbal – Framing & Composition:</p> <ul style="list-style-type: none"> Tár is shown in central, elevated framing on the podium, reinforcing her leadership. <p>Non-verbal – Salience & Styling:</p> <ul style="list-style-type: none"> Her simple dark outfit contrasts with her swollen, bloodied face, emphasizing her endurance. The lighting and symmetrical wood-panel background draw attention to her determined performance. 	<p>Female gaze. The camera frames Tár with dignity and emotional strength, challenging norms of female fragility.</p>	<p>Tár's strength and emotional restraint subvert traditional gendered expectations of fragility, reaffirming her authority in a male-dominated space.</p>	<p>She demonstrates resilience and professional mastery, choosing to continue leading despite pain and vulnerability.</p>
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11.	<p>[01:59:57–02:00:28]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Tár dismisses Sharon’s concern and directs attention back to rehearsal notes. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Not applicable. <p>Non-verbal – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár flinches and recoils from Sharon’s touch. Her pained facial expression shifts into tense focus as she turns away. <p>Non-verbal – Framing & Composition:</p> <ul style="list-style-type: none"> • The framing emphasizes physical proximity and emotional distance: Sharon leans in from behind, while Tár turns away, spotlighting her isolation. <p>Non-verbal – Salience & Styling:</p> <ul style="list-style-type: none"> • Low lighting and shadow emphasize Tár’s emotional withdrawal. 	<p>Female gaze. The framing aligns with Tár’s retreat from intimacy, emphasizing emotional control rather than connection.</p>	<p>Tár suppresses vulnerability and rejects help, performing strength often expected from leaders, especially women in power.</p>	<p>Tár, despite physical pain, retains control over her actions, shifting focus back to her work. She shows autonomy, not dominance.</p>
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APPENDIX 3. Multimodal analysis of selected examples representing “Power With” dynamics

No.	Visual Frame & Timecode	Semiotic Modes	Cinematic Gaze	Gender Performativity	Commentary on Power Type
1.	<p>[00:42:50–00:46:20]</p> 	<p>Verbal auditory:</p> <ul style="list-style-type: none"> • Calm, affectionate dialogue; Tár sings gently; Sharon expresses health concerns and emotional worry. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • English and Lithuanian subtitles. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Jazz music playing (“Li’l Darlin”) adds warmth and intimacy. <p>Non-verbal Visual – Gesture & Expression: Slow dance, gentle touch, soft eye contact, kiss.</p> <p>Non-verbal Visual – Framing & Composition: Intimate medium shot emphasizing emotional closeness.</p> <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> • Warm lighting, soft tones, nightwear and relaxed clothes emphasize emotional closeness and domestic intimacy. 	<p>Queer gaze (relational). Tár and Sharon share emotional closeness and mutual care, expressing power through intimacy rather than control.</p>	<p>Queer domesticity is visualized through shared vulnerability and soft physicality. Gender roles are equalized, and care replaces control.</p>	<p><i>Power With</i> is performed through emotional reciprocity and mutual caregiving. The intimate rhythm of the dance and shared concerns for Petra reinforce a balanced power dynamic grounded in partnership rather than hierarchy.</p>

2.	<p>[01:02:09–01:02:35]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Tár engages in relaxed dialogue with Harald and Christian; decisions made collaboratively. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Background hum of equipment; calm acoustic space. <p>Non-verbal Visual – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár drinks coffee, relaxed posture; others seated, attentive. <p>Non-verbal Visual – Framing & Composition:</p> <ul style="list-style-type: none"> • Tár is in the light foreground, flanked by both men surrounded by monitors. <p>Non-verbal Visual – Salience & Styling:</p> <ul style="list-style-type: none"> • Casual, dimly lit workspace; soft spotlight subtly draws attention to Tár without visual dominance. 	<p>Queer gaze. Framing and tone highlight Tár's subjectivity and calm authority outside traditional gendered or hierarchical roles.</p>	<p>Tár performs calm authority without emphasizing gender; her role is professional and neutral.</p>	<p>Power is implicit in her authority but not asserted.</p>
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3.	<p>[01:43:05–01:45:17]</p> 	<p>Verbal Auditory:</p> <ul style="list-style-type: none"> • Tár gives gentle feedback, asks about coffee, responds with curiosity. <p>Verbal Visual:</p> <ul style="list-style-type: none"> • Lithuanian subtitles are present. <p>Non-verbal Auditory:</p> <ul style="list-style-type: none"> • Tár's music is heard clearly when Olga plays it. <p>Non-verbal – Gesture & Expression:</p> <ul style="list-style-type: none"> • Tár listens closely and leans in. Olga gestures to the piano, plays confidently. <p>Non-verbal – Framing & Composition:</p> <ul style="list-style-type: none"> • The camera shows both women framed near the piano, creating intimacy and focus. <p>Non-verbal – Salience & Styling:</p> <ul style="list-style-type: none"> • Tár wears black with brown tones, Olga wears a sleeveless black top. The soft, neutral lighting emphasizes a quiet, emotional moment. 	<p>Queer gaze (reciprocal). Tár and Olga engage in mutual artistic and emotional openness, revealing an intimate, balanced interaction that disrupts hierarchical norms.</p>	<p>Tár shifts from authority to a more open, receptive role, stepping back from control.</p>	<p>Tár allows Olga to change her music, showing openness and creative freedom.</p>
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APPENDIX 4. Overview of translation strategies for verbal standalone expressions of power in professional subtitles and AI-generated translation

