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**A MULTIMODAL ANALYSIS OF SONG ADAPTATION
IN THE LITHUANIAN DUBBING OF THE ANIMATED MUSICAL FILM
“ENCANTO” (2021)**

MA THESIS

Audiovisual Translation (State Code 6211NX025)

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Handing-in date 27/05/2026

Kaunas, 2026

VILNIUS UNIVERSITETAS
KAUNO FAKULTETAS

KALBŲ, LITERATŪROS IR VERTIMO STUDIJŲ INSTITUTAS

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DAIŲ ADAPTAVIMO MULTIMODALINĖ ANALIZĖ
FILMO „ENKANTO“ (2021) LIETUVIŠKAME DUBLIAŽE

MAGISTRO DARBAS

Audiovizualinis vertimas (Valstybinis kodas 6211NX025)

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Darbo įteikimo data 27/05/2026

Kaunas, 2026

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INTRODUCTION

Audiovisual translation (AVT) occupies an increasingly prominent position within translation studies, driven by the global dissemination of film, television, and streaming content, which transcends linguistic and cultural boundaries. Among the different forms of audiovisual translation, dubbing stands out for the particularly demanding constraints it imposes on translators: the translated text must not only convey the meaning of the source, but synchronise with the characters' lip movements, gestures, and the overall rhythm of the original performance. These challenges grow significantly more complex when the content being translated takes the form of song rather than spoken dialogue. Consequently, song translation in dubbing poses a triadic constraints problem: not only does the translation have to preserve the linguistic meaning and fit into the music constraints, but it also must maintain a variety of dubbing synchronies. These constraints often require translators to prioritise musicality and performability over semantic precision, making it difficult to preserve all aspects of the source text. As a result, song translation for dubbing involves complex compromises between meaning, form, and audiovisual (AV) synchrony.

The challenge of song translation is particularly consequential in the context of animated films: songs are primarily used to further develop characters and progress the plot, they are integral parts of the story, thus their translation is imperative for target audience, which predominantly consists of children. Younger viewers often lack sufficient proficiency in foreign languages and may therefore be unable to grasp the meaning of song lyrics performed in the original version. Since songs in animated films commonly serve key narrative and emotional purposes, leaving them untranslated can lead to a substantial loss of meaning. In this sense, children can be considered the most sensitive audience, as they rely more heavily on linguistic accessibility to fully comprehend the storyline, character development, and moral messages conveyed through songs. As animated films travel across culture and language barriers, translators face the complex task of translating the songs for dubbings, as well as preserving the original songs' functions and emotion, lyrical precision, and musical coherence. In Lithuania, the majority of media that is dubbed are animated films marketed towards children and families; thus, the quality of the translation can really impact the success of the audiovisual (AV) product. A dubbed song that fails on musical, semantic, or performative grounds risks undermining the integrity of the audiovisual product as a whole.

Conventionally, the research on dubbed media, is much more prevalent in the so-called *dubbing countries*, like France, Italy, Germany or Spain. Hence, there is a noticeable lack of scholarly resources addressing dubbing practices in countries where other AVT modes are

more predominant, including Lithuania. All the more so, song translation remains a relatively under-researched area within AVT and translation studies, with the exception of opera translations (Bosseaux, 2011; Jiménez, 2017; Desblache, 2018). Therefore, the present research, which focuses on song translation in Lithuanian-dubbed animated films, contributes to a relatively underexplored intersection of two research domains. By examining this phenomenon from the perspective of a non-dubbing country, the study aims to broaden the geographical and methodological scope of existing research and to provide insights relevant both to scholars and practitioners working in smaller AVT markets.

The material selected for analysis are six songs composed by Lin-Manuel Miranda for Disney's animated musical film *Encanto* (2021), and their Lithuanian-dubbed counterparts. The choice is motivated by films' massive worldwide commercial success¹ and the popularity of the soundtrack² featured in it. For instance, the song *We Don't Talk About Bruno* reached number one on *Billboard Hot 100* in 2022. It was the first Disney song to do this in almost 30 years³. In its Lithuanian version, this film also performed strongly, becoming 11th most popular film of the year in 2021, according to *Lithuanian Film Centre* statistics⁴. The widespread popularity of the film and its music makes it a particularly suitable research subject, as it ensures that the dubbed songs garnered genuine public interest and were not merely a secondary element of the target audience's experience.

The objects of the research the multimodal interplay between dubbing synchrony constraints, singability criteria, and semantic fidelity in the Lithuanian-dubbed translations of songs from *Encanto* (2021), and the linguistic techniques employed in negotiating those constraints.

The thesis aims to reveal the extent to which the translator is able to balance the competing demands of dubbing synchronies, singability, and semantic fidelity, with a view to determining how multimodal constraints shape translational decision-making in singable song translation for dubbed animated media. To achieve this aim, the following **objectives** have been set:

- to establish a theoretical framework for dubbing as a mode of audiovisual translation, with particular attention to its synchrony constraints, isochrony, lip synchrony, kinesic synchrony, and the requirements of character and content coherence;
- to examine the theoretical principles and practical methodologies employed in song translation in animated audiovisual content;
- to evaluate the degree to which the Lithuanian dubbed version of the selected songs complies with dubbing synchrony requirements and maintains character and content coherence;

- to analyse the translator's attempt to balance the five criteria of a singable song translation, i.e., singability, sense, naturalness, rhythm, and rhyme;
- to determine the linguistic translation techniques employed in the Lithuanian dubbed version of the songs, and to assess how the choice of techniques reflects the multimodal constraints established in the theoretical framework.

The thesis is structured as follows: an introduction, two theoretical chapters, an empirical analysis chapter, divided into four subchapters, conclusions, list of references, summaries in English and Lithuanian, and six appendices. The first theoretical chapter establishes the framework for AVT, with a focus on the specific constraints of dubbing; it examines isochrony, phonetic synchrony and kinesic synchrony, based on the insights of Frederic Chaume (2014), and explores character and content coherence. The second theoretical chapter addresses the narrative function of songs in animated AV content and methodologies available for their translation, introducing Peter Low's (2005) *Pentathlon Principle* as a primary evaluative tool for assessing singability and semantic fidelity of a song translation. The third chapter constitutes the empirical analysis of the six Lithuanian-dubbed song from *Encanto* (2021), applying the theoretical frameworks established in the preceding chapters through multimodal analysis and qualitative evaluation. The conclusions synthesise the findings of the empirical analysis, reflecting on the extent to which the research objectives were achieved, and considering the implications of the study for song translation practice in smaller dubbing markets. The thesis is supplemented by six appendices, one for each analysed song, which feature the evaluation scheme for the interaction-based multimodal model developed for the purposes of this thesis.

1. DUBBING AS A MODE OF AUDIOVISUAL TRANSLATION

Audiovisual translation is inextricably linked with the surge of cinema. AVT originated during the silent film era, where interlingual mediation was originally manifested through intertitles and live film commentators who delivered spoken commentary (Pérez González, 2014, p. 30). The emergence of sound in the late 1920s changes the film industry landscape, and after the invention of post-synchronisation, dubbing rose to popularity as it facilitated the distribution of films internationally (Chaume, 2014, p. 13). Dubbing is still the commonly prevailing AVT mode, based on the country (so called dubbing-countries with large language communities) and genre of the product. This chapter is dedicated to exploration of dubbing, its interplay with multimodality, the process of dubbing and assurance of quality.

1.1 Multimodality of Dubbing

AVT is a dynamic and complex discipline that is essential for rendering content accessible and comprehensible worldwide by translating films, shows, and other audiovisual media for other languages and cultures. It has grown rapidly from the margins to the centre of academic debate, particularly with the rise of the digital age (Díaz-Cintas, 2020, p. 149). The term itself, now widely accepted and used by practitioners and researches, has had many aliases: “screen translation, film translation, multimedia translation” (Baños & Díaz-Cintas, 2018), “cinematographic translation, film translation, translation for TV screen translation, subordinated translation, media translation or multimedia translation” (Chaume, 2014, p. 2). However, AVT has emerged as the most accurate title because it best encapsulates the multimodal nature of the content being translated. As Luis Pérez-González (2020, p. 30) summarises, AVT concentrates on “processes and products that are involved in or result from the transfer of multimodal and multimedial content across languages and/or cultures.” By foregrounding multimodality and multimediality, the scholar highlights that AVT is not merely about translating the written/spoken text, but instead, it requires coordinating meaning across several semiotic channels. As Indrè Koverienè (2015, p. 18) accentuates:

In the context of AVT, the role of the translator has also changed: it has become necessary to pay more attention to how the message is conveyed to the target language (TL) audience, rather than using any means necessary to stay as close as possible to the source language text (ST).

This statement reflects a shift from ST-oriented to audience-oriented approaches in audiovisual translation and affirms that strict adherence to the source text is often neither possible nor desirable.

For delving deeper into audiovisual translation modes, it is of utmost importance to define and understand the concept of audiovisual text. As described by Chaume (2014, p. 100), it is “a semiotic construct woven by a series of signifying codes that operate simultaneously to produce meaning.” Diaz-Cintas (2020, p. 149) elaborates that such text employs two simultaneous and supplementary channels, namely audio and visual, and “and a variety of meaning-making codes (language, gestures, paralinguistics, cinematic grammar, etc.), the signals of which interact to form a complex multimodal semantic composite.” It is evident that to analyse and translate an audiovisual product both channels, audio and visual, and their different meaning transferring codes, which, in addition are combined in various ways, must be recognised.

Pérez-González (2014, p. 192), according to Stöckl’s (2004) framework, presents four “core modes: SOUND, MUSIC, IMAGE and LANGUAGE” that are necessary for the creation and interpretation of audiovisual texts.

Figure 1. *Network of Core Modes and Medial Variants*

Core modes	Medial variants
Image	• Static (still) • Dynamic (moving)
Language	• Speech • Static writing • Animated writing
Sound	• Sound effects • Spectrograms
Music	• Performed music • Score/sheet music

Source: Pérez González (2014, p. 194), adapted from Stöckl (2004).

This model offers a categorisation of semiotic resources, highlighting the fundamental modes that must be taken into account in audiovisual translation; however, the medial variants presented in Figure 1 overlap. Language, sound and music all include variants related to *Image* core mode as well, e.g., animated writing, spectrograms and sheet music, respectively. These are visual representations of other core modes. Similarly, *Language*, *Sound* and *Music* modes all relate to the aural or audio channel, e.g., speech, sound effects, performed music.

On the other hand, Yves Gambier (2018, p. 53) proposes that the most important lines in defining an audiovisual product are audio–visual and verbal – non-verbal. He also suggests the interactions of elements and channels and introduces 14 possible semiotic codes of an AV product presented in Table 1 below.

Table 1. *Different Semiotic Codes*

Elements	Audio channel	Visual channel
Verbal elements (signs)	– <i>linguistic code</i> (dialogue, monologue, comments / voices off, reading) – <i>paralinguistic code</i> (delivery, intonation, accents) – <i>literary and theatre codes</i> (plot, narrative, sequences, drama progression, rhythm)	– <i>graphic code</i> (written forms: letters, headlines, menus, street names, intertitles, subtitles)
Non-verbal elements (signs)	– <i>special sound effects/sound arrangement code</i> – <i>musical code</i> – <i>paralinguistic code</i> (voice quality, pauses, silence, volume of voice, vocal noise: crying, shouting, coughing, etc.)	– <i>iconographic code</i> – <i>photographic code</i> (lighting, perspective, colours, etc.) – <i>scenographic code</i> (visual environmentsigns) – <i>film code</i> (shooting, framing, cutting/editing, genre conventions, etc.) – <i>kinesic code</i> (gestures, manners, postures, facial features, gazes, etc.) – <i>proxemic code</i> (movements, use of space, interpersonal distance, etc.) – <i>dress code</i> (including hairstyle, make up, etc.)

Source: Gambier (2018, p. 53)

Rather than focusing on modes as such, the scholar proposes two key analytical axes through which AV products can be perceived. The provided approach is a more detailed mapping of possibilities in multimodal meaning-making. While Pérez-González’s model foregrounds the essential modal components of audiovisual texts, Gambier’s framework expands this perspective by offering a more nuanced classification of semiotic interactions. Although all audiovisual texts use multiple modes, their interdependence is strongest in musical sequences. In song dubbing, music becomes a structural constraint that shapes the language, turning translation into a triadic task of sense, sound, and image.

For translating an audiovisual product, due to the aforementioned multimodality, specific translation approaches must be selected. AVT is most commonly divided, based on how the verbal

information is transferred and presented to the audience, into two modes, namely subtitling (timed text) and revoicing (oral transfer). One of the most prominent AVT methods, and the one relevant for this paper is dubbing, that falls under the revoicing umbrella. Dubbing is described by Chaume (2014, p. 1) as:

“replacing the original track of a film’s (or any audiovisual text) source language dialogues with another track on which translated dialogues have been recorded in the target language. The remaining tracks are left untouched (the soundtrack – including both music and special effects – and the images) .

This highlights the constrained nature of dubbing and the imposed limitations of visual–non-verbal and audio–non-verbal codes’ interaction with audio-verbal code. Similarly, Luyken et al. (1991 as cited in Pérez-González, 2020, p. 33) formulates the description of dubbing with the addition of synchronies, i.e., that dubbing “denotes the rerecording of the original voice track in the target language using dubbing actors’ voices; the dubbed dialogue aims to re-create the dynamics of the original, particularly in terms of pace of delivery and lip movements.” Not only the lip synchrony is mentioned, but also the attempt to mimic the flow of the original dialogue, which means preserving the naturalness of the utterances. However, it can be argued that Diaz-Cintas and Orero (2010, p. 444) encapsulated the meaning of the dubbing term the clearest, as the scholars state that:

It involves replacing the original soundtrack containing the actors’ dialogue with a TL recording that reproduces the original message, ensuring that the TL sounds and the actors’ lip movements are synchronised in such a way that target viewers are led to believe that the actors on screen are actually speaking their language.

This definition clearly implies the translation of SL to TL, the attempt at synchronisation and the naturalness of the target text (TT). From this it clear that there are more requirements for a dubbed dialogue than just replacing the source language (SL) with a new one in the target language (TL). As a type of a constrained translation, dubbing is subjected to various synchronies, which complicate the translation process. Different type of synchronies will be discussed further in chapter 1.3.

To conclude, it is worth mentioning that AVT puts the multimodal nature of the content at the forefront, focusing on the interplay of audio and visual elements. This approach requires understanding and coordinating meaning across multiple semiotic channels. Dubbing entails substituting the original dialogue with translated dialogue with the goal of maintaining artistic integrity and characterisation of the original product while simultaneously being constrained by various synchronies.

1.2 The Position of Dubbing in the Lithuanian Audiovisual Landscape

The aim of this section is to review the position that dubbing holds in Lithuania as an AVT mode, discuss practice and stages of dubbing process worldwide and compare it to the approaches in Lithuania.

AVT has many different modes; however, the most prominent ones are dubbing, subtitling and voice-over. Due to various historical, economic, cultural and political factors one or another mode is more prevalent in different countries. Historically, dubbing originated in the late 1920s as a technical solution to address the challenges of exporting sound films across linguistic markets (Chaume, 2014, p. 2). The most costly AVT method, lip-synchronised dubbing, typically prevails in single language nations with a sizable market to return the investments, e.g., France, Germany, Italy, Spain, but in most post-soviet countries, such as Lithuania, mostly due to financial limitations voice-over persevered (Pérez-González, 2009, p. 18). Nonetheless, as Koverienė (2015, p. 10) indicates, in Lithuania, dubbing is frequently employed for animated or live-action films for children as these types of film generates significant profits for the country's film industry. Animation is especially relevant to song translation because musical numbers are central to the genre and often carry key emotional and narrative functions. Due to Lithuania not being predominantly dubbing country and mainly dubbing only a specific type of content, there are notable distinctions in its dubbing practices compared to other markets, warranting further elaboration.

Dubbing generally follows an intricate industrial production chain globally but operates as marginal specialised niche within Lithuania. First important difference is the selection of the products for AV translation. Dubbing countries such as FIGS language countries (France, Italy, Germany and Spain) support a massive, standardised industry where dubbing is the default AVT mode according to the predominant methods of viewing films and television series (Chaume, 2014, p. 6). By contrast, Lithuania remains a voice-over country based on the television; however, the majority of theatrical releases are subtitled with the exception of animated feature films, which are dubbed (Koverienė, 2015, p. 26). This divergence underscores the relevance of studying dubbed animated films in the Lithuanian context, as they represent a relatively marginal practice within the local AVT landscape.

Subsequently, due to its intricate process, globally dubbing involves numerous professionals, including translators, adaptors/dialogue writers, dubbing directors, actors, and sound technicians (Díaz Cintas & Orero, 2010, p. 442). Díaz Cintas and Orero (2010, p. 442) further clarifies that while dubbing methodologies vary across different countries and production studios, a conventional industry workflow prevails: typically, a translator proficient in the source language produces a

preliminary draft, which is then forwarded to an adaptor or dubbing director, who aligning the translation to ensure it synchronises with the original audio and visual elements. Conversely, unlike the extensive global production chains, in Lithuania, probably due to its cost, dubbing teams operate on a significantly smaller scale, consisting of 2 to 4 members, including a translator, adaptor, sound director, and dubbing director, which sometimes have to take on several roles at a time to produce a dubbed product of adequate quality (Koverienė, 2015, p. 26). Koverienė (2015, p. 27) further explains that it is a common occurrence that not only the sound director but also voice talents contribute to the translation process during the voice recording sessions, conceding that TT does not maintain one of the synchronisations. This reduced team structure reflects the limited resources of a smaller audiovisual market and has important implications for translation practices, as translators and adaptors may have to balance linguistic, musical, and technical responsibilities simultaneously. This context further underscores the relevance of analysing song translation in Lithuanian dubbing, where professional constraints may directly influence translation strategies and quality outcomes.

In summary, while dubbing is the industrial standard in major European markets, it remains a specialised niche in Lithuania, reserved primarily for animated children's films due to economic and historical factors. Unlike the extensive, multi-layered production chains found globally, the Lithuanian process relies on significantly smaller teams, where members often handle multiple technical and linguistic roles simultaneously. These professional constraints, driven by a smaller market and limited resources, might reveal specific compromises, e.g., the sacrifice of synchronisation for time, that directly influence the translation and adaptation of dubbed content in Lithuania.

1.3 The Quality Standards of Dubbing: Synchronisation and Coherence

Due to dubbing being an AVT mode, the focus of the translation is not only transferring the meaning from SL to TL but also adapting it to the multimodal nature of the product. In order to be able to provide an adequate translation for dubbing, certain quality standards must be maintained. One of the defining factors of dubbing is synchronisation, and it is defined by Chaume (2014, p. 67) as “the process of matching a target language translation to the screen actors’ body and articulatory movements in a recording made in a dubbing studio”. Despite that, it is also the aspect that raises many issues, in addition to other aspects, such as reproduction of the original speech and synergy between visual and linguistic codes (Chaume, 2014, p. 66). Although there is no consensus on what qualifies dubbing translation as “good”, Chaume (2014, pp. 15–19) has brought forward five

prioritised areas conducive to achieving it, namely, *acceptable lip-synchrony*, *credible and realistic dialogue lines*, *coherence between images and words*, *a loyal translation*, *clear sound quality*, and *acting*. The majority of these aspects are discussed further in the section, with the main focus on various types of synchronies.

In dubbing, the main goal is creating the illusion that on-screen actors are naturally speaking the TL and concealing the fact that the product is translated as best as possible (Díaz Cintas & Orero, 2010, p. 442). Indeed, dubbed products are inherently translated texts; therefore, an important aspect is the **loyalty of the translation**, and its **credibility** in real life. As Chaume (2014, p. 17) explains, “the viewer expects to see the same film that the audience sees in the source language; in other words, that the true story be told in terms of content, and on most occasions, of form, function and effect – and with no censorship”. The aim is to preserve the intended storytelling and communicative impact while maintaining the impression of an uncensored and authentic AV experience. Particularly in major studios like Disney, dubbing supervisors are appointed to ensure the final product is faithful to the filmmakers’ original creative intent and content (Minutella, 2021, p. 26). However, a completely literal translation may create an unnatural dialogue in TL (Gambier, 2023, p. 9). Nevertheless, unlike subtitling, dubbing allows more creative freedom, as the original audio is removed, and viewers cannot compare the SL with the TL. In addition, Chaume (2014, p. 16) stresses the importance of *false spontaneous* speech, which sounds natural but is actually pre-written to be performed orally. It should maintain the illusion that the conversation could have happened in the TL. Ultimately, the success of a dub depends on balancing linguistic loyalty with the art of artifice, ensuring that the dialogue feels like a spontaneous and credible expression of the target language rather than a translated script.

Another important area for dubbed products’ quality assurance is *acceptable lip-synchrony*, and as Chaume (2014, p. 15) emphasises, the adherence to synchronisation norms, especially the actor’s mouth articulation, the length of the utterance, and body motions, is indispensable to maintain the viewer’s suspension of disbelief. The author names these synchronies lip-sync, isochrony, and kinesic synchrony, respectively.

Phonetic or lip sync(hrony) is defined by Díaz Cintas and Orero (2010, p. 443) as the process of adapting the target text to fit the on-screen characters’ mouth movements, most notably in close-range frames. Chaume (2014, p. 15) clarifies that the most significant are close-up, extreme close-up, and detailed lip shots. At this meticulous stage, the unit of translation shifts from the sentence to the syllables, phonemes and visemes, and to sustain the illusion of natural speech, it is imperative to preserve open vowels (a, e, o), bilabial (b, p, m) and labio-dental consonants (v, f), as these

articulations are particularly conspicuous to viewers during close-range frames (Díaz Cintas & Orero, 2010, p. 443). Koverienė (2015, p. 42) introduced the viseme theory where the correlation between English and Lithuanian visemes was established. The scholar described a viseme as “the visual representation of any sound in a language” (Koverienė, 2015, p. 42). She grouped visually identical English and Lithuanian phonemes into six common visemes that are presented in the table below.

Table 2. *Visemes of Vowels, Diphthongs, and Consonants' Phonemes*

Viseme No.	Visual expression	Lithuanian phonemes	English phonemes
1.	Mouth opened wide	/ä :/, / ^ä ä :/, / ^ä ä :/, /æ :/, / ^ä ä :/	/ä :/, /aɪ/, /aʊ/, /æ/
2.	Neutral open mouth	/e/, /ts/, /tsj/, /tʃ/, /tʃj/, /d/, /dj/, /dz/, /dzj/, /dʒ/, /dʒj/, /ʔ/, /lj/, /n/, /nj/, /s/, /sj/, /ʃ/, /ʃj/, /r/, /rj/, /t/, /tj/, /z/, /zj/, /x/, /ç/, /g/, /j/, /y/, /j/, /j/, /k/, /c/, /ŋ/49, /ŋj/50	/ʌ/, /ə/, /θ/, /ð/, /tʃ/, /dʒ/, /l/, /n/, /s/, /ʃ/, /t/, /z/, /ɪ/, /ʒ/, /g/, /h/, /j/, /k/, /ŋ/
3.	Lips pulled to the sides	/ɪ/, /e i/, /e i/, /i e/, /i e/, /e/, /e:/	/ɪ/, /eɪ/, /ɪə/, /e/, /eə/, /ɜ:/
4.	Puckered, rounded lips	/u/, /u:/, / ^u u/, /u:/, / ^u u/, /u:/, /e u/, /e u/, /o/, /o:/, / ^o o/, / ^o o/	/u/, /u:/, /uə/, /əu/, /ʊ/, /ɔ:/, /ɔ:/, /w/
5.	Closed lips	/p/, /pj/, /b/, /bj/, /m/, /mj/	/p/, /b/, /m/
6.	Front teeth pressed against lower lip	/f/, /fj/, /v/, /vj/	/f/, /v/

Source: Koverienė (2015, p. 144)

Table 2 serves as a methodological framework for ensuring phonetic synchrony in the dubbed product. By mapping English phonemes to their Lithuanian counterparts based on shared visemic properties, this taxonomy allows the translator to pinpoint critical points of articulation. During the empirical research phase, this table is utilised to evaluate how effectively the TT mirrors the visual cues of the source performance, particularly in high-visibility frames such as close-ups.

Phonetic synchrony represents one of the most technically demanding aspects of dubbing, particularly in scenes featuring close-range shots where articulatory movements are highly visible. The need to align the target text with specific mouth movements significantly constraints the translator's choices and often necessitates departures from strict semantic equivalence in favour of visual plausibility. Koverienė's viseme-based framework demonstrates how cross-linguistic correspondences between English and Lithuanian can facilitate dubbing process. Consequently, successful lip synchrony plays a crucial role in maintaining the illusion of natural speech and audiovisual coherence, making it a key criterion in the evaluation of dubbed audiovisual products.

Another important synchrony is **kinesic synchrony** and Chaume (2020, pp. 111–112) defines it as coordination between the TT and the physical actions performed by the actors on screen, and differentiates two types of kinesic signs (and the translators approach to them): kinesic signs that are reinforced/clarified by verbal element (translation cannot contradict the physical cues) and signs that appear independently (a decision is required whether the clarification of the gesture is required). For

example, head nodding should not be accompanied by a negative statement. Therefore, achieving kinesic synchrony is essential in dubbing, as inconsistencies between translated speech and on-screen physical actions can disrupt audiovisual coherence and undermine the credibility of the dubbed performance.

The third synchrony is **isochrony**, and Chaume (2020, p. 112), provides such a description of it: “<...> is the synchronisation between the translated text utterances and pauses and the source text utterances and pauses”. It can be further explained as the equivalent duration of ST and TT with regard to the actor’s onscreen utterance length . Giselle Spiteri Miggiani (2019, p.80, as cited in Chaume, 2020, p. 112) stresses that “the suspension of disbelief in dubbing is highly dependent on isochrony” and when isochrony is ignored, it creates errors where characters’ mouths move without sound, or the audience hears speech after the actor has stopped talking, thus for the illusion of the film to hold up, accurate timing is essential. Achieving precise isochrony serves as a vital technical pillar, ensuring that the translated dialogue seamlessly mirrors the physical performance to preserve the viewer’s immersion in the dubbed work. In song translation, isochrony becomes rhythmic synchrony, as lyrics must strictly match the musical beat, which often forces translators to prioritise rhythm over literal semantic accuracy.

Two very important aspects, although Chaume (2014, p. 69) argues that they cannot be classified as synchronies, are **character** and **content synchronies**. The scholar used Candance Whitman-Linsen’s (1992, as cited in Chaume, 2014, p. 69) term ‘character synchrony’ and explains that the voice must correspond to the character’s physical appearance, age, gender, and personality, e.g., an older male voice is unsuitable for a child character, female voices must possess feminine qualities, and antagonists require a rough, menacing tone. As this aspect is indeed not a synchrony but a part of the overall coherence of the dubbed AV product, the term **character coherence** is selected for the purpose of this study. Beyond voice quality, character coherence also involves the use of appropriate accent, register, and vocabulary that align with the character’s social background, emotional state, and role within the narrative. If these elements are mismatched, even technically accurate translations may appear unnatural or implausible to the audience. Although selecting voices that fit a character’s look and persona is a casting decision, not related to translation, it remains a crucial component of the overall dubbing success. As Díaz Cintas and Orero (2010, p. 443) mention, the reception of a dubbed product depends heavily on performance, not only the translated dialogue. For this reason, investigating character coherence is essential for gaining a comprehensive understanding of the dubbed audiovisual product, as it allows researchers to assess how linguistic choices interact with vocal performance and character portrayal.

