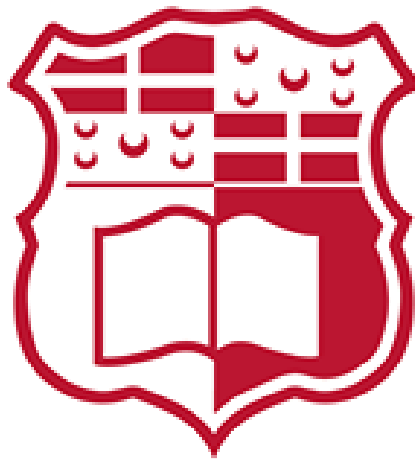


**Exploring viewer reception of the Spanish Netflix  
series *La Casa De Papel* with Maltese inclusive subtitles**

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University of Malta



Student: Warren Taliana

Supervisor: Dr. Giselle Spiteri Miggiani

A dissertation submitted to the Faculty of Arts at the  
University of Malta in partial fulfillment of the requirements  
for the Degree of Master in Translation and Terminology Studies

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WITH MALTESE INCLUSIVE SUBTITLES

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23.6.21  
Date

*A mi familia, que no obstante los momentos difíciles  
no ha dejado ni un momento de apoyarme incondicionalmente.*

*Todo lo que hoy soy es gracias a ellos.*

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## Abstract

This applied and reception study aims to explore the process and reception of the first foreign Audiovisual production taken from Netflix that was subtitled into Maltese by means of an inclusive approach. The main aim of this dissertation is to create awareness on the fact that local media needs to be more accessible to each type of audience, with or without hearing impairment. Hence, the reason why inclusive subtitles were developed. Another aim of this research is to generate curiosity about subtitle translation and the world of AVT in general. This is because, unfortunately, here in Malta, this translation sector is not a popular one; rather, it tends to be underappreciated. Apart from this, it is strongly believed that the majority of films coming to Malta, and also popular foreign series should be translated into Maltese. This is because not all Maltese are bilingual and therefore, there are several Maltese who are being marginalized for the simple fact that they do not understand English. Consequently, if the subtitle translation industry here in Malta were to receive due credit and attention, many Maltese would benefit from it and a more inclusive society would be created. This study also details the strategies used to tackle the challenges of this audiovisual field. Finally, in this thesis, one finds a Spanish to Maltese translation for the subtitles of the Pilot episode of *La Casa de Papel*.

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*List of abbreviations*

<b>AV</b>	Audiovisual
<b>AVT</b>	Audiovisual translation
<b>BBC</b>	British Broadcasting Corporation
<b>CPS</b>	Characters per second
<b>CRPD</b>	Commission Persons with Disability
<b>DRC</b>	Disability of Rights Commission
<b>EN</b>	English
<b>HBO</b>	Home Box Office
<b>HOH</b>	Hard of Hearing
<b>IT</b>	Italian
<b>LCDP</b>	La Casa de Papel
<b>MT</b>	Maltese
<b>OTT</b>	Over the top
<b>SDH</b>	Subtitling for the deaf and hard of hearing
<b>SL</b>	Source Language
<b>SP</b>	Spanish
<b>ST</b>	Source Text
<b>TL</b>	Target Language
<b>TT</b>	Target Text
<b>TV</b>	Television
<b>TVM</b>	Television Malta

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## Introduction

At the end of a graduate course programme, a university student faces a difficult choice. Studying translation was always one of the researcher's objectives, and the world of Audiovisual translation was a new and intriguing branch which combines two fields of deep personal interest: translation and the consumption of audiovisual content. Being still an innovative field in Malta, the idea of having foreign AVT products subtitled into Maltese was the inspiration for this research study. Moreover, the aim of this project was not only to provide a Maltese translation for a foreign-language TV series episode but also to create a product that could be accessed by the local Deaf and Hard of Hearing population. Hence, the term 'inclusive subtitles' will be used when referring to the translated subtitles themselves.

The selected AVT production is the pilot episode of *La Casa de Papel*. This Spanish original production has enjoyed and is still enjoying a wide success. With action and addictive narrative, this series has a large audience even locally. The practice-based component of the dissertation was followed by a questionnaire-based reception study: an audience aged 18 to 60+ watched the subtitled inclusive episode and answered a questionnaire that will possibly help to draw a few conclusions on ease of readability and reading speed, general and culture-specific comprehension, the demands of subtitling in Maltese, language preference (Maltese versus English subtitles), overall experience and enjoyability of Maltese inclusive subtitles. The findings could also contribute towards local AVT research and the ongoing development of the guidelines applied in this study.

Until now, this is the first Netflix audiovisual production translated into Maltese. Also, having subtitles on screen is still a novelty that is increasing in demand among Maltese viewers, especially those with hearing impairment. The Malta Deaf and Hard of Hearing Association has been insisting on the need for an inclusive subtitling experience in the local media. According to the last

Government 2011 census on people with disabilities (CRPD, online) there are 5,673 locals who are deaf or have partial hearing loss, The deaf Association represents 1,500 deaf people, and according to the Minister for Social Inclusion and well-being Julia Farrugia Portelli 1.4% of the population suffers from hearing problems of various degrees (Farrugia Portelli, 2021). Hence, the need was felt for a research study such as this. Inclusive subtitles on local media would also be beneficial for people without hearing impairments, such as foreign individuals trying to learn Maltese or also for elderly people who perhaps have some degree of hearing loss. Subtitles and sign language interpretation are so far limited in Malta. The ideal local AVT scenario would be one in which television stations provide a Maltese translation of what is said in English or in another language. This can be accomplished through the use of voice-over translation, subtitling, or the provision of a summary by the programme host (Pace, Borg 2017, p. 82). However, the only local accessible media includes: the news bulletin being aired with sign language on TVM2 at 7:30pm and a mass which is offered every Saturday, excluding the summer period, at the University Chapel also at 7:30pm with sign language. Additionally, the local company Eden Cinemas offer the possibility of screening subtitled movies occasionally on specific dates for people with hearing impairments (Cooke, 2013). Recently, the local broadcasting authority, the Malta Broadcasting Authority, included some productions with subtitles, for example: *Strada Stretta*, which aired in 2015, although the subtitles were only provided online. The use of sign language can also be seen in local television especially when there is an important live conference or more recently when there are Covid-19 related press conferences. Hopefully, this dissertation project will help create further awareness and slowly pave the way for AV productions captioned in Maltese.

In order to accomplish its objective and intention, the dissertation is divided into four chapters. The first chapter looks into the concept of subtitling in terms of history, translation issues, strategies, guidelines and techniques which will be discussed and will eventually support the analysis of the translation of the episode. Also, in this chapter, a brief analysis on the status of media accessibility

in Malta will be discussed. The second chapter reviews the methodology and tools adopted both for the practice-based part as well as the reception study. It will discuss practices, strategies and techniques applied in the translation process to accomplish acceptable quality standards in the Maltese subtitled version while dealing with the several issues encountered. The third chapter will analyse the MT inclusive subtitles, while the fourth chapter will discuss the data and findings drawn on the reception study. These will help determine the overall viewer experience of the subtitled episode and if there is indeed a local demand for inclusive subtitles. Moreover, as previously mentioned, more specific technical and linguistic aspects will be analysed such as ease of readability, subtitling speed and also the extent to which vulgar language captioned on screen seems to be tolerated by a local audience. Lastly, a few conclusions will be presented which will lead to a summary of this research study.

Hopefully, this research study into Maltese inclusive subtitles will inspire other local translators to further explore accessibility potential in the local media and to pave the way towards a more inclusive audiovisual content consuming society.



## **Chapter 1: Literature review**

This chapter will provide an overview of Audiovisual Translation with special focus on subtitling. The main objective of this chapter is to help the reader familiarize with the way subtitles actually work, their technical aspects and also other technical and linguistic issues that audiovisual translators have to deal with, such as vulgar language and readability speed.

Now that AVT has come of age and has officially gained wide academic recognition (Bogucki, Deckert 2020, p. 35), there is no more uncertainty about its status or applications. AVT is becoming more important due to globalization, for the growing cultural exchange between societies and for the vast and ever-growing demand of multimedia materials. The field reached its pinnacle at the beginning of the 21st century due to the increase of AVT content being dubbed or subtitled. However, its major development was thanks to technological advances that led to the birth of easily accessible platforms such as YouTube, Amazon, Netflix, and HBO among others. Their growing demand will oblige the AVT industry to expand further, consolidating it as one of the most sought-after fields of translation.

How can the AVT object of study be mapped? There are at least two main elements: verbal and non-verbal communication. The importance of the individual codes of meaning is often relative: in certain scenes, sound can overshadow visual semiotic types, while in others, the film code can outweigh language signs. Chaume (2004) provides a classification of 14 different semiotic codes which are active to different degrees in the production of meaning (cited in Di Giovanni, Gambier 2018, p. 50).