No.	Timecode	Original Verbal Expression	Timecode + Pro Subtitle (LT)	Translation Strategy (Pro)	AI Translation	Translation Strategy (AI)
1.	[00:11:35–00:11:53]	You cannot start without me.	[00:11:35–00:11:37] Jūs negalite pradėti be manęs.	Transfer	Jūs negalite pradėti be manęs.	Transfer
		I start the clock.	[00:11:37–00:11:39] Matot, aš paleidžiu laiką.	Expansion, Paraphrase	Aš paleidžiu laikrodį.	Transfer
		My left-hand shapes, but my right-hand	[00:11:39–00:11:42] Mano kairioji ranka formuoja / muziką, bet dešinioji,	Expansion, Paraphrase	Mano kairė ranka formuoja,	Transfer
		marks time and moves it forward.	[00:11:42–00:11:46] mano antra ranka, / žymi laiką ir veda jį į priekį.	Transfer, Paraphrase	o dešinė, lyg sekundinė rodyklė / matuoja laiką ir stumia jį į priekį.	Paraphrase, Expansion
		Sometimes my second-hand stops...	[00:11:47–00:11:50] Tačiau, skirtingai nei laikrodis, / kartais ji sustoja,	Transfer, Expansion	Tačiau, skirtingai nei laikrodis, / kartais mano sekundinė sustoja.	Transfer, Expansion
		which means time stops.	[00:11:50–00:11:53] o tai reiškia, kad sustoja laikas.	Transfer	Tai reiškia – sustoja ir laikas.	Expansion, Paraphrase
2.	[00:12:06–00:12:22]	The reality is that from the very beginning...	[00:12:06–00:12:09] Bet iš tikrųjų aš nuo pat pradžių	Transfer, Paraphrase	Realybė ta, kad nuo pat pradžių...	Transfer
		I know precisely what time it is,	[00:12:09–00:12:11] tiksliai žinau, kiek yra laiko...	Paraphrase	...aš tiksliai žinau, kiek yra valandų / ir kada mes pasieksime tikslą.	Transfer, Paraphrase
		and the exact moment	[00:12:11–00:12:13] Ir tiksliai žinau,	Paraphrase		

		we will arrive at our destination together.	[00:12:13–00:12:16] kada mes drauge pasieksime / kelionės tikslą.	Paraphrase, Transfer, Expansion		
3.	[00:21:03– 00:21:05]	Those are confidential, Eliot.	Eliotai, tie vertinimai konfidencialūs.	Transfer, Expansion, Imitation	Tai – konfidencialu, Eliotai.	Paraphrase, Transfer, Imitation
4.	[00:21:59– 00:22:01]	You don't really believe that.	Iš tikrųjų taip nemanai.	Transfer, Paraphrase	Tu tuo netiki iš tikrųjų.	Transfer
5.	[00:22:07– 00:22:08]	Good girl.	Šaunuolė.	Paraphrase	Šaunuolė.	Paraphrase
6.	[00:24:24– 00:24:30]	Trust me,	[00:24:24–00:24:25] Pasikliauk manimi.	Transfer	Patikėk, neverta mokytis iš / svetimo raudono ir mėlyno / pieštuko – ypač mano.	Transfer, Paraphrase
		you do not wanna go to school	[00:24:25–00:24:27] Tu nenori mokytis	Paraphrase		
			[00:24:27–00:24:29] iš kažkieno kito taisymų ir klaidų.	Paraphrase, Expansion		
			[00:24:29–00:24:30] Ypač mano.	Paraphrase		
		on someone else's red and blue pencil.				
		Least of all mine.				
7.	[01:17:37– 01:17:43]	There's no glory for a robot, Eliot.	[00:24:55–00:24:58] Eliotai, šlovė neištinka robotų.	Paraphrase, Imitation	Robotams nėra šlovės, Eliotai. / Daryk savaip.	Transfer, Imitation, Paraphrase
		Do your own thing.	[00:25:02–00:25:04] Vadovaukis savo galva.	Paraphrase		

8.	[00:25:29–00:25:31]	Alright, let’s stop here.	Sustokim.	Condensation	Gera, sustokime čia.	Transfer
9.	[00:26:43–00:26:47]	Great. All right, please, join the other fellows.	Puiku. Gera, dabar, prašau, / sėsk prie kitų.	Transfer, Paraphrase	Puiku. Prisijunk prie kitų kolegų.	Condensation, Paraphrase, Transfer
10.	[00:31:48–00:31:49]	Sit.	Sėsk.	Transfer	Sėsk.	Transfer
11.	[00:33:09–00:33:18]	Don’t be so eager to be offended.	[00:33:09–00:33:13] Neskubėk taip įsiseisti.	Paraphrase	Nebūk toks nekantrus įsiseisti.	Transfer
		The narcissism of small differences	[00:33:13–00:33:15] Nedidelių skirtumų sukeltas narcisizmas	Transfer, Expansion	Mažų skirtumų narcisizmas / veda prie nuobodžiausio konformizmo.	Transfer
		leads to the most boring conformity.	[00:33:15–00:33:18] veda prie paties nuobodžiausio / konformizmo.	Transfer		
12.	[00:35:13–00:35:20]	And you are a robot.	[00:35:13–00:35:14] O tu robotas.	Transfer	O tu – robotas! / Deja, tavo sielos architektas / – socialiniai tinklai.	Transfer, Condensation (“I mean”, “appear to be”), Paraphrase
		I mean, unfortunately, the architect of your soul appears	[00:35:15–00:35:18] Nes, nelaimei, atrodo, / kad tavo sielą suprojektavo	Condensation, Transfer, Paraphrase		
		to be social media.	[00:35:18–00:35:20] socialiniai tinklai.	Transfer		
13.		You wanna dance the mask, you must service the composer.	[00:35:20–00:35:23] Tu nori šokti užsidėjęs kaukę, / tai turi tarnauti kompozitoriui!	Paraphrase , Transfer	Jei nori dėvėti kaukę, / turi tarnauti kompozitoriui.	Paraphrase , Transfer