One more truly important aspect for an AV product is **content synchrony** (Mayoral et al. 1988, as cited in (Chaume, 2014, p. 70), which was described by Chaume as the link between the translation and what is seen on screen. The scholar also shines light on the inaccuracy of this term as it should be referred to as coherence, not synchrony. Hence, for the purpose of this research, the term **content coherence** is employed. The translators of AV content must account for more than just the written script; they must also ensure the dialogue fits the visual events and the specific context of the scene, e.g., if a person is served a steak, the waiter cannot call it a sausage. Consequently, the translator must vigilantly align the text with the visual context as to not undermine the credibility of the translated product.

In conclusion, dubbing is a highly constrained mode of AVT that relies on a delicate balance of interacting semiotic codes. While the general principles of isochrony, lip-sync, and kinesic synchrony provide the foundation for any dubbed product, these constraints are significantly amplified in the context of song translation, due to the musical constraints. The following chapter examines the practice of song translation in detail, exploring how translators navigate these multimodal constraints in order to produce singable, meaningful, and visually coherent final product.

2. SONGS IN ANIMATED FILMS AND THEIR TRANSLATION

The history of incorporating music and songs into films is deeply intertwined with the development of AV media. Music has consistently been regarded as a fundamental semiotic resource, alongside sound, language and image, that integrates harmoniously to generate meaning in audiovisual texts (Pérez González, 2014, p. 192). Songs in films most commonly carry meaning not only in non-verbal audio code, but also in verbal audio code, due to the lyrics in some way relating to the narrative. Songs performed by the characters in the story contribute to the character portrayal and story progression (Pidhrushna, 2021, p. 4), which is an essential feature of animated musical films. Chaume (2014, p. 104) elaborates on the functions of songs in animated films further reinforcing Pidhrushna's view, stating that they frequently express characters' emotions, dispositions, thoughts, and aspirations. Together, these perspectives highlight the importance of accurately translating diegetic songs in dubbing, as any alteration or loss of meaning may affect both the narrative coherence and the original creative intent or character(s) construction in the TL version. This chapter aims to explore the methodological possibilities of song translation for animated dubbed films.

2.1 Translating Songs: From Literal Translation to Adaptation

Although song translation has been investigated in general sense, historically, the area that received the most scholarly attention was opera translation (Bosseaux, 2011, p. 2). According to Rocío García Jiménez (2017, p. 201), popular (pop) music and translation of musicals are vastly under-researched, and ignoring them would result in the loss of valuable scholarly data; however, the lack of extensive research (in the singable song translation field) might stem from the need for collaboration from several professionals (linguist, composer/lyricist/singer). These claims further support the need to examine the area of song translation and especially its intersection with cinema.

In the field of translation, it is imperative to establish a clear hierarchy between the overarching **approach**, the cognitive **strategy**, and the applied translation **technique**. An approach can be understood as the guiding principle for the translation, e.g., the functionalist approach prioritises the intended purpose of TT, over complete semantic fidelity. Consequently, the broad approaches provide the foundational logic for the specific strategies and techniques subsequently employed by the translator. Drawing a distinction between the two terms, Chaume (2014, p. 66) states that a strategy constitutes the translator's internal cognitive process, whereas a technique refers to the

tangible linguistic tools and stylistic features employed to achieve the final translation. These terms are used in this research paper as per aforementioned definitions.

Before proceeding to examine song translation in the context of dubbing, it is necessary to delve a little deeper into the concept of singable song translation and what approaches a translator can have when tasked with this. Johan Franzon (2008, p. 376) defines a *song* as “<...> a piece of music and lyrics – in which one has been adapted to the other, or both to one another – designed for a singing performance”, and elucidates, that an ideal song translation is a TL recreation that maintains the source song’s essential integrity across its music, lyrics, and vocal delivery. Gorlée (as cited in Jiménez, 2017, p. 204) distinguishes two distinct views of song translation: **logocentric** prioritises lyrics over music, and **musicocentric** prioritises music over lyrics, which dictates the selected translation strategy; however, this “opposition” must be considered with caution as it is difficult to separate lyrics from the music in a song. The author illustrates the fundamental tension between preserving verbal meaning and accommodating musical structure, but this dichotomy should not be seen as rigid opposition, as these are integral parts of a song, and in practice (specifically dubbing) translators are required to negotiate between these two orientations, adopting hybrid strategies that balance semantic accuracy with musical and audiovisual constraints. This interplay further underscores the complexity of song translation in audiovisual media, where neither lyrics nor music can be treated in isolation.

Franzon (2008, p. 376) highlights the possible choices when translating a song: leaving it untranslated, translating the lyrics but disregarding the musical aspect, writing completely unrelated new lyrics, translating the lyrics and adapting the music as well, and adapting the translation to the original music. It is clear that in the case of animated films, where songs generally function as a narrative device, and the original musical soundtrack cannot be manipulated, hence only the last option is appropriate. Peter Low (2013, pp. 229–323) proposes three terms for the final form of translation depending on the degree of deviation from the ST: **translation** (a precise translation of the lyrics), **adaptation** (significant alterations, while largely true to TT meaning), and **replacements texts** (completely new lyrics for the already existing music). As in dubbed AVT product, songs have to be conformed not only to the music, but also to the visual, linguistic trade-offs and compromises are inevitable, thus it would be appropriate to call such translation a song adaptation.

One of the most well-known frameworks for achieving a singable song translation is Low's **pentathlon principle**¹. The author (2008, p. 1) draws from Skopos theory and argues that the translation strategy is determined by the specific purpose (skopos) of the translation. For example, if the song is meant to be read, faithful translation is more appropriate, if the songs are meant to be sung, there are more space for creative decisions, while adhering to the main creative idea of the original. Low (2008, p. 5; 2017, p.80) employs a metaphor of a translator competing in a pentathlon, in five very disparate events, namely singability, sense, naturalness, rhythm, and rhyme, in order to accumulate the most points possible. This implies not aiming to score high in all events but remaining flexible and being ready to compromise: if one area receives a lot of points, another one will receive less, e.g., if sense is maintained, the rhyme might suffer of vice versa. The main aspects of each criterion are summarised in a table below.

Table 3. *Low's Criteria for Pentathlon Principle and Its Evaluation*

Criterion	Main Aspects	Advice	Best assessed by
Singability	Vowel and consonant quality, ease of articulation, and breath control.	▪ Favor open-ended syllables over closed ones. ▪ Avoid consonant clusters, especially those with more than two consonants per syllable.	Singers
Sense	Transfer of the source text's meaning, spirit, and intent.	▪ Sense is compromised when the target text conveys a different core meaning than the source text. ▪ Use the translators "box of tricks": techniques like modulation, generalisation, or near-synonyms.	Bilinguals
Naturalness	Natural word order, appropriate register, and stylistic flow in the target language.	▪ Avoid "translationese" and stilted, clunky language. ▪ Avoid rare words and formal cognates that sound unnatural in a song context. ▪ Do not use inverted or peculiar syntax just to force a rhyme.	Native speakers
Rhythm	Syllable count, stress patterns, and matching accents to musical downbeats.	▪ If a phrase is unacceptably clumsy, consider adding a syllable on a melisma or merging notes. ▪ Match feminine or trochaic endings (strong-weak) in the music with appropriate words.	Musicians/ drummers
Rhyme	Adherence to rhyme schemes or patterns.	▪ Use near-rhymes (slant rhymes or assonance) to widen the pool of available words and avoid trite clichés like love/dove. ▪ You do not always need as much rhyme as the original; reducing an ABAB scheme to XAXA is often sufficient.	The easiest to judge but the least important criterion.

Source: created by the author of this thesis, based on Low (2017, pp. 78–113)

¹ Introduced in 2003, but cited from Low, P. (2017). *Translating song: Lyrics and texts*. Routledge. <https://doi.org/10.4324/9781315630281>

Low's pentathlon principle provides a flexible framework for performing and analysing song translation, acknowledging the necessity of compromise between competing criteria rather than the pursuit of absolute equivalence.

When songs that are meant to be performed are being translated, the translator's responsibility surpasses mere linguistic conversion and necessitates significant creative transformation in the target language. For this reason, in addition to the usual translation techniques, such as **literal translation**, **paraphrase**, **transposition of parts of speech**, **changes in word-order**, Low (2017, p. 80) suggest more uncommon ones listed below:

- **modulation** (change of perspective, semantic category or conceptual viewpoint, e.g., “hold on” → don't give up”²);
- **compensation in place** (relocation of meaning to another line);
- **generalisation** (replacement of a lexical item with a more general term, e.g., “oaks” → “trees”);
- **particularisation** (opposite of generalisation, a choice of a more specific term, e.g., “meal” → “dinner”);
- **near-synonyms** (a semantically close alternative “furious” → “angry”);
- **substitute metaphors** (replacing the source metaphor with a different one that functions similarly, e.g., “raining cats and dogs” → “pila kaip iš kibiro”; back translation “pours like from a bucket”; both metaphors are used when it is raining heavily);
- **dilution** (reducing the number of semantic elements or simplifying complex imagery, e.g., “through storm, shadows, and endless nights” → “through dark nights”);
- **repackaging** (shift in provided information, but the function remains the same, e.g., “You've got to be kidding me!” → “Negali būti!”)
- **condensation** (expressing the same idea in fewer words, e.g., “I will always stay by your side” → “I'll stay with you”);
- **changing the kind of utterance** (e.g., “Nobody cares about the rules.” → “Who cares about the rules?”).

² As Low did not comment on all of the techniques, brief explanation and examples are provided by the author of this thesis.

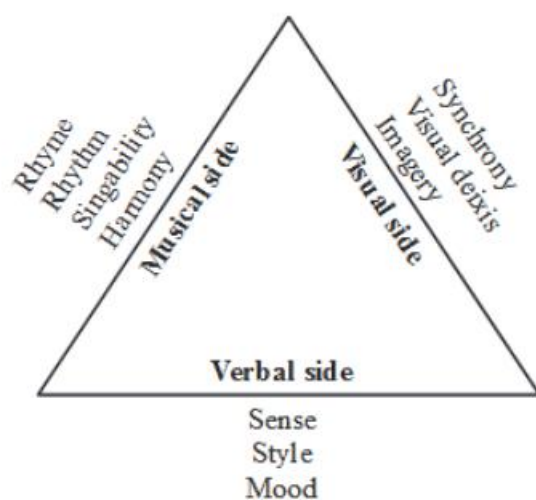
To conclude, singable song translation transcends mere textual translation, necessitating the translator's continuous negotiation between semantic accuracy, musical limitations, and performance practicality, frequently yielding adaptive rather than precisely equivalent solutions. Central to this process is Low's Pentathlon principle, which frames the translator's work as a flexible competition for points across five distinct criteria: singability, sense, naturalness, rhythm, and rhyme. Ultimately, this section establishes that successful song translation is not a search for perfect equivalence but a calculated exercise in compromise, where the final product must function as a seamless, performable unit that preserves the original's creative purpose while sounding inherently natural in the target language.

2.2 Translating Songs Under Audiovisual Constraints

Song translation in film is a specifically challenging area due to the number of semiotic codes the translator has to work with; however, it poses limitations to what can be altered. Franzon (2008, p. 389) notes this about song translation: "when songs appear in a film that is to be dubbed, neither the music nor the (visual) performance can possibly be changed; contextual appropriateness would also include the lip movement with which the target text must be synchronized." As Baños and Díaz-Cintas (2018) observe, translators of AV content usually have direct control only over the linguistic code, typically in the form of dialogue or background speech, while the visual and acoustic elements remain fixed. Thus, the translator's objective is not to alter the film's multimodal structure, but to provide a functionally effective and coherent target text that merges seamlessly with the unchangeable musical and visual elements.

In the previous chapter, several different views on song translation were discussed; however, moving towards even more constrained terrain such as lyrics song translation for dubbing the quantity of translation and analysis approaches diminishes. The most recent and comprehensive insights on this topic is Tim Reus' (2020) *Triangle of Aspect*, specifically crafted to analyse song translation in the dubbed animated production. The author draws inspiration from several scholars, employing Chaume's and Low's works and divides aspects relevant to dubbed songs translation into 3 areas (triangle sides): musical, visual and verbal.

Figure 2. *The Triangle of Aspects*



Source: Reus (2020, p. 27)

In Table 4 below, a correspondence of Reus' Triangle of Aspects, Chaume's dubbing synchronies, and Low's Pentathlon Principle aspects is presented.

Table 4. *Correspondence of Reus' Triangle of Aspects, Dubbing Synchronies, and Pentathlon Principle*

Triangle Side & Aspect (Reus)	Chaume's Dubbing Synchronies	Low's Pentathlon Principle	Analysed Criteria (Reus)
MUSICAL: Rhyme	N/A	Rhyme	Analyses the rhyme scheme . It could be maintained or altered, or a new rhyme scheme could be introduced.
MUSICAL: Rhythm	Isochrony	Rhythm	Analyses the pattern of stressed and unstressed syllables and total syllable count per line . It assesses how many syllables were added or removed.
MUSICAL: Singability	N/A	Singability	Analyses vowel quality and consonant density of the most prominent syllable, focusing on how comfortable syllables are to articulate at performance speed.
MUSICAL: Harmony	N/A	N/A	Analyses the implicit relation between music and lyrics . It evaluates if lyrics illustrate, amplify, or create disjuncture with the musical key, tempo, and chord structure.
VISUAL: Synchrony	Lip Synchrony and Isochrony	N/A	Focuses on the relationship between mouth movements and syllables, and the duration of utterances (fitting between the mouth opening and shutting).
VISUAL: Visual Deixis	Kinesic Synchrony	N/A	Analyses lyrical references to visual cues on screen, such as characters pointing at objects, facial expressions or gestures, or mentioning the object.
VISUAL: Imagery	N/A	N/A	Analyses the implicit relationship between visual codes (lighting, color, montage, mise-en-scène) and the lyrics to see if they share a common atmosphere.
VERBAL: Sense	N/A	Sense	Analyses the semantic, pragmatic and denotative meaning of a line. It establishes minor or major differences in the transfer of content and communicative intent (skopos).
VERBAL: Style	N/A	Naturalness	Analyses the register, tone, syntax, and pronunciation of the lyrics. It assesses how natural or marked the language sounds to a native speaker.
VERBAL: Mood	N/A	N/A	Analyses the relation between the lyrics and narrative context , including themes, metaphors, motifs, and character development (implications of the words sung, the emotional value and the narrative purpose)

Source: created by the author of this thesis, based on Reus (2020), Chaume (2014), Low (2017)

As Reus (2020, p. 28) mentions himself, the last elements of all triangle sides, namely *Harmony*, *Imagery* and *Mood* are more qualitative. Indeed, they are, but they are analytically under-specified, which weakens methodological clarity, as they can be interpreted rather subjectively; they are difficult to measure or compare.

Another important facet of the *Triangle of Aspects* is the incongruity between the sides of the triangle and the multimodal reality of a dubbed song. Although Reus's triangular model successfully acknowledges the multimodal nature of dubbed animated film songs, its strict division into musical, visual, and verbal sides risks oversimplifying the inherently interdependent nature of dubbing. In

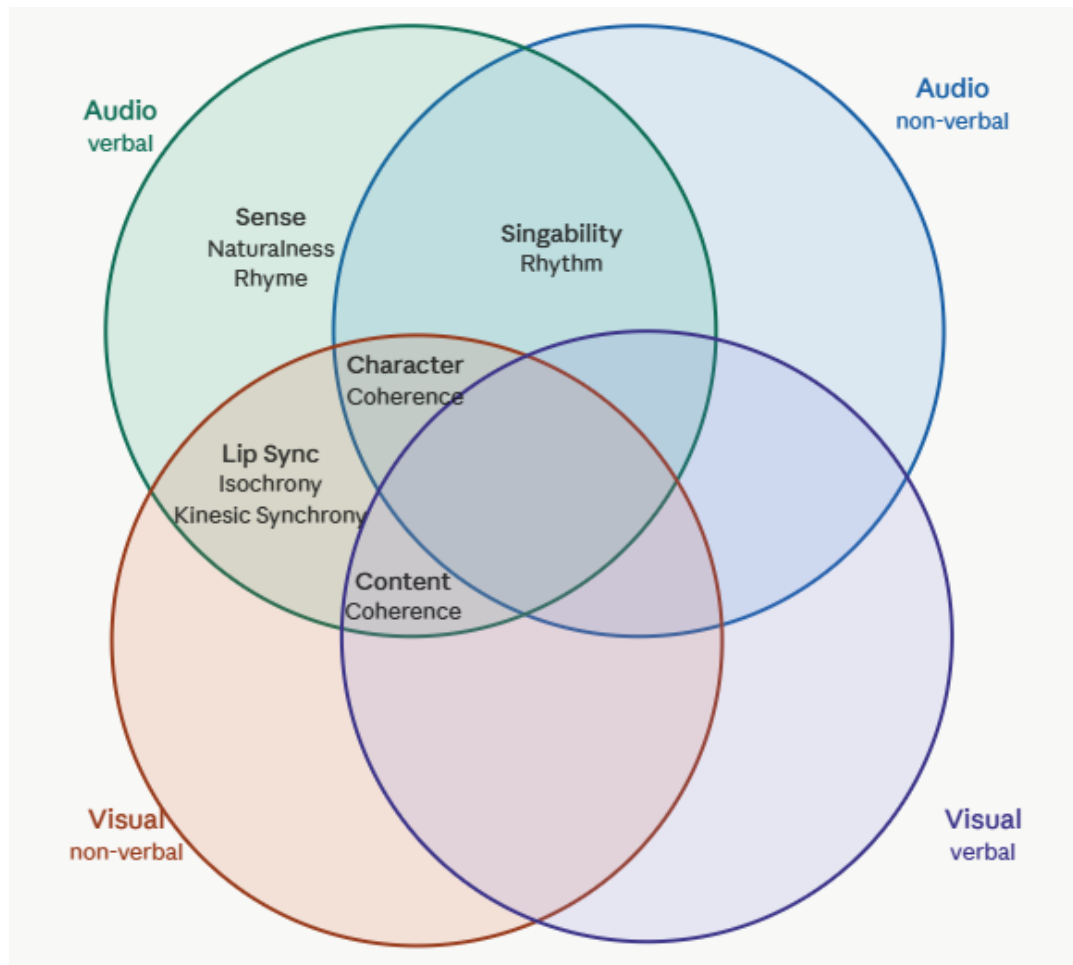
practice, many of the analysed elements, such as lip synchrony, kinesic synchrony, and isochrony, are not confined to a single mode, but emerge from the interaction between verbal, visual, and acoustic components. Assigning these aspect to one side of the triangle falsely implies independence, e.g., *rhythm*, *singability* and *style* involve musical and verbal sides (audio–non-verbal, and audio–verbal), and *synchrony* and *deixis* involve musical, visual and verbal sides (audio–non-verbal, and audio–verbal, visual–non-verbal).

2.3 An Interaction-Based Multimodal Model for Song Translation in Dubbing

Analytical categories in dubbed song translation emerge from the *interaction* of modes rather than from isolated modal domains. Reus's (2020) *Triangle of Aspects* represents a significant step towards a holistic framework by explicitly acknowledging the musical, visual, and verbal dimensions of dubbed animated film songs; however, its strict division into three modal sides risks compartmentalising the interdependent nature of audiovisual song translation. Additionally, while existing frameworks, such as Chaume's synchronies and Low's *Pentathlon Principle*, offer valuable insights into specific dimensions of dubbing and singable translation, they tend to address these phenomena from distinct analytical perspectives. Building on these approaches and drawing on Gambier's multimodality framework, the present study proposes an interaction-based model for analysing song translation in dubbing, which conceptualises translation phenomena as emerging at the intersections of modes rather than as isolated modal features.

It is apparent that placing analytical elements strictly on the sides of a multimodal triangle is conceptually limiting, because in dubbing, and more so in song dubbing, key aspects, such as lip sync, kinesic synchrony, isochrony, and even character coherence are not purely musical, visual, or verbal. They arise from the interaction of these modes. Since the translator only directly manipulates the verbal layer while constantly responding to fixed visual and musical constraints, it is more reasonable to adopt an interaction-based framework instead. This allows researchers to analyse translation at the points where modes intersect, which better reflects both dubbing practice and multimodal theory.

Figure 3. *Interaction-based Multimodal Approach for Song Translation in Dubbing*



Source: created by the author of this thesis based on Chaume (2014) and Low (2017)

Within this framework, the translated song lyrics occupy a central position in the audio–verbal domain, as this is the only component over which the translator has direct control. However, the translator’s work is continuously constrained by fixed musical elements, such as melody, tempo, and rhythm (audio–non-verbal), as well as by visual elements, including lip movements, gestures, facial expressions, and other visual objects (visual–non-verbal), which leads to translations of songs qualifying more as an adaptation than a translation.

A particularly important component of the model is character coherence, which is treated as a tri-modal phenomenon encompassing verbal choices, qualities of the voice, and visual dependencies. Although voice casting and performance are not direct translation decisions, the translator’s lexical, stylistic, and pragmatic choices contribute significantly to the construction of a coherent character voice. Therefore, character coherence is important for reflecting the performative and narrative functions of songs in animation.

By shifting the analytical focus from modal categorisation to modal interaction, this model offers a more accurate representation of the realities of song translation in dubbing. It reconciles Chaume's emphasis on synchronisation with Low's performance-oriented criteria within a single multimodal framework and provides a systematic basis for analysing dubbed songs as adaptive, constraint-driven audiovisual phenomena.

By reframing Reus' triangle structure as a system of interacting multimodal constraints, this model retains the strengths of existing frameworks while addressing their limitations. It provides a more precise analytical tool for analysing dubbed songs as adaptive, constraint-driven audiovisual phenomena. This interaction-based approach forms the methodological foundation for the following case study, which analyses the Lithuanian dubbed version of *Surface Pressure* from *Encanto* (2021), focusing on how multimodal constraints shape translational decision-making in practice.

3. SINGABLE SONG TRANSLATION: THE LITHUANIAN DUBBING OF *ENCANTO* (2021)

This chapter presents the empirical analysis of the Lithuanian dubbed versions of six songs featured in Disney's animated musical film *Encanto* (2021), examined in accordance with the interaction-based multimodal model introduced in Chapter 2.3.

Encanto is a critically acclaimed animated musical produced by Walt Disney Animation Studios and released in November 2021. In 2022, it won an Oscar for *Best Animated Feature Film*. The film features an original soundtrack composed by Lin-Manuel Miranda, whose work in the film reached record-breaking success in global music charts. The story follows the Madrigals, a Colombian family who live in a magical house that grants every child a unique magical gift, except for the protagonist, Mirabel. When she discovers that their family's magic is in danger, Mirabel sets out to save their miracle³.

The film features 8 full length songs; however, only 6 of them are in English (the remaining 2 are in Spanish); therefore, corpus of the study consists of the majority but not all songs in the film. The Table 6 below presents all analysed song, character's that perform them, song function and type.

Table 5. *Analysed Songs: Characters, Function, and Type*

Song	Character(s)	Function, Type	Type
The Family Madrigal	Mirabel, Abuela Alma, ensemble	Expository	Ensemble
Waiting on a Miracle	Mirabel	Introspective	Solo
Surface Pressure	Luisa	Introspective	Solo
We Don't Talk About Bruno	Pepa, Félix, Dolores, Camilo, Isabela, Mirabel, ensemble	Expository	Ensemble
What Else Can I Do?	Isabela, Mirabel	Transformative	Duet
All of You	Mirabel, the whole family, ensemble	Concluding	Ensemble

Source: created by the author of this thesis

The structural and narrative importance of these songs is highlighted by their runtime: out of the film's total duration of 102 minutes, musical numbers (these six songs) encompass 21 minutes and 33 seconds. This means that sung performances occupy roughly 21% of the entire film, demonstrating that the songs are not merely ornamental but function as a primary mode of storytelling. The analysed songs provide meaningful data for analysis, since they feature different

³ IMDb. (n.d.). *Encanto* (2021). Retrieved from: <https://www.imdb.com/title/tt2953050/>

characters singing solo or ensemble songs, that have different structural types and functions in the film, e.g., expository, providing information to the audience; introspective, revealing characters' emotions, desires, and internal conflicts; and transformative, extenuating significant changes in a character, relationship, or narrative.

Rather than examining each song in isolation, a criterion-based approach is employed for the analysis. Each analytical parameter is addressed across the full corpus and draws on individual songs as comparative examples, where any meaningful differences or patterns emerge.

Each song is analysed individually, with the line-by-line analysis presented in tables, in separate appendices. Each table includes source and target text columns, with stressed syllables marked in bold, syllable counts and rhyme schemes indicated for both versions. The source text additionally features on-screen visibility markings, distinguishing syllables and words that are visibly articulated on screen (ON) from those delivered off-screen (OFF). Separate columns record the dominant translation technique per line, indicated by abbreviations, and content coherence, where a filled cell signifies the presence of a visual-verbal relationship in the source text, and a binary 0–1 value indicates whether that relationship is preserved or lost in the Lithuanian dubbed version. The same binary approach is used for the evaluation of five singable song translation criteria, and three types of synchronies. Lastly, camera shots are marked for each line to allow for examination of how shot width correlates with the maintenance of different synchronies. In total, 369 lines were analysed, and, although the primary unit of analysis is the lyrical line, the smallest unit shifts to the word, syllable, phoneme, or viseme, depending on the aspect under examination.

The analysis starts with character and content coherence because these aspects cover the widest range of semiotic modes and create the basis for later evaluating the more technical criteria of synchrony and singable translation.

3.1 Character and Content Coherence

The analysis begins with character and content coherence, as these aspects span the widest range of semiotic modes. Character coherence, as discussed in Subchapter 1.3, requires that the character's voice and translation correspond to their physical appearance, age, gender, and personality. In the dubbed version, this additionally encompasses voice quality, register, and vocabulary choices that align with the character's social background, emotional state, and narrative role. Establishing what character coherence looks like in the original is therefore a necessary first step before evaluating the dubbed version.

Character coherence in song dubbing encompasses vocal, physical, and linguistic dimensions; however, since visual elements are fixed and voice casting is a directorial rather than a translational decision, only register and vocabulary fall directly within the translator's responsibility. However, isolated lexical choices can subtly shift how a character's internal world is perceived by the target audience. This section therefore examines character coherence with a dual focus: a broad overview of how effectively each character's multimodal identity is preserved in the Lithuanian version, followed by a closer look at the register and vocabulary choices the translator controls.

Three characters were selected for analysis, namely Mirabel, Luisa, and Isabela, the three Madrigal sisters, each the protagonist of at least one solo song. As the most prominent characters in the film whose inner worlds are most extensively explored through song, they represent a broad range of character types: Mirabel as the emotionally open narrator, Luisa as the internally conflicted stoic, and Isabela as the character undergoing the most significant arc across the film. The complete overview is presented in Table 6.