	Audio channel	Visual channel
VERBAL ELEMENTS (signs)	<ul style="list-style-type: none"> <li>- <i>linguistic code</i> (dialogue, monologue, comments/voices off, reading)</li> <li>- <i>paralinguistic code</i> (delivery, intonation, accents)</li> <li>- <i>literary and theatre codes</i> (plot, narrative, sequences, drama progression, rhythm)</li> </ul>	<ul style="list-style-type: none"> <li>- <i>graphic code</i> (written forms: letters, headlines, menus, street names, intertitles, subtitles)</li> </ul>
NON-VERBAL ELEMENTS (signs)	<ul style="list-style-type: none"> <li>- special sound effects/<i>sound arrangement code</i></li> <li>- <i>musical code</i></li> <li>- <i>paralinguistic code</i> (voice quality, pauses, silence, volume of voice, vocal noise: crying, shouting, coughing, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>- <i>iconographic code</i></li> <li>- <i>photographic code</i> (lighting, perspective, colours, etc.)</li> <li>- <i>scenographic code</i> (visual environment signs)</li> <li>- <i>film code</i> (shooting, framing, cutting/editing, genre conventions, etc.)</li> <li>- <i>kinesic code</i> (gestures, manners, postures, facial features, gazes, etc.)</li> <li>- <i>proxemic code</i> (movements, use of space, interpersonal distance, etc.)</li> <li>- <i>dress code</i> (including hairstyle, make up, etc.)</li> </ul>

Diagram 1.1 Semiotic codes in film. Drawn from Chaume 2004.

According to Chaume (2004, p. 163), the meaning of each signifying code, as well as the meaning they generate when they interact, gives audiovisual texts their own unique personality. The paralinguistic information conveyed via the auditory channel, as well as the information contained in the visuals, are both examples of non-verbal communication (Chaume 2004, p. 186). In this regard, authors like Eco (1977) and Poyatos (1997) have highlighted the interaction between verbal and non-verbal communication, claiming that verbal messages are often accompanied by kinesics, proxemics, and paralinguistic elements that convey meaning while reinforcing verbal utterances (Sanz Ortega 2011, p. 20). Additionally, as Perego (2009, p. 60) notes, these aspects are fundamental given their pragmatic and emotive functions and therefore, they need to be taken into consideration when dubbing and subtitling are being used.

The way verbal and non-verbal codes interact and impact viewers varies according to the specific AVT mode. In subtitling, the original audio of a film is available and viewers are more inclined to judge the translated version. When watching a subtitled film, the audience is exposed to both

language variants, making it easier for them to spot any differences. This is totally the opposite in dubbing, as the audience does not have the original available at first hand to compare. Also, another difference between the two modes is that having written dialogue lines on screen might be distracting for the audience, while in dubbing the viewer only needs to listen and watch without making an additional effort to read. Subtitles are often criticised for not being faithful enough to the original or for omitting parts of speech. That said, viewers are usually not familiar with subtitling norms and conventions, omission being one of them.

### **1.1 What is Subtitling?**

Shuttleworth and Cowie (1997, p. 161) define subtitling as “the process of providing synchronized captions for film and dialogue”. O’Connell (2007, p. 169) defines subtitling as “supplementing the original voice sound track by adding written text on screen”. Another definition this discipline is the following:

a translation practice that consists of presenting a written text, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image and the information that is contained in the soundtrack (Diaz Cintas and Aline Remael 2007, p. 8)

Nowadays, subtitles are as they make audiovisual content more accessible on a sensorial level. It also breaks the language barrier obstacle for any viewer watching a foreign-language product. Subsequently, it makes viewers feel more at ease and helps them understand the plot and dialogue. Subtitling is a written text that recounts the original dialogue in the target language, as well as other discursive elements in the picture (letters, banners, inserts) and soundtrack (song, music, sounds). It is a form of interlingual translation in which audio-verbal and visual-verbal signs are translated into visual verbal signs while providing an additional layer of detail (Bogucki, Deckert 2020, p. 71). Subtitles are typically shown as two lines of text on the bottom of the screen, although in certain

languages, such as Japanese, they may be shown vertically (Diaz Cintas, Remael 2007, p. 9). Moreover, when necessary, subtitles might be displaced to the left or right and placed on the top, for instance, when there are the opening credits. They may be shown under or in/above the stage when used in theatre, opera or film festivals. While subtitles are pre-recorded, they can also be delivered live.

Subtitles made their first appearance in the early 20th century. In 1909 they were used at the cinema, and in 1930 on television (Ivarsson, Carroll 1998). From the early 1930s to the early 2000s, numerous methods for integrating the additional text into the original movie were tested, created, and perfected, mostly in Europe, before subtitles took their current form (O'Sullivan, Cornu 2018, p. 20). When movies began to be shown on television, subtitles had to be adapted to the smaller screen, which had a narrower contrast range than cinema screens and required different reading speeds (Ivarsson 2009).

Theorists classify subtitles into three main types depending on their linguistic point of view. Dries (1995) divides the main types of subtitles as follows (cited in Khalaf 2016, p. 123):

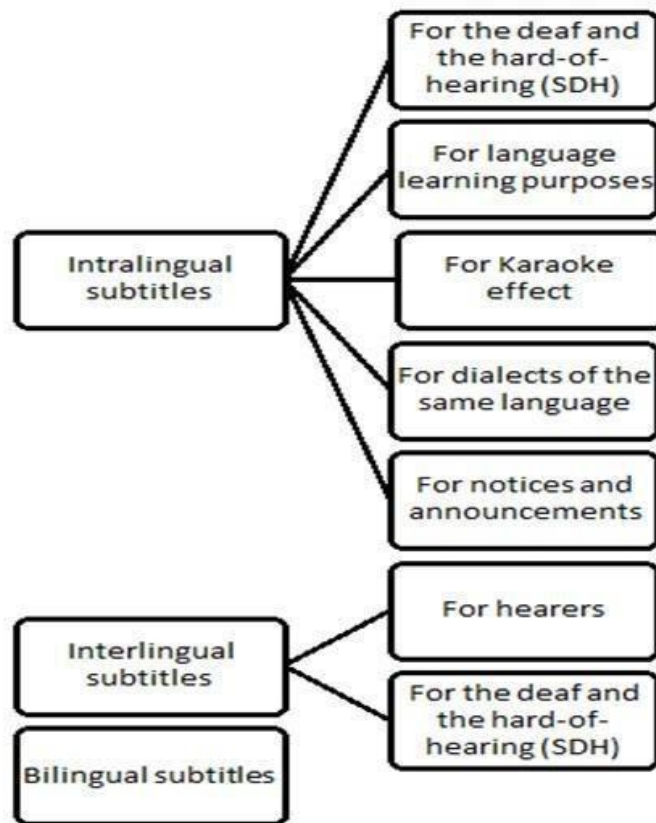


Diagram 1.2 Types of subtitles. Drawn from Khalaf 2016.

Diaz Cintas and Ramael (2010, p. 19-21) add another classification for subtitling:

- According to time: ‘Prepared subtitles’ (offline subtitling) and ‘Live subtitling’ (online subtitling).
- According to technical parameters: ‘Open subtitles’ and ‘Closed subtitles’.

Another form of subtitling which is gaining more attention is amateur subtitling, which goes by the term ‘fansubbing’. Fansubbing dates back to the 1980s, when it first appeared as a way to popularize Japanese cartoons known as manga and anime. The translations are completed for free by fans of these shows and then posted on the Internet for everyone to watch. This latest method of subtitling, by fans for fans, exists on the periphery of consumer imperatives and is less dogmatic, creative, and individualistic than previous approaches (Diaz Cintas, Ramael 2007, p. 26).

## 1.2 Translation issues in subtitles

Subtitlers must take into account the fact that the audience must read the written subtitles at a certain pace while simultaneously watching the movie. The constricting technical nature of subtitling has been discussed exhaustively, resulting in scholars to label it as a primary example of constrained translation or even a necessary evil (Marleau 1982, Titford 1982 cited in Bogucki, Deckert 2020, p. 151).

As per Díaz Cintas (2003), subtitles are used by a wide range of viewers who need this service due to hearing impairments or to gain access to content in a foreign language that they do not understand (Matamala, Orero 2010, p. 59). Subtitles are a semantic account that allows the audience to understand the essence of a program and enjoy it. As a result, one of the most distinguishing characteristics of subtitling from a linguistic standpoint is the requirement for synthesis and reduction.

The spoken word, the image, and the subtitles are the three main elements of all subtitled programs. Subtitles need to be in synchrony with the image and dialogue, provide a semantically sufficient account of the SL dialogue, and stay on screen long enough for viewers to read them. Image and sound are the two codes used in audiovisual content. Subtitling is therefore limited by the synchrony it owes in these translational parameters of image and sound, as well as time. In terms of space, the actual screen's dimensions are restricted, and the target text will have to adjust to fit the screen's width (Díaz Cintas, Remael 2007, p. 9).

Tornqvist (1998, p. 10) in his book *The problem of subtitling*, differentiates four main criteria between translating subtitles and written texts. He classifies them as follows:

- In subtitling, viewers tend to compare the subtitles to the original audio to check whether the translation is correct or makes sense especially if they know the source language. While

average readers who read a written text in translation do not compare the source and the target text as much.

- Subtitlers do not have the freedom that other translators have, as they cannot add any explanations or footnotes in their subtitles.
- The inter-textual translation implies transfer from a written text to another written one, but subtitling implies the transfer from spoken language into written text.
- Subtitlers need to reduce the content to meet with the requirements of their clients (e.g., Netflix, Disney, Pixar etc.) When translating written texts, there are less constraints in terms of length.

According to Bilal Kalid Khalaf (2016, p. 124), subtitling has both formal and contextual restrictions which respectively correspond to quantitative and qualitative constraints. In addition to that, Karamitroglou (2000, p. 104) believes that audiovisual translation issues are countless, hence it would be impossible to list them all. However, three main types of subtitling challenges can be classified: technical, cultural and linguistic.