	[00:35:20–00:35:33]	You gotta sublimate yourself, your ego,	[00:35:24–00:35:26] Turi sublimuoti save, savo ego.	Transfer	Sublimuoji save, savo ego / ir taip, savo tapatybę!	Transfer
		and yes, your identity.	[00:35:26–00:35:27] Taip, savo tapatybę.	Transfer	Turi stovėti prieš publiką ir Dievą / ir save visiškai panaikinti.	Transfer, Expansion, Paraphrase
		You must, in fact, stand in front of the public and God	[00:35:28–00:35:31] Tiesą sakant, privalai stoti / prieš publiką ir Dievą	Transfer		
		and obliterate yourself.	[00:35:31–00:35:33] ir visiškai susinaikinti.	Transfer, Expansion		
14.	[00:37:19–00:37:20]	That won't be necessary.	Ne, to neppureiks.	Transfer, Expansion	To neppureiks.	Transfer
15.	[00:39:27–00:39:32]	Francesca.	[00:39:27–00:39:28] Frančeska.	Imitation	Francesca, jei rimtai nori / diriguoti, / turi mokėti pasakyti, ką galvojirepeated	Imitation, Paraphrase, Transfer
		If you have any real interest in conducting,	[00:39:28–00:39:30] Jei tikrai nori diriguoti,	Paraphrase, Transfer		
		you need to be able to speak your mind.	[00:39:30–00:39:32] privalai išmokti pasakyti, / ką galvoji.	Paraphrase		
16.	[00:40:41–00:40:42]	Don't.	Neatsakyk.	Paraphrase, Expansion	Nerašyk.	Paraphrase, Expansion
17.	[00:45:07–00:45:09]	Be specific.	Kalbėk konkrečiai.	Transfer, Paraphrase	Kalbėk konkrečiai.	Transfer, Paraphrase
18.	[00:45:46–00:45:48]	She's old enough to learn piano.	[00:45:46–00:45:48] Ji pakankamai didelė mokytis groti pianinu.	Transfer, Paraphrase	Ji jau pakankamai didelė, / kad pradėtų mokytis pianino. / Aš ją mokysiu.	Paraphrase, Transfer

		I'll teach her.	[00:45:51-00:45:52] Išmokysiu ją.	Transfer		
19.	[00:49:07–00:49:10]	I know what you're doing to her.	Žinau, ką jai darai.	Transfer	Aš žinau, ką jai darai	Transfer
20.	[00:49:10–00:49:45]	(In German subtitled in English) And if you ever do it again, do you know what I'll do?	[00:49:10–00:49:14] <i>Ir žinai, kas bus, / jei dar kada taip padarysi?</i>	Paraphrase, Condensation (“what I'll do”), Transfer	Jei dar kartą taip pasielgsi... Žinai, ką padarysiu? / Aš tave pagausiu. O jei kam nors pasakysi, / ką tik išgirdai – Tavim niekas nepatikės. / Aš – suaugusioji.	Transfer, Paraphrase, Condensation
		I'll get you.	[00:49:15–00:49:17] Aš tave patvarkysiu.	Paraphrase		
		If you tell any grown-up what I just said...	[00:49:18–00:49:23] Ir jei bandysi sakyti suaugusiems, / ką tau sakiau...	Transfer, Condensation (“just”)	Bet tu manimi tikėk: / aš tave pagausiu.	Paraphrase
		they won't believe you.	[00:49:24–00:49:26] ...jie tavim netikės.	Transfer		
		Because <i>I'm</i> a grown-up.	[00:49:27–00:49:29] Nes aš esu suaugusi.	Transfer		
		But you need to believe <i>me</i> ,	[00:49:31–00:49:33] Bet patikėk tu manim,	Paraphrase	Prisimink, Johanna: / Dievas mus visus mato.	Imitation, Transfer
		I <i>will</i> get you.	[00:49:33–00:49:35] <i>tikrai</i> tave patvarkysiu.	Paraphrase, Expansion		
		Remember this Johanna,	[00:49:38–00:49:40] Atmink, Johana,	Transfer, Imitation		
		God watches all of us.	[00:49:42–00:49:45] Dievas mus visus stebi.	Transfer		