Table 6. *Character Coherence Overview: Mirabel, Luisa, and Isabela in the ST and TT versions*

Character	Voice Talent	Physical appearance	Voice quality	Vocal delivery	Register & vocabulary	Song function
Mirabel (EN)	Stephanie Beatriz	Small, slim, teenager; colourful dress, glasses; ordinary among gifted family	Mid-range, warm and bright, slightly breathy, youthful	Emotionally open, conversational, earnest	Casual, colloquial, highly expressive, and conversational; fillers and exclamations; modern idioms, emotional and relational metaphors	<i>FM</i> : narrator; <i>Woam</i> : longing and exclusion; <i>AoY</i> : catalyst for reconciliation
Mirabel (LT)	Rūta Loop	Visually fixed	Slightly higher-pitched and better projected, more mature	Consistent	Some of the fillers and playfulness is lost	Consistent
Luisa (EN)	Jessica Darrow	Tall, muscular, young adult; feminine clothing despite physical power	Low, grounded, slightly nasal, occasionally raspy	Restrained and stoic; emotions revealed gradually beneath composed exterior	Neutral, direct; physical metaphors of weight, pressure, and physical labor	<i>SP</i> : externalising internal burden and fear beneath strength
Luisa (LT)	Oneida Kunsunga	Visually fixed	Clearer and better projected; higher notes more strained	Mostly consistent; higher notes more strained	Consistent; minor shift toward explicit emotional language (lines 127, 131)	Consistent
Isabela (EN)	Diane Guerrero	Tall, slender, graceful, young adult; elaborate floral dress; visually perfect	High, smooth, refined, polished; shifts to raw and unrestrained in <i>WECD</i>	Initially controlled and performative; liberated and spontaneous in <i>WECD</i>	Initially formal and polished, floral, perfectionist imagery; shifts to wild and imperfect natural imagery in <i>WECD</i>	<i>FM/Bruno</i> : performative perfection; <i>WECD</i> : self-discovery and liberation
Isabela (LT)	Karina Krysko	Visually fixed	Smooth and velvety, lower register, clear, does not have a noticeable change after the liberation moment	Strong and controlled performance throughout	Mostly consistent, sounds less spontaneous, slightly formal, less natural	Consistent

Source: created by the author of this thesis

The most immediate observation is that the majority of character coherence dimensions are well maintained across all three characters in the Lithuanian version. Voice quality, vocal delivery, and song function are consistent for all three sisters, and the alterations that do occur are minor enough not to undermine the overall coherence of any character. The most noticeable linguistic discrepancies are presented in Table 7 and discussed below.

Table 7. *Examples of Character Incoherence*

Line No.	Character	Source Text	Target Text
256	Mirabel	(ON) Free hugs , bring it in , bring it in	Ką ties! Eik čionai , eik čionai!
127	Luisa	(OFF) Was (ON) Hercules (OFF) ever like, “ Yo , I don’t wanna fight Cerberus ”?	Heraklis aš su Cerberiu, atėjęs kautis pradedu bijoti . [I am Hercules with Cerberus, having come to fight I begin to fear.]
131	Luisa	(ON) The straw in the stack	Šiaudelio aš bijau ,
284	Isabela	(OFF) And I (ON) push through	Ir aš lėkiu!
292	Isabela	(ON) Making waves , (OFF) changing minds	Bus banga! Mintis nauja!

Source: created by the author of this thesis

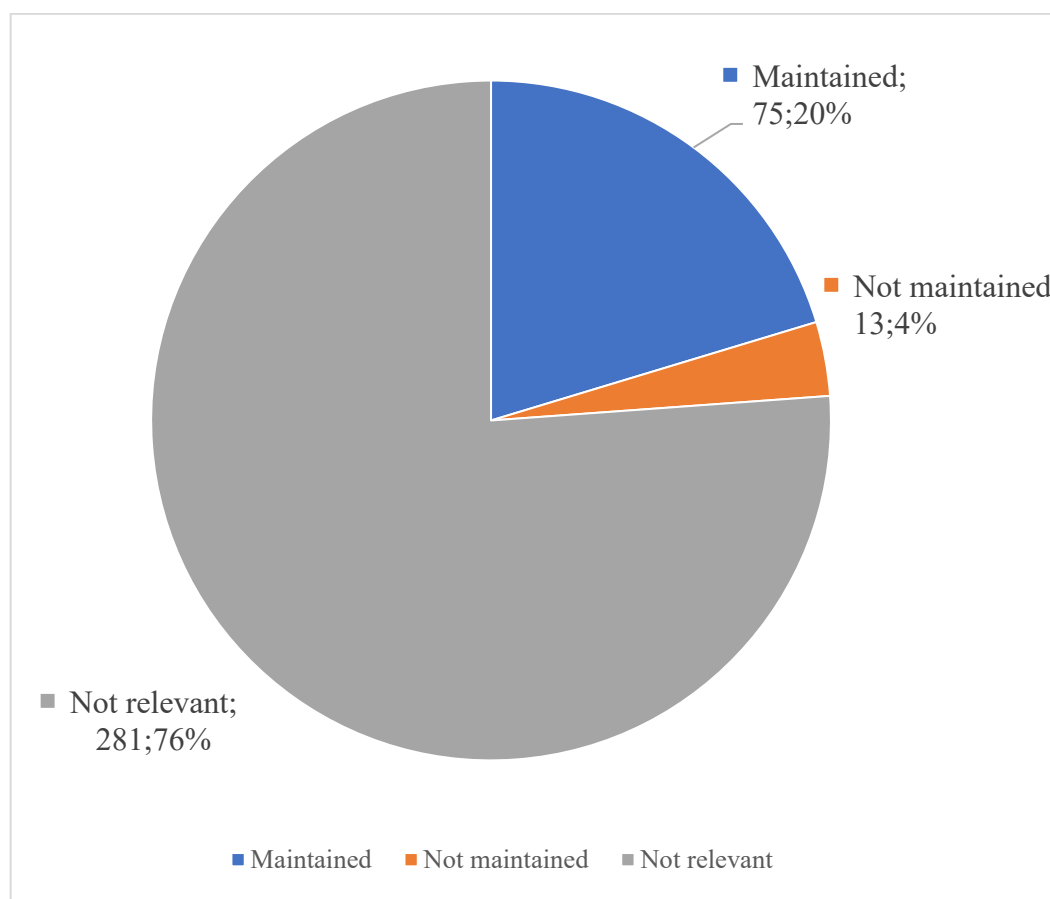
Throughout her songs, Mirabel relies heavily on conversational fillers, exclamations, and informal phrasing. In line 256, her modern pop-culture reference *free hugs* and the playful, idiomatic invitation *bring it in* are rendered as *Ką ties! Eik čionai, eik čionai!* This adaptation sacrifices the affectionate subtext in favour of a repetitive, grammatically rigid imperative command (*Come here*), which obscures the meaning due to the song's rapid delivery and distances Mirabel from her characteristically spontaneous teenage colloquialisms. Conversely, Luisa's stoic facade undergoes a contrasting shift from physical subtext to explicit emotion. In the source text, her profound anxiety is kept implicit through structural and physical metaphors of labour, matching her reserved personality. The Lithuanian translation literalises this internal panic by introducing explicit confessions of fear; she directly claims to *begin to fear* when facing Cerberus (line 127) and states that she is *afraid of a straw* (line 131) instead of letting the subtext imply that she is at her breaking point. Finally, Isabela's profound psychological breakthrough in *What Else Can I Do?* is softened through a loss of personal agency. Her forceful, resistant action verbs *push through* (line 284) and *making waves, changing minds* (line 292) are replaced with expressions of speed or passive exclamations: *lėkiu!* (*go/dash!*) and *bus banga! Mintis nauja!* reframing her active, defiant resistance against family constraints into a more passive approach, the liberation is still there, but it sounds more like enthusiasm than defiance.

Overall, the character coherence analysis confirms that the Lithuanian dubbing preserves the core identity of all three characters, with the vocal and narrative dimensions remaining largely the

same across the corpus. The most consistent deviations occur at the level of register and vocabulary, the only layer directly shaped by translation decisions, where rhythmic and synchronisation constraints occasionally push the language toward greater explicitness, formal elevation, or reduced agency. These shifts are subtle enough not to undermine character recognition, but they do reveal how even minor lexical choices can quietly alter the emotional texture of a character's voice.

Moving forward to **content coherence**, it is crucial to mention that not only explicit mentions of the visual are counted (e.g., a character is holding an apple and naming it), but also related expressions that illustrate, amplify, or are supported by the images on screen, and vice versa. Across the full corpus, content coherence is one of the least frequently applicable criteria, exceeded only by kinesic synchrony. The overall findings from all six songs are presented in Figure 4.

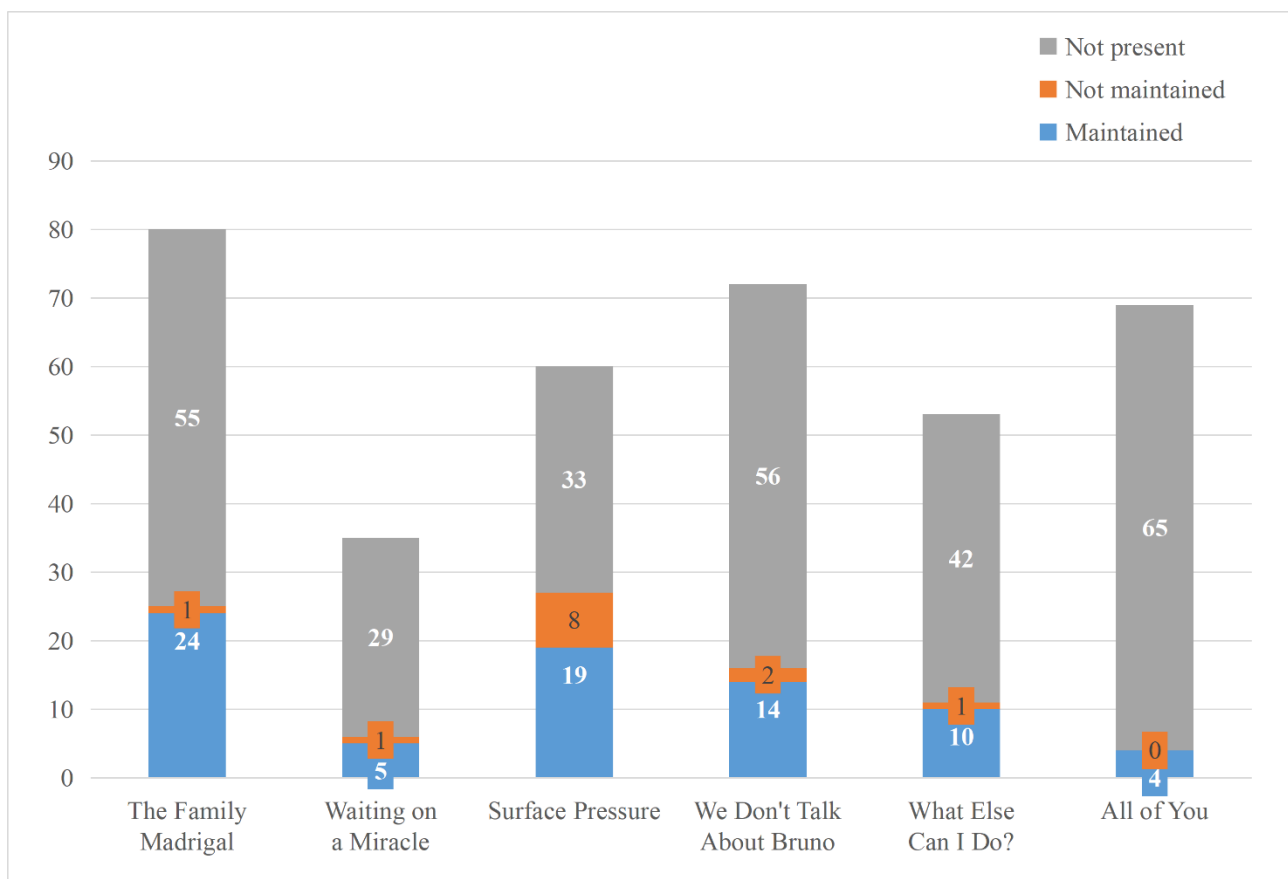
Figure 4. *Content Coherence in the Selected Songs*



Source: created by the author of the thesis

Content coherence is relevant in only 88 lines (24%) out of the total 369, yet its preservation rate among those relevant instances is high at 84%. However, the frequency of its relevance varies considerably across songs, as illustrated in Figure 5.

Figure 5. Content Coherence per Song



Source: created by the author of the thesis.

The number of relevant lines ranges from 4 (*All of You*) to 27 (*Surface Pressure*), indicating that content coherence is not equally relevant in all songs. *All of You* and *We Don't Talk About Bruno* contain the highest proportion of lines where content coherence is not present, though for distinct reasons. *All of You* could be considered a resolution ensemble piece in which Mirabel addresses the current state of the family (the loss of the miracle and the need to rebuild their home) while reflecting on how relationships within the Madrigal family have changed. This introspective focus means the lyrics are primarily concerned with feelings and interpersonal dynamics, which seldom have explicit or direct visual representations. *We Don't Talk About Bruno* is an ensemble piece in which most of the characters sing together and, towards the end of the song, even simultaneously. Due to the fast-paced changes in both lyrics and visuals, it becomes structurally difficult to illustrate all lyrical content visually at the same time. A broader pattern can also be observed across the corpus: many lines are purely internal in nature, with characters expressing emotions, thoughts, or concerns rather than describing or interacting with visible elements. As a result, only songs with expository or action-based content tend to generate more frequent visual-verbal anchors.

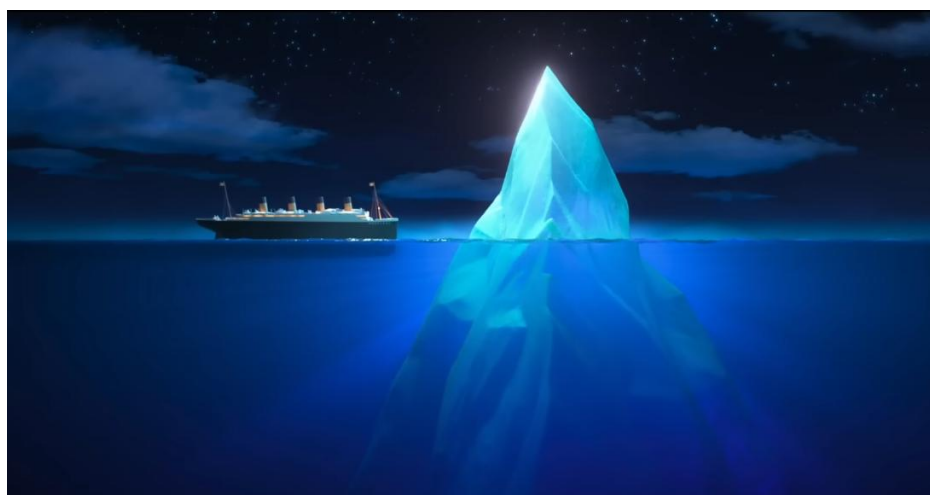
This observation leads directly to a second finding: songs featuring more elaborate and specific visual sequences tend to exhibit a higher content coherence failure rate. *Surface Pressure* is the clearest example, with the lowest maintenance rate 70% of all six songs . It is the most visually complex song, featuring extensive fantasy and imagination sequences, an acrobat performing in a circus, and Hercules fighting Cerberus, which are explicitly named in the lyrics, creating precise visual-verbal links. Notably, the translations of these more explicitly illustrated lines tend to be well-preserved; it is the more implicit visual references that are more likely to lose their connection to the image on screen. This pattern is illustrated in Table 8.

Table 8. *Examples of Content Coherence Adherence*

Line No.	Source Text	Target Text	Back Translation
148	(OFF) Under the surface	Giliai po oda.	Deep under the skin
149	(OFF) The ship doesn't swerve as it heard how big the iceberg is	Akistata laivo žiauri, su ledkalniu kuprotu.	A cruel confrontation of a ship with a hunchbacked iceberg

Source: created by the author of the thesis

Figure 6. *Screenshot from the Song “Surface Pressure”*



Source: Encanto (2021)

The recurring title phrase *under the surface* is accompanied by a series of visuals throughout the song that literalise the metaphor. In line 148, it is paired with the hidden portion of an iceberg beneath the water's surface, as seen in the screenshot above. The Lithuanian translation *deep under the skin* remains coherent within the broader metaphorical logic of the song and successfully conveys Luisa's internal struggle; however, when placed against this specific visual, the skin-surface substitution breaks the visual-verbal link that the original preserved. In the immediately following line 149, the scene is described in greater detail, the ship and the iceberg are named explicitly, and this is successfully carried into the target text, maintaining content coherence.

The contrast between these two adjacent lines captures the broader pattern identified across the corpus: implicit visual references are more vulnerable to content coherence loss than explicit ones, particularly when they occur in high-priority lines such as a chorus, where singability and sense take priority. Overall, content coherence functions as a secondary constraint in the Lithuanian dubbing of *Encanto*. It is preserved where musical and rhythmic constraints allow it, but sacrificed when they do not.

Taken together, the findings from character and content coherence analysis confirm that the Lithuanian dubbing of *Encanto* preserves the broad multimodal identity of its characters and the visual-verbal relationships of its songs, while revealing that the most consistent losses occur at the level of implicit connections: whether the subtle emotional subtext of a character's register or the less explicit visual anchors of the lyrics, precisely where musical and rhythmic constraints leave the translator the least room to manoeuvre.

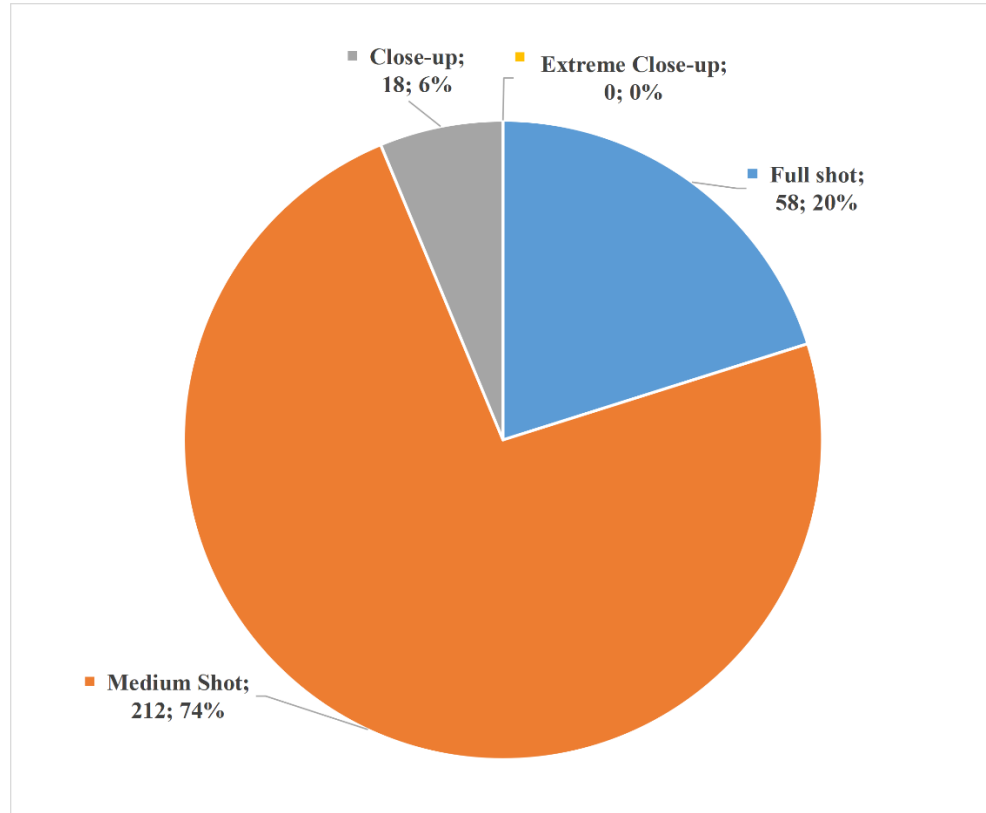
3.2 Dubbing Synchronies

After the examination of the broader coherence criteria, it is important to pivot towards more technical aspects of dubbed song translation. Dubbing synchronies refer to the degree of correspondence between verbal content and audiovisual elements, including lip movements, gestures, and time constraints. While content coherence concerned with what is communicated in relation to the visual context, dubbing synchronies address how the translated text functions within the technical constraints of the AV medium.

All 369 lines were reviewed and, where the face of the performing character was visible on screen, assigned a shot scale: full shot (entire body visible), medium shot (from the waist up), or close-up (from the shoulders up), or extreme close-up (detailed face shot). In instances where a single line spans more than one shot type, the line was categorised as featuring the smaller scale shot as it imposes stricter constraints, e.g., if the first half of the line is shot as a full body shot, but the second half is a close-up, the line is be categorised as a close-up.

In 22% of the instances (82 lines out of 369), a line was sung without a character's face being visible on the screen, indicating that lip sync and isochrony did not have to be considered.

Figure 7. *Camera Shots per Line in the Selected Songs*



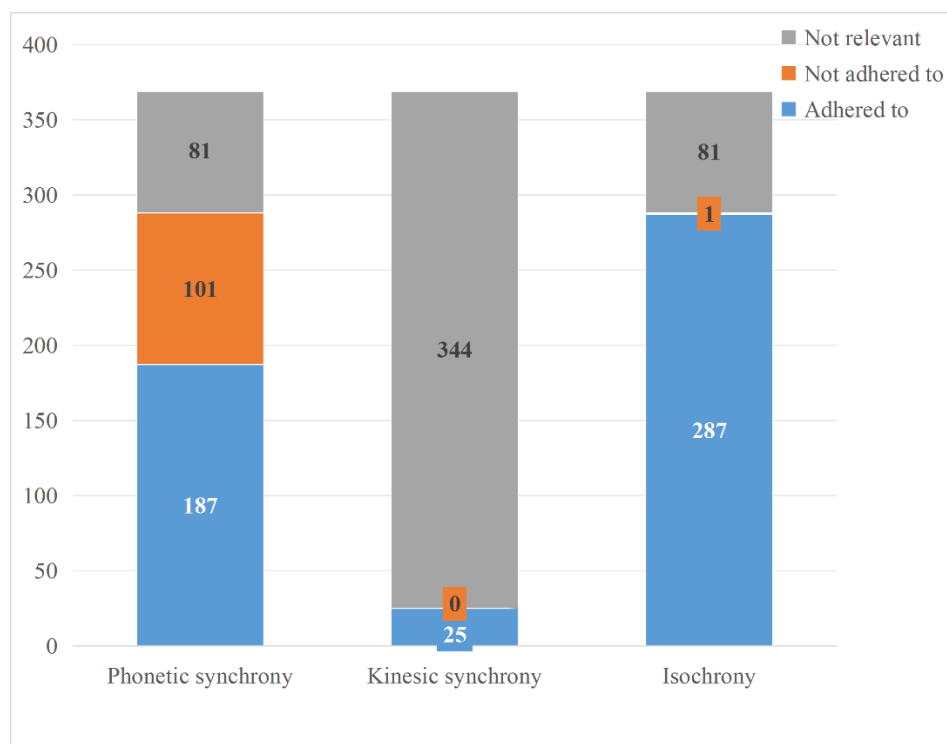
Source: created by the author of the thesis

Figure 7 illustrates the distribution of shots across all relevant lines. Wider framing clearly dominates: medium shots being the most frequent at 74% (212 instances), followed by full shots at 20% (58 instances), together contributing to the majority (94%) of all shots relevant for lip sync and isochrony (271 lines of 287 all relevant lines). Close-up shots are comparatively rare (18 instances, 6% of all shots) and extreme close-ups are completely absent across the six songs.

These findings are analytically significant because they may suggest that the visual mode of *Encanto* is relatively accommodating for song dubbing purposes, reducing synchronisation difficulties. The limited use of close-ups and the absence of extreme close-ups may lessen constraints associated with phonetic synchrony, as these shot types are considered particularly sensitive due to the visibility of facial articulation and lip movements. Wider shots, in which more of the body is visible rather than the face, could increase the importance of kinetic synchrony and isochrony while lessening phonetic constraints, allowing greater flexibility in translation choices. Overall, the predominance of medium and full shots, together with the lack of extreme close-ups, appears to minimise potential synchronisation difficulties and may indicate how shot composition influences the hierarchy of dubbing constraints.

Every relevant line was evaluated according to the adherence to the three synchronies, namely phonetic synchrony, kinesic synchrony and isochrony and the results are presented in Figure 8.

Figure 8. *Adherence to Dubbing Synchronies*



Source: created by the author of the thesis

A clear functional hierarchy emerges from the data. The kinesic synchrony is the least frequently hindering constraint, only applicable to 25 lines (7% of total lines), yet it is maintained in all of them. Phonetic synchrony and isochrony are relevant in the same number of lines, 288, which is 78% of all lines; however, the maintenance percentage differs considerably. Isochrony is maintained in 287 of applicable lines (99%), while phonetic synchrony is maintained in only 187 lines (65%), making it by far the most frequently compromised of the three.

A clear hierarchy can be observed among the three synchrony types, with kinetic synchrony appearing as the least demanding, isochrony as the most consistently achieved, and phonetic synchrony as the most variable and problematic. This reflects the underlying logic of the dubbing constraints: kinesic synchrony depends on prominent physical gestures, which are simply infrequent; isochrony is structurally enforced by the music itself, leaving the translator little room to deviate; and phonetic synchrony requires precision at the level of individual phonemes and visemes, which proves difficult to sustain when rhythm, singability, and sense are simultaneously competing for priority. Synchrony adherence per song can be observed in [Appendix 1](#), and each synchrony is investigated in detail further in the following subchapters.

3.2.1 Phonetic Synchrony

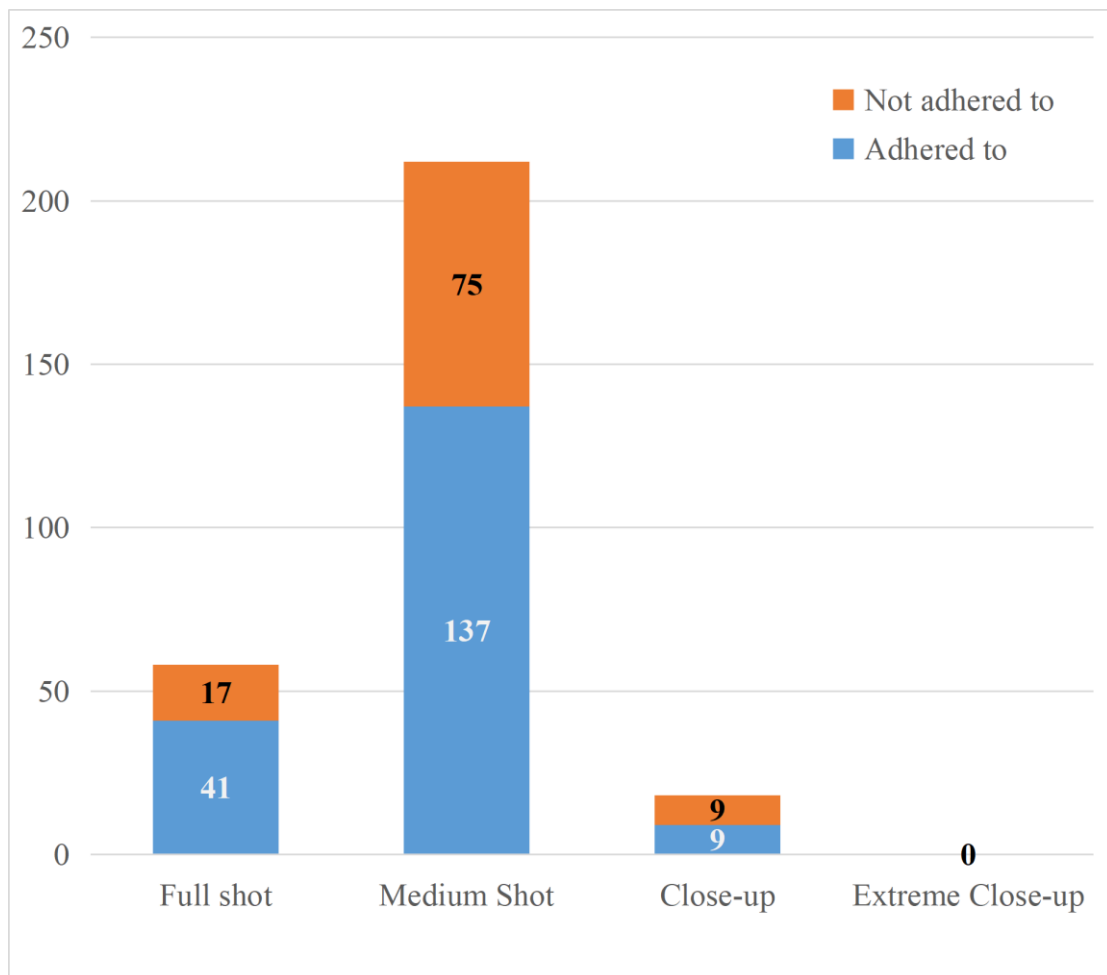
Phonetic synchrony, or lip sync, involves matching the dubbed voice to the original characters' mouth movements visible on screen. In standard dialogue dubbing, translators achieve this by aligning visible mouth shapes (visemes) with the corresponding spoken sounds (phonemes). In sung performance, however, this becomes considerably harder: vowels are held much longer than in speech, which makes any mismatch between the visible mouth shape and the dubbed audio far more noticeable. This difficulty is further amplified by the animated medium itself, which intentionally exaggerates mouth movements and facial expressions far more than a live-action performance would. As mentioned in the Subchapter [1.3](#), for this synchrony, the most important aspects are open vowels (a, e, o), bilabial (b, p, m), and labio-dental consonants (v, f) as they have the most distinctive mouth movements. Similarly, tight shot scales and close-ups on a character's face, especially the lips, leave very little room for error.