### ***1.2.1 Technical challenges***

Díaz Cintas and Aline Remael (2007, p. 30) account for the subtitling process that is applied before subtitlers can proceed into creating subtitles in a professional environment. Firstly, the client contacts the subtitling company or the freelancer where the project details are provided. The following task will be known as spotting. It is very common that subtitlers do not have access to the visuals or soundtrack of the AV product. Usually this is done to eliminate the risk of illegal copies being made. Afterwards, even though sometimes it is not possible due to strict deadlines, they should watch the movie or episode assigned before progressing to create the subtitles. This step allows the subtitlers to take notes and to joint down comments regarding possible issues that might arise at a later stage. Subsequently, then the subtitlers can begin creating the subtitles. Here, especially if intralingual subtitles are being made, attention to the actors' dialogue, any songs or

background music and acoustic elements present off screen is necessary as they need to be captioned as well. Once the subtitles are finalized, the file is sent to the client. It is also recommended that before submitting the final version, the subtitles should be revised and proofread. Any mistakes or mistranslations must be avoided.

According to Leppihalme (1994) and Díaz Cintas and Ramael (2010, p. 19-21), the following are the main challenges that subtitlers face when translating audio-visual content:

- **Space:** subtitlers usually cannot exceed an average of 37 characters per line (for the purpose of this research study, a 38 characters-per-line limitation was applied). However, the production house giant Netflix uses 42 characters per line and most companies are starting to follow their guidelines. On screen two lines are permitted for each image.
- **Time:** the display time for a subtitle cannot exceed 6 seconds, this often implies condensing content. This can affect the perception of viewers. It can also limit the translators' ability to convey the meaning of the original script. Therefore, subtitles need to manoeuvre language in such a way as to avoid as much loss as possible.
- **Spotting:** the subtitled lines need to be accurately synchronised with the dialogue.
- **Position on screen:** subtitles must be placed in the so-called 'safe space', usually meaning that subtitles are positioned at the centre, and the bottom 10% of the screen is left empty.

### ***1.2.2 Readability***

Subtitles must appear and disappear in synchrony with the original dialogue, and its exposure time on screen must be adequate for the audience to comfortably read the content, according to the basic principles of subtitling. The amount of time a subtitle stays on screen is thus calculated by the original dialogue's delivery rate and the target audience's assumed reading pace. Generally for adults reading speed is on average 15 characters per second (cps) and for children 12 cps. The viewers' experience of watching a particular AV production will significantly be affected by



this constraint. It can be very frustrating for the viewers to see a subtitle vanish from the screen when they haven't finished reading it. It can also lead to stress because viewers are compelled to read fast and may not have the time to appreciate the images: this is the most common instance in which viewers feel that they have 'read' rather than 'watched' the AV production. Since the audience is potentially heterogeneous in terms of variables like age and educational background, it is often difficult to generalize and settle on a reading pace that is appropriate for everyone. As stated by Derasse (1987, p. 12), "the reading time cannot be assessed on an absolute basis. It is conditioned by such factors as vocabulary and the presence or absence of action". Furthermore, the use of convoluted and tortuous grammar, as well as obscure words, can slow down readers by causing them to lose focus. The level of familiarity that viewers are likely to have with the source language and subtitling are also factors that affect the final decision (Díaz Cintas, Remael 2007, p. 96).

### *1.2.3 Linguistic and cultural issues*

Language translation in films is a medium for introducing local culture and arts to a foreign audience. The method of adapting the show in a particular culture depends highly on the countries' preferred method of AVT. In certain European countries, such as Spain, France, Italy and Germany, dubbing is the preferred form of language translation. However, countries such as Portugal, Greece, Denmark, Sweden and Norway prefer to watch foreign films with subtitles. In Malta, the situation tends to be that subtitling is the preferred medium, even though it is not confirmed from any source. The important thing, in both mediums, is that it is done correctly. Using colloquial words and native phrases may make the audience feel more at ease. However, this must be done with caution, as it can lead to misunderstandings about the original definition (Parajuli, 2020).

Toury (1995, p. 38) sustains differences between cultures emerge when translating from one language to another. It mostly happens when subtitling is being carried out as it involves the use of audio-visual materials and the choice of a domesticated or a foreignised approach. The most

popular form of culture obstacle in subtitles is humour as subtitlers need to be fully aware of the cultural background of both source and target culture. In some cases, the need to maintain the element of laughter is more important than the actual meaning.

Another issue that cultural challenges present is that types of job titles differ from country to country, hence translating them presents an issue. For example ‘MP’ in Britain, means, the individual who represents people in the House of Commons, but in other societies the term ‘Deputy’ is used instead of ‘MP’ to refer to that particular individual (Díaz Cintas, Remael 2010, p. 37). Furthermore, even when a possible equivalent is found for a particular word or term, the culture of the language should be kept in mind. For example: bread and butter (in English) and *pane e burro* (in Italian); although they can be used as equivalents, they do not have the same cultural connotation. While for the British bread and butter is considered as a good meal, for Italians *pane e burro* is not considered this way, as Italians are accustomed to eating bread with olive oil and not bread with butter.

Language, then, is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life-energy. In the same way that the surgeon, operating on the heart, cannot neglect the body that surrounds it, so the translator treats the text in isolation from the culture at his peril (Bassnett 2002, p. 22).

Language and culture go hand in hand, and when culture changes due to technology and modernization, language also changes. Therefore, translators cannot produce ‘good translations’ if they do not know both the culture of the SL, as well as that of the TL. This is because the terms of the words are not labels attached to the objects, but are based on the culture of the place. About this Lotman (1978) says: “no language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its center, the structure of natural language”.

Díaz Cintas and Remael (2010, pp. 190-196) also shed light on the linguistic issues that subtitlers have to face. They highlight the fact that the effect that dialogues produce depends on the use of grammar, syntax, lexicon, description, etc., which bear connotative meaning in addition to the denotative meaning. There are various linguistic constraints in the art of subtitling. Díaz Cintas and Remael (2010, pp. 200-224) classify them as follows:

- Accents and pronunciation which need special attention and skills in order to be tackled. For example: dialects which are linked to a specific geographical area, like the Neapolitan dialect, idiolects and sociolects, which are linked to a particular economic status.
- Other issues posed by linguistic challenges are grammatical mistakes in dialogue which subsequently need to be corrected in the subtitles.

#### ***1.2.4 Vulgar language***

Vulgarity is present in the majority of cultures, even though the acceptance of this type of language is perceived differently according to the type of society, culture and beliefs. The translation of taboo words in a film or series is more complicated than it can seem. For example in the Italian and English subtitles of the series, *La Casa de Papel*, the use of vulgar language is significantly diminished as swear words or even blasphemy are perhaps less socially accepted when compared to the Spanish culture. Díaz Cintas and Ramael (2007, p. 199) state that vulgarity is a feature present in local traditions. Furthermore, it needs a different translation depending on the context and how it is interpreted in a specific cultural and religious setting. Ivarsson and Carroll note that explicatives should be limited and they need to be omitted, that decision should be made by client and not the translator, “if the producer or director has chosen this particular level of expression, the subtitlers should not try to raise it” (1998, p. 127). In order to subtitle vulgar language, it must first be analysed within a particular context taking into account the addressee, target culture and medium. This could explain why viewers from different countries experience differences in the use of vulgar language in subtitles compared to the original product. Most TV broadcasters and channels, such as

BBC, choose to censor vulgar language completely, while OTT services such as Netflix adopt an anti-censorship policy since it cannot be regulated by conventional audiovisual authorities. That being said, they do however give an age rating to their products while tagging the sensitive elements, e.g., verbal language, sexual images or violence.

Vulgar language presents a challenge for subtitlers given the impact it can have on an audience, particularly in its written form (Díaz Cintas 2001b). One of the main challenges of vulgar language is that it renders a subtitle text more difficult to process in the few seconds it features on screen (between one and six seconds depending on the length of the subtitle). Díaz Cintas and Reamael (2007, p. 195), vulgarity tends to be toned down or even excluded when temporal or spatial constraints are demanding. As will be discussed in the following chapters, this was the case in the translated Maltese inclusive subtitles. Due to Maltese often being 'longer' and difficult to condense, vulgar language was omitted in some instances.

Avila-Cabrera (2015, pp. 38-39) states that when a translator encounters vulgar language in the script, they may opt to increase, maintain, diminish or eliminate the offensive written expressions. However, the latter, generally end up being toned down or omitted completely due to the demands and context of the target culture. However, vulgar language is important when it contributes towards a movies' thematic function and characterization. An important feature of this type of language is that it shapes the characters' personalities (Allan 2014). Omitting it may lead to the characters' linguistic qualities being lost (Avila-Cabrera 2016, p. 26), not to mention those instances that provide a clear contrast with a character's previous dialogue register. In *La Casa de Papel*, one of the main characters, Denver, is portrayed as the group's most aggressive individual, therefore his uttered offensive language needed to be retained where possible in the Maltese subtitles. As Greenall (2011, p. 60) states, "the omission of vulgar language entails a loss in communicative effect and social implicature".

The use of vulgar language is a subject worthy of study. It is a challenging task since this type of language is thought to have a greater impact on the viewers who are ‘reading’ it rather than simply ‘hearing’ it. Moreover, since each language and culture has their own system of expressing vulgarity, translating it from one language to another can signify a change or even a loss in the actual meaning.