21.	[00:50:59–00:51:01]	No, thank you, Sebastian.	[00:50:59–00:51:00] Ne, dėkui, Sebastianai.	Transfer , Imitation	Ne, ačiū, Sebastianai, / bet to neppureiks.	Transfer , Imitation, Expansion
		That won't be necessary.	[00:51:00–00:51:01] To neppureiks.	Transfer		
22.	[00:51:05–00:51:09]	Unless anyone has other business to discuss,	[01:51:05–00:51:08] Tai jei nėra kitų reikalų, / kuriuos norėtumėt aptarti,	Paraphrase	Jei nėra kitų klausimų, / kvieskime pirmąjį.	Paraphrase , Condensation
		let's bring in number one.	[00:51:08–01:51:09] kvieskim pirmą kandidatą.	Paraphrase , Expansion		
23.	[00:55:33–00:55:34]	You're late.	Vėluojat.	Transfer	Vėluoji.	Transfer
24.	[01:02:29–01:02:30]	Yes, yes. Stage left, A camera.	Taip, taip. Kairės scenos pusės / A kameros.	Transfer , Expansion	Taip. Kairė pusė, A kamera.	Transfer , Paraphrase, Condensation (“taip”)
25.	[01:03:57–01:04:00]	Have Harald dim the house lights to half.	Liepk Haraldui / per pusę prigesinti šviesas.	Imitation, Paraphrase , Condensation (“house”)	Tegul Haraldas pritemdo iki pusės.	Imitation, Paraphrase , Condensation (“house lights”), Transfer
26.	[01:04:39–01:04:44]	I don't agree.	[01:04:39–01:04:40] Nesutinku.	Transfer	Aš nesutinku. Tavo dinaminis ženklas / aukštesnis nei smuikų.	Transfer , Condensation (“first violin”), Paraphrase
		Your dynamic marking is higher than that of the first violin.	[01:04:41–01:04:44] Natose pažymėta, kad tu turi / groti garsiau nei pirmasis smuikas.	Paraphrase , Expansion, Transfer		
27.		Look. Sebastian's getting old, Knut.	[01:04:47–01:04:50] Knutai, Sebastianas paseno.	Condensation (“Look”), Imitation, Paraphrase	Sebastianas sensta, Knutai. / Aš jį keičiu.	Condensation (“Look”), Imitation, Transfer , Paraphrase

	[01:04:47–01:04:54]	I'm rotating him out.	[01:04:51–01:04:52] Aš perkelsiu jį kitur.	Paraphrase, Expansion	Tu pirmas apie tai sužinai.	Transfer, Expansion (“apie tai”)
		You're the first to know.	[01:04:51–01:04:54] Sužinojai pirmas.	Paraphrase		
28.	[01:05:06–01:05:07]	No. No, you won't.	Ne. Jūs to nedarysit.	Condensation (“No”), Transfer	Ne, nesurengsit.	Condensation (“No”), Paraphrase (Interprets and specifies action)
29.	[01:05:11–01:05:18]	I'm familiar with the electoral conclave.	[01:05:11–01:05:13] Žinau apie jūsų slaptus balsavimus.	Paraphrase	Pažįstu tą rinkimų konklavą. / Bet čia – mano sprendimas.	Paraphrase, Expansion Condensation (“vienos”)
		But the appointment of the assistant conductor	[01:05:14–01:05:16] Bet dirigento asistento pozicija	Paraphrase	Asistentą dirigentą paskiriu / tik aš viena.	Paraphrase, Expansion
		is entirely my decision.	[01:02:16–01:05:18] yra mano vienos sprendimas.	Transfer		
30.	[01:05:30–01:05:35]	Oh, I'm considering a few names,	[01:05:30–01:05:32] O, svarstau kelis variantus,	Transfer, Paraphrase	Svarstau kelis kandidatus. / Svarbiausia – žengti toliau nedelsiant.	Transfer, Condensation (“Oh”, “I”, “this”) Paraphrase
		but the main thing is we proceed with this immediately.	[01:05:32–01:05:35] bet svarbiausia nedelsiant / imtis veiksmų.	Condensation (“this”), Transfer, Paraphrase		
31.	[01:07:14–01:07:16]	Yeah. It's all right. You can go.	Gali eiti.	Condensation (“Yeah. It's all right”), Transfer	Gali eiti.	Condensation (“Yeah. It's all right,” “You”), Transfer
32.		Delete it. And the rest.	[01:08:07–01:08:09] Ištrink jį. Ir visus kitus.	Transfer, Paraphrase	Ištrink jį ir visus kitus.	Transfer, Paraphrase

	[01:08:07–01:08:13]	There’s no reason to get caught up in any intrigue.	[01:08:10–01:08:13] Nėra jokios priežasties veltis į intrigas.	Transfer	Nėra reikalo įsivelti / į jokias intrigas.	Paraphrase, Transfer
33.	[01:08:26–01:08:28]	She wasn’t one of us.	Ji buvo ne tokia kaip mes.	Paraphrase	Ji nebuvo viena iš mūsų.	Transfer
34.	[01:09:06–01:09:29]	She did.	[01:09:06–01:09:07] Taip.	Condensation, Paraphrase	Taip, turėjo. / Beveik tiek, kiek tu.	Paraphrase, Expansion, Transfer
		Almost as much as you.	[01:09:08–01:09:10] Beveik tokį pat didelį, kaip tu.	Paraphrase	Geriau apie ją pamiršti. / Supranti, tiesa?	Paraphrase, Transfer, Condensation (“now”)
		Now, we have to forget about her.	[01:09:15–01:09:17] Bet dabar turim ją užmiršti.	Transfer, Condensation (“we”) Expansion (“But”)		
		You understand?	[01:09:21–01:09:22] Supranti?	Transfer		
		Right?	[01:09:28–01:09:29] Tiesa?	Transfer		
35.	[01:13:57–01:13:59]	Good. You let me know if that changes.	Pasakyk, jei vėl imtų lįsti.	Condensation, (“Good”, “You”) Paraphrase	Pranešk, / jei kas pasikeis.	Transfer, Condensation (“Good”)
36.	[01:14:52–01:01:52]	No. It’s not so simple.	[01:14:52–01:14:54] Nėra taip paprasta.	Transfer, Condensation (“No”)	Ne. Turi būti netvarkingiau./ Ne taip paprastai.	Paraphrase, Transfer
		It’s got... It’s gotta be messier.	[01:14:54–01:14:56] Reikia...Reikia daugiau netvarkos.	Paraphrase		
37.	[01:17:37–01:17:43]	Yes, but not as a Kapellmeister.	[01:17:37–01:17:38] Bet ne kaip kapelmeisteris.	Condensation (“Yes”), Transfer	Taip, bet ne kaip kapelmeisteris. / Jei ne dabar – tai kada?	Transfer, Condensation (“Sebastian”)
		If not now, then when, Sebastian?	[01:17:41–01:17:43] Sebastianai, kada daugiau, / jei ne dabar.	Imitation, Paraphrase		