As noted in the previous section, phonetic synchrony was the most difficult to maintain, with the success rate of 65%. This lower percentage is partially due to a mismatch between the micro-level of the sounds being evaluated (phonemes and visemes) and the macro-level of the unit of analysis (the full line of lyrics). A strict binary approach was applied during evaluation: if a line contains

multiple clearly visible and prominent vowels or consonants, and even a few of them fail to match the original mouth movements, the entire line is marked as failure. Evaluating such a large unit of speech based on almost perfect phonetic alignment sets an incredibly high bar for success.

In the Figure 9 phonetic synchrony adherence per shot is presented.

Figure 9. *Phonetic Synchrony per Different Camera Shots*

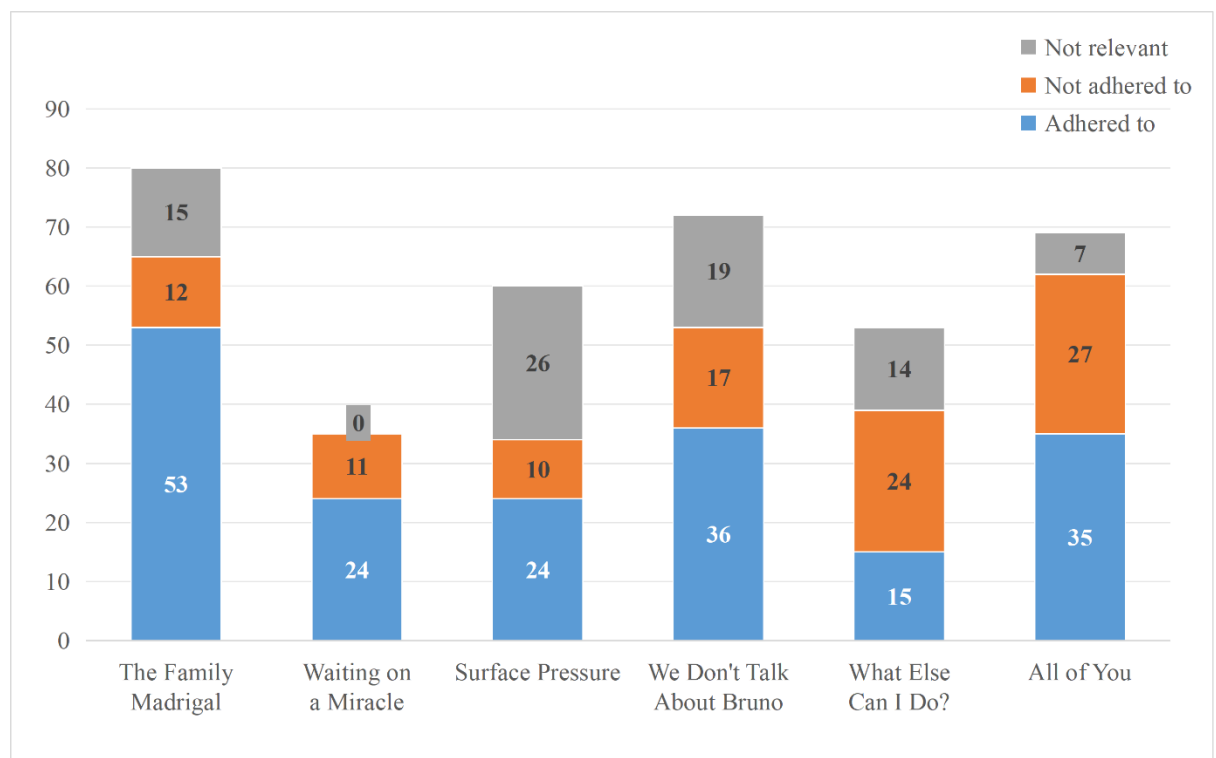


Source: created by the author of the thesis.

The collected data show that the most relevant shot types for lip sync were very infrequent: extreme close-up was completely absent, and close-ups were relevant in only 6% of all lines (18 instances from 287 lines). Full shots were relevant in 20% of all lines (58 instances), and medium shots were the most common with 74% of relevance (213 lines in total). From the failure rate, it can observe the preexisting notion about the relationship between shot scale and phonetic difficulty: close-up has 50% failure rate, medium shot – 35%, and full shot – 29%. Thus, while close-ups are proportionally the most vulnerable to synchrony failure, their small overall sample size limits the extent to which broader conclusions can be drawn.

For further comparison, lip sync adherence per song is presented in Figure 10 below.

Figure 10. *Phonetic Synchrony Adherence per Song*



Source: created by the author of the thesis

Among the six songs analysed, *What Else Can I Do?* stands out with the highest phonetic synchrony failure rate of 63% (24/35 lines), considerably above the corpus average of 35%. This cannot be attributed to syllabic mismatch between the ST and TT, as the syllable counts align closely across nearly all lines in the song. Rather, the failure rate is driven by a combination of the song's rapid pacing and high word density, which leaves little room for articulatory adjustment, and its visual structure. The song is filmed almost entirely in medium shot throughout its on-screen lines, keeping Isabela's (or Mirabel's) mouth consistently visible. This finding confirms that phonetic synchrony is not exclusively a concern of close-up and extreme close-up shots, but remains a relevant constraint at medium distance as well.

Table 9. Examples of *Phonetic (A)synchrony*

Line No.	Source text	Target text
91	(ON) I can't heal what's broken	Valgiais gydyt žmones , [Heal people with food]
308	(ON) You're more than just your gift	Ne vien galia svarbi. [Not only strenght is important]

Source: created by the author of this thesis

Indeed, the most noticeable were open vowel sounds, bilabial and labio-dental consonants. Both examples are close-up shots, with the whole line being visible on screen. Below is a screenshot depicting visual articulation of viseme 3 (lips pulled to the sides) in the ST word *heal* from line 91.

Figure 11. *Visual Articulation of Viseme 3*



Source: Encanto (2021)

Both the English word *heal* and its Lithuanian translation *gydyt* share a long /i:/ vowel sound, matching viseme 3 perfectly. Furthermore, the prominent visemes in the original word *broken*, namely, the rounded lips of viseme 4 (/əʊ/) and the neutral position of the viseme 2 (/ə/), are exceptionally well matched by the vowel sounds /o:/ and /ɐ/ in the Lithuanian word *žmonės*.

The screenshot below depicts viseme 6 (front teeth pressed against the lower lip) in the English word *gift* from line 308.

Figure 12. *Visual Articulation of Viseme 6*



Source: Encanto (2021)

In the Lithuanian translation, the phrase *your gift* is replaced by *svarbi*. The original English phrase contains three prominent phonemes: /ʊə/ (rounded lips; viseme 4), /ɪ/ (lips pulled to the sides; viseme 3), and /f/ (front teeth pressed against the lower lip; viseme 6). Conversely, the Lithuanian translation features /v/ (viseme 6), /v/ (viseme 2), and /ɪ/ (viseme 3). None of the TT phonemes align chronologically with the lip movements on screen. This mismatch is particularly striking on the final syllable; while the Lithuanian pronunciation requires the mouth to remain slightly open for the final vowel, the onscreen animation prominently shows the character touching her teeth to her bottom lip to form the English /f/.

Phonetic synchrony within the corpus appears to be selectively prioritised. It tends to be preserved in cases where musical and rhythmic constraints permit it but is more likely to be compromised when these constraints conflict with singability requirements. It further positions isochrony as a compelling contrasting case; while it is encountered just as frequently as phonetic synchrony, it is far less subject to compromise. In fact, isochrony emerges as a heavily prioritised constraint that boasts a much higher adherence rate than lip sync, despite appearing in the text just as often.

3.2.2 Isochrony

In conventional dubbing, isochrony refers to the correspondence between the durations of the translated utterances and the visible mouth articulation of the speaker on screen. The character's mouth should be open at the same time as the words are being spoken. In song dubbing, this concept becomes more restrictive because timing is determined not only by visual speech movements but also by the music itself. The translated lyrics must fit the existing rhythm and melody patterns, requiring each line to correspond to the temporal boundaries established by the song. This creates a dual constraint, as the translation must simultaneously align with both visual and musical timing. This distinction is analytically significant because it may help explain why isochrony appears both as the most rigid and the most consistently maintained synchrony type. Although the established temporal structure of the music imposes stricter constraints on translation choices, it also offers very little leeway for deviation, making fidelity to duration of the utterance a core requirement. As already visualised in Figure 7, isochrony had a success rate of 99% (287 lines out of 288). Unlike phonetic synchrony, isochrony shows almost no variation across songs. Only one noticeable failure exists, in medium shot of the song *What Else Can I do?*, line 260, presented in Table 10 below.

Table 10. *Isochrony per shot in the Lithuanian dubbed version of “Surface Pressure”*

Line No.	Source text	Target text
260	(ON) So much (OFF) hides behind (ON) my sm(OFF)ile	Daug slepiu po šypsena [I hide a lot behind a smile]

Source: created by the author of the thesis

It could be argued that in line 260, the ST ends with *smile* that has a consonant sound (smail) at the end which is, as Low (2017, p. 82) mentions, “less intrinsically singable”. In general translation should match the long and short vowels and consonant sounds to the original, but in this case, TT ends with *šypsena* (ʃi:psɛnə) that has a near-open vowel at the end. However, in the original /aɪ/ is prolonged and in TT /ɐ/ and they both fit the music. The main cause for this is that in TT expands the last word over the three last words of the original (*behind my smile*), and when the end vowel is sung, the character's mouth is closed. There is an interesting aspect about the animation itself, as isochrony is not achieved even in the original. After the character sings ‘behind my’ her lips are closed, and she is smiling, although the viewers are hearing the beginning of the following word.

Unlike phonetic synchrony, isochrony is not affected by visual proximity to the same extent. Its importance remains relatively consistent across shot types, as timing must be maintained whenever the character's speech or singing is visible, even if facial articulation is only partially shown. Due to

the rhythm of the music dictating the character's performance beats, translation matching the music constraints facilitates the adherence to isochrony. Because rhythm, tempo, and melodic phrasing are fixed, the translator is required to fit the Lithuanian lyrics into the predetermined temporal structure of the song. Consequently, the high level of adherence to isochrony may suggest that rhythm and singability, both central criteria of singable song translation, were prioritised over strict semantic correspondence.

3.2.1 Kinesic Synchrony

While lip sync and isochrony focus on the mouth articulation, kinesic synchrony revolves around body language. It is related to the synchronisation between gestures and the spoken text. Negative gestures, such as shaking one's head or stomping one's foot, should be accompanied by unrelated or contradictory text. Kinesic synchrony was the least frequent, only 25 instances out of 369 lines (7%), but it was maintained in all instances. The examples were not categorised by gesture type, but it was possible to observe some patterns: deictic gestures (pointing at something) or gestures that reinforce lyrics. In the opening song, Mirabel introduces all the members of the family and pointing at them, describes their abilities or character. An example of body language text coherence can be observed in Figure 13 and Table 11.

Figure 13. *Kinesic Synchrony: A Screenshot Of Isabela And Mirabel from "We Don't Talk About Bruno"*



Source: Encanto (2021)

Table 11. *Kinesic synchrony example*

Line No.	Source text	Target text
216	(ON) Hey sis, I want not a sound out of you...	Ei, ses, prašau nè žodelio daugiau. [Hey sis, please not a word more]

Source: created by the author

Isabela is walking towards her sister Mirabel, with her palm facing forward and index finger raised. The gesture itself conveys a confrontational or disapproving attitude and functions as a strong visual indicator of tension between the characters. Even without access to the verbal mode, the viewer can understand that the interaction carries a negative rather than a positive emotion. In such a case, it is important to maintain the same emotion in the translated text to not have contradiction between what is said and shown. Although a paraphrase is used in the TT, it preserves the meaning and emotional tone of the original line. As a result, the translated lyrics remain compatible with the antagonistic visual cues and sustain the intended character dynamics of the scene.

Overall, kinetic synchrony emerges as the least frequently hindering but most consistently maintained, but despite its perfect adherence rate, it should not be considered the easiest to adhere to. This rather reflects the nature of the physical cues. In most cases, maintaining kinesic synchrony required preserving relatively straightforward verbal elements: a character's name, an action verb, or an expression related to direction. These kinds of cues are difficult to ignore because their visual representation is immediately obvious on screen.

3.3 Singable Song Translation

Singability is the primary requirement of any song translation intended for performance. In the context of dubbing, this performative function is heavily complicated by audiovisual synchronisation constraints, yet it remains the primary objective. All 369 lines across the six songs were therefore evaluated against the five criteria of singable translation: singability, sense, naturalness, rhythm, and rhyme.

Before presenting the findings, it is necessary to clarify how this study's evaluative approach differs from Low's original framework. The Pentathlon Principle is built on the premise that a translator accumulates points across five events, with the understanding that a lower score in one area may enable a stronger result in another. Although Low never formalises an explicit numerical scale, the competitive metaphor inherently implies a gradient: a line can be more or less rhythmically faithful or semantically precise, and some rhymes are perfect, and others are acceptable. The

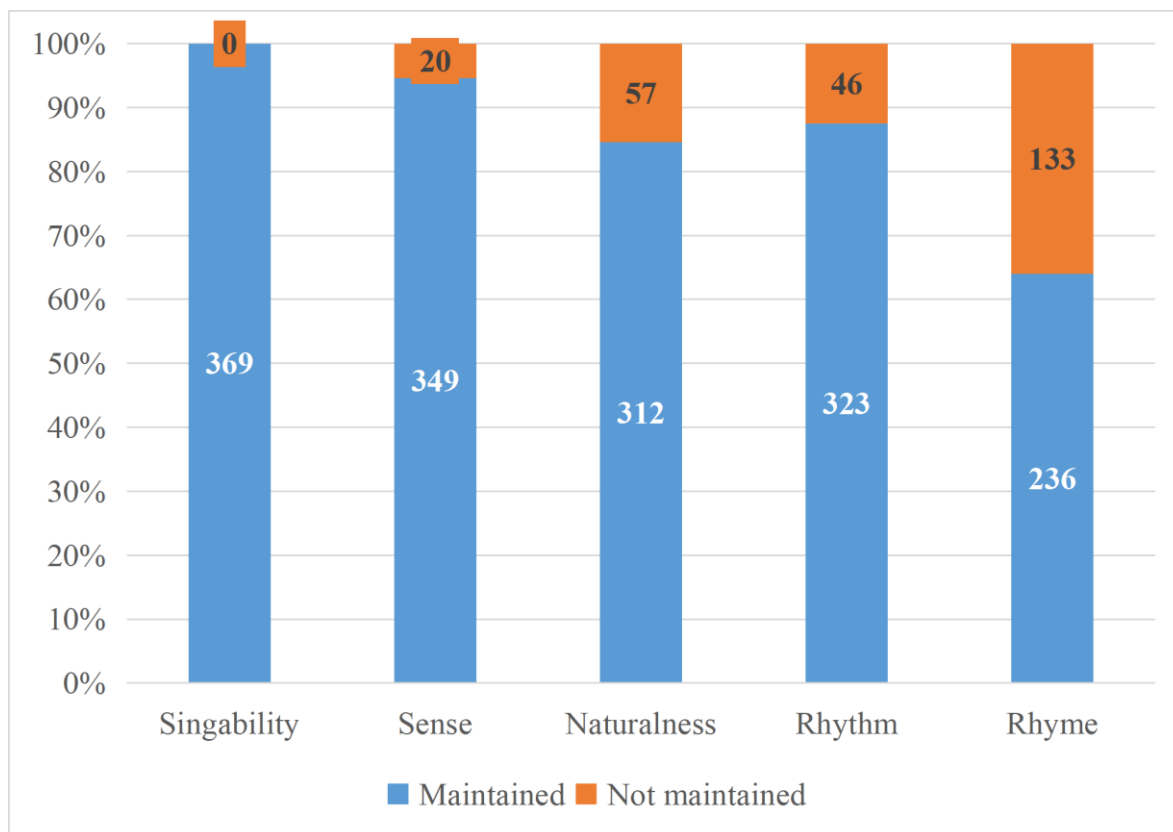
framework is therefore designed to capture degrees of compromise rather than the mere presence or absence of each quality.

The present study adopts a binary scoring system in which each criterion is scored as either maintained (1) or not maintained (0): a line either preserves the core meaning and intent of the source text, sounds natural in the target language, or exhibits rhyming qualities, or it does not. This methodological change is a deliberate response to the scale of the corpus. While Low's gradient approach is well-suited to the close reading of individual songs or selected passages, its reliable application to a large multi-song dataset is considerably more difficult. Calibrating degrees of success consistently across hundreds of lines and multiple evaluative dimensions (particularly given that Low himself does not specify a unified scoring scale across all five criteria) introduces a level of interpretive variability that would compromise the internal consistency of the analysis. The binary system, therefore prioritises consistency and replicability over the granular detail that Low's framework affords. It is acknowledged, however, that this entails a loss of nuance: a score of 0 treats all instances of non-maintenance as equivalent, regardless of whether the deviation is minor, such as a slightly awkward word order. or substantial, such as a complete departure from the source text's

meaning. Where such distinctions are analytically significant, they are addressed qualitatively in the discussion of individual examples.

In Figure 14, all five elements are presented based on whether they were maintained or not.

Figure 14. *Adherence To Singable Translation Aspects Across All Songs*



Source: created by the author of the thesis

While the precise evaluative criteria for each element are detailed in the dedicated subchapters that follow, the aggregated results already reveal a hierarchy across the corpus. Singability is achieved at a 100% maintenance rate across all 369 lines, confirming its status as the foundational constraint of dubbed song translation. If a translation of a song cannot be sung, it is simply unusable in the dubbed film, regardless of how faithfully it preserves meaning, rhyme, or natural expression. This signals that singability is an indispensable element rather than just a competing criterion.

Within the remaining four criteria, sense emerges as the most consistently preserved, maintained in 94% (348) of the lines. This confirms the notion that semantic and emotional intent is the core of any translation. In an animated musical, a dubbed song that fails to convey a character's intentions or emotional state, undermines the narrative functions that the musical numbers are specifically designed to serve. *Naturalness* is maintained in 85% (313) of the lines, which may reflect the compromises with other elements, such as music rhythm or the ease of vocalisation for singability.

When the translator has the obligation to fit the new text into preexisting melody and match the syllable count as closely as possible, natural word order or collocations are a common casualty. *Rhythm* continues the descending trend, being maintained in 88% (323) of lines, indicating the inherent difficulty of matching both syllable count and the prosodic stress patterns designed for a different language. *Rhyme* can be seen as the most heavily negotiated element, achieved in 64% (236) of the lines, which is a considerably lower rate than any other criterion. This is consistent with Low's own positioning of rhyme as the most expendable of the five pentathlon elements; however, the more in-depth insights are provided in the dedicated chapter.

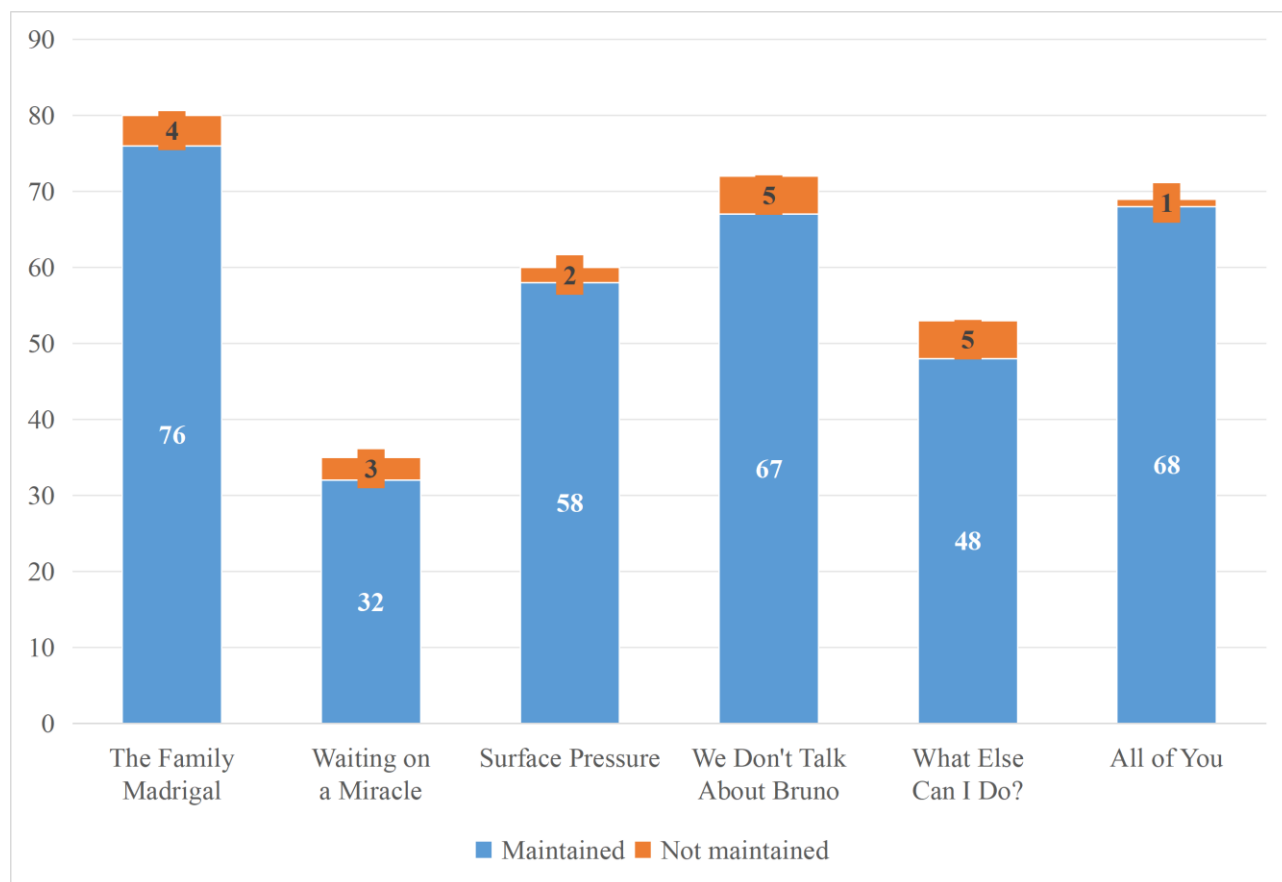
The sections that follow examine each of these four criteria in detail, beginning with sense as the most consistently preserved element across the corpus.

3.3.1 Sense

Song translation treats sense loosely by necessity, and considerable deviations are acceptable if the spirit and mood of the original are conveyed. Before examining the findings, it is necessary to clarify the evaluative threshold applied to the sense criterion. Consistent with Low's approach, sense was assessed not as a word-for-word meaning transfer, but as a transfer of line's (or the whole song's) intent, emotional register, and narrative function. Consequently, considerable reformulation of the original text was acceptable (marked as 1), given the fact that TT preserved these aspects, even if it was achieved through different sentence structure, imagery, and metaphors. Conversely, a line was marked as not maintained (marked as 0) only when the translation changed the connotation of the

expression, which might have altered the audience's perception of the ST or added elements that did not make sense within the context of the song.

Figure 15. *Adherence To The Sense Aspect Across All Six Songs*



Source: created by the author of the thesis

Figure 15 displays the sense maintenance rate across all six songs, and it is evident that every song contains at least one deviation. The highest failure rates can be observed in *Waiting on a Miracle* and *What Else Can I do?* at 9%.

Table 12. *Sense (In)Adherence*

Line No.	Source text	Target text	Back translation
195	(ON) I could always hear him sort of muttering and mumbling .	Jis kažką pastoviai vis sau panosėj bamba	He is constantly mumbling under his nose (under his breath)
196	(ON) I associate him with the sound of falling sand .	Tartum smėlis byra tie keisti jo šnabždesiai.	Like sand falls those strange whispers of his
87	(ON) I can't move the mountains	Virš kalnų nelemta	Above the mountains, it is not destined
250	(ON) It's not symmetrical or perfect ,	Tegu simetrijai nėra vietos,	Let there be no room for symmetry

Source: created by the author

Lines 195 and 196 in Table 12 are presented as maintaining sense. Although the sense flows across two lines, they are intertwined in the translation, all the essential imagery associated with the character of Bruno (mumbling and sand) is preserved together with the unsettling atmosphere, despite the structural change to the ST. Conversely, in ST line 87, Mirabel is acknowledging the fact that she has no magical powers, in contrast to her sister Luisa, who has superhuman strength and is capable of moving mountains. In the TT, the imagery of the mountain is preserved, but the connection to Luisa's gift is lost, replacing Mirabel's internal struggle with an impersonal statement of fate. Without the ST context, this might be difficult to interpret, particularly for the younger audience.