### **1.3 Translation Strategies**

Subtitling is intended to make AV productions more understandable by the viewers, whether they have an aural impairment or not. They are meant to make AV materials accessible in the languages that the viewers understand. According to the Skopos theory, when sending information, the sender has a specific goal in mind, while the receiver uses or may use the text for a specific function or purpose: the text is made meaningful by its recipients Schjoldager (2008, p. 166). Kristensen (2009) adds that the Skopos will aid the subtitler in opting which technique can be used for specific subtitling translations. Moreover, the source may serve several purposes within the same language as well as in a variety of other languages. Schjoldager (2009, p. 152) notes that “the designated Skopos will decide which is more suitable in a given situation for unique subtitles”. All of this demonstrates that subtitlers play a critical role in applying strategies that serve a specific function or purpose within the subtitles. Moreover, also with relevance theory (Gutt 1991, 2000), any communication necessitates some processing effort on the part of the sender in order to achieve the greatest cognitive impact on the receiver. If the translation act is to be accepted or successful, the functional needs and cultural expectations of the target reader must be taken into account in these various approaches (Di Giovanni, Gambier 2018, p. 45).

There are various strategies or techniques to tackle subtitling challenges. As per the table below, Gottlieb (1992, p. 76) proposes ten strategies:

Types of strategy	Character of translation
1) Extension	Expanded expression, adequate rendering (culture-specific references)
2) Paraphrase	Altered expression, adequate content (non-visualized language-specific items)
3) Transfer	Full expression, adequate rendering (slow, unmarked speech)
4) Imitation	Identical expression, equivalent rendering (proper nouns, international greetings etc.)
5) Transcription	Non standard expression, adequate rendering (D; intended speech defects)
6) Dislocation	Differing expression, adjusted content (musical or visualized language-specific item)
7) Condensation	Condensed expression, concise rendering (mid-tempo speech with some redundancy)
8) Decimation	Abridged expression, reduced content (fast speech, low redundancy speech)
9) Deletion	Omitted expression, no verbal content (fast speech with high redundancy)
10) Resignation	Deviant expression, distorted content (incomprehensible or 'untranslatable' speech)

Table 1.1 Gottliebs' ten subtitling strategies. Drawn from Khalaf 2016.

Strategies 1-7 provide 'close' translation for the segments involved. Additionally, strategy number 7 presents the go to strategy of subtitling. Strategies 8 and 9 can be applied if semantic or stylistic aspects do not fit into the subtitling process. Strategy number 10 takes place in each type of verbal transmission. Schjoldager (2008, p. 92) expands Gottlieb's techniques and proposes a taxonomy consisting of twelve subtitling strategies:

- Direct transfer: which is applied when transferring directly the same language text into subtitles. Translation does not take part.
- Calque: this technique presents translation for the source text words with very close structure to it.
- Direct translation: as the name implies, a direct translation of the SL to the TL is involved.
- Oblique translation: Similar to the previous strategy but it deals with the transference of the whole source context.

- Explication: this technique can create the implicit content in the source text as explicit as possible in the target text.
- Paraphrase: if this strategy is adopted, the subtitlers are given more freedom to produce the meaning into the TL. It also implies the preservation of the main content of the SL.
- Condensation: this allows the subtitlers to shorten the subtitle depending on the time and spatial constraints.
- Adaption: this is adopted when the SL encompasses words which do not exist in the TL.
- Addition: the least used strategy by subtitlers. It is only adopted when they add extra information to the ST, which is very uncommon.
- Deletion: this technique is applied when an aspect from the SL is excluded due to a technical, cultural or linguistic constraint.
- Substitution: subtitlers adopt this strategy when they need to change the original message but still want to convey the same meaning in the TL.
- Permutation: subtitlers use this strategy when they include some elements of the ST in the target due to various difficulties. This can be seen in humouristic elements and wordplay.

Some of these subtitling strategies were adopted to create the best possible MT subtitled experience. The strategy of condensation was mostly applied when certain information in the SL could be omitted thus resulting in the subtitles being shortened. This in turn resulted in being faithful to the general subtitle parameters. Adaptation was also carried out in instances where the characters used particular terms or mentioned places which MT does not have an equivalent term. Also, the strategy of paraphrasing was used in instances where instead of producing a direct or literal translation, the same meaning of the SL was conveyed but in shorter words. With this method, the preservation of the main content of the SL was also maintained. Finally, deletion or the omission strategy was adopted especially during vulgar instances. Although the intention was to keep the element of vulgarity that characterises the source culture, some of it was omitted or even toned down in order

to again be faithful to the other subtitle parameters. The strategies adopted, together with the issues encountered during the creation of the MT inclusive subtitles of this episode will be explained in further detail in chapter 3.

#### **1.4 Accessibility and Subtitles for the Deaf and Hard of Hearing**

The term accessibility has a pivotal role in today's society, especially in the AVT sector. In 2003, Gambier stated that “the key word in screen translation is now accessibility” (Bogucki, Deckert 2020, p. 58).

to refer to a subtitling solution that implies the translation of messages from different verbal and non-verbal acoustic codes into verbal and/or non-verbal visual codes; and the adaptation of such visual codes to the needs of people with hearing impairment so as to guarantee readability and thus greater accessibility Neves (2005, p. 154).

In Malta, ‘The Equal Opportunities (Persons with Disability) Act’ supports but does not back accessibility of local AV media for the individuals with hearing impairments. In Chapter 413 ‘Act I of 2000’, as amended by Legal Notice 426 of 2007, notes that every individual with a disability shall have the right to freedom of expression, opinion, and association, including the right to seek, receive, and transmit information and ideas on an equal footing with others and through any means of communication that he or she chooses (added by XXIV.2016.5, pt 4). Furthermore, as amended by XXIV.2016.3 I in the same chapter of ‘Act 1 of 2000’, discrimination occurs when a person “fails to provide information about the rights of the other person through means of communication that the other person can understand” (added by XXIV.2016.3 p. 5). The Act, on the other hand, makes no mention of how media can be made universally accessible. This being said, the Maltese population needs accessibility to be addressed in local media as compared with other countries, we are still behind. Moreover, in 2014 the Parliamentary Secretariat For Rights Of Persons with Disability and Active Ageing cooperated with the National Commission Persons with Disability



(CRPD) and *Kumitat Azzjoni Lejn Soċjetà Ġusta*. It issued a “National Policy on the Rights of Persons with Disability.” Accessibility is stated and promoted once more, but not really obliged:

- Local media should devote time and resources to make programmes accessible and available for persons with any impairment (pp. 34-35).
- Programmes should be available both in sign language and provide subtitling (p. 36).
- All forms of accessibility should be governed by, which should then be followed (p. 60).
- In local AV products, persons with visual impairments should be provided with image descriptors, Deaf people should be provided with sign language/subtitles, and persons with photo-sensitive epilepsy should be provided with alerts in advance of fluctuating light levels in motion pictures (p. 60).

The art of subtitling is part of a universal design that benefits everyone, not just those who are deaf or hard of hearing. It can be argued that if TV channels made captioned subtitles available as an option, it can be used also to teach Maltese to immigrants and foreign students. Many would benefit from the same language subtitling because it aids to follow conversation, understand slang, and understand unclear articulation. Subtitling is also critical for people who cannot follow videos without a visual aid. When creating inclusive subtitles, subtitlers need to pay attention to any background noise or sounds, and music. These subtitles may be intralingual, in which case the subtitles are in the same language as the AV product, or interlingual, in which case the subtitles are translated and adapted to the required language. The first step is to raise awareness on the advantages of these type of subtitles (Castorina, 2020).

The first use of deaf and hard of hearing subtitles took place in the United States in the 1940s (Neves 2005, p. 107). From then onwards, the United States and the United Kingdom have led the way, while other countries have tried but failed to catch up (Zarate 2021, p. 2). That being said, countries such as Spain offer 90 percent of their national broadcasts with captions for deaf and hard of hearing individuals. As indicated from the following tables below, before 2018, Spain did not

have the obligation to air HOH subtitles. From 2018 onwards, due to this law being introduced, there was a huge improvement for captioned subtitles being offered.

CANAL	OBLIGACIÓN 2018	2014	2015	2016	2017	2018
<b>CANALES PÚBLICOS</b>						
CRTVE						
La1	90%	79,4%	80,6%	86,2%	92,8%	92,2%
La2	90%	75,8%	79,1%	79,5%	92,8%	93,4%
Clan TV	90%	98,1%	95,5%	91,3%	99,4%	99,3%
Canal 24h	90%	77,5%	77,2%	82%	91,1%	94,1%
TDP	90%	88,4%	91,4%	93%	92,6%	92,8%
<b>Media Global</b>		<b>83,8%</b>	<b>84,8%</b>	<b>86,4%</b>	<b>93,7%</b>	<b>94,36%</b>
<b>CANALES PRIVADOS</b>						
ATRESMEDIA						
Antena 3	75%	70,9%	72,7%	75,9%	78,6%	93,5%

Table 1.2 Total number of Accessible programmes in Spanish television. Drawn from CNMC, 2020