38.	[01:18:06–01:18:19]	Just think about it.	[01:18:06–01:18:08] Tiesiog pagalvokit.	Transfer	Pagalvok. Neskubėk.	Condensation (“Just”), Transfer, Paraphrase
		Take your time.	[01:18:09–01:18:10] Neskubėkit. Gerai?	Paraphrase , Expansion (“Gerai”)	Sprendimo nereikia / priimti tuoj pat.	Paraphrase
		It’s not something we need to decide now.	[01:18:17–01:18:19] Mums nereikia nuspręsti dabar.	Transfer		
39.	[01:18:47–01:18:56]	I really don’t know what to say, Sebastian.	[01:18:47–01:18:50] Tikrai nežinau, ką pasakyti, / Sebastianai.	Transfer , Condensation (“I”), Imitation	Nežinau, ką ir pasakyti. / Tu, iš visų žmonių...	Condensation (“Sebastian”, “really”, “I mean”), Transfer , Expansion (“ir”)
		I mean, you of all people,	[01:15:52–01:18:54] Kad būtent jūs	Condensation (“I mean”), Paraphrase	išdrįsti / abejoti mano sąžiningumu?	Transfer , Paraphrase
		have the temerity to question my integrity?	[01:18:54–01:18:56] turėtumėt įžūlumo abejoti / mano sąžiningumu?	Transfer		
40.	[01:18:59–01:19:07]	No, no, no. It’s clear you know exactly what you’re saying.	[01:18:59–01:19:02] Ne, akivaizdu, / kad jūs puikiai žinot, ką sakot.	Condensation (“no, no”), Transfer	Ne, akivaizdu, / kad puikiai žinai, ką sakai.	Condensation (“no, no”), Transfer
		I mean, if that’s how you really feel about me,	[01:19:02–01:19:04] Turiu omeny, jei iš tikrųjų / taip apie mane galvojat,	Paraphrase, Transfer	Jei taip manai, / tai likti čia – neįmanoma, tiesa?	Condensation (“about me”), Paraphrase

		then wouldn't you say that staying	[01:19:04–01:19:06] negi nemanot, kad apie likimą,	Paraphrase, Condensation ("you")		
		is entirely out of the question?	[01:19:06–01:19:07] negali būti nė kalbos?	Transfer		
41.		[01:19:09–01:19:14] For what?	[01:19:09–01:19:10] Ką?	Condensation	Už ką? / Už tavo pataikavimą? Už tavo veidmainystę? / Už mizogamiją?	Transfer, Paraphrase,
		Your obsequiousness, your hypocrisy, your misogamy?	[01:19:10–01:19:14] Padlaižiovimą, veidmainystę, / mizogamiją?	Transfer		
41.		Misogamy.	[01:19:14–01:19:16] Sakiau „mizogamiją“.	Transfer, Expansion ("Sakiau")	Mizogamija./ Neapykanta santuokai.	Transfer, Condensation (It's")
	[01:19:14– 01:19:37]	It's a hatred of marriage.	[01:19:17–01:19:19] Tai neapykanta santuokai.	Transfer	Andris dar vedęs, / o tu gyveni tame pačiame aukšte, tiesa?	Imitation, Transfer, Paraphrase, Condensation ("apartment", "very much")
		Andris is still very much married.	[01:19:21–01:19:24] Andrisas vis dar vedęs.	Imitation, Transfer, Condensation ("very much")		
		And you occupy an apartment on the same floor, don't you?	O jūs apsigyvenot tam pačiam aukšte, / ar ne?	Paraphrase, Transfer, Condensation ("apartment")		
42.	[01:20:12– 01:20:14]	There are others equal to the task.	Yra lygiaverčių kandidatų.	Paraphrase, Expansion	Yra ir kitų, / galinčių tai atlikti.	Paraphrase, Expansion ("ir") Transfer

43.	[01:20:51–01:20:58]	Alright. Gloves off.	[01:20:51–01:20:53] Gera. Pasiruošk kovai.	Transfer, Paraphrase	Gera. Be jokių skrupulų. / Kreipsiuosi į Lucianą.	Transfer, Paraphrase , Imitation
		I'm going straight to Lucian.	[01:20:53–01:20:54] Kreipsiuosi tiesiai į Liucianą.	Transfer , Imitation		
44.	[01:20:59–01:21:01]	You've got his contact details, right?	Turi jo kontaktus, ar ne?	Transfer	Turi jo kontaktus, tiesa?	Transfer
45.	[01:21:11–01:21:13]	Here, let me borrow yours.	Leisk, pasiskolinsiu tavo.	Condensation ("Here"), Transfer	Paskolink savo.	Condensation ("Here"), Paraphrase
46.	[01:22:29–01:22:35]	Francesca, you did as I asked	[01:22:29–01:22:31] Frančeska, juk padarei, kaip sakiau,	Imitation, Condensation ("you" "I"), Paraphrase	Francesca. Ištrynei visą / susirašinėjimą su Krista?	Imitation, Deletion ("you did as I asked") Condensation ("any and all", "correct"), Transfer
		and deleted any and all correspondence with Krista.	[01:22:31–01:22:34] ir ištrynei visus susirašinėjimus / su Krista,	Imitation, Condensation, Transfer		
		Correct?	[01:22:34–01:22:35] teisingai?	Transfer		
47.	[01:22:53–01:23:09]	You know, Sebastian's leaving us.	[01:22:53–01:22:55] Žinai, Sebastianas atsisveikina / su mumis	Transfer, Paraphrase , Imitation	Žinai, Sebastianas išeina.	Transfer Imitation, Condensation ("us")
		And I'm wondering if you	[01:22:56–01:22:58] tai gal galėtum	Paraphrase , Expansion	Parengtum galimų / kandidatų sąrašą?	Transfer , Condensation
		might compile a list of suitable replacements.	[01:22:58–01:23:01] sudaryti tinkamų kandidatų sąrašą.	Paraphrase , Transfer	Žinoma, gali drąsiai / įtraukti ir savo vardą.	Paraphrase , Transfer