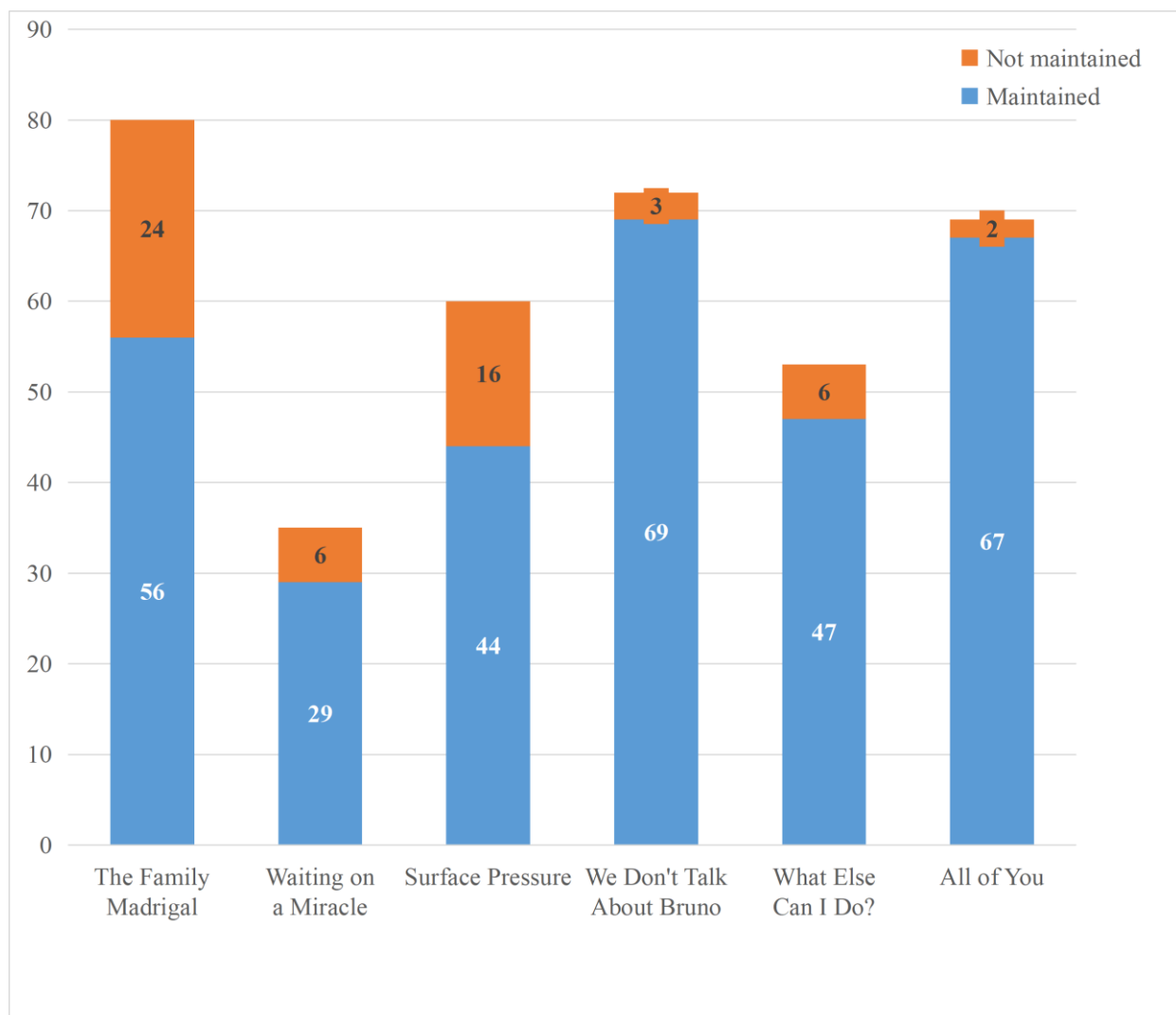
Similarly, in ST line 250, Isabela accidentally grows a cactus, a sharp and asymmetrical plant, unlike anything she has created before, and the ST is a simple surprised observation. The TT, however, insistently exclaims that there should be no more room for symmetry. This claim is too strict and not consistent with the situation: Isabela is not rejecting symmetry as a principle but tentatively discovering that imperfection can be beautiful as well. Thus, the translation changes the intensity and intent of the line.

These examples illustrate that this deliberately generous *sense* threshold reflects the realities of constrained song translation, where semantic flexibility is a necessity rather than a shortcoming of the translation. Therefore, the high rate of sense preservation should not be viewed as literal accuracy, but as confirmation that the translator consistently prioritised the narrative purpose of the lyrics, even if it made the meaning dependent on a multi-line context or naturalness was at times sacrificed.

3.3.2 Naturalness

Naturalness is maintained in 85% of the lines, making it is the first criterion where the pressure of musical and synchronisation constraints becomes clearly visible in the data. The core requirement of naturalness is that the expression sounds genuine, that it could plausibly have been produced spontaneously in the TL. Lithuanian offers considerable flexibility in this regard, as its word order is relatively free and colloquial, and non-standard forms are common in everyday speech. For the purpose of the evaluation of this element, a line was considered natural if it employed standard grammar, the most default word order, and the most appropriate collocations for the given context. Deviations from any of these were marked as 0.

Figure 16. *Adherence To The Naturalness Aspect Across All Six Songs*



Source: created by the author

Figure 16 illustrates the maintenance of naturalness per song. Notable outlier is *The Family Madrigal* song with a failure rate of 30% (24 out of 80 lines). This does not reflect a general weakness in the translation but rather the collective pressure of rhythm and sense constraints compounded by the song's heavily repetitive structure.

Table 13. *Naturalness (In) Adherence*

Line No.	Source text	Target text	Back translation
13	(ON) Welcome to the family Madrigal	Sveiki atvykę į šeimą Madrigal	Welcome to the family Madrigal
101	(ON) All I know is I can't stay on the side	Negaliu savyje aš užsitvert	I can't shut myself in.
102	(ON) Open your eyes , open your eyes , open your eyes	Na atsimerk, ak atsimerk, jau atsimerk.	Well, open your eyes, oh open your eyes, open your eyes now

Source: created by the author

Line 13 is a part of the chorus and is repeated throughout the song. The literal translation breaks both Lithuanian syntax and morphological norms. The surname should precede the noun (*Madrigalų šeima*), and while it still makes sense, it sounds like an unfinished thought or machine translation. Additionally, Lithuanian is an inflected language, meaning that grammatical relations are primarily encoded morphologically through inflectional endings that mark case, tense, person, gender, number, and other grammatical categories; consequently, the family surname in this instance is not adapted and lacks the inflectional ending that would grammatically integrate it into the sentence. However, it is a clear compromise: keeping the surname in final position preserves the rhythmic stress pattern, ensures isochrony, and allows consistent phonetic synchronisation across repetitions. Naturalness is sacrificed, but sense, rhythm, and synchrony are all maintained.

Lines 101 and 102 should be read together for context, but only line 101 received 0 for naturalness. The word order is appropriate; however, the collocation *užsitverti* is not the most common. More idiomatic alternatives would be *užsidaryti savyje* or *užsiskęsti*, but the selected word is not something a native speaker would immediately gravitate towards. It is important to consider why this choice was made. The near synonym *užsisklęst* is a perfect semantic and collocational fit. It would also satisfy phonetic synchrony as both words (the actual choice and suggestion) have /æ/ sounds that are presented by the 1st viseme, which correlates with /aɪ/ sound in “side”. However, it may be more difficult to sing due to the repeated “s” sound. Nevertheless, the selection of *užsitvert* also allowed better rhyming (or sound similarity) with the following line, *atsimerk*: by employing not only assonance for prolonged “e”, but also consonance for the repetition of consonant clusters “rk” and “rt”, which have the same percussive ending even if the plosive consonants differ.

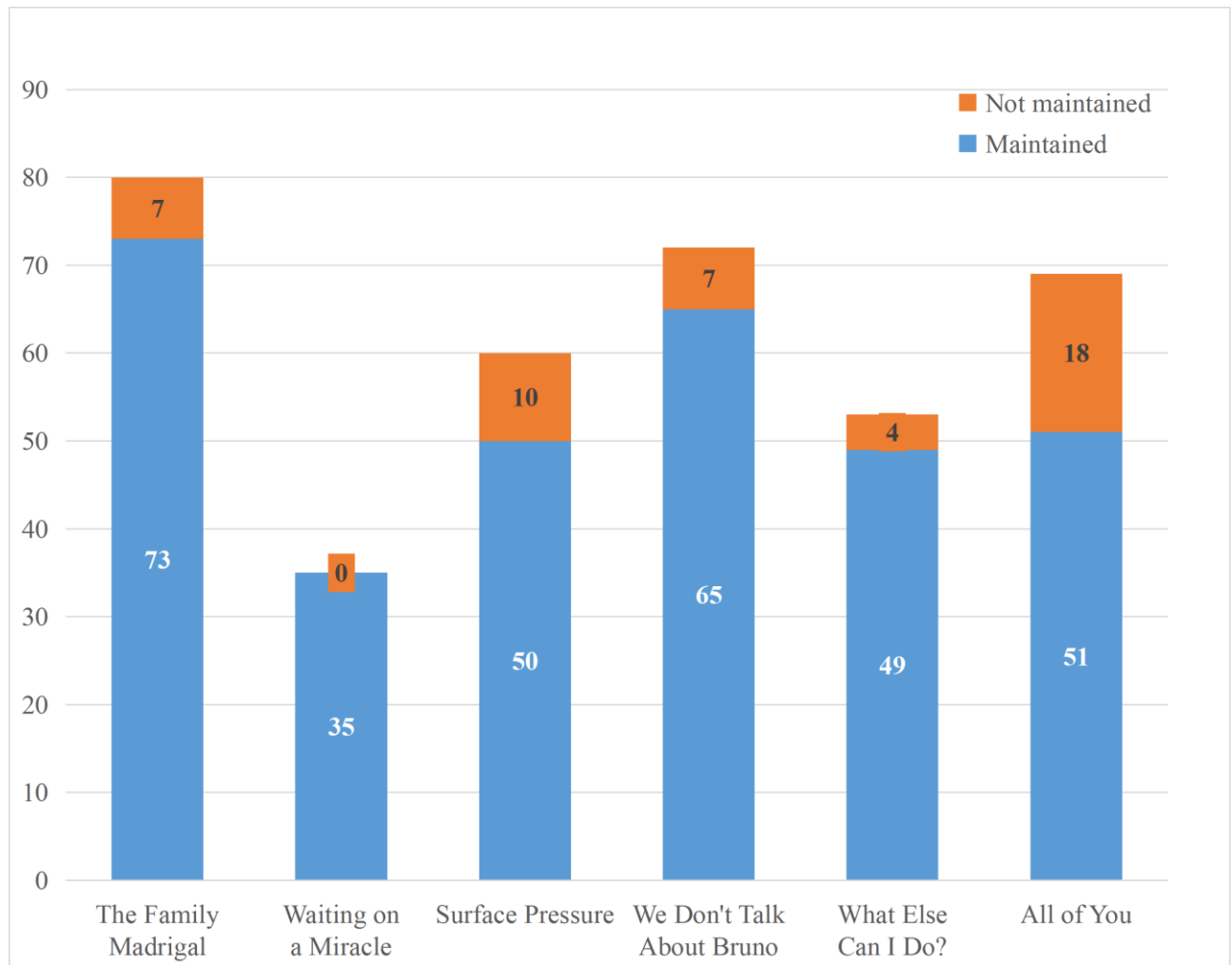
Overall, naturalness failures across the analysed songs are rarely arbitrary. In most cases they represent deliberate trade-offs in which syntactic markedness or unusual collocation is accepted to preserve rhythm, rhyme, or synchrony. The fact that sense is maintained in nearly all lines where naturalness fails confirms that the translator consistently prioritised communicative function over idiomatic form.

3.3.3 Rhythm

Of all the singable translation criteria, rhythm is perhaps the most technically demanding, as it requires the translator to simultaneously manage syllable count and prosodic stress patterns across two typologically distinct languages. While a perfect match in both syllable count and stress patterns is the ideal outcome, the translator must prioritise prosody (stress patterns) over the syllable count.

Consequently, some lines with small syllable mismatches ($\pm 1-2$) are still marked as maintained (1) if the prosodic downbeats align, while lines with matching syllable counts but misplaced stress receive a 0. In the appendices, syllable counts are provided for both languages, and musically stressed syllables are marked in bold, and the final mark is in the rhythm column.

Figure 17. *Adherence To The Rythm Aspect Across All Six Songs*



Source: created by the author of this thesis

As mentioned in the overview, rhythm is maintained in 84% of lines (323/369), and *Waiting on a Miracle* is the only song that received a 100% success rate. Possibly due to being the shortest and slowest solo song, with simple sentence structures, allowing for a better match between inherently very different languages. At the opposite end, *All of You* has the lowest rhythm maintenance rate at 74% (51/69 lines). As the film's closing ensemble number, it features highly variable phrase lengths, few repeating melodic templates, and rapid shifts between characters. This leaves the translator without a consistent rhythmic pattern, making it far more challenging to align linguistic stress with the musical beat.

Table 14. *Rhythm (In) Adherence*

Line No.	Source text	Target text
12	(ON) There's just a lot you've simply got to know, so (11)	Jums labai daug reikia dar žinot, tad (10) [You still have a lot to know, so]
Stress pattern	_ / _ / _ / _ / _ /	_ / _ / _ / _ /
319	(ON) Pepa , I'm sorry 'bout your we (OFF)dding, didn't mean to be (ON) upsetting (16)	Dėl vestuvių atleisk , liūdėti nereik , (11)
Stress pattern	/ _ _ / _ _ _ / _ , / _ / _ _ _ / _	_ _ / _ _ / , _ / _ _ /

Source: created by the author of this thesis

In line 12, the syllable count differs by one. This is usually an acceptable deviation as it can be easily adjusted by the singer, either elongating a vowel or omitting a brief pick-up note, which was the precise solution employed here. The TT mirrors ST stressed pattern, alternating unstressed and stressed syllables, with a final sharp syllable, preserving rhythmic fidelity despite the syllabic shortfall. The missing syllable creates a short pause after *jums labai daug* where the ST has an unstressed syllable, but this does not disrupt the overall rhythmic flow. Worth noting is the displaced stress on *labai*, commonly stressed on the final syllable (*labaĩ*), it is here stressed on the first (*lābai*) to match the musical downbeat. While slightly unnatural, this is an accepted compromise that keeps singability, rhythm, and sense intact.

Line 319 illustrates a more significant structural shift: the syllable count drops by five (16 in the ST and 11 in the TT), which is a severe deviation and difficult to solve through vocal adjustment alone. In the original, the line is delivered rapidly in a near-rap style; the translation opts instead to slow the delivery and prolong the vowels, effectively altering the melody itself. While sense and naturalness are preserved, the rhythm of the line changes entirely, and this shows that the translator chose to prioritise clear meaning over rhythmic accuracy.

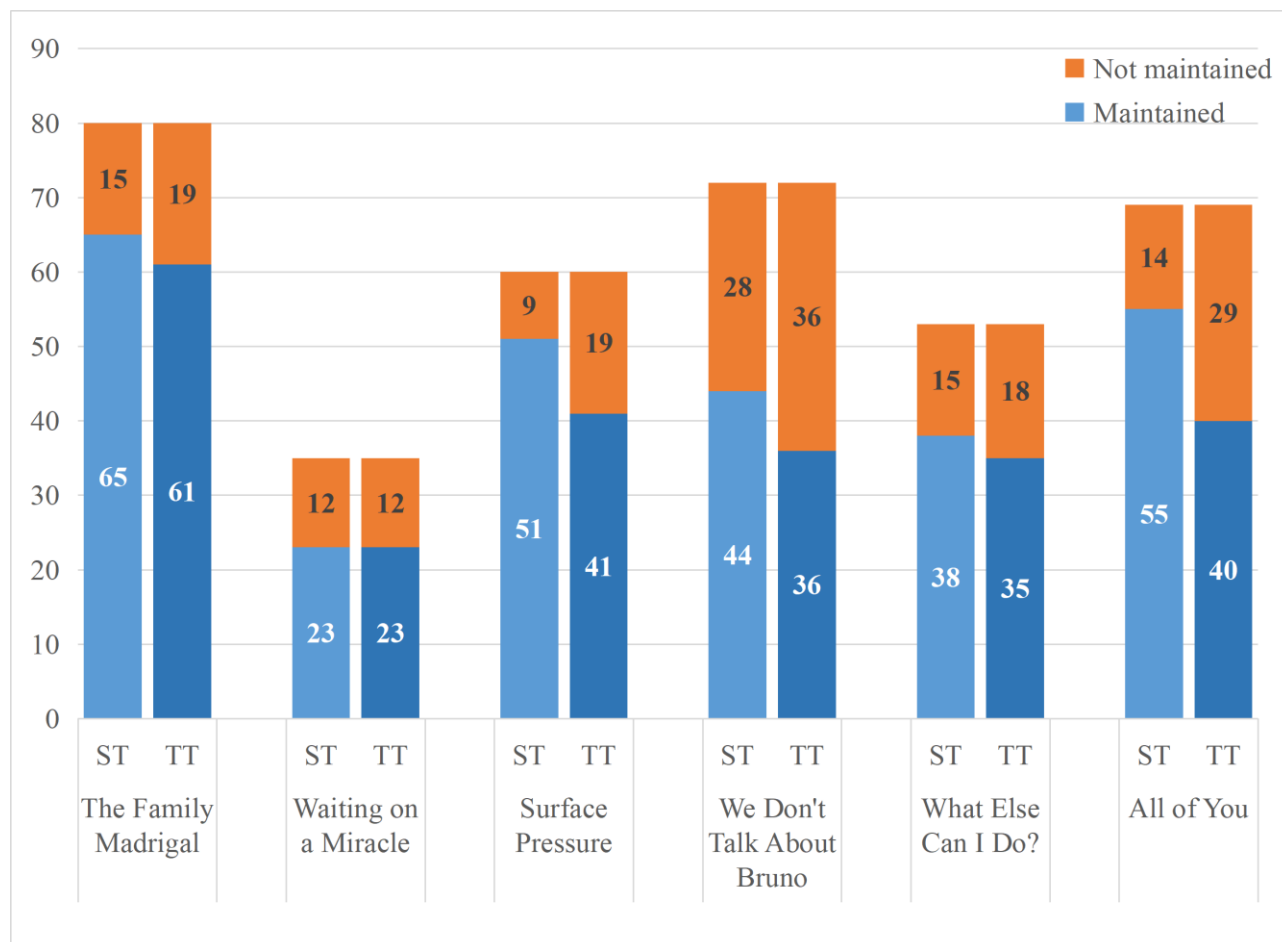
Together, these examples illustrate the two main types of rhythm deviation in the corpus: minor syllabic adjustments that preserve prosodic alignment and are therefore considered successful, and more substantial alterations to the structure, that change the melodic delivery. The data confirm that rhythm is a highly variable constraint: it is manageable when the musical phrases are regular and short, but increasingly more difficult to maintain as structural complexity grows.

3.3.4 Rhyme

This section evaluates the distribution and execution of rhyme across the corpus. In the present study, rhyme quality is not assessed; instead, any recognisable sound pattern, whether a perfect end rhyme, internal rhyme, slant rhyme, assonance, consonance, or alliteration, is considered sufficient.

All such instances are marked as maintained (1) in the data table. Out of the 369 lines analysed in the TT, the overall rhyme success rate stands at 64% (236 lines). While this may initially appear low in isolation, evaluating rhyme against the total line count is misleading, since not every line in the original carries a rhyme either. A more meaningful comparison is therefore between the ST and the TT rhyme density, which is what Figure 15 presents.

Figure 18. *Adherence To The Rhyme Aspect Across All Six Songs In Comparison To The Originals*



Source: created by the author

The ST rhyme rate stands at 75% (276/369), meaning the gap between the original and translation is only 11%. While some loss is inevitable given the tight AV constraints of song translation, the comparison reveals that rhyme density is largely preserved across the corpus. Notably, the translator does not simply reproduce the ST's rhyme scheme but at times rearranges and redistributes it by introducing rhyme in lines where the ST has none.

Table 15. *Rhyme (In)Adherence*

Line No.	Source text	Target text
128	(OFF) Under the surface	Giliai po oda , [Deep beneath the skin,]
129	(ON) I'm pretty sure I'm worthless if I can't be (OFF) of service	Lyg tuščias puodas , jei naudos aš nebeduodu. [Like an empty pot, if I don't provide any benefit.]
350	(ON)Hey, Mariano, why so blue ?	Ko Marijanai toks niūrus? [Why, Mariano so gloomy?
351	(ON) I... just have so much love inside ...	Ak, kiek daug meilės manyje . [Oh, how much love there is in me]
352	(ON)You know , I've got this cousin too .	O pusseserytę aš turiu . [A cousin (diminutive) I do have]
353	(ON)Okay, I'll take it from here , g'bye...	Gera, pratęsiu pati, keliauk . [Okay, I'll continue myself. Get going.]

Source: created by the author of this thesis

Lines 128 and 129 should be considered together. The ST features an end and internal rhyme across *surface/worthless/service*, a dense sound pattern that is difficult to replicate directly in Lithuanian. The TT abandons the end rhyme but introduces an assonance chain across *oda/puodas/naudos/nebeduodu*, sustained by the repetition of the *o/uo* vowel, with an additional consonance effect from the repeated *d*. Rather than duplicating the ST's rhyme scheme, the translator substitutes it with a different but equally functional sound device that simultaneously preserves singability and sense.

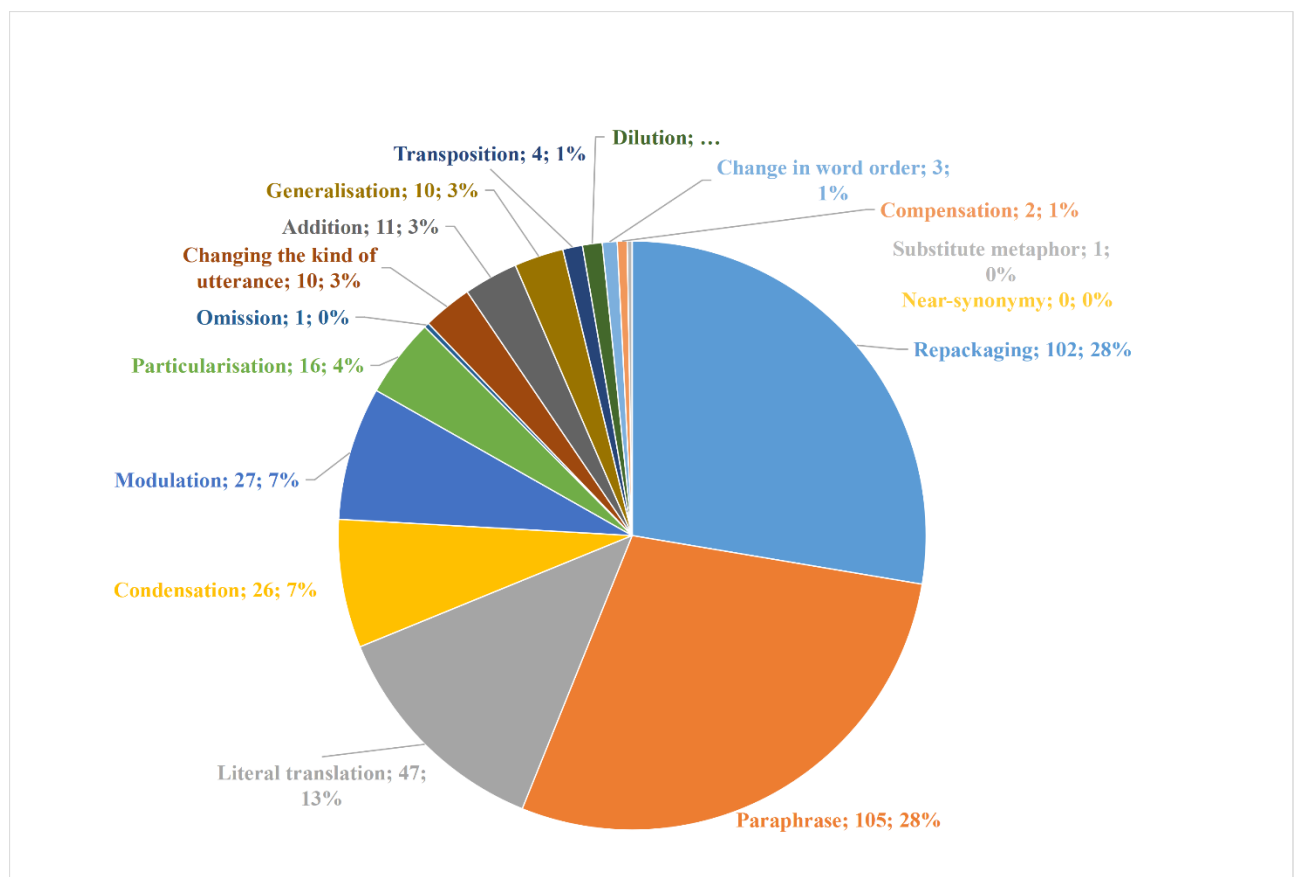
In contrast, lines 350–353 show a clear compromise. The ST follows a clean AABB scheme (*blue/too, inside/g'bye*), but the TT abandons it entirely without introducing a substitute pattern. Apart from a weak assonance on the *u* vowel between lines 350 and 352 (*niūrus/turiu*), no rhyme is present. However, the singability is maintained, the utterance carries the meaning of the original, sound natural and mostly fulfil the rhythm patterns. Apart from a weak assonance on the vowel *u* between lines 350 and 352 (*niūrus/turiu*), the rhyme element is sacrificed entirely so that the translator can maintain semantic accuracy and musicality. This can be interpreted as a deliberate choice: singability, sense, naturalness, and rhythm are (almost) all maintained across these four lines, confirming that when other criteria are successfully preserved, the translator is willing to sacrifice rhyme without compensation.

Consistent with Low's (2017, p. 80) view that rhyme is the least essential of the five criteria, these findings confirm that rhyme is the most flexible element. This flexibility exists because rhyme was never prioritised over more vital aspects like sense or singability. Therefore, rhyme occupies its expected position at the bottom of the hierarchy: it is sought after where possible but surrendered if necessary.

3.4 Linguistic Translation Techniques

As established in section 3.3.1, maintaining the sense of the ST in singable song translation, especially for dubbing, requires a flexible approach. The core goal is to convey the intended meaning and overall essence of the original lyrics instead of aiming for a word-for-word translation. It is worth noting that due to the demanding nature of musical dubbing, translators rarely rely on just one technique per line; they often layer multiple techniques to satisfy the competing demands of musicality, meaning and visual synchronisation. For this study, however, a single primary technique is assigned per line: wherever multiple techniques overlap, the strategy that causes the greatest alteration to the original text is prioritised (for instance, coding a line as *particularisation* rather than a *change in word order*). The results from all six songs are presented in Figure 19 below.

Figure 19. *Translation Techniques*



Source: created by the author of this thesis

The two most frequently employed translation techniques are **paraphrase (P)** with 105 (28%) instances and **repackaging (R)** with 102 (28%) instances, and together, they account for over half of all lines (207 out of 369; 56%). Although both of these techniques operate on different linguistic levels, they are both highly effective for semantic equivalence. While paraphrase mainly alters the

vocabulary, repackaging operates on a structural and conceptual level, rebuilding the ST's ideas in a completely different way, but both these techniques are the most dominant ones, confirming that in song translation, flexible reformulation is favoured over strict word-for-word loyalty to the ST.

Despite the overwhelming dominance of macro-level reformulations, **literal (L) translation** emerges as the third most used technique with 47 (13%) instances – a notably higher frequency than might be expected given the constraints of dubbed song translation. However, this can be explained by the nature of the lines in which it appears: most are brief, semantically simple units in Lithuanian where that simultaneously fits the musical slot, making literal translation both possible and practical in those instances. Single-word exclamations (*Griausmas!*, *Stalčiai!*), proper nouns, recurring title lines (*Ką dar aš galiu?*), and repetitions are a big part of literal translation instances.