Sexta	75%	66,6%	70,9%	73%	75,5%	90,4%
Neox	75%	76,7%	78,3%	83,7%	79,6%	90,4%
Nova	75%	73,8%	76,7%	76,6%	76%	89,2%
Mega	45%   65%	-	87,9%	92,2%	91,6%	95,8%
A3S	45%   65%	-	94,6%	94,4%	92,8%	96%
<b>Media Global</b>		<b>72%</b>	<b>80,2%</b>	<b>82,6%</b>	<b>82,4%</b>	<b>92,5%</b>
<b>MEDIASET</b>						
Tele 5	75%	75,4%	82,1%	85,5%	90,3%	87,3%
Cuatro	75%	76,1%	75,4%	78,2%	83,1%	86%
FDF	75%	76,9%	88,1%	75,9%	86,6%	87,8%
Boing	75%	81,2%	77,7%	87,2%	79,6%	81,1%
Divinity	75%	81,6%	79,2%	78,7%	87,2%	78,1%
Energy	75%	83,2%	82,9%	83,2%	90,1%	89,1%
Be Mad	25%   45%	-	-	65,3%	79%	83,5%
<b>Media Global</b>		<b>79,1%</b>	<b>80,9%</b>	<b>79,1%</b>	<b>85,3%</b>	<b>84,7%</b>
<b>NET TV</b>						
Disney	75%	77,6%	90,1%	94,5%	92,3%	90,5%
Paramount	75%	43,2%	63,1%	79%	84,6%	73,8%
<b>Media Global</b>		<b>60,4%</b>	<b>76,6%</b>	<b>86,8%</b>	<b>88,5%</b>	<b>87,3%</b>
<b>VEO TV</b>						
Dmax	75%	0%	37%	69,6%	69,1%	79,9%
Gol	25%   45%	-	-	-	23%	36,5%
<b>Media Global</b>		<b>0%</b>	<b>37%</b>	<b>70%</b>	<b>46,1%</b>	<b>58,2%</b>
<b>13 TV</b>						
13TV	75%	0%	3,7%	41,8%	55,3%	76,7%
<b>REAL MADRID</b>						
Real Madrid TV	25%   45%	-	-	23,7%	45%	67,5%
<b>TEN MEDIA</b>						
Ten	25%   45%	-	-	58,9%	37,6%	29%
<b>RADIO BLANCA</b>						
DKiss	25%   45%	-	-	32,5%	36,8%	49,1%

Fuente: Datos aportados por los prestadores de servicios

Table 1.3 Total number of Accessible programmes in Spanish television. Drawn from CNMC, 2020

Jensema states that subtitling for the Deaf and Hard of Hearing (SDH) has very specific linguistic, semantic, and syntactic features all designed to make them available to its audience because it is designed for people with hearing loss who cannot process the same quantity and quality of text that hearing readers normally process at the same age (Jensema et al. 1996). These characteristics have been, and continue to be, the focus of research aimed at improving the quality of life.

As already mentioned, one of the principal aspects of inclusive subtitles is sound. Since it is an important part of an AV message, it has to be made accessible for persons with hearing impairments. While some sounds are self-explanatory and can be understood by what is going on screen, such as a slap on the face, others may derive from a source that is not immediately related to the visuals, such as a car pulling up outside. Others require additional context, such as an eerie background music accompanying the approach of a serial killer in a thriller movie. Sounds can come from a variety of places: in addition to the words spoken by characters, subtitles can also represent sounds that are not represented typographically (e.g., grunting, yawning, screaming). Accents or speech impediments, such as lisps, may be used by characters that need to be represented on screen. Also, actions such as a phone ringing or the closing of a door, should be captioned (Matamala, Orero 2010, p. 104). As Chion (1990, p. 3) states “we do not see the same thing when we also hear; we do not hear the same thing when we also see”. Hence, audiences perceive sounds as a result of the visuals. The SDH subtitlers, who are giving an intersemiotic ‘translation’ from sound to sight, need to keep in mind these considerations while creating inclusive subtitles.

The process of creating subtitles for the Deaf or Hard of Hearing is different from that of interlingual subtitling. It is common to find SDH with “three lines, full of lexical repetitions and incomplete sentences that are a literal transcription, word for word, of the dialogues, putting some pressure on reading speed” (Díaz Cintas, Remael 2007, p. 16). To identify the speakers in an AV production, different methods can be used. Depending on the country or production company,

speakers can be marked by colours, speaker-dependent placement or name tags<sup>1</sup>. The latter are added before the dialogues between the characters of the movie or series to allow deaf or hard of hearing audiences to identify the speaker. Tags can be written in parentheses, square brackets, or all caps. Many countries and television stations assign colours to the main characters in a show to help audiences differentiate between different speakers. The assigned colour for a particular character usually remains the same throughout the progression of the AV production. It is interesting to note that in French SDH the use of colours to identify speakers follow a different path: white represents on-screen speakers, yellow is used to signal off-screen speakers, red represents sound descriptions, magenta denotes lyrics, cyan symbolises narration, and green is used for speakers of a foreign language (Bogucki, Deckert 2020, p. 253).

The ability to think outside the box is an important characteristic that subtitlers in general need. Subtitle creators now have more options than ever thanks to new, more advanced tools which are becoming more and more available. SDH is a valuable social access service, allowing individuals who would not otherwise have access to the audio content of an AV production to participate. It also has tremendous educational potential, as it can be used by both hearing and non-hearing audiences to learn languages. This will be further evidenced by the data and findings collected in the questionnaire analyses present in chapter four. In terms of business, media access is a growing, revenue-generating service that helps to create new jobs and markets. Finally, in terms of research, it is a rapidly expanding field that brings together a variety of interdisciplinary efforts to achieve the common goal of creating subtitles that better serve the needs of Deaf and Hard of Hearing audiences.

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<sup>1</sup> Also known as labels.

## 1.5 La Casa de Papel

*La Casa de Papel* or *Money Heist*, created by Alex Pina, to date has four seasons, with a fifth season in production. In the first two seasons, a tactical genius known as *El Profesor* (The Professor) recruits a group of eight people with a criminal record. In their first meeting, the characters choose cities as code names and plan to seize the Royal Mint of Spain. With nothing to lose in their life, they succeed in taking 67 people as hostages and for 11 days barricade themselves in the Royal Mint to print more than 2.4 billion Euros while also dealing with the police forces. In the following seasons, the plot changes. The new objective of the group is to assault the Bank of Spain to steal the gold inside the vault. The fifth and final season will bring an end to the groups' adventure and the audience is eager to know what will happen to their favourite characters (Ortiz, 2019).

This series entertained the Spanish community until Netflix purchased the rights and made it available in every language the platform has to offer. This allowed for a significant rise in the viewing of this AV product. An interesting element of this particular series is that regarding the scripts as they are not published in advance. Rather, they are written in tandem with the filming. This allows the authors to better grasp what a script needs and adapt the series' direction. As a result, if an actor or director catches something truly extraordinary on set, the show can pivot on a dime to pursue that new path (Cobb, 2020).

This AV production has become a worldwide phenomenon, proven by Netflix's statement that the show was the most watched non-English series in the streaming platform service's history (Lopez, 2018). The show has a devout following as even when there are protests and rebellions, the iconic Dalí mask and the song '*Bella Ciao*' are present as they symbolises the shows' motto: *La Resistencia* (The Resistance), while the song was used to rally the antifascist resistance in Italy (Cobb, 2020).

While translating this episode into Maltese, different emotions were felt. Having instances where scenes were fast paced proved to be challenging as a lot of thought and research needed to be conducted prior to opting for the final subtitle version. As previously mentioned, in order to find solutions to the constraints that subtitling poses on the translation of audiovisual media, it was possible to rely on a number of strategies like omitting, condensing, and adapting to the culture of the TL. Finally, in this chapter, it was noted how subtitlers need to take into consideration cultural and linguistic constraints in order to proceed into creating their own subtitles. The following chapter will discuss the methodology, tools and guidelines adopted in this research study.

## **Chapter 2: Methodology, tools, guidelines**

When taking into consideration Holmes' map (1972) of Translation Studies, this dissertation is an applied study or practice-based study considering that a Spanish language TV series episode was translated into Maltese and MT inclusive subtitles were created adopting a set of proposed local guidelines and specifications (Spiteri Miggiani, 2021). The practical component was followed by a reception study adopting an empirical-based approach based on quantitative data drawn on the responses of an online questionnaire that was made available on social media platforms. The questionnaire included the subtitled AV content in Maltese accompanied by a number of multiple choice questions divided into sections according to data drawn. The reception study was fundamental to achieve the aims of this research study which focuses on viewer experience in order to better understand the needs and preferences of the local audience, while testing the chosen guidelines and specifications.

### **2.1 An overview of the subtitling process: the subtitling workflow**

The subtitling workflow adopted for this study may not fully be similar to the process present in a professional environment. In addition, the deadline was not a tight one as it would be in a production house hence more time was available to produce them. The steps undertaken to prepare and to translate the Spanish SL to the Maltese TL were as follows:

- Visual and verbal inputs such as background noises etc, were processed whilst viewing the original AV production.
- Found a specialized software (Oona) in order to create the MT inclusive subtitles.
- A transcription of the source text was created in order to be more familiar with the script.
- Creating the MT inclusive subtitles respecting the guidelines.
- After, revision was made. This step was of high importance as reduction, synchronisation and modification were needed in certain subtitles.

- Proofreading of the MT inclusive subtitles was carried out.
- The MT inclusive subtitles were burned into the episode itself and were ready to be presented.

### ***2.1.1 Guidelines***

As mentioned in the previous chapter (particularly in section 1.2) AVT is characterized by several constraints. Thus, when undertaking a subtitling project, the first step is to determine which guidelines and specifications to adopt. The Maltese inclusive subtitles of the Pilot episode of *La Casa de Papel* adopt a recently-developed set of local guidelines (Spiteri Miggiani, 2021) with the intent of further testing them with local viewers. These guidelines provide technical and linguistic parameters and specifications for the following:

- Character limitation: 38 characters per line were used in the Maltese inclusive subtitles.
- Reading speed: since *La Casa de Papel* targets an adult audience, the reading speed was a maximum of 15 characters per second.
- Duration: the minimum duration of a subtitle was 1 second, less in the case of one-word subtitles (min. 20 frames). Whilst the maximum duration was 6 seconds per subtitle event.
- Frame gap: a minimum 2 frames between the inclusive subtitles was adopted.
- Position: in general, the inclusive subtitles were centre justified and placed at the bottom of the screen with the exception of subtitles displaced to the top during opening credits.
- Text segmentation into subtitles: a minimum of 1 line and a maximum of 2 lines per subtitle was used throughout the MT inclusive subtitles. This was done to alternate between the two due to it being a fiction production and by this it aided the speech flow, rhythm and pauses to enhance the reading experience.
- Timing and shot changes: the inclusive subtitles proposed needed to match the duration of the utterance while avoiding shot change crossovers.