		Of course, feel free to add your own name.	[01:23:07–01:23:09] Laisvai gali pridėti savo vardą.	Condensation (“of course”, “your”), Transfer		
48.	[01:23:21–01:23:24]	Oh. Meant to have you reschedule that till after the orchestra votes.	[01:23:21–01:23:23] Ketinau paprašyti, kad perkeltum juos [01:23:23–01:23:24] po orkestro balsavimo.	Condensation (“Oh”), Paraphrase Transfer	Norėjau perkelti / po balsavimo.	Condensation (“you”, “orchestra”), Paraphrase
49.	[01:23:28–01:23:33]	No, wait. Might as well see what she’s made of.	[01:23:28–01:23:29] Ne, palauk. [01:23:31–01:23:33] Pažiūrėsiu, iš kokio molio ji nudrėbta.	Transfer Paraphrase	Palauk. / Pažiūrėkim, ką ji gali.	Condensation (“No”), Paraphrase
50.	[01:32:10–01:32:13]	Knut, would you assemble a quorum for Monday?	Knutai, ar surinktum pirmadieniui kvorumą?	Transfer , Imitation	Knutai, surink kvorumą / pirmadieniui.	Transfer , Condensation (“Would you”) Imitation
51.	[01:33:27–01:33:29]	Because he needs to believe that.	Nes jam reikia tuo tikėti.	Transfer	Nes jam reikia tuo tikėti.	Transfer
52.	[01:33:32–01:33:34]	Needs to believe he hasn’t been forgotten, Britta.	Brita, jam reikia tikėti, / kad jo nepamiršo.	Imitation, Transfer, Paraphrase	Reikia tikėti, / kad jo dar nepamiršo, Britta.	Condensation (“he”, “needs”), Paraphrase , Imitation
53.	[01:33:59–01:34:01]	Must I take <u>Mrs.</u> Sewing out to drinks again?	Vėl turėsiu gerti su <u>ponu</u> Siuvingu?	Paraphrase , Imitation + <u>mistake</u>	Vėl turiu kviesti ponį Sewing / išgerti taurės?	Paraphrase , Imitation
54.		I’m sorry about the hour. It’s Lydia Tár calling.	[01:35:23–01:35:25] Atsiprašau, kad skambinu taip vėlai. / Čia Lydia Tár.	Transfer , Imitation	Atsiprašau dėl valandos. / Čia skambina Lydia Tár.	Paraphrase , Transfer, Imitation

	[01:35:23–01:35:25]	I need to speak with Mr. Singer immediately.	[01:35:23–01:35:25] Turiu nedelsiant pasikalbėti / su ponu Singeriu.	Transfer , Imitation	Turiu skubiai / kalbėti su ponu Singeriu.	Paraphrase , Imitation
55.	[01:39:16–01:39:17]	Well, he’s still gonna have to audition.	Vis tiek turės sudalyvauti perklausoje.	Condensation (“Well”), Transfer	Vis tiek turės / dalyvauti perklausoje.	Condensation (“Well”), Transfer
56.	[01:40:55–01:41:02]	Then her audition gets thrown out.	[01:40:55–01:40:57] Tuomet ji iškrenta.	Paraphrase	Tada jos perklausa / anuliuojama.	Transfer
		Francesca, please ask Martin to come back in	[01:40:58–01:41:00] Frančeska, pakviesk Martiną,	Transfer , Imitation	Francesca, paprašyk Martino / užeiti atgal...	Imitation, Transfer
		so we can give him the news.	[01:41:00–01:41:02] kad galėtume pranešti jam naujienas.	Transfer	kad galėtume / jam pranešti.	Condensation (“naujienas”), Transfer
57.	[01:40:55–01:41:02]	Have a seat.	[01:41:20–01:41:21] Prisėsk.	Transfer	Prisėsk.	Transfer
		I have made a decision	[01:41:26–01:41:28] Priėmiau sprendimą,	Transfer , Condensation	Priėmiau sprendimą / dėl Sebastiano pamainos...	Transfer , Imitation
		regarding Sebastian’s replacement.	[01:41:29–01:41:36] kas užims Sebastiano vietą.	Paraphrase , Imitation	Noriu, kad žinotum – / tai nebuvo lengva.	Condensation (“one”), Transfer
		And I want you to know it wasn’t an easy one.	[01:41:32–01:41:36] Ir noriu, kad žinotum, / jog nebuvo lengva.	Paraphrase , Transfer	Ši pareigybė reikalauja / didelės atsakomybės...	Paraphrase , Transfer
		This position brings with it enormous responsibility,	[01:41:38–01:41:42] Šios pareigos reiškia/ milžinišką atsakomybę	Paraphrase , Transfer	o asmeniniai jausmai / čia nelemia...	Paraphrase