Other commonly used techniques: **modulation (M)** (27; 7%), **condensation (C)** (26; 7%), **particularisation (P)** (16; 4%), **addition (A)** (11; 3%), **changing kind of utterance (CU)** (10; 3%), **generalisation (G)** (10; 3%). These techniques fell into the situational toolkit and were employed selectively in response to specific line-level constraints, each serving a distinct purpose when the dominant techniques of paraphrase and repackaging were unnecessary. Finally, the most rarely used techniques: **transposition (T)** (4; 1%), **dilution (D)** (4; 1%), **change in word order (CW)** (3; <1%), **compensation (CO)** (2; <1%), **substitute metaphor (SM)** (1; <1%), **omission (O)** (1; <1%), and **near-synonymy (NS)** were absent. These techniques collectively account for only 15 instances across 369 lines and. Their low frequency suggests that when structural adjustments were needed, the translator opted for more comprehensive reformulation through repackaging or paraphrase rather than isolated grammatical reshuffling.

Table 16 presents examples of the most frequently used translation techniques.

Table 16. *The Most Frequently Used Translation Techniques*

Line No.	Source text	Target text	Translation Technique
70	(ON) My dad Agustín, (OFF) well, he's accident-prone , but he means well	Tėtis Augustinas, dažnai prisidirba, bet gerietis. [Dad Augustin often gets into trouble, but he's a good guy]	Paraphrase
222	(ON) Isabella, your (OFF) boyfriend's (ON) here	Isabela, aš atvykau!	Repackaging

Source: created by the author

In line 70, Mirabel describes her father, using idiomatic expressions that are difficult to convey in Lithuanian in a efficient way if a literal translation were employed (*accident-prone* (lt. *linkęs į nelaimes*), *means well* (lt. *linki gero / jo ketinimai geri*). Instead, the translator swaps them for natural Lithuanian phrases that are more generic, but carry the intent of the original (situations

happen to him, but he is a good person). This translation is heavily supported by condensation as the filler word “well” is dropped completely, and the repeating pronouns are dropped; however, as only one technique can be selected per line, and paraphrase alters the structure of the utterance more than condensation, it takes priority in categorisation. This example perfectly shows how a paraphrase allows the translator to trim down syllables and match the fast tempo of the song while keeping the father’s personality traits the same for the local audience.

A particularly notable example in the corpus is line 222. This translation is only possible and deemed acceptable because of the explicit visual cues supporting it on screen. In the scene, as Mariano arrives to propose to Isabela, Camilo waits for him at the front door; as he delivers this line, he shapeshifts into Mariano.

Figure 20. *Camilo Shapeshifting into Mariano*



Source: Encanto (2021)

The translation completely rearranges the narrative perspective, moving beyond simply rewriting the text to actively translating the visual action happening on screen. This allows Camilo to speak directly as the character he mimics. By shifting the dialogue into the first person, the Lithuanian adaptation seamlessly capitalises on this visual transition, allowing the audio and video to present a cohesive narrative. This highlights that in musical dubbing, a translator’s boundaries are not defined by the source text alone. While it is common to assume that the visual mode only introduces constraints, which is often true, this example proves that visual information can also dynamically expand the translator’s creative boundaries. This translation conveys the meaning perfectly, matches

the original syllable count and prosodic pattern, sounds natural, and maintains lip sync and isochrony, while actively incorporating the visual elements.

Overall, the distribution of translation techniques across the corpus confirms that singable (song) translation for dubbing operates primarily through flexible reformulation rather than semantic reproduction. The variety of techniques employed reflects the creative demands of this process: different lines require different solutions, and the translator's toolkit must be broad enough to preserve the communicative and narrative function of each line while continuously negotiating the competing demands of musicality and AV synchronisation. Crucially, the analysis also demonstrates that the visual mode not only imposes constraints but can actively expand the translator's creative space, enabling solutions that are impossible on a purely textual level, yet are entirely coherent within the multimodal framework of a dubbed animated musical. Ultimately, dubbed song translation is an intricate adaptive process in which word-for-word fidelity is often and deliberately sacrificed for a higher goal: a TL version that is rhythmically, semantically, and visually coherent.

CONCLUSION

The thesis set out to investigate the complex interplay between multimodal constraints and translational decision-making in the context of singable song translation for dubbed animated media. By exploring the Lithuanian dubbed version of Disney's *Encanto* (2021), this study sought to reveal how a translator balances the competing demands of musical performance, audiovisual synchrony, and semantic fidelity. To achieve this, an interaction-based multimodal model that integrates dubbing synchronies, coherence criteria, singable translation principles, and translation techniques into a single analytical framework was developed and applied across a corpus of six songs comprising 369 lyrical lines. The conclusions based on the research findings are as follows:

1. The empirical research revealed a clear functional hierarchy among the analysed criteria, shaped by audiovisual and musical constraints. At the highest-level stood singability and isochrony: singability was maintained in 100% of the analysed lines and isochrony in 99%, confirming that translated lyrics must remain performable while fitting the existing melody and temporal structure, which made these constraints non-negotiable. Kinesic synchrony was preserved in every relevant instance, suggesting that when prominent physical gestures or deictic movements were present, the translator treated them as equally non-negotiable. Phonetic synchrony proved to be the most variable constraint, maintained in 65% of lines, with failure rates correlating not only with shot scale as existing theory would predict, but also with the song's pacing, word density, and visual structure. The finding that medium shots can impose phonetic pressure comparable to close-ups challenged the assumption that lip sync is primarily a close-up problem. Among the singable translation criteria, a descending hierarchy of sense (94%), naturalness (85%), rhythm (84%), and rhyme (64%) reflected the functional logic of the dubbed song, in which communicative intent was prioritised over form. Character coherence was broadly maintained, with minor deviations occurring at the level of register and vocabulary.

2. The analysis confirmed that, for the song's translation into Lithuanian, predominantly adaptive techniques were used, especially paraphrase and repackaging (accounting for 56% of the lines), rather than literal translation, thus preserving the functionality of the song lyrics and ensuring that the final product remained artistically satisfying and linguistically accessible for its primary audience. This supported the theoretical claim that dubbed song translation functions primarily as constrained adaptation, where semantic precision is frequently adjusted to maintain singability, rhythm and synchrony. At the same time, the results suggested that strictly separated modal frameworks are not fully adequate to examine dubbed song translation, since most of the relevant

parameters, such as synchrony, singability, character, and content coherence, emerge from interaction across several modes. The proposed interaction-based multimodal model therefore refined existing approaches by foregrounding overlap and dependency between audio, verbal, and visual elements. Additionally, the binary evaluation approach increased consistency and scalability, enabling quantitative cross-song comparison across large corpora.

3. The findings are directly applicable to translators, adaptors, dubbing directors, and educators in AVT, particularly in smaller markets such as Lithuania, where teams are small and professional standards for dubbed musical content are less established. The analytical framework developed in this study can support more transparent quality evaluation of dubbed songs, more structured translator training, and more consistent adaptation decisions in professional workflows. It may also assist studios and commissioning bodies in defining clearer expectations for dubbed songs.

4. Future research could expand this interaction-based multimodal model across multiple films, languages, and dubbing traditions, thereby testing the general validity of these patterns and enabling comprehensive comparative studies. A reception study involving child audiences would provide a valuable addition to this textual analysis, determining whether the documented semantic deviations actually affect children's understanding of the narrative or the characters. Finally, integrating the perspectives of translators, adaptors, and dubbing directors through interviews or process research would deepen understanding of how professional constraints, particularly in smaller markets with limited resources, shape the decisions that this study can only observe in their outcomes. Together, these insights would contribute to a more systematic and evidence-based understanding of song translation in dubbing.

Greta Knabikaitė, A Multimodal Analysis of Song Adaptation in the Lithuanian Dubbing of the Animated Musical Film “Encanto” (2021). Master's thesis, scientific adviser Assoc. Prof. Dr Jurgita Astrauskienė, Vilnius University, Kaunas Faculty, 2026, 92 p. (119,059 characters with spaces)

SUMMARY

This thesis examines the Lithuanian-dubbed versions of six English songs from Disney’s animated musical film *Encanto* (2021). Songs in animated films perform vital narrative and character functions, making their adequate translation essential, particularly for child audiences, who rely on linguistic accessibility to fully engage with the story. The study aimed to reveal how song translation operates under the simultaneous constraints of musical performance, audiovisual synchronisation, and semantic fidelity, and how translators balance these competing demands to produce a functional target language version. The theoretical framework drew on dubbing theory, singable song translation principles, and multimodal analysis, integrating dubbing synchronies (phonetic synchrony, isochrony, and kinesic synchrony) alongside character and content coherence and the five singable translation criteria of singability, sense, naturalness, rhythm, and rhyme, and an interaction-based multimodal framework for evaluating song translation within the dubbing mode was proposed.

A binary scoring system was employed across a corpus of 369 lyrical lines, enabling systematic quantitative analysis and cross-song comparison. The results showed that adaptive translation techniques predominated, with paraphrase and repackaging accounting for over half of all lines, while literal translation was reserved for short, structurally simple units. Singability and isochrony were maintained at near-perfect rates, establishing them as non-negotiable constraints, while phonetic synchrony proved the most variable, shaped by shot scale and song pacing. Among the singable translation criteria, sense was most consistently preserved, followed by naturalness, rhythm, and rhyme. Character coherence was broadly maintained across the analysed characters, with the most notable deviations occurring at the level of register and vocabulary. The study demonstrated that song translation in dubbing functions as constrained multimodal adaptation, where successful outcomes depend on strategic compromises across interacting audiovisual restrictions prioritising the target audience’s musical and emotional experience over strict semantic accuracy.

Greta Knabikaitė, Dainų adaptavimo multimodalinė analizė filmo „Enkanto“ (2021) lietuviškame dubliaže. Magistro darbas, vadovė Doc.dr Jurgita Astrauskienė, Vilniaus universitetas, Kauno fakultetas, 2026, 92 p. (119,059 ženklų su tarpais)

SANTRAUKA

Šiame moksliniame darbe tiriamos šešių angliškų dainų iš „Disney“ animacinio muzikinio filmo „Enkanto“ (2021) lietuviškos dubliuotos versijos. Animacinių filmų dainos atlieka svarbias naratyvines ir personažų atskleidimo funkcijas, todėl adekvatus jų vertimas yra būtinas, ypač vaikų auditorijai, kuriai kalbinis prieinamumas lemia galimybę visapusiškai suvokti filmo turinį. Tyrimu siekiama atskleisti kaip vertime suderinami tarpusavyje konkuruojantys semantiniai, muzikiniai ir vaizdiniai reikalavimai, siekiant sukurti funkcionalią tikslinės kalbos versiją. Teorinį tyrimo pagrindą sudaro modų sąveika grįstas modelis skirtas vertinti dainų vertimą dubliavimo kontekste, pasitelkiant dubliavimo teoriją, dainuojamo vertimo principus ir multimodalinę analizę. Modelis apjungia dubliavimo sinchroniškumo tipus (fonetinį, izochroninį, kinetinį), personažo ir turinio darnos bei pagrindinius dainų vertimui taikomus kriterijus (dainuojamumą, prasmę, natūralumą, ritmą ir rimą).

Analizei pasitelkiama dvejetainė vertinimo sistema, taikoma 369 dainų eilutėms, leidžianti sistemingai palyginti kiekybinius duomenis tarp analizuojamų dainų. Empiriniai rezultatai rodo, kad vyrauja adaptyvios vertimo technikos: perfrazavimas ir struktūrinis informacijos perkėlimas (angl. *repackaging*), kurie buvo taikomi nei pusę visų eilučių, o pažodinis vertimas taikomas tik trumpiems, struktūriškai paprastiems kalbiniais vienetams. Dainuojamumas ir izochronija išlaikomi beveik idealiai, patvirtinant jų neabejotiną svarbą, tuo tarpu fonetinis sinchroniškumas buvo mažiausiai išlaikomas aspektas, priklausantis nuo kadro mastelio ir kompozicijos bei dainos tempo. Tarp dainuojamo vertimo kriterijų nuosekliausiai išlaikoma prasmė, natūralumas, ritmas ir rimas. Nors veikėjų darna iš esmės išlaikyta, yra neryškių nuokrypių kalbiniame lygmenyje. Tyrimas atskleidžia, kad dainų vertimas dubliavime funkcionuoja kaip apribota multimodalinė adaptacija, kurios sėkmė priklauso nuo strategiškai pasirinktų kompromisų tarp tarpusavyje sąveikaujančių audiovizualinių veiksnių, pirmenybę teikiant tikslinės auditorijos muzikinei ir emocinei patirčiai, o ne griežtam semantiniam atitikimui.

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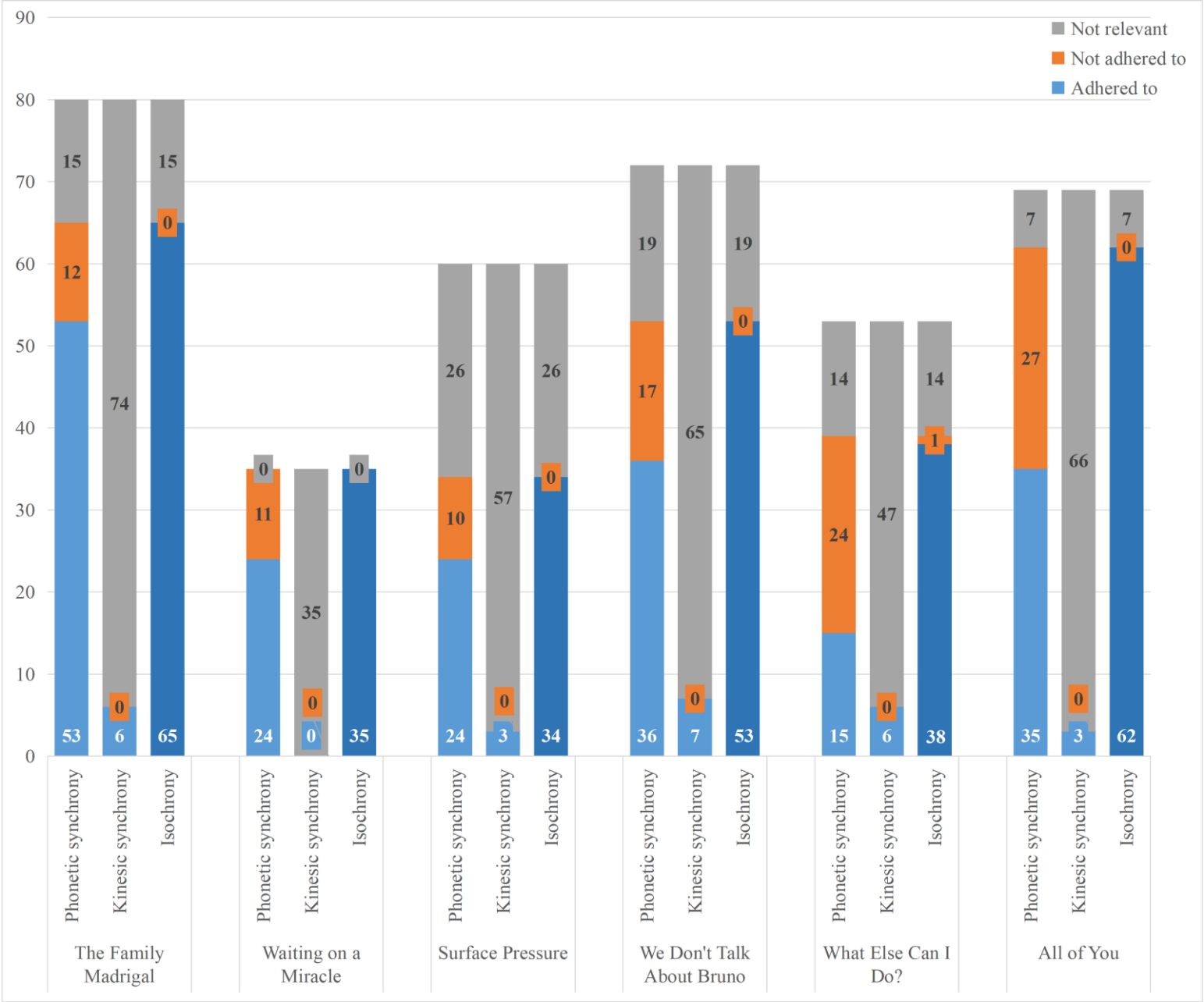
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APPENDIX 1. Synchrony Adherence Per Song



APPENDIX 2. *The Family Madrigal*: Multimodal Evaluation Scheme For Singable Song Translation In Dubbing

The Family Madrigal										Singable transaltion					Camera shot				Synchrony		
Line No.	Source Text	ST Rhyme Scheme	ST Rhyme	ST Syllables	Target Text	TT Rhyme Scheme	TT Syllables	Translation Technique	Content coherence	Singability	Sense	Naturalness	Rhythm	Rhyme	Full shot	Medium Shot	Close-up	Extreme Close-up	Phonetic synchrony	Kinesic synchrony	Isochrony
1	(ON) Drawers!	A	1	1	Stalčiai!	A	2	L	1	1	1	1	1	1		1			0		1
2	(OFF) Floors!	A	1	1	Grindys!	B	2	L	1	1	1	1	1	1	1				1		1
3	(ON) Doors!	A	1	1	Durys!	B	2	L	1	1	1	1	1	1	1				0		1
4	(ON) Let's go!	B	0	2	Pirmyn!	C	2	PR		1	1	1	1	0		1			0	1	1
5	(Off) This is our (ON) home , we've got every generation	A	1	12	Mūsų namai čia, kartos kelios gyvena	A	12	PR		1	1	1	1	0	1				1		1
6	(ON) So full of music , a rhythm of its own design	B	1	13	Čia jūra muzikos , ritmo savito garsai	B	13	R	1	1	1	0	1	1		1			0		1
7	(ON) This is my family , (OFF) a perfect constellation	A	1	13	Mūsų šeimyna, tai žvaigždynas mano	C	11	PR		1	1	1	1	0		1			0		1
8	(OFF) So many stars (ON) and everybody gets to shine	B	1	12	Spindi bendrai tokie skirtingi šviesuliai	B	12	PR		1	1	1	1	1	1				1		1
9	(ON) Woah , (OFF) but let's be clear , Abuela runs this show	A	1	11	Whoa , tiesiai šviesiai – senelė valdo čia	A	11	PR	1	1	1	1	1	1		1			1		1
10	(OFF) Woah , she led us here so many years ago	A	1	11	Whoa , priklauso jai istorijos pradžia	A	11	R		1	0	0	1	1							
11	(OFF) Woah , and every year , our family blessings grow	A	1	12	Whoa , neapleidžia laimė šeimą šią	A	10	D		1	1	0	1	1							
12	(ON) There's just a lot you've simply got to know , so	A	1	11	Jums labai daug reikia dar žinot, tad	B	10	PR		1	1	1	1	0		1			1		1
13	(ON) Welcome to the family Madrigal	A	1	9	Sveiki atvykę į šeimą Madrigal	A	11	L	1	1	1	0	1	1		1			1		1
14	(ON) The home of the family Madrigal	A	1	9	Gyvena šeima čia Madrigal	A	9	PR	1	1	1	0	1	1		1			1		1
15	(OFF) We're on our (ON) way!	B	0	4	O štai ir mes!	B	4	R		1	1	1	1	0		1			0		1

16	(OFF) Where all the people (ON) are (OFF) fantastical and magical	A	1	14	Visi čia žmonės fantastiški ir magiški	C	13	L		1	1	1	1	1		1			0		1
17	(ON) I'm part of the family Madrigal	A	1	10	Esu dalelė Madrigal	A	8	C		1	1	0	1	1		1			1		1
18	(ON) My tía Pepa , (OFF) her mood affects the weather	A	0	12	Mano teta Pepa , jausmai jos orus veikia	A	13	L	1	1	1	0	1	1		1			1	1	1
19	(OFF) When she's unhappy , well , the temperature (ON) gets weird	B	1	12	Kai ji nelaiminga, laukiam griūvančio dangaus	B	13	S M		1	1	1	1	0		1			1		1
20	(ON) My tío Bruno	C	1	5	O dėdė Bruno	C	5	L		1	1	1	1	1		1			1	1	1
21	(ON) We don't talk about Bruno !	C	1	7	Nekalbam apie Bruno !	C	7	L		1	1	1	1	1		1			1		1
22	(ON) They say he saw the future , (OFF) one day he disappeared	B	1	13	Jis matė tai kas bus dar ir buvo dingęs visiškai .	D	15	PR	1	1	1	0	1	0		1			1		1
23	(ON) Oh , and that's my mom Julieta , here's her deal	A	1	12	O , mama mano Chuljeta , gydo ji	A	11	C		1	1	1	1	1		1			1	1	1
24	(OFF) Woah , (ON) the truth is, she can heal you with a meal	A	1	12	O , maistu kuri gamina ji pati .	A	11	C	1	1	1	1	1	1		1			0		1
25	(OFF) Woah , her recipes are remedies for real	A	1	11	O , patiekalai tai vaistai jos tikri	A	10	PR	1	1	1	1	1	1							
26	(OFF) If you're (ON) impressed , imagine how I feel .	A	1	10	Jūs žavitės , žaviuosi aš pati .	A	10	PR		1	1	1	1	1		1			1		1
27	(OFF) Welcome to the (ON) family Madrigal	A	1	10	Sveiki atvykę į šeimą Madrigal	A	11	L		1	1	0	1	1		1			1		1
28	(OFF) The home of the family (ON) Madrigal	A	1	10	Gyvena šeima čia Madrigal	A	9	PR		1	1	0	1	1		1			1		1
29	(ON) I know it sounds a bit fantastical and magical	A	1	14	Žinau , kad skamba tai fantastiškai ir magiškai ,	B	15	L		1	1	1	1	1		1			0		1
30	(ON) But I'm part of the family Madrigal	A	1	11	Bet esu dalelė Madrigal	A	8	C		1	1	0	1	1		1			1		1
31	(ON) Two guys fell in love with family Madrigal	A	1	12	Jie įsimylėjo šeimą Madrigal	A	12	C		1	1	0	1	1		1			1		1
32	(ON) And now they're part of the family Madrigal	A	1	12	Dabar jie yra dalelė Madrigal	A	12	C		1	1	0	1	1		1			1		1
33	(OFF) So, yeah, tío (ON) Félix married Pepa and my dad married Julieta	B	0	18	Dėdė Feliksas štai vedė Pepą , tėtis vedė Chuljetą	B	18	L	1	1	1	1	1	0		1			1	1	1
34	(ON)That's how Abuela became an Abuela Madrigal	A	1	14	Taip senelė tapo senelė Madrigal	A	12	L		1	1	0	1	1		1			1		1
35	(ON)Let's go , let's go	C	0	4	Garsiau , garsiau	C	4	R		1	1	1	1	1		1			1		1

36	(ON) We swear to always help those around us	A	1	10	Visiem žadėjom, visad pagalbėt	A	10	C	1	1	1	1	1	1		1			1		1
37	(ON) And earn the miracle (OFF) that somehow found us	A	1	11	Pelnyt stebuklą, kurį mes valdom	B	10	R		1	1	0	1	0		1			1		1
38	(OFF) The town keeps growing , the world keeps turning	B	1	10	Laikas nelaukia, miestelis auga	C	10	M	1	1	1	1	1	1							
39	(OFF) But work and dedication will keep the miracle burning	B	1	15	Darbai ir mūsų ryžtas padės stebuklą saugot	C	14	PR		1	1	1	1	1							
40	(OFF) And each new generation must keep the miracle burning	B	1	15	Nauja karta privalo jį puoselėt suaugus.	C	14	PR		1	1	1	1	1							
41	(ON) Okay, okay, okay, okay	A	0	8	Geraį, geraį, geraį, geraį	A	8	L		1	1	1	1	1		1			1		1
42	(ON) So many kids in our house , so let's turn the sound up	B	1	13	Daug vaikų namuose, keliame garsą, nes tai žino kas ?	B	15	PR		1	0	0	0	1		1			1		1
43	(ON) You know why ? I think it's time for a grandkid round-up	B	1	13	Jaunimo apžvalga! Pirmyn anūkai!	A	11	R		1	1	1	0	1	1				1		1
44	(ON) Grandkid round-up !	B	1	4	Pirmyn anūkai!	A	5	R		1	1	1	1	1	1				1		1
45	(ON) Cousin Dolores can hear a pin drop	A	0	10	Puskė Dolores, išgirsta viską	A	10	G	0	1	1	1	1	0		1			1		1
46	(OFF) Camilo shapeshifts , Antonio gets his gift today	B	1	14	Kamilo keičia formą , Antonio galią greit įgys	B	16	PR	1	1	1	1	1	0							
47	(ON) My older sisters , Isabela and Luisa	C	0	13	Vyresnės sesės, Isabela ir Luisa	C	13	L	1	1	1	1	1	0		1			1	1	1
48	(OFF) One strong , one graceful , perfect in every way	B	1	11	Galiūnė ir gražuolė, jos tobulos abi !	D	13	T	1	1	1	1	1	0							
49	(OFF) Isabela	A	1	4	Isabela.	A	4	L		1	1	1	1	1							
50	(OFF) Grows a flower , the town goes wild .	B	1	8	Miestą keri ši gėlė	B	7	R	1	1	1	1	1	0							
51	(OFF) Isabela	A	1	4	Isabela.	A	4	L		1	1	1	1	1							
52	(ON) She's a perfect golden child .	B	1	7	Išskirtinė mergina ...	C	7	G		1	0	1	1	1		1			1		1
53	(OFF) Luisa , Luisa , Luisa , Luisa	C	0	12	Luisa , Luisa , Luisa , Luisa .	C	12	L		1	1	1	1	1							
54	(OFF) And Luisa's super strong	D	1	6	Ir stipruolė Luisa .	C	7	PR	1	1	1	1	1	1							
55	(OFF) The beauty and the brawn (ON) do no wrong	D	1	9	Raumuo ir žavesys tai jėga!	C	9	R		1	1	1	1	1	1				1		1
56	(ON) That's life in the family Madrigal	A	1	10	Štai kaip čia gyvena Madrigal	A	9	PR		1	1	0	1	1		1			1		1
57	(ON) Now you know the family Madrigal	A	1	10	Dabar jau pažįstat Madrigalus	A	10	C		1	1	1	1	1		1			1		1