- Line break: when the text needed to be subdivided into 2, the line break was done before conjunctions, after punctuation marks, before prepositions, possibly obtaining a self-contained semantic unit on each line. Furthermore, the line breaks did not separate a noun from an adjective or an article, a verb from the subject pronoun, a prepositional verb from its preposition, a verb from its auxiliary, reflexive pronoun or negation.
- Italics: the use of italics was adopted when there was a narrator or a speaker off screen. When the dialogue was heard over the phone, television, computer or any electronic devices that produced a voice effect.
- Dual speakers: the use of a hyphen without a space was done to indicate two speakers in one subtitle. One line per speaker. The hyphen preceded any name tag. Also hyphens were used when an inclusive caption was present on one line coming from one source and a dialogue line on the next line coming from a different source.
- Ellipsis and suspension dots: ellipses (3 dots) or dashes were not used when an ongoing sentence was split between two or more continuous subtitles. However they were used when there was a long pause between subtitles. The ellipsis was used at the end of the first subtitle, not the following one. They were used to indicate a pause within the same subtitle, and finally when there was an abrupt interruption.
- Written graphics/on-screen text: When written graphics were on-screen, the inclusive subtitles were placed adequately to avoid graphical overlap and with the aim to be easier to read. Dialogue and narrative titles were not combined together.
- Numbers and Time: numbers from 1 to 10 were written out in words: *wieħed*, *waħda*, *tnejn*, *tlieta* etc. However, numbers from 11 upwards, numbers were written in numeric form. When dealing with time, the numeric form and the 12-hour clock format was used.
- Currency: when translating currency, it was shown in words instead of the symbol.
- Quotes: double quotation marks were used for quoted words, phrases and sentences.

- **Accessibility:** since inclusive subtitles were applied in the subtitling process, square brackets and lowercase letters were used for captions describing sounds, music and name tags. When the speaker was not on screen, these captions were not italicized. These captions were included when they were not clearly visible on screen. However, when spatial and time constraints permitted, they were also added when the source and sound action were visible.

### ***2.1.2 Subtitling tool***

The cloud based software Oona was used in order to create the 47 minute long MT inclusive subtitled episode. This online software tool was chosen because it can be easily accessed on any device, it proved to be very user friendly when positioning the subtitles and it was possible to export them in any format. This software offers a variety of options depending on the subscription a user chooses. For this research study, the subscription chosen was the one that provided the ‘Create’ product (see diagram 2.1). Also, thanks to its ‘annotations’ and ‘remarks’ features, it was of great help to access feedback and comments on the subtitles. As the word itself implies, with this option one can create and edit subtitles in any language (Oona, online).

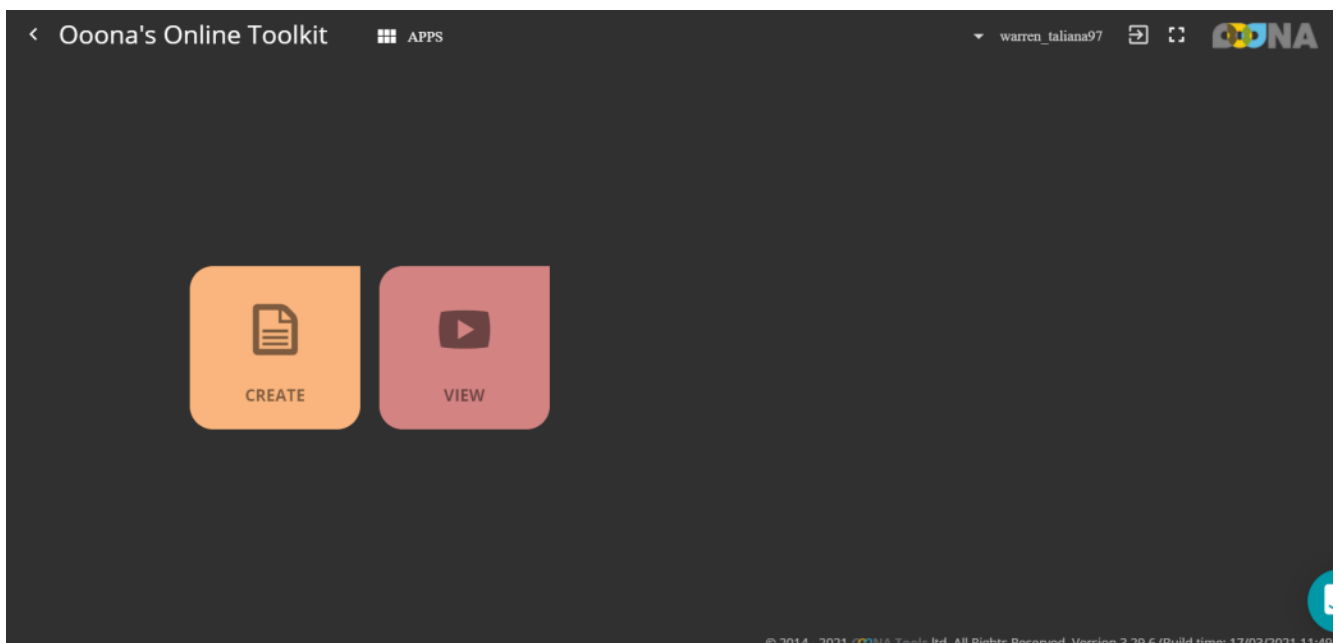


Diagram 2.1 Oona's Create Tool and view options

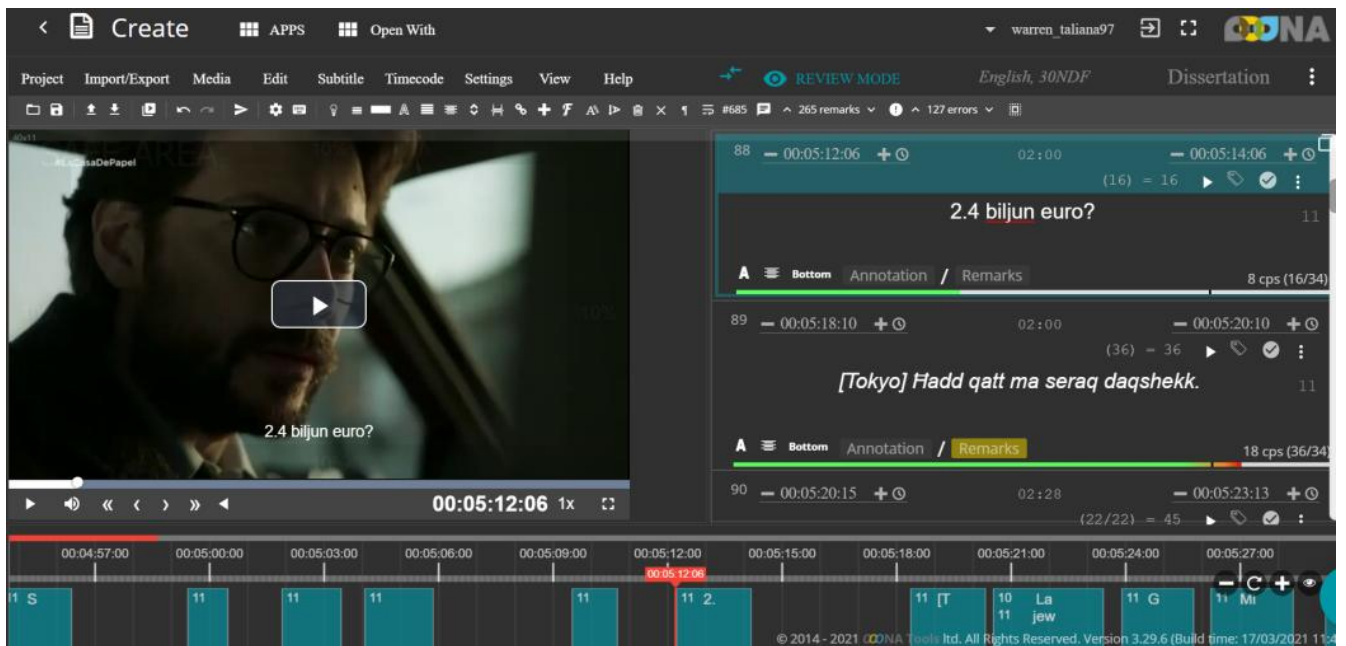


Diagram 2.2 Oona’s online platform

## 2.2 Reception study

Despite the focus on accessibility and the creation of inclusive subtitles, the reception study included all kinds of participants, i.e. people with and without hearing impairments across generations.

In Bordwell’s (1985, p. 30) view, the viewer is not just a specific person, but “a hypothetical entity executing the operations relevant to constructing a story out of the film’s representation”. As Nida (1964) states that “the quality of a translation is determined by whether readers respond to it in the same way in which readers responded to the source text” (cited in James, 2002). Hence, it was imperative that the MT inclusive subtitles reflected what was said in the original Spanish dialogue while acting as a bridge for the viewers so that they could be fully engaged when watching the subtitled episode in the TL. The reception study set out to draw conclusions on the following: whether the MT inclusive subtitles would affect the participants' engagement, especially if they have already seen the production, whether the proposed subtitles were an aid to those viewers who

do not understand the SL; and also whether the captions were a distraction, particularly to those who did not need them.