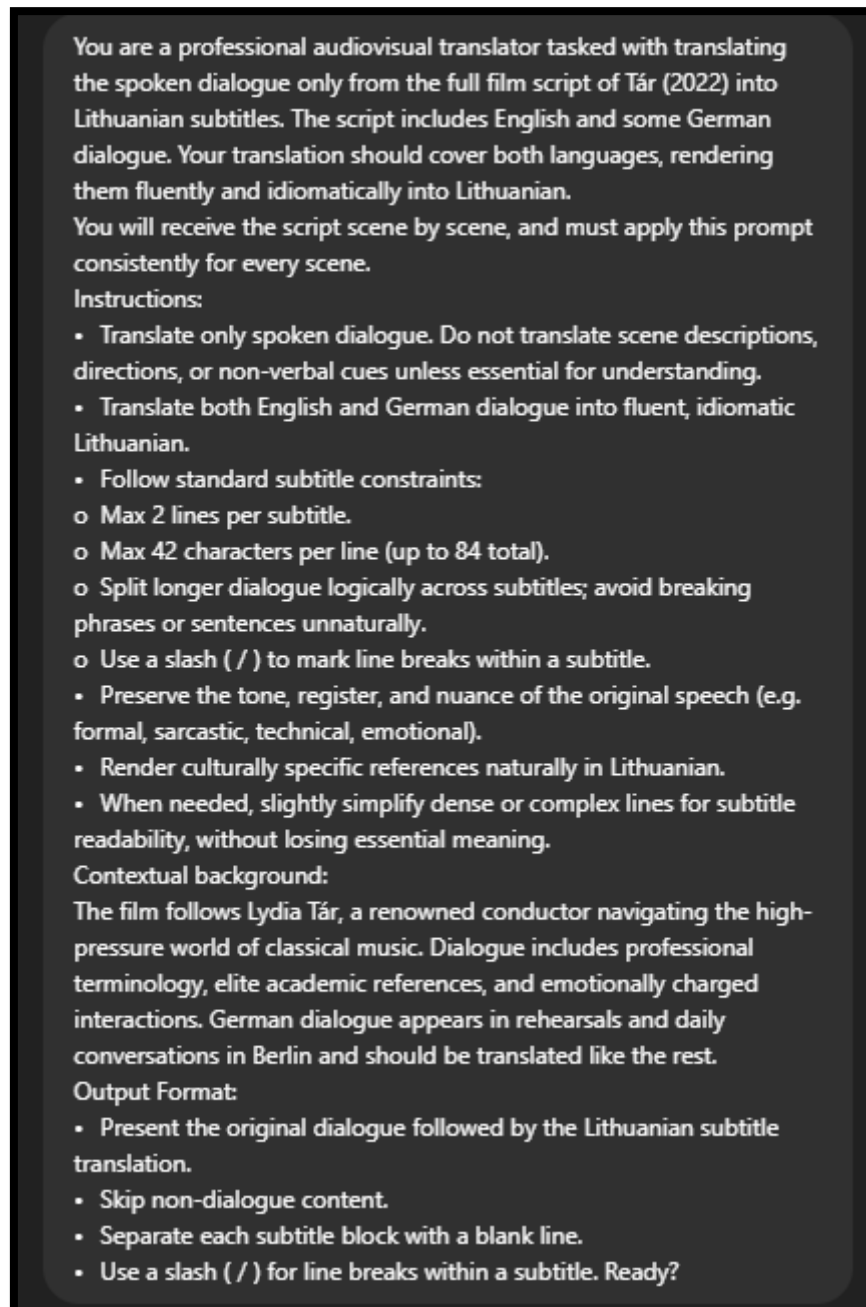
		and my personal affection for you aside,	[01:41:42–01:41:45] ir nepaisant mano asmeninės / simpatijos tau...	Paraphrase		
		I will have to go with someone more... more experienced.	[01:41:45–01:41:49] Turėsiu priimti žmogų, / turintį daugiau patirties.	Paraphrase	Teks pasirinkti žmogų, / turintį daugiau patirties.	Paraphrase
58.	[01:42:50–01:42:54]	Oh, leave me alone.	[01:42:50–01:42:52] Palikit mane ramybėje.	Transfer, Condensation (“Oh”)	Palik mane ramybėje. / Aš neturiu tavo laikraščio.	Transfer, Condensation (“Oh”)
		I don’t have your paper!	[01:42:52–01:42:54] Aš neturiu to laikraščio.	Transfer		
59.	[01:46:43–01:46:46]	All of them?	[01:46:43–01:46:45] Visiems?	Paraphrase	Visiems? Jie juk ne visi gali diriguoti, mieloji. / Čia juk ne demokratija.	Paraphrase, Transfer
		They can’t all conduct, honey. It’s not a democracy.	[01:46:45–01:46:46] Širdele, jie negali visi diriguoti.	Transfer, Paraphrase, Condensation (“It’s not a democracy.”)		
60.	[01:48:48–01:48:51]	Francesca, you’d better get your pretty little ass to work right now.	Gražuole tu, / tuoj pat ateik į darbą.	Paraphrase, Condensation (“Francesca”)	Francesca, nešk čia / savo gražų užpakaliuką dabar pat!	Imitation, Paraphrase, Condensation Transfer
61.	[01:49:26–01:49:28]	Two-faced little bitch.	Dviveidė kalė.	Transfer, Condensation (“little”)	Ta dviveidė mažė!	Paraphrase, Condensation (“bitch”),
62.	[01:49:28–01:49:30]	Don’t you dare try and defend her.	Nedrįsk jos ginti.	Transfer	Nedrįsk jos ginti.	Transfer
63.			[01:58:03–01:58:05] Taip.	Paraphrase	Gerai. Pažiūrėkite į mane, / prašau.	Transfer, Paraphrase, Expansion (“please”)