58	(OFF) Where all the people are (ON) fantastical and magical	A	1	14	Visi mes esame fantastiški ir magiški	B	14	PR		1	1	1	1	1		1			1		1	
59	(ON) That's who we are in the family Madrigal	A	1	12	Tai štai kokia ta šeimyna Madrigalų	A	11	PR		1	1	0	1	1		1			1		1	
60	(OFF) Well, I gotta go , the (ON) life of a Madrigal	A	1	12	Na, man jau metas laukia Madrigalai	A	11	PR		1	1	1	1	1		1			1		1	
61	(ON) But now you all know the family Madrigal	A	1	12	Dabar jau pažįstat šeimą Madrigalų	A	11	C		1	1	0	1	1	1				0		1	
62	(OFF) I never meant this to get (ON) autobiographical	A	1	14	O nebloga visai autobiografija gavos	B	15	R		1	0	0	1	0	1				1		1	
63	(OFF) So just to (ON) review the family Madrigal	A	1	12	Pasikartokim apie Madrigal	A	10	PR		1	1	0	1	1	1				1		1	
64	(ON) Let's go !	B	0	2	Lekiu!	C	2	M		1	1	1	1	0		1			1		1	
65	(OFF) But what about (ON) Mirabel ?	A	1	7	O Mirabele?	A	5	C		1	1	1	1	1		1			1		1	
66	(OFF) It starts with (ON) Abuela , and then tía Pepa , she handles the weather	B	0	18	Senelė čia siela , antroji Pepa – ji valdo lietų .	B	16	P	1	1	1	1	1	1		1			1		1	
67	(OFF) But what about (ON) Mirabel ?	A	1	7	O Mirabele?	A	5	C		1	1	1	1	1		1			1		1	
68	(OFF) My mom (ON) Julieta can make you feel better with just one arepa	C	0	18	Mama Chuljeta maisto pagalba padeda svietui .	B	6	G	1	1	1	0	1	1		1			1		1	
69	(OFF) But what about (ON) Mirabel ?	A	1	7	O Mirabele?	A	5	C		1	1	1	1	1	1				1		1	
70	(ON) My dad Agustín, (OFF) well, he's accident-prone , but he means well	D	0	15	Tėtis Augustinas dažnai prisidirba, bet gerietis.	C	16	PR	1	1	1	1	0	0		1			1		1	
71	(OFF) But what about (ON) Mirabel ?	A	1	7	O Mirabele?	A	5	C		1	1	1	1	1		1			1		1	
72	(OFF) Hey, you said you wanna know what everyone does , I got sisters and cousins and	A	0	20	Kas norėtų žinoti tiek daug iš tiesų, turiu sesių ir brolių aš	A	20	PR		1	1	1	1	1	1	1				1		1
73	(OFF) My primo Camilo won't stop until he makes you smile today	B	1	16	Pusbrolis Kamilo nusišypsoti jus privers dažnai	B	16	R		1	1	1	1	1								
74	(OFF) My cousin Dolores can hear this whole chorus a mile away	B	1	16	Puskė Dolores šią dainą iš tolo išgirs laisvai	B	15	G	1	1	1	1	1	1								
75	(OFF) Look, it's (ON) Mister Mariano, hey	B	1	8	Čia ponas Mariano	C	7	C	1	1	1	0	0	1		1			1		1	
76	(ON) You can marry my sister if you wanna	C	1	11	Nori vesti seserį mano	C	9	R		1	1	1	0	1		1			0		1	

77	(ON) But between you and me , she's kind of a prima donna	C	1	14	Bet ji vaiz duoja iš savęs tiktai dama	D	12	PR		1	1	0	0	1		1			0		1
78	(ON) Yo, I've said too much and thank you, but I really gotta go	D	1	15	O šneku per daug man reikia bėgti jau	E	11	PR		1	1	1	0	0		1			1		1
79	(ON) My family's amazing	E	0	7	Turiu puikią šeimą!	D	6	PR		1	1	1	1	1		1			1		1
80	(ON) And I'm in my family , so	D	1	8	Man joje būti tai...	F	5	PR		1	1	1	1	0		1			1		1

APPENDIX 3. *Waiting On A Miracle*: Multimodal Evaluation Scheme For Singable Song Translation In Dubbing

Waiting on a Miracle										Singable transaltion					Camera shot				Synchrony		
Line No.	Source Text	ST Rhyme Scheme	ST Rhyme	ST Syllables	Target Text	TT Rhyme Scheme	TT Syllables	Translation Technique	Content coherence	Singability	Sense	Naturalness	Rhythm	Rhyme	Full shot	Medium Shot	Close-up	Extreme Close-up	Phonetic synchrony	Kinesic synchrony	Isochrony
81	(ON) Don't be upset or mad at all	A	1	8	Nenusimink, nebūk pikta.	A	8	PR		1	1	1	1	1	1				0		1
82	(ON) Don't feel regret , or sad at all	A	1	8	Neįsižeisk, nebūk liūdna.	A	8	PR		1	1	1	1	1		1			0		1
83	(ON) Hey, I'm still (OFF) a part of the family Madrigal	B	1	13	Vis тік aš Madrigalų šeimoje	B	10	C	1	1	1	1	1	0		1			1		1
84	(ON) And I'm fine , I am totally fine	C	1	9	Gera man , labai gera man	C	8	PR		1	1	1	1	1		1			0		1
85	(ON) I will stand on the side as you shine	C	1	9	Kur spindit jūs aš būsiu ten	C	8	PR	1	1	1	1	1	1	1				1		1
86	(ON) I'm not fine , I'm not fine	C	1	6	Bloga man , bloga man	C	6	PR		1	1	1	1	1		1			1		1
87	(ON) I can't move the mountains	A	0	6	Virš kalnų nelemta	A	6	R	0	1	0	0	1	0		1			1		1
88	(ON) I (OFF) can't (ON) make the flowers bloom	B	1	7	Negaliu barstyt gėlių	B	7	PR	1	1	1	0	1	1		1			1		1
89	(ON) I can't take another night up in my room	B	1	11	Nei dienos išverti ne, jau negaliu	B	11	M		1	1	1	1	1		1			1		1
90	(ON) Waiting on a miracle	C	1	7	Lauk dama stebuklo	C	6	L		1	1	1	1	1		1			1		1
91	(ON) I can't heal what's broken	D	0	6	Valgiais gydyt žmones,	D	6	P		1	1	1	1	0			1		1		1
92	(ON) Can't control the morning rain or a hurricane	E	1	12	Negaliu lietaus, nei uragano kviest ,	E	11	PR		1	1	1	1	0		1			1		1
93	(ON) Can't keep down the unspoken invisible pain	E	1	12	Negaliu ramybės duot , jei skaudės	F	10	R		1	0	0	1	0	1				0		1
94	(ON) Always waiting on a miracle , a miracle	C	1	13	Aš vis laukiu stebuklo, stebuklo.	C	10	PR		1	1	1	1	1		1			1		1
95	(ON) Always walking alone	A	0	6	Aš viena visada ,	A	6	PR		1	1	1	1	1	1				1		1
96	(ON) Always wanting for more	B	1	6	Bet vis laukiu daugiau.	B	6	PR		1	1	1	1	1		1			1		1
97	(ON) Like I'm still at that door	B	1	6	Ieškau durų , bandau,	B	6	M		1	1	1	1	1	1				1		1
98	(ON) Longing to shine like all of you shine	C	0	9	Mano šviesa, kažkur su jūsų šviesa.	A	11	R		1	0	1	1	1	1				1		1
99	(ON) All I need is a (OFF) change	D	0	6	Man tik šanso reik ,	C	5	R		1	1	1	1	1	1				0		1

100	(ON) All I need is a chance	E	0	6	Šanso tik tai reik	C	5	CW		1	1	1	1	1			1		0		1
101	(ON) All I know is I can't stay on the side	F	0	10	Negaliu savyje aš užsitvert	D	10	R		1	1	0	1	1		1			1		1
102	(ON) Open your eyes , open your eyes , open your eyes	G	0	12	Na atsimerk, ak atsimerk, jau atsimerk.	D	12	C		1	1	1	1	1		1			1		1
103	(ON) I would move (OFF) the moun (ON)tains	A	0	6	Aš kilnočiau kalnus ,	A	6	PR	1	1	1	0	1	0	1				1		1
104	(ON) Make (OFF) new (ON) trees and (OFF) flowers (ON) grow	B	1	7	Būtų dar gėlių daugiau	B	7	O	1	1	1	1	1	1	1				1		1
105	(OFF) Some(ON)one (OFF) please just let me know where do I go	B	1	11	Pasakykit kur prašau, eiti toliau	B	11	C		1	1	1	1	1		1			1		1
106	(ON) I am waiting on a miracle , a miracle	C	0	13	Aš laikiu stebuklo, stebuklo.	C	9	L		1	1	1	1	0		1			1		1
107	(ON) I would (OFF) heal (ON) what's broken	D	0	6	Gydyčiau skanėstais	D	6	A		1	1	1	1	0		1			1		1
108	(OFF) Show (ON) this family something (OFF) new	E	1	8	Nelauktai nustebinčiau	B	7	R		1	1	1	1	1		1			0		1
109	(OFF) Who (ON) I am inside , so what can I do ?	E	1	10	Kas esu giliai, ką nuveikti galiu,	E	11	CU		1	1	0	1	0		1			0		1
110	(ON) I'm sick of waiting on a miracle , so here I go	B	1	14	Aš pavargau laukt stebuklo, todėl prašau.	B	12	M		1	1	1	1	1		1			1		1
111	(ON)I am ready , come on, I'm ready !	A	1	9	Man jau laikas , nagi jau laikas ,	A	9	M		1	1	1	1	1		1			1		1
112	(OFF) I've been (ON) patient and steadfast and steady	A	1	10	Nes tvirta ir kantri aš kaip reikiant .	B	10	R		1	1	1	1	1		1			1		1
113	(ON) Bless me now as you blessed us all those years (OFF) ago	B	0	12	Gal jau man suteik, kaip kitiem ankščiau,	C	10	PR		1	1	1	1	0		1			0		1
114	(OFF) When you gave us a (ON) miracle .	C	1	8	Kai davei mums stebuklą.	D	7	L		1	1	1	1	0		1			0		1
115	(OFF) Am I too (ON) late for a miracle ?	C	1	9	O gal vėlu jau stebuklui.	E	8	CU		1	1	1	1	0		1			0		1

APPENDIX 4. *Surface Pressure*: Multimodal Evaluation Scheme For Singable Song Translation In Dubbing

Surface Pressure						Singable transaltion										Camera shot				Synchrony		
Line No.	Source Text	ST Rhyme Scheme	ST Rhyme	ST Syllables	Target Text	TT Rhyme Scheme	TT Syllables	Translation Technique	Content coherence	Singability	Sense	Naturalness	Rhythm	Rhyme	Full shot	Medium Shot	Close-up	Extreme Close-up	Phonetic synchrony	Kinesic synchrony	Isochrony	
116	(ON) I'm the strong one, I'm not nervous	A	1	8	Aš stipriausia, kam nervuotis,	A	8	T		1	1	0	1	1			1		1		1	
117	(OFF) I'm as tough as the crust of the Earth is	A	1	10	Kietesnių reik paieškoti.	A	8	G	1	1	1	1	0	1								
118	(OFF) I move mountains , I move churches	A	1	8	Keliu kalnus , ir bažnyčias,	B	8	C		1	1	0	1	1								
119	(OFF) And I glow 'cause I know what my worth (ON) is	A	1	10	To negali niekas kitas.	B	8	R		1	1	1	0	1			1		1		1	
120	(ON) I don't ask how (OFF) hard the work is	A	1	8	Aš neklausiu, kaip daryti,	A	8	PR		1	1	1	1	1			1		1		1	
121	(OFF) Got a rough , indestructible surface	A	1	10	Rodos kad manęs nesunaikinsi,	B	10	R		1	1	1	0	0								
122	(ON) Diamonds and platinum , I find 'em, I flatten 'em	B	0	13	Deimantus , auksą atrasiu, išgausiu,	C	11	PR	0	1	1	1	1	1	1				0		1	
123	(OFF) I take what I'm handed , (ON) I break what's demanded , but	C	1	12	Imsiu ir neklausiu, jei reikia sugriaušiu, bet	C	12	PR		1	1	1	1	1		1			1		1	
124	(OFF) Under the surface	A	1	5	Giliai po oda ,	A	5	P	0	1	1	1	1	1								
125	(ON) I feel berserk as (OFF) a tightrope walker in a three-ring circus	A	1	16	Aš akrobatė, aukštai ant lyno cirke , reik nesusvyruoti.	B	18	R	1	1	1	1	1	1		1			0		1	
126	(OFF) Under the surface	A	1	5	Giliai po oda ,	A	5	P		1	1	1	1	1								
127	(OFF) Was (ON) Hercules (OFF) ever like, “ Yo , I don't wanna fight Cerberus ”?	A	1	16	Heraklis aš su Cerberiu , atėjęs kautis pradedu bijoti.	B	19	M	1	1	1	0	0	1								
128	(OFF) Under the surface	A	1	5	Giliai po oda ,	A	5	P		1	1	1	1	1								
129	(ON) I'm pretty sure I'm worthless if I can't be (OFF) of service	A	1	14	Lyg tuščias puodas , jeigu naudos aš nebeduodu.	C	14	A		1	1	0	1	0		1			1		1	
130	(ON) A flaw or a crack	A	1	5	Suskyla žemė jau ,	A	6	R	1	1	0	0	1	1		1			1		1	

131	(ON) The straw in the stack	A	1	5	Šiaudelio aš bijau,	A	6	A		1	1	0	1	1							
132	(OFF) That breaks the camel's back	A	1	6	Kupranugario nugarą	B	8	PR		1	1	0	0	0							
133	(OFF) What breaks the camel's back ?	A	1	6	jis perlaužia pusiau.	A	6	C O	1	1	1	0	1	1							
134	(ON) It's pressure like a drip, drip, drip , that'll never stop , whoa	A	1	13	Ir vėl krūvis lauš, lauš, lauš, niekaip nenustos ,whoaa,	A	12	R		1	1	0	0	1	1				0		1
135	(ON) Pressure that'll tip, tip, tip , 'til you just go pop , whoa-oh-oh	A	1	12	Krūvis spaus, spaus, spaus, spaus , ištveriu aš vos , Whoaaa	A	11	R	1	1	1	1	1	1	1				1	1	1
136	(ON) Give it to your sister , your sister's older	B	1	11	Paprašyk sesers , nes jinai vyresnė,	B	11	C	1	1	1	1	1	1		1			0	1	1
137	(OFF) Give her all the heavy things we can't shoulder	B	1	11	Viską jai užkrauk, juk ji daug stipresnė.	B	11	M	1	1	1	1	1	1							
138	(ON) Who am I if I can't run with (OFF) the ball ?	C	1	10	Kur man dėtis , jei pati neištversiu?	C	11	R	0	1	1	1	1	0		1			1		1
139	(OFF) If I fall to	C	1	4	Tas nelemtas	D	4	R	0	1	1	1	1	0							
140	(OFF) Pressure like a (ON) grip, grip, grip , and it won't let go , whoa	A	1	13	Krūvis, spaus spaus spaus spaus , neišsivaduo, whoaa,	A	12	M	1	1	1	1	1	1		1			1		1
141	(OFF) Pressure like a tick, tick, tick , 'til it's ready to blow , (ON) whoa-oh-oh	A	1	13	Krūvis vėl gniauš gniauš gniauš , galima susprogt, whoaa,	A	11	R	1	1	1	0	1	1		1			1		1
142	(OFF) Give it to your sister , your sister's stronger	B	1	11	Paprašyk sesers , nes jinai stipresnė,	B	11	C		1	1	1	1	1							
143	(OFF) See if she can hang on a little longer	B	1	11	Ir tikrai paneš ji kažką sunkesnio,	C	11	R	0	1	1	1	1	0							
144	(ON) Who am I if I can't carry it all ?	C	0	10	Kur man dėtis jei naštos pati,	D	9	PR		1	1	1	1	0	1				1		1
145	(ON) If (OFF) I falter	D	0	4	Nepakelsiu?	E	4	C O		1	1	1	1	0							
146	(OFF) Under the surface	A	1	5	Giliai po oda ,	A	5	P		1	1	1	1	1							
147	(ON) I hide my nerves and it worsens , I worry some(OFF) thing is gonna hurt us	A	1	18	Slepiu aš nervus , bijau dėl visko , kas mums bus likimo duota .	A	17	R	1	1	1	0	0	1	1				1		1
148	(OFF) Under the surface	A	1	5	Giliai po oda ,	A	5	P	0	1	1	1	1	1							
149	(OFF) The ship doesn't swerve as it heard how big the iceberg is	A	1	14	Akistata laivo žiauri , su ledkalniu kuprotu.	B	15	M	1	1	1	1	1	1							
150	(OFF) Under the surface	A	1	5	Giliai po oda ,	A	5	P		1	1	1	1	1							
151	(OFF) I think about my purpose , (ON) can I somehow preserve this?	A	1	14	Galvoju apie prasmę , likimo dovanotą.	C	14	R		1	1	1	1	1	1				1		1
152	(OFF) Line up the dominoes	A	1	6	Rikiuoju domino ,	A	6	L	1	1	1	1	1	0							

153	(OFF) A light wind blows	A	1	4	Vējelis padvelkia,	B	7	L	1	1	1	1	1	0								
154	(OFF) You try to stop it tumbling	B	0	7	Prasideda griūtis ,	C	6	M	1	1	1	1	1	1								
155	(OFF) But on and on it goes	A	1	6	Ir niekas jos nesustabdys!	C	8	M		1	1	1	0	1								
156	(ON) But wait , if I could shake	A	0	6	O jei , dings lūkesčiai,	A	6	R		1	1	1	1	0			1		0			1
157	(ON) The crushing weight (OFF) of expectations	B	0	9	Numes pečiai , jū sunkią naštā .	B	9	R	1	1	1	1	1	0		1			1			1
158	(OFF) Would that free some room up for joy ?	C	0	8	Gal džiaugsmas man atneš tuoj ,	C	7	C U		1	1	0	1	0								
159	(ON) Or relaxation ? Or simple pleasure ?	D	1	10	Ramybės jausmā , ir malonumā,	D	10	C U		1	1	1	1	0			1		1			1
160	(ON) Instead (OFF), we measure this growing pressure	D	1	10	Bet lauks darbai mūs. Ir auga krūvis ,	E	10	R		1	1	0	1	0								
161	(ON) Keeps growing , (OFF) keep going	E	0	6	Jis auga , vis auga	F	6	PR		1	1	1	1	0		1			1			1
162	(OFF) 'Cause (ON) all we know (OFF) is	D	1	5	Ir tyliai slegia	G	5	R		1	1	1	1	0			1		0			1
163	(OFF) Pressure like a drip, drip, drip , that'll (ON) never stop , whoa	A	1	12	Krūvis lauš, lauš, lauš, lauš , niekaip nenustos, whoa,	A	11	R		1	1	0	1	1		1			0			1
164	(OFF) Pressure that'll tip, tip, tip , (ON) 'til you just go pop , (OFF) whoa-oh-oh	A	1	11	Krūvis spaus spaus spaus spaus , ištveriu aš vos , whoaaa.	A	11	R	1	1	1	1	1	1		1			1			1
165	(OFF) Give it to your (ON) sister , it doesn't hurt (OFF) and	B	1	11	Paprašyk sesers , o kas čia tokio ?	B	10	C U		1	1	1	1	1	1	1			1			1
166	(OFF) See if she can handle every family (ON) burden	C	1	13	Jai užkraut šeimos problemā opiā,	C	10	D	0	1	1	1	1	1		1			0			1
167	(ON) Watch as she buckles and bends but never breaks	D	1	11	Nors ji vargsta bet laikosi tvirtai .	D	10	C	1	1	1	1	0	1		1			1			1
168	(OFF) No mis(ON) takes , (just)	D	1	4	Bus gerai .	D	3	R		1	1	1	1	1		1			1			1
169	(OFF) Pressure like a grip, grip, grip , (ON) and it won't let go (OFF), whoa	A	1	12	Vēl krūvis spaus spaus spaus spaus , neišsivaduo, whoa,	A	12	M		1	1	1	1	1	1	1			1			1
170	(ON) Pressure like a tick, tick, tick , 'til it's ready to blow , whoa-oh-oh	A	1	13	Krūvis vēl tekšt tekšt tekšt , galima susprogt , whoaaa.	A	12	R		1	1	0	1	1	1	1			1	1		1
171	(OFF) Give it to your sister (ON) and never wonder	B	1	11	Atiduok problemā savo sesei,	B	10	P		1	1	1	0	1			1		1			1
172	(ON) If the same pressure would've pulled you under	B	1	11	Negalvodama kad jos neišsprēsi ,	C	11	R	0	1	1	1	1	1			1		0			1
173	(ON) Who am I if I don't have (OFF) what it (ON) takes ?	C	1	10	Kur man dētis jei išeis prastai ?	D	9	R		1	1	1	1	1	1	1			0			1

174	(OFF) No cracks , no breaks	C	1	4	Vargų nereiks,	E	4	G		1	0	0	1	0							
175	(ON) No mistakes , no pressure	D	0	6	Bus gerai, be krūvio .	F	6	G	1	1	1	1	1	0			1		1		1

APPENDIX 5. *We Don't Talk About Bruno*: Multimodal Evaluation Scheme For Singable Song Translation In Dubbing

We Don't Talk About Bruno															Singable transaltion				Camera shot				Synchrony		
Line No.		ST Rhyme Scheme	ST Rhyme	ST Syllables		TT Rhyme Scheme	TT Syllables	Translation Technique	Content coherence	Singability	Sense	Naturalness	Rhythm	Rhyme	Full shot	Medium Shot	Close-up	Extreme Close-up	Phonetic synchrony	Kinesic synchrony	Isochrony				
	Source Text				Target Text																				
176	(ON) We don't talk about Bruno, no, no, no	A	0	10	Nekal bam apie Bruno jau daugiau!	A	10	PR		1	1	1	1	0		1			1	1	1				
177	(ON) We don't talk about Bruno, but	B	0	8	Nekal bam apie Bruno!.. Bet...	B	8	L		1	1	1	1	0		1			1	1	1				
178	(ON) It was my wedding day	A	1	6	Mano vestuvių ryte!	A	7	P	1	1	1	1	1	1		1			1		1				
179	(ON) It was our wedding day	A	1	6	Mūs ų vestuvių ryte!	A	7	P	1	1	1	1	1	1			1		1		1				
180	(ON) We were getting ready , and there wasn't a cloud in the sky	B	1	14	Ruoš ėmės švę sti, nebuvo danguj debesų	B	13	P		1	1	1	1	1		1			0	1	1				
181	(ON) No clouds allowed in the sky	B	1	7	Nebu vo danguj debesų	B	8	M		1	1	1	1	1		1			0		1				
182	(OFF) Bruno walks in with a mischievous grin-	C	1	10	Bruno atėjo, vaipytis pradėjo...	C	11	R	0	1	1	1	1	1											
183	(OFF) Thun (ON)der!	D	0	2	Griausmas!	D	2	L	1	1	1	1	1	0		1			0		1				
184	(ON) You're telling this story , or am I?	A	1	9	Ar pasako ji tu čia ar aš ?!	E	9	PR		1	1	1	1	0		1			1		1				
185	(ON) I'm sorry , mi vida , go on .	E	0	8	Atleisk, mi vida , atleisk jau!	F	8	R		1	1	1	1	0		1			1		1				
186	(ON) Bruno says , "It looks like rain ."	A	1	7	Bruno tarė: „Gali lyt!“	A	7	T		1	1	1	1	1		1			0		1				
187	(ON) Why did he tell us?	B	1	5	Kam jai pasakė?	B	5	M		1	1	1	1	0		1			0		1				
188	(OFF) In doing (ON) so , he floods my brain .	A	1	8	Mintį dar bandžiau stabdyt!	A	8	M		1	1	0	1	1		1			0		1				
189	(ON) Abuela , get the umbrellas ...	B	1	8	Im kite skėtį, senele.	C	8	C W	1	1	1	1	1	0		1			1		1				
190	(OFF) Married in a hurricane ...	A	1	7	Uraganas jungia mus!	D	7	R	1	1	1	1	1	0											
191	(ON) What a joyous day , but anyway...	C	0	9	Nuostabi diena, bet niekada...	E	9	A		1	0	1	1	1	1	1			1		1				
192	(ON) We don't talk about (OFF) Bruno , (ON) no, no, no!	A	0	10	Nekal bam apie Bruno jau daugiau!	A	10	PR		1	1	1	1	0		1			1		1				
193	(ON) We don't talk about Bruno!	B	0	7	Nekal bam apie Bruno!	B	7	L		1	1	1	1	0		1			1		1				
194	(ON) Hey! Grew to live in fear of Bruno stuttering or stumbling ,	A	1	15	Ei, mes nuo mažumės Bruno bijome ir vengiam	A	14	R		1	1	1	1	0		1			1		1				

195	(ON) I could always hear him sort of muttering and mumbling .	A	1	14	Jis kažką pastoviai vis sau panosėj bamba	B	14	C		1	1	1	0	0		1			0		1
196	(ON) I associate him with the sound of falling sand .	B	1	13	Tartum smėlis byra tie keisti jo šnabždesiai.	C	13	M	1	1	1	1	0	1		1			1	1	1
197	(ON) It's a heavy lift , with a gift so humbling ,	A	1	11	Ir už tokią galią jis moka brangiai	D	11	R		1	1	1	1	1		1			1		1
198	(ON) Always left Abuela and the family fumbling ,	A	1	13	O senelė su šeima nepergyventi stengias	D	15	M		1	1	1	1	1	1				0		1
199	(ON) Grappling with prophecies they couldn't understand .	B	1	11	Suprast jo pranašystes keblu nepaprastai	C	13	PR		1	1	1	0	1		1			1		1
200	(ON) Do you understand ?	B	1	5	Ar supratai?	C	4	L		1	1	1	1	1		1			1		1
201	(ON) A seven-foot frame , rats along his back .	A	1	10	Gigantas jis dažnai nešiojasi žiurkes!	A	12	G	1	1	1	0	0	1		1			1		1
202	(ON) When he calls your name , it all fades to black .	A	1	10	Vardu kai šaukė tai! Lėtėjo mąstymas!	A	12	R	0	1	1	1	0	1	1				1		1
203	(ON) Yeah, he sees your dreams , and feasts on your screams .	B	1	10	Tai sapną jis atims! Tai riksmą tavo krims!	B	11	M		1	0	0	1	1		1			0		1
204	(ON) We don't talk about Bruno , no , no , no	A	0	10	Nekalbam apie Bruno jau daugiau!	A	11	A	1	1	1	1	1	0		1			1		1
205	(ON) We don't (OFF) talk about Bruno	B	0	7	Nekalbam apie Bruno!	B	7	L		1	1	1	1	0							
206	(ON) He told me, my fish would die , the next day , dead	A	1	11	Sakė žuvelė nugaiš! Ir tai tiesa!	A	11	C	1	1	1	1	1	1		1			1		1
207	(ON) He told me, I'd grow a gut , and just like he said	A	1	12	Man sakė pilvas užaugs! Pasakė ir va!	A	11	C	1	1	1	1	1	1		1			1	1	1
208	(ON) He said that all my hair would disappear , now look at my head	A	1	15	Pasakė, kad plaukai nuslinks! Staiga jau plikas visai!	B	16	R	1	1	1	1	1	1		1			1	1	1
209	(ON) Your fate is sealed (OFF) when your prophecy is read	A	1	11	Tos pranašystės jo pildosi tikrai!	B	11	R		1	1	1	1	1		1			1		1
210	(OFF) He told me that the life (ON) of my dreams would be promised , and someday be mine	A	1	18	Sakė jis auš diena, liks naktis. Taps tikrove svajonė sena.	A	18	A		1	0	1	1	1	1				0		1
211	(OFF) He (ON) told me that my power would grow , like the grapes that thrive on the vine	A	1	17	Sakė jis, kad galia man prinoks, tarsi vynmedžio kekė rausva	A	18	R		1	1	1	1	1		1			1		1
212	(ON) Óye, Mariano's on his way	B	0	8	Žinok, Mariano pakeliui!	B	9	L	1	1	1	1	1	0	1				1		1
213	(ON) He told me that the man of my dreams (OFF) would be just (ON) out of reach ,	C	0	15	Sakė jis, kad svajonių žmogus nepasiekiamas liks	C	15	L		1	1	1	1	0		1			1		1
214	(ON) Betrothed to another .	D	0	6	Kitai pažadėtas.	D	6	L		1	1	1	1	0	1				1		1
215	(OFF) It's like I hear him now...	E	1	6	Aš jį girdžiu vis dar...	E	6	PR		1	1	1	1	1		1			1		1

216	(ON) Hey sis , I want not a sound out of you...	F	0	12	Ei, ses , prašau nè žodelio daugiau	F	10	PR		1	1	1	1	0		1			1	1	1
217	(OFF) It's like I can hear him now , I can hear him now!	E	1	12	Aš jį girdžiu vis dar! Girdžiu vis dar!	E	10	L		1	1	1	1	1							
218	(ON) Hm, Bruno	A	1	3	Dël Bruno ...	A	3	PR		1	1	1	1	1		1			1		1
219	(ON) Yeah, no, no Bruno	A	1	5	Kas dël to Bruno ?	A	5	CU		1	1	1	1	1		1			1		1
220	(ON) I really need to know about Bruno	A	1	10	Žinoti noriu kas dël Bruno .	A	9	PR		1	1	1	1	1		1			0		1
221	(ON) Gimme the truth and the whole truth, Bruno	A	1	10	Neaišku niekas man dël to Bruno !	A	10	R		1	1	1	1	1		1			0		1
222	(ON) Isabella, your (OFF) boyfriend's (ON) here	B	0	8	Isabela, aš atvykau!	B	8	R	1	1	1	1	1	0		1			1		1
223	(OFF) Time for dinner!	C	0	4	Vakarienė!	C	4	C	1	1	1	1	1	0							
224	(OFF) A seven-foot frame , (ON) rats along his back .	A	1	10	Gigantas jis dažnai nešiojasi žiurkes!	A	12	G		1	1	1	0	1							
225	(ON) He told me that the life (OFF) of my dreams	B	0	9	Sakė jis auš diena, liks naktis.	B	9	A		1	0	1	1	0		1			0		1
226	(ON) It was my wedding day	C	1	6	Mano vestuvių ryte!	C	7	P		1	1	1	1	1		1			1		1
227	(OFF) It was our (ON) wedding day	C	1	6	Mūsų vestuvių ryte!	C	7	P		1	1	1	1	1		1			1		1
228	(ON) When he calls your name , it all fades (OFF) to black .	A	1	10	Vardu kai šaukė tai! Lėtėjo mąstymas!	A	12	R		1	1	1	0	1		1			1		1
229	(OFF) Would be promised , and (ON) someday be mine .	D	0	9	Taps tikrove svajonė sena.	D	9	A		1	1	1	1	0			1		0		1
230	(OFF) And there wasn't a (ON) cloud in the sky .	E	1	8	Ruošėmės švęsti, nebuvo danguj debesų	E	13	P		1	1	1	1	0			1		0		1
231	(ON) No clouds allowed (OFF) in the sky .	E	1	7	Nė debesies danguje	F	7	M		1	1	1	1	0	1				0		1
232	(OFF) Bruno walks in with a mischievous grin-	A	0	10	Bruno atėjo, vaipytis pradėjo...	A	11	R		1	1	1	1	1							
233	(OFF) He told me that my power would grow , like the grapes that thrive on the vine	B	0	17	Sakė jis , kad galia man prinoks, tarsi vynmedžio kekė rausva	B	18	R		1	1	1	1	0							
234	(OFF) Thunder!	C	0	2	Griausmas!	C	2	L		1	1	1	1	0							
235	(OFF) You're telling this story , or am I ?	D	0	9	Ar pasakoji tu čia ar aš ?!	D	9	PR		1	1	1	1	0							
236	(OFF) I'm sorry , mi vida , go on .	E	0	8	Atleisk, mi vida , atleisk jau!	E	8	R		1	1	1	1	0							
237	(OFF) Óye, Mariano's on his way	F	0	8	Žinok, Mariano pakeliui!	F	9	L		1	1	1	1	0							
238	(OFF) Bruno says , "It looks like rain ."	A	1	7	Bruno tarė: „Gali lyt!“	A	7	T		1	1	1	1	0							
239	(OFF) He told me that the life of my dreams	B	0	9	Sakė jis auš diena, liks naktis.	B	9	A		1	0	1	1	0							
240	(OFF) Why did he tell us?	C	0	5	Kam jai pasakė?	C	5	M		1	1	1	1	0							

241	(ON)Would be promised , (OFF) and someday be (ON) mine	D	0	9	Taps tikrove svajonė sena.	D	9	A		1	1	1	1	0		1			0		1
242	(OFF) Abuela , (ON) get the umbrellas ...	E	0	8	Imkite skėtį , senele.	E	8	C W		1	1	1	1	0		1			1		1
243	(OFF) Married in a hurricane ...	A	1	7	Uraganas jungia mus!	F	7	R		1	1	1	1	0							
244	(OFF) Don't talk about Bruno , no, no, no	A	0	10	Nekalbam apie Bruno jau daugiau!	A	10	PR		1	1	1	1	0							
245	(ON) Why did I talk about Bruno ?	B	1	7	Kodėl reikėjo man Bruno ?	B	8	R		1	1	1	1	1		1			1		1
246	(OFF) Not a word about Bruno .	B	1	7	Nekalbam apie Bruno	B	7	PR		1	1	1	1	1							
247	(OFF) I never should have (ON) brought up Bruno .	B	1	9	Kodėl paklausiau apie Bruno ?	B	9	CU		1	1	1	1	1							

APPENDIX 6. *What Else Can I Do?:* Multimodal Evaluation Scheme For Singable Song Translation In Dubbing

Line No.	Source Text	What Else Can I Do?			Target Text	Singable translation									Camera shot				Synchrony		
		ST Rhyme Scheme	ST Rhyme	ST Syllables		TT Rhyme Scheme	TT Syllables	Translation Technique	Content coherence	Singability	Sense	Naturalness	Rhythm	Rhyme	Full shot	Medium Shot	Close-up	Extreme Close-up	Phonetic synchrony	Kinesic synchrony	Isochrony
248	(ON) I just made something unex(OFF)pected,	A	0	9	Kažką sukūriau netikėto.	A	9	PR		1	1	1	1	1		1			1		1
249	(ON) Something sharp, something new.	B	1	6	Su spygliais, įdomu.	B	6	P	1	1	1	1	1	1		1			0		1
250	(ON) It's not symmetrical or perfect ,	C	0	9	Tegu simetrijai nėr vietos,	C	9	R		1	0	0	1	1		1			0		1
251	(ON) But it's beautiful and it's mine .	D	0	8	Bet gi nuostabu, mano tai.	D	8	PR		1	1	0	1	1		1			0		1
252	(ON) What else can I do ?	B	1	5	Ką dar aš galiu?	E	5	L		1	1	1	1	0		1			1		1
253	(ON) Wait! Bring it in , bring it in	A	1	7	Stok! Eik čionai, eik čionai!	A	7	PR		1	1	1	1	1		1			0	1	1
254	(ON) Good talk , bring it in , bring it in	A	1	8	Gerai, eik čionai, eik čionai!	A	8	PR		1	1	1	1	1		1			0	1	1
255	(ON) Let's walk , bring it in , bring it in	A	1	8	Kas yra! Eik čionai, eik čionai!	A	9	R		1	1	1	1	1		1			0	1	1
256	(ON) Free hugs , bring it in , bring it in	A	1	8	Ką ties! Eik čionai, eik čionai!	A	8	R		1	0	0	1	1		1			0	1	1
257	(ON) I grow rows and rows of roses	A	1	8	Auginu aš aibę rožių	A	8	D	1	1	1	1	1	0	1				0		1
258	(OFF) Flor de (ON) mayo , (OFF) by the mile	B	1	7	Vietos man jau, negana	B	7	R		1	1	1	1	1		1			1		1
259	(OFF) I make (ON) perfect , practiced poses	A	1	8	Išskirtinės mano pozos	C	8	R	1	1	1	1	1	0	1				0	1	1
260	(ON) So much (OFF) hides behind (ON) my sm (OFF)ile	B	1	7	Daug slepiu po šypsena	B	7	PR	1	1	1	1	1	1		1			0		0
261	(OFF) What (ON) could I (OFF) do if I just grew what I was feelin' in the moment ?	A	1	17	O jei sukurčiau ką nors tokio, ką jaučiu tą sekundę?	A	16	PR		1	1	1	1	0	1				1		1
262	(OFF) Do you (ON) know where you're going ?	B	1	7	Kaip toli dar eiti?	B	6	M		1	1	1	1	0		1			0		1
263	(ON) What could I do if I just (OFF) knew it didn't need to be perfect ?	C	1	16	Kas būtų jei žinočiau aš, jog tobulumo nereikia.	C	16	PR		1	1	1	1	0	1				0		1
264	(OFF) It just needed (ON) to be ? And they'd let me be ?	D	1	11	Svarbu kad esi, tiesiog esi.	D	9	C U		1	1	1	1	1	1				1		1

265	(OFF) A hurricane of jacarandas	A	0	9	Kur palisandrų uraganas	A	9	PR	1	1	1	1	1	0							
266	(OFF) Strangling figs, hanging vines	B	0	6	Medžiai figų ir lianos	B	8	PR	1	1	1	1	0	0							
267	(OFF) Palma de cera fills (ON) the air (OFF) as I climb	C	0	11	Užpildo palmės erdvę man taip gera kilt	C	12	R	1	1	1	1	1	0	1				0		1
268	(OFF) And I push through	D	1	4	Ir aš lėkiu!	D	4	PR		1	1	1	1	1							
269	(OFF) What else (ON) can I do ?	D	1	5	Ką dar aš galiu ?	D	5	L		1	1	1	1	1	1				1		1
270	(OFF) Can I deliver us a river of sundew ?	A	1	12	Grobuoniškas gėles būna aš skleidžiu	A	11	G	1	1	1	0	0	1							
271	(OFF) Careful , it's carnivorous, a little just won't do .	A	1	13	Atsargiai mėsėdės jos, man negana, jaučiu	A	13	PR	1	1	1	1	1	1							
272	(ON) I wanna feel the shiver of something new .	A	1	11	O dar be to , aš vėl taip ilgiuos naujų	A	11	R		1	0	0	1	1		1			0		1
273	(ON) I'm so sick of pretty , I want something true , don't you ?	A	1	13	Jau bloga nuo grožio , tikrumo geidžiu , o tu ?	A	13	PR		1	1	1	1	1		1			0		1
274	(ON) You just seem like your life's been a dream	A	1	9	Tai juk tu lyg sapne gyveni ,	A	9	PR		1	1	1	1	0		1			0		1
275	(ON) Since the moment you opened your eyes	B	1	9	Vos atmerkus akis kai gimei .	B	9	A		1	1	1	1	1		1			0		1
276	(ON) How far (OFF) do these roots go down ?	C	0	7	O kaip šaknys tos giliai ?	B	7	PR	0	1	1	1	1	1		1			1		1
277	(OFF) All I know (ON) are the blossoms you grow	D	1	9	Tad deja aš gėles tik mačiau ,	C	9	R		1	1	1	1	1		1			1		1
278	(ON) But it's awesome to see how you rise	B	1	9	Bet už jas tu augi sparčiau!	C	8	R		1	1	1	1	1		1			0		1
279	(ON) Through the roof , to the skies	B	1	6	Aukščiau, gali tu ligi pačio dangaus .	D	11	R	1	1	1	1	0	0		1			0	1	1
280	(ON) Let's go !	D	1	2	Drąsiau!	C	2	R		1	1	1	1	1		1			1		1
281	(OFF) A hurricane of jacaran(ON)das	A	0	9	Kur palisandrų uraganas	A	9	PR		1	1	1	1	0	1				1		1
282	(OFF) Strangling figs, hanging (ON) vines	B	0	6	Medžiai figų ir lianos.	B	8	PR		1	1	1	0	0	1				1		1
283	(OFF) Palma de cera fills the air as I climb	C	0	11	Užpildo palmės erdvę man taip gera kilt	C	12	R		1	1	1	1	0							
284	(OFF) And I (ON) push through	D	0	4	Ir aš lėkiu!	D	4	PR		1	1	1	1	1	1				1		1
285	(OFF) What else , what else ?	E	0	4	Ką dar , ką dar ?	D	4	L		1	1	1	1	1							
286	What can you do when you are (ON) deeply , madly , truly in the moment ?	A	1	17	Kas būtų , jei širdim visa tu atsiduotum šiai sekundei ?	A	17	D		1	1	1	1	0		1			0		1
287	(ON) Seize the mo (OFF)ment, keep goin'	B	1	6	Sekundę , nelauki!	B	6	C		1	1	1	1	0		1			0		1

288	(OFF) What can you do when you know who you wanna be is imperfect?	C	0	16	Kas būtų jei žinotum tu, jog tobulumo nereikia?	C	16	M		1	1	1	1	0								
289	(OFF) But I'll still be okay	D	1	6	Gali jaustis laisvai!	D	6	R		1	1	1	1	1								
290	(ON) Hey, everybody clear the way .	D	1	8	Ei, ei, iš kelio mikliai!	D	7	PR		1	1	1	1	1	1				1			1
291	(OFF) I'm comin' through with tabebuia	A	0	9	Balamedžius pasieksiu aš staiga !	A	10	R		1	1	1	1	1								
292	(ON) Making waves , (OFF) changing minds	B	1	6	Bus bang a! Mintis nauja !	A	7	R		1	0	0	1	1		1			0			1
293	(ON) Change minds !	B	1	2	Taip, nauja .	A	3	R		1	0	1	1	1		1			0			1
294	(OFF) The way is clearer 'cause you're here , and well	C	0	10	Dabar matau aiškesnį kelia , ir	B	9	PR		1	1	1	1	0								
295	(ON) I owe this all to you	D	1	6	Dėkinga tau esu !	C	6	PR		1	1	1	1	1		1			0			1
296	(ON) What else (OFF) can I do ?	D	1	5	Ką dar aš galiu?	C	5	L		1	1	1	1	1		1			1			1
297	(OFF) Show 'em what you can (ON) do	D	1	6	Stebinki juos tu !	C	5	PR		1	1	1	1	1		1			1			1
298	(OFF) What else can I do ?	D	1	5	Ką dar aš galiu?	C	5	L		1	1	1	1	1								
299	(OFF) There's nothing you can't do	D	1	6	Dabar gali juk tu !	C	6	M		1	1	1	1	1								
300	(OFF) What else can I do ?	D	1	5	Ką dar aš galiu?	C	5	L		1	1	1	1	1								

APPENDIX 7. *All Of You*: Multimodal Evaluation Scheme For Singable Song Translation In Dubbing

All of You					Singable translation										Camera shot				Synchrony		
Line No.	Source Text	ST Rhyme Scheme	ST Rhyme	ST Syllables	Target Text	TT Rhyme Scheme	TT Syllables	Translation Technique	Content coherence	Singability	Sense	Naturalness	Rhythm	Rhyme	Full shot	Medium Shot	Close-up	Extreme Close-up	Phonetic synchrony	Kinesic synchrony	Isochrony
301	(ON) Look at this home , we need a new foun(OFF) dation	A	1	11	Mūsų namai , viltis dar nepradingo,	A	11	R	1	1	1	1	1	0		1			0		1
302	(OFF) It may seem (ON) hopeless , but we'll get by just fine	B	1	11	Tik sienų reiks ir, bus laiminga pabaiga.	B	12	R		1	1	1	0	1	1				1		1
303	(ON) Look at this family , a glowing constellation	A	1	12	Žvelkit į šeimą , lyg švytintį žvaigždyną,	C	12	PR		1	1	1	1	0		1			0		1
304	(ON) So full of stars , (OFF) everybody (ON) wants to shine	B	1	11	Žvaigždžių tiek daug , spindėti nori kiekviena.	B	12	PR		1	1	1	1	1		1			1		1
305	(ON) But the stars don't shine , they burn	A	1	7	Teka žvaigždės vis ryškiau,	A	7	R		1	1	1	1	1		1			0		1
306	(ON) And the constellations shift	B	1	7	Žvaigždynai keičiasi ,	B	6	L		1	1	1	1	1		1			0		1
307	(ON) I think (OFF) it's (ON) time you learn	A	1	6	Suprasti metas jau ,	A	6	PR		1	1	1	1	1		1			1		1
308	(ON) You're more than just your gift	B	1	6	Ne vien galia svarbi .	B	6	PR		1	1	1	1	1			1		0		1
309	(OFF) And I'm sorry I held (ON) on too tight	A	0	9	Man atleiskit , kad griežta buvau,	A	9	PR		1	1	1	1	0	1				1		1
310	(OFF) Just so (ON) afraid I'd lose you too	B	0	8	Bijojau netenku jūsų ,	B	8	PR		1	1	1	1	0		1			1		1
311	(ON) The miracle is not some (OFF) magic that you've got	C	0	12	Stebuklas tai nėra, jums duota magija .	C	12	PR		1	1	1	1	0		1			0		1
312	(OFF) The miracle is you , not (ON) some gift , just you	D	1	11	Stebuklas esat jūs , ne galios , bet jūs ,	D	11	PR		1	1	1	0	1		1			0		1
313	(ON) The miracle is you	D	1	6	Stebuklas esat jūs	D	6	L		1	1	1	1	1		1			1	1	1
314	(OFF) All of you , all of you	D	1	6	Visi jūs , visi jūs .	D	6	L		1	1	1	1	1		1			0		1
315	(ON) Okay so... we gonna talk about Bruno ...?	A	1	11	Metas jau mums pakalbėt apie Bruno ?	A	11	PR		1	1	1	1	1		1			1		1
316	(ON) That's Bruno .	A	1	3	Čia Bruno .	A	3	L		1	1	1	1	1		1			1	1	1

317	(ON) Yeah, there's a lot to say about Bruno :	A	1	11	Taip, tai visa tiesa apie Bruno .	A	10	R		1	1	1	1	1		1			1		1
318	(ON) I'll start , okay.	B	0	4	Pradėsiu, gerai?	B	5	C U		1	1	1	1	0		1			1		1
319	(ON) Pepa , I'm sorry 'bout your we(OFF)dding , didn't mean to be (ON) upsetting	A	1	16	Dėl vestuvių atleisk , liūdėti nereik ,	A	11	R		1	1	1	0	1		1			1		1
320	(ON) That wasn't a prophecy , I could just see you were sweating	A	1	14	Tai ne pranašystė, mačiau ką iš tikro jautėi .	A	14	R		1	1	1	1	1		1			1		1
321	(OFF) And I wanted you to (ON) know that your bro loves you so	B	1	13	Norėjau pasakyti, myliu tave, mergyt,	B	12	R		1	1	1	0	1	1				0	1	1
322	(ON) Let it in , let it out , (OFF) let it rain , let it snow , (ON) let it go	B	1	15	Tu širdim nedvejok, lyja lai , sninga lai , žvelk ramiai!	C	15	R	1	1	1	1	1	1	1				1		1
323	(ON) That's what I'm always saying , bro	B	1	7	Kartoju tai dažnai, brou !	D	7	PR		1	1	1	1	0	1				1		1
324	(OFF) Got a lot of apologies , I (ON) got to say	A	1	11	Maldauti atleidimo reikia būtinai ,	A	11	R		1	1	1	1	1		1			1		1
325	(ON) Hey , we're just happy that you're here , okay?	A	1	10	Ei , mes laimingi kad atsiradai,	A	10	R		1	1	1	1	1		1			1		1
326	(ON) Come into the light	A	1	5	Šviesa kelyje,	A	5	R		1	1	1	0	0		1			1		1
327	(OFF) The triplets all (ON) reunite	A	1	6	Kelionė tavo baigta,	B	7	R		1	0	1	1	0		1			1		1
328	(ON) And no matter what happens , we're gonna find our way	B	1	13	Ir įveikti bėdas mes galime bendrai,	C	12	R		1	1	1	1	1		1			1		1
329	(ON) Yo, I knew he never left , I heard him every day ...	B	1	14	Žinojau, kad yra šalia, girdėjau jį dažnai.	C	14	M		1	1	1	1	1		1			1		1
330	(ON) What's that sound ?	A	1	3	Kiek balsų!	A	3	C U		1	1	1	1	0		1			0		1
331	(ON) I think it's everyone in town	A	1	8	Čia visi miestelėnai.	B	7	PR		1	1	1	0	0	1				0		1
332	(ON) Lay down your load	A	1	4	Drauge lengviau,	A	4	M		1	1	1	1	1			1		0		1
333	(ON) Lay down your load	A	1	4	Drauge lengviau.	A	4	M		1	1	1	1	1			1		0		1
334	(ON) We are only down the road	A	1	7	Mes skubam jau	A	4	R		1	1	1	0	1	1				1		1
335	(ON) We are only down the road	A	1	7	Skubam jau	A	3	R		1	1	1	0	1	1				1		1
336	(ON) We have no gifts , but we are many	B	0	9	Be galių mes, bet mes galybė,	B	9	R		1	1	1	1	0		1			0		1
337	(OFF) And we'll do anything for you	C	0	8	Ir mes įveiksim sunkumus .	C	8	R		1	1	1	1	0							
338	(OFF) It's a (ON) dream when we work as a team , you're so strong	A	1	12	Dirbt komandoj puiku, pas tave tiek jėgos,	A	12	R	1	1	1	1	1	0		1			1		1
339	(ON) Yeah, but sometimes I cry	B	1	7	Bet verkiu kartais aš ,	B	6	PR		1	1	1	1	1		1			1		1
340	(ON) So do I !	B	1	3	Kaip ir aš !	B	3	L		1	1	1	1	1		1			1		1

341	(ON) I may not be as strong , but I'm getting wiser	C	1	12	Ne tie k stipri, kiek išmanesnė,	C	9	PR		1	1	0	1	1		1			0		1
342	(ON) Yeah, I need sunlight and fertilizer	C	1	10	Saulė šviečia, trąšų įmesim,	D	9	R		1	1	1	0	1		1			0		1
343	(ON) Come on , let's plant something new and watch it fly	B	1	12	Pirmyn! Užauginsim ką nors nuostabaus,	E	11	PR	1	1	1	1	0	1		1			1		1
344	(ON) Straight up to the sky , let's go !	D	0	7	Aukštai, lyg dangaus, drąsiau!	E	7	R		1	1	1	1	1		1			1		1
345	(OFF) The stars don't shine , they burn ,	A	1	6	Žvaigždės dega ryškiau,	A	6	R		1	1	1	1	1							
346	(OFF) The constellations glow .	B	1	6	Žvaigždynai vis arčiau,	A	6	R		1	1	1	1	1							
347	(OFF) The seasons change in turn .	A	1	6	Laikas bėga vis greičiau,	A	7	PR		1	1	1	1	1							
348	(ON) Would you watch our little girl go ?	B	1	8	O dukra užaugo jau .	A	7	R		1	1	1	1	1		1			0		1
349	(ON) She takes after you .	C	0	5	Ji visai kaip ir tu .	B	6	PR		1	1	1	1	0		1			1		1
350	(ON)Hey, Mariano, why so blue ?	A	1	7	Ko Marianai toks niūrus?	A	8	PR		1	1	1	1	0	1				1		1
351	(ON) I... just have so much love inside...	B	1	8	Ak, kiek daug meilės manyje .	B	8	PR		1	1	1	1	0			1		1		1
352	(ON)You know , I've got this cousin too .	A	1	8	O pusseserytė aš turiu .	C	9	PR		1	1	1	0	0		1			0		1
353	(ON)Okay, I'll take it from here , g'bye...	B	1	9	Gerai, pratęsiu pati, keliauk.	D	9	PR		1	1	1	1	0		1			1		1
354	(ON) You talk so loud	A	1	4	Garsiai kalbi,	A	4	L		1	1	1	1	1		1			0		1
355	(OFF) You take (ON) care of your mother , and you make her proud	A	1	12	Rūpinies mama, kuri didžiuojas tavimi,	A	13	PR		1	1	1	0	1		1			0		1
356	(OFF) You write your own poetry every night when you go to sleep	B	0	15	Eilėraščius tu kuri, kas naktį kai gult eini ,	A	13	PR		1	1	1	0	1							
357	(OFF) And I'm (ON) seizing the moment , so would you wake up and notice me ?	C	0	16	Aš naudojuosi proga , tu pastebėti mane turi.	A	16	PR		1	1	1	1	1		1			0		1
358	(OFF) All of you , all of you	A	1	6	Mes ir jūs , mes ir jūs .	A	6	R		1	1	1	1	1							
359	(OFF) All of you , all of you	A	1	6	Mes ir jūs , mes ir jūs .	A	6	R		1	1	1	1	1							
360	Home sweet home , I like the new foundation.	A	1	10	Namai namučiai, man sienos taip patinka.	A	12	PR		1	1	1	1	0		1			0		1
361	It isn't perfect ...	B	0	6	Ne idealas.	B	5	PR		1	1	1	0	0		1			0		1
362	Just one more thing before the celebration:	A	1	11	Nuveikti mes , kai ką prieš šventę turim.	C	11	PR		1	1	0	0	0		1			0		1
363	We need a doorknob .	C	0	5	Rankenos reikia.	D	5	L		1	1	1	0	0		1			1		1
364	We see how bright you burn	A	1	6	Degį tu vis ryškiau,	A	6	R		1	1	1	1	0		1			1		1
365	We see how brave you've been	B	1	6	Drąsos tiek daug turi,	B	6	PR		1	1	1	1	0		1			1		1
366	Now, see yourself in turn	A	1	6	Ją viduje pajausk ,	C	6	R		1	1	1	1	0		1			0		1
367	You're the real gift, kid , let us in	B	1	8	Galia tavo rankose , įleisk mus.	D	10	R		1	1	1	0	0		1			0		1

368	Open your eyes	A	0	4	Atmerk akis,	A	4	L		1	1	1	0	0		1			1		1
369	All of me	B	0	3	Tik save.	B	3	PR		1	1	1	1	0		1			0		1

VILNIAUS UNIVERSITETO KAUNO FAKULTETO
KALBŲ, LITERATŪROS IR VERTIMO STUDIJŲ INSTITUTO
AUDIOVIZUALINIO VERTIMO STUDIJŲ PROGRAMOS
BAIGIAMOJO DARBO RENGIMO IR ATSISKAITYMO GRAFIKAS

Studento -ės vardas, pavardė	Greta Knabikaitė
Darbo tema anglų kalba	A Multimodal Analysis of Song Adaptation in the Lithuanian Dubbing of the Animated Musical Film “Encanto” (2021)
Darbo tema lietuvių kalba	Dainų adaptavimo multimodalinė analizė lietuviškame animacinio muzikinio filmo „Enkanto“ (2021) dubliaže
Darbo vadovo -ės pareigos, vardas, pavardė	Doc. dr. Jurgita Astrauskienė

Atliktos užduotys	Užduočių atlikimo galutinis terminas	Užduočių atlikimo data	Darbo vadovo parašas	Pastabos
Baigiamojo darbo temos pateikimas vadovei.	Iki vasario 24 d.	Vasario 23 d.		Tema turi būti suderinta su MA vadove.
Ižangos ir metodologinės/teorinės dalies pirmojo varianto pateikimas vadovei.	Iki kovo 16 d.	Kovo 15 d.		
Pirmojo empirinės dalies varianto pateikimas vadovei.	Iki balandžio 16 d.	Gegužės 23 d.		
Galutinio darbo varianto pateikimas vadovei.	Iki gegužės 16 d.	Gegužės 23 d.		
Galutinio darbo varianto įkėlimas į VU sistemą ir pateikimas per Teams.	Iki birželio 1 d. (imtinai)	Gegužės 27 d.		Studentai įkelia galutinį MA į Teams (Word ir PDF formatais). Iki tos pačios dienos MA privalo būti įkeltas ir į VU IS (PDF formatu). Baigiamųjų AVV SP darbų gynimai numatomi: 2026-06-08.

Pastabos: 1. Darbas turi būti įkeltas į VU duomenų bazę *PDF* formatu ir į Teams *Word* formatu.
2. Šis darbo rengimo atsiskaitymo grafikas turi būti pridėtas baigiamojo darbo gale.
3. Baigiamojo darbo rengimo ir atsiskaitymų grafike numatytų terminų nesilaikymas gali turėti įtakos galutiniam darbo vertinimui.