As mentioned, the method used in order to obtain data was an online questionnaire. Questionnaires are a simple and flexible way to collect all types of data, particularly if they can be distributed via social media and the Internet in general. Furthermore, questionnaires are easy to fill out after the participants have watched part or all the translated episode. This method to gather data is and will remain an important tool to gather both qualitative and quantitative data. The data and findings of this research study will be discussed in further detail in chapter 4.

The majority of AVT scholars accept that a systematic approach to reception should take into account three levels of expertise (the 3Rs) which Chesterman (2007, pp. 179-180), Gambier (2009) and Kovacic (1995) differentiate as follows:

- Response, which reviews the legibility of the information transmitted in the AV product, i.e. the perceptual decoding of its components. It involves physiological and behavioral responses.
- Reaction, which deals with the readability of the aspects present in the text. It includes cognitive and psycho-cognitive processes, like memory (both short and long term), comprehension or understanding.
- Repercussion, concerns the audiences' attitudes and beliefs. It takes into account their reactions and evaluations of various audiovisual and translation techniques and practices. If social or culturally based groups share values and interests, it can be viewed from an individual or sociocultural viewpoint.

Each level offers a different form of data and includes an analysis process. It is important to look for signs of where the participants' attention or effort is focused while examining their responses. While response is directly linked to the participants' capacity to follow a translated text, both

reaction and repercussion are more contextually oriented. According to Antonini (2007, p. 165) it is important to ask for both a self-evaluation and a scene analysis to show both subjective feelings and real comprehension of the MT inclusive subtitles episode. For the purpose of this dissertation's research study, eye-tracking and interviews were not applied. With regards to the reception study being carried out, the following steps were undertaken:

- A division of the age groups was needed. The age groups were divided as follows: 18-24, 25-39, 40-60 and 60+. This way the opinion of each generation could be taken.
- Specific questions were needed in order to respect the 3R's theory. Hence, open and closed questions were necessary to create the questionnaire.
- A platform was needed in order to create and share the questionnaire online. Thus, SurveyMonkey was chosen.
- The questionnaire was shared on social media in order to obtain the highest number of participants as possible.
- Finally, the last step was to analyse and to draw conclusions on the aspects that were tackled in the questionnaire itself.

From a theoretical standpoint, reception is one of the fields of translation studies that has received little empirical attention (Brems, and Ramos Pinto 2013). Exploring the flow of translations online and users' digital interactions will provide strong analytical evidence for testing new hypotheses. Surveys and questionnaires may provide useful insights into this phenomenon.

### ***2.2.1 Survey tool***

In order to carry out the research study, an online questionnaire was distributed. Among the numerous survey platforms available, it was decided to opt for the online tool SurveyMonkey. With its premium option, the question types that could be added were the following: single answer, multiple choice with multiple answers, rating scale, numerical text boxes and single or multiple textboxes, where participants could include their opinion on a particular question. Furthermore,

another reason why this platform was chosen was due to the fact that the MT inclusive subtitled episode could be easily included within the questionnaire itself. Hence, participants could access the video directly on the survey form (Ramshaw, online).



Diagram 2.3 SurveyMonkey online platform

The following chapter will provide an analysis of the subtitling issues encountered and expanding on the strategies discussed in section 1.4, while walking the reader through the rewriting process of specific examples.

### Chapter 3: Analysis of the Maltese inclusive subtitles

When the researcher started translating the Pilot episode of *La Casa de Papel*, an effort was made to retain the same dialogue writing style. However, in this particular episode, there are various expressions that do not have equivalents in MT. Also, if an equivalent were to be found its use would be subject to subtitling constraints. Therefore, when these expressions were encountered, instead of producing a literal equivalence, priority was given to recreating the same effect of the original SL expression, while also bearing in mind the constraints of this discipline.

The aim of a translation, more than producing any literal ‘equivalence’ is to create the same effect in the mind of the reader (obviously according to the translator’s interpretation) as the original text wanted to create. Instead of speaking of equivalence of meaning, we can speak of ‘functional equivalence’: a good translation must generate the same effect aimed by the original Eco (2003, p. 56).

The meaning conveyed in the message that the original holds and what its author wants to share with the audience is an important aspect in each branch of translation. Hence, subtitlers must do their best to identify the best equivalence. They must also be able to correctly interpret the original text. Thus, the interpretation of words plays a key role in subtitling.

The following expressions: *pura sangre caliente* (subtitle 148), *Rio. Es mi debilidad* (subtitle 150), are used as adjectives by Tokyo (narrator) to describe Denver and Rio respectively. In MT, pragmatically-speaking, *demmi pur shun* does not make sense. If it had been translated literally it would not have created that same effect in the eyes of the viewer. Therefore, by translating it into *demmu shun* the meaning was still conveyed accordingly. If subtitle 150 had been translated literally: *hija d-dghufija tiegħi*, again, it would not have sounded natural in a MT context. The first draft was *il-punt debboli tiegħi* but even this sounded too literal. The final subtitle was *Rio...id-dawl t’ghajnejja*. In this manner, functional equivalence was achieved and both expressions

produced the same effect as the original SL conveyed while also using the paraphrase strategy (discussed in section 1.3 of the Literature review). Another example that was tackled with the same technique is the following: *Por amor de Dios* (subtitle 313). The literal translation *ghall-imħabba t'Alla* would not have been fitting, hence, an MT phrase equivalent was opted for: *F'gieħ Alla*.

### 3.1 Names of people, places and songs

While translating the subtitles, the intention was to seek the best possible equivalent of the original terms and expressions. But when it came to names of characters, places and songs, the debate was whether to translate them into MT or not. There are two possibilities with regards to the translation of words:

In translating a name there are, in principle, at least two alternatives. Either the name can be taken over unchanged from the ST to the TT, or it can be adapted to conform to the phonic/graphic conventions of the TL (Hervey and Higgins 1992, p. 29).

The episode itself presented the challenge of the main characters being given nicknames, specifically country names, to disguise their identity from the police force. For example: *Tokio*, *Berlín*, *El Profesor*, *Río*, *Moscu*, *Nairobi*, *Denver*, *Oslo* and *Helsinki*. In MT, *Tokio* was translated to *Tokyo*, *Moscu* to *Moska*, and in the case of *Helsinki* the letter H was replaced and the name was spelled as *Helsinki*. When it came to *Río* and *Berlín* the only difference was to replace the accent *í* with a normal *i*. *Denver*, *Oslo* and *Nairobi* remain the same in the MT vocabulary, hence no translation was required. On the other hand, the noun *El Profesor* was translated directly into *Il-Professur*. Due to other spatial constraints, when a name tag was needed to indicate that he was speaking in the scene (as further discussed in section 1.4), an abbreviated version [*Prof*] was created. By translating names in this manner, names were adapted to conform to the phonic conventions of the TL as suggested by Harvey and Higgins (1992). Furthermore, when a line break



was needed, names were not separated from surnames, for example: Arturo Román (subtitle number 427) and Monica Gaztambide (subtitle number 453).

Also, worth mentioning are the names of places such as in subtitle 90: *ni en Nueva York, ni en Londers, ni en Montecarlo* which were translated into *La f'New York, Londra, jew gewwa Monte Carlo* since they had an EN or MT equivalent. However, in subtitle 490: *¿Para sacarte a ti de Alcalá Meco?* when Denver and Moscow are having an argument, Denver mentions *Alcalá Meco* which is a prison in Madrid. Since the MT audience probably never heard of this place, it was translated simply into the noun *habs*, *Biex noħorgok mill-habs?* By using this adaptation strategy (see section 1.3) a suitable translation was found, and the meaning was still conveyed in a way which enabled the viewers to understand the reference.

With regards to songs, the lyrics were not translated into MT. When a song is translated, a certain degree of adaptation is necessary to reproduce the same tempo and rhythm. In his articles, Bahr (1983, p. 176) writes that in the translation of songs: “One must only hear syllables, beats, and a key pattern of syllables and beats that, once discovered, permits a division of the songs into lines”. Since this study opted for inclusive subtitles, the names of the songs were captioned, such as in subtitle 93 [*Tibda idoqq “Easy Rider” ta’ J Crist*] and subtitle 187 [*Tindaqq “My life is going on” ta’ Cecilia Krull*] which is also the theme song for the series. What matters when translating songs, is that the translated words lead the viewers to visualize the same image that the original words would have created in their mind. One can translate the song lyrics in order to enable the person to understand the message. However, in doing so, the translation will not be in song form, but in the form of translated phrases.

### **3.2 Subtitle display rate**

As per the guidelines stated in section 2.1.1 of the Methodology, the reading speed implied having to reduce the MT inclusive subtitles in order to comply with the 38 characters per line limit. In the first draft of the proposed subtitles, several subtitles exceeded the 15 characters per subtitle line

limit. This issue was tackled by means of reduction techniques based on Schjoldager’s adaptation of Gottlieb’s proposed ten strategies mentioned in section 1.3. However, due to spatial constraints a couple of subtitles did not respect this norm. These were: subtitle number 63: “*hija li jitfaċċa f’Seat Ibiza tal-1992*” (39 characters) and subtitle 71 (40 characters): “*Il-Pulizija ilha ssegwik sitt t’ijiem...*”. Also, even though the aim was to have the time codes match the duration of the utterances, there were instances in which the inclusive subtitles were cued in slightly later, when the speech actually started to flow, thus adopting a creative synchronisation approach (Spiteri Miggiani, 2021).

The first example of how this strategy was implemented is seen in subtitle 9:

*La última vez que lo vi  
lo dejé en un charco de sangre.*

If translated literally in Maltese, it would have read:

*L-aħħar darba li rajtu  
kien f’għadira demm, b’għajnejh miftuħin.*

The final subtitle was as follows:

*L-aħħar li rajtu,  
kien f’għadira demm.*

In the literal translation the cps would have been 22.9. It is important to note that the MT alphabet contains the *ie* and *għ* and they amount to two characters each<sup>2</sup>. Also, the subtitle speed in the first option was 19 and 36 respectively, while in the final option it was 15 and 17 cps respectively. This resulted in the overall subtitle display rate being reduced to 12.6 cps, therefore easing the local

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<sup>2</sup> The Maltese alphabet contains 30 characters, whilst the Spanish alphabet contains 27 characters.

viewers' reading experience. By using the condensation strategy, the viewers did not need to make an extra effort to read all those words on screen.

Another example of how this strategy was adopted is seen in subtitle 14:

*Así que, cuando el segurata disparó,  
tuve que cambiar de profesión.*

If translated literally, it would have been:

*Għalhekk, meta l-gwardjan tas-Sigurtà spara,  
kelli nbiddel il-karriera.*

In the first draft it was translated into two separate subtitles:

*Meta, l-gwardjan  
tas-Sigurtà spara...*

*kelli nbiddel il-karriera...*

In the final version, it was translated as follows:

*Meta sparawlu...*

*biddilt il-karriera...*

The dialogue line was segmented in two subtitles in the final version as well, but it was significantly condensed. The dialogue line was divided into two separate subtitles to avoid crossing a shot change, therefore in line with recommendations included in the local guidelines. This, too, helps ease the reading experience. By omitting *l-gwardjan tas-Sigurtà*, and *kelli* the meaning of the original was still conveyed and the images on screen helped the audience understand that the character's boyfriend was shot by a security officer. Additionally, contrary to the ST demand, in

MT there is no need to specify that Tokyo switched her career thus, in this instance the condensation technique was adopted for other reasons.

Another example is subtitle 118:

*Quiero que cada uno elija  
un nombre, algo sencillo.*

If translated literally, it would have been:

*Nixtieq li kull wiehed minnkom  
jagħzel isem, xi haġa faċli.*

The first attempt to translate this line was the following:

*Nixtieq li kullhadd jagħzel isem.  
Wiehed faċli.*

The final version submitted:

*Agħzlu isem, wiehed faċli.*

Notice how a change in verb mode was applied to reduce the text. From the indicative *Nixtieq* (I want) to the imperative *Agħzlu* (choose) it was possible to create the final version of this particular subtitle. The meaning was transferred and the visuals also contributed to helping the audience understand.

Another example is subtitle 224:

*Todo lo que habíamos planeado  
empezaba ahora.*

If translated literally, it would have been:

*Dak kollhu li konna pjanajna,  
kien ha jibda issa.*

The first draft surpassed the subtitle display rate limit by 0.2 cps only and this was achieved by omitting *konna*. However, it was decided to further condense this subtitle as follows:

*Il-pjan kien ha jibda issa.*

By omitting the word *pjanajna* which is made up of a possessive pronoun and a noun and simply using the noun *pjan* it was possible to understand how the group's plan was about to unfold.

The final example is subtitle 513:

*No, lo siento, no le puedo pasar  
con don Arturo en este momento.*

In the first draft the subtitle was translated as follows:

*Skuażani, bħalissa  
ma nistgħax ngħaddik ma' Mr. Arturo.*

Although it slightly surpasses the reading speed limit, (18.2 cps), it was still heavy to read, considering that this particular scene was also very fast. So, after checking how it could possibly be condensed further, it was decided to subtitle this particular line with a more MT natural flow. Hence the final version was as follows:

*Bħalissa Mr. Arturo mhuiwix hawn.*

With the reading speed reduced to just 10.7 cps, the audience could easily enjoy both the scenes and the subtitles simultaneously. By simply stating that Arturo was not there at the moment and not also stating that the call could not be forwarded directly to him, the meaning was retained in any case.

### **3.2.1 Position**

The subtitles were placed at the bottom of the screen (see section 2.1.1). However, there were instances in which the subtitles were placed at the top of the screen. This occurred when images or other on-screen graphics were present at the bottom of the screen. For example, throughout the opening credits at the beginning, the subtitles were placed at the top in order to avoid text overlap. This was applied consistently all throughout the opening credits instead of alternating between the top and bottom of the screen. The subtitles were once again positioned at the bottom after the opening credits. In general, displacement to the left or right of the screen was not applied. Name tags were also used in order to identify the speakers (see section 1.4).

### **3.2.2 Written graphics/on-screen text**

Since the SL was Spanish, written captions in this language were present on screen. This implied that people who are not familiar with this language (as seen in Chapter 4) could not understand the meaning of any written on-screen text. When this occurred, for example when there was the sign *SE VENDE* on the door of Tokyo's trailer, the translated MT text was included as a subtitle, *GHALL-BEJGH*. The same was applied during the mobile chat between Alison Parker and her boyfriend. Upper case letters were used for the whole text. Furthermore, when quotes were present (see section 2.1.1) double quotation marks were used; for example, in subtitle 218: *Ghalhekk jghidu: "Ahjar zewg pistoli milli salib"*. When a quote extended beyond more than one subtitle, an open quote at the beginning of the first subtitle and an end quote at the end of the last subtitle were applied.

## **3.3 English loan words and other specifications**

Standard MT was used and any slang and dialects were neutralised. English loan words were resorted to where necessary. EN widely used terms in spoken spontaneous language were prioritised over their less frequently used in MT equivalents. In general, EN orthography was applied, as opposed to MT orthography, for example, *brake* instead of *brejk*, *telephone* instead of *telefown*

and *mobile* instead of *mowbajl*. EN borrowings were not italicized. Geographical names, such as the characters' nicknames: *Helsinki*, *Moska*, or even the names of countries such as *Spanja*, were translated to match the MT equivalent. Contractions and informal variants such as *haw'*, *fej'*, *'habba*, and *iwa* were avoided. Nonetheless, as illustrated in chapter 4 contractions required further investigations. Coining new MT equivalents was avoided completely. Correct grammar and language were used as much as possible.

### **3.4 Vulgar expressions**

Vulgar expressions are also difficult to translate (as discussed in section 1.2.4). This is because very often, certain expletives are tolerated in a specific society but less so in other countries or cultures. Countries with a Catholic tradition are known to mention God's name in vulgar expressions, in the case of Malta, while others are better known for using sex in their vulgar expressions. Regarding this:

There are languages...in which it is customary frequently to name God, the Virgin and all the saints by associating their name with vulgar expression...others that are pretty indulgent with curses related to sexual and scatological affairs; and others that are definitely more demure... (Eco 2003, p. 39).

Eco continues stating that “obscenities have a different value and impact in different cultures”. Therefore, subtitlers have to be careful when translating vulgar expressions. On top of that, he goes on to explain that “the problem of curses and four letter words is a serious one...sometimes the translator must accept a definite loss” (Eco 2003, p. 41).

In Maltese, although used widely in social contexts, taboo language, especially language having religious connotations, has a strong impact when read on screen. The following table illustrates instances when vulgar language was used in the SL by the characters, and how it was tackled.

Coño MT literal translation – <i>ghoxx</i>	Time code: 15:26 15:40 25:10 32:43 33:00 33:40 34:20 37:19	Translated as – omitted omitted <i>ostja</i> omitted <i>ostja</i> <i>ostja</i> <i>ostja</i> <i>ostja</i>
Joder/Jodido MT literal translation – <i>tahxi</i> or <i>haqq</i>	Time code: 16:05 26:30 26:50 27:24 38:30 43:50 44:30 46:31 46:45	Translated as – <i>ostja</i> <i>Haqq Alla</i> <i>ħaqq</i> <i>ostja</i> <i>ostja</i> <i>inhexa</i> <i>ostja</i> <i>Ostja!</i> <i>Hxejt</i>
Mierda MT literal translation – <i>ħara</i>	Time code: 6:54 24:38 29:37	Translated as – <i>tal-qamel</i> <i>ostja</i> <i>tal-qamel</i>
Puto/Putá MT literal translation - <i>qahba</i>	Time code: 15:28 32:45 37:25 37:50 44:50 45:30 46:05 46:08	Translated as – <i>ħaqq l-ostja</i> <i>il-ostja</i> omitted <i>ostja</i> <i>Ostja!</i> <i>Ostja</i> <i>fuckin'</i> <i>Ostja!</i>



Puñetero MT literal translation – <i>ħaqq (damn)</i>	Time code: 10:32 29:28	Translated as – omitted <i>l-ostra</i>
Hijos de Puta MT literal translation – <i>ƒal ta' qaħba</i>	Time code: 10:42	Translated as – <i>qattiela</i>
Cojones MT literal translation – <i>bajd</i>	Time code: 12:56 32:58	Translated as – omitted omitted
Follar MT literal translation – <i>taħxi</i>	Time code: 32:40 38:53	Translated as – <i>taħxi</i> <i>sess</i>

Table 3.1 Uttered vulgar language in the episode

As shown in Table 3.1 the characters frequently used vulgar phrases. The strategy of deletion or omission (