	[01:49:28–01:49:30]	(In German, subtitled in English) Give me some eyes. Ok.	[01:58:43–01:58:44] Žvilgsniai į mane.	Paraphrase		
64.	[02:00:12–02:00:14]	No, no, let's just finish up here.	Ne, tiesiog <u>pabaigim</u> savo darbus.	Condensation (“no”), Paraphrase , Transfer + <u>grammatical mistake</u>	Užbaikime / čia darbus.	Condensation (“no, no”), Transfer
65.	[02:03:27–02:03:41]	First of all, that class was conducted in a tech-free zone.	[02:03:27–02:03:32] Visų pirma, toj auditorijoje draudžiama, / naudoti telefoną.	Transfer, Paraphrase	Visų pirma, ta paskaita vyko / be jokių technologijų.	Transfer, Paraphrase
		And second, whoever violated that rule	[02:03:32–02:03:36] Visų antra, žmogus, / kuris pažeidė šią taisyklę,	Transfer, Paraphrase	Antra, kas pažeidė taisyklę, / sumontavo tą medžiagą	Transfer, Paraphrase , Condensation (“we’ve all seen”)
		edited what we’ve all seen to create linguistic traps	[02:03:36–02:03:39] viską taip sumontavo, / kad sukurtų kalbinius spąstus	Paraphrase , Transfer, Condensation (“what we’ve all seen”)	kad sukurtų kalbines pinkles / ir iškraipytų mano žodžius.	Transfer , Paraphrase, Condensation (“completely”)
		to completely redefine my words.	[02:03:39–02:03:41] ir visiškai iškraipytų mano žodžius.	Paraphrase , Transfer		
66.	[02:04:25–02:04:27]	This is total fiction.	Kažkokios pasakos.	Paraphrase , Condensation	Tai visiška fikcija.	Transfer
67.	[02:04:27–02:04:32]	And the <i>Post</i> is a how-de-do scandal rag.	[02:04:27–02:04:30] Ir čia ne laikraštis, / o paskalų skuduras.	Paraphrase , Condensation (“how-de-do”)	„Post“ – tik skandalų laikraštėlis. / Rimti žmonės to neskaito.	Paraphrase , Condensation (“how-de-do”), Transfer, Imitation
		No serious person reads it.	[02:04:30–02:04:32] Jo neskaito jokie rimti žmonės.	Transfer		
68.		And so far as Krista Taylor goes,	[02:04:36–02:04:38] O kalbant apie Kristą Teilor,	Transfer , Imitation	O Krista Taylor buvo nestabili, / apsėsta manęs!	Condensation (“As far as”), Imitation,

	[02:04:36–02:04:42]	she was disturbed. I mean, she fixated on me.	[02:04:39–02:04:41] ta mergina buvo pakrikusi. [02:04:41–02:04:42] Turėjo man kažkokią fiksaciją.	Paraphrase Condensation (“I mean”), Paraphrase		Transfer, Paraphrase
69.	[02:08:44–02:08:48]	Well, now I can buy my own plane tickets. And you can bother someone else to try and teach you to crawl to the podium.	[02:08:44–02:08:46] Na, dabar galėsiu pati nusipirkti / lėktuvo bilietus. [02:08:46–02:08:48] O tu galėsi zyst kam nors kitam, kad išmokyti, / kaip užsiropšti ant scenos.	Transfer Paraphrase, Transfer	Na, dabar galėsiu pati / užsisakyti lėktuvo bilietus, / o tu galėsi kankinti ką nors kitą. Kad pamokyti, / kaip šliaužti link dirigento pakylas.	Transfer Transfer, Expansion
70.	[02:12:41–02:12:42]	Oh, save it.	Pasilaikyk užuojautą sau.	Condensation (“Oh”) Paraphrase	Pasilaikyk sau.	Condensation (“Oh”) Transfer
71.	[02:13:55–02:14:00]	And what good would that have done? I mean, what could you possibly do to make things better?	[02:13:55–02:13:56] Ką gero tai būtų davę? [02:13:57–02:14:00] Ta prasme, kaip tu galėjai / pagerinti šią situaciją?	Transfer, Condensation Transfer, Paraphrase	Ką tai būtų pakeitę? / Ką tu būtum galėjusi padaryti?	Paraphrase, Transfer
72.	[02:14:36–02:14:44]	Old sorrow blows in. How cruel of you to define our relationship as transactional.	[02:14:36–02:14:38] „Užlieja senas liūdesys...“ [02:14:41–02:14:44] Kaip žiauru iš tavo pusės sakyti, / kad mūsų santykiai pragmatiniai.	Paraphrase Transfer	Senoji kančia sugrįžta... / kaip žiauru mūsų santykius vadinti sandoriu.	Paraphrase, Condensation (“of you to”),
73.	[02:21:28–02:21:29]	Come on. Give me some eyes!	Nagi, žvilgsniai į mane!	Transfer, Paraphrase	Gera. Pažvelkit į mane.	Paraphrase
74.	[02:21:36–02:21:28]	This is my score!	Čia mano natos.	Transfer	Čia mano partitūra!	Transfer

APPENDIX 5. Translation prompt used for AI-generated translation

Figure 3: AI translation prompt for generating Lithuanian subtitles in “Tár” (2022), applied consistently across all scenes.



Source: screenshot take by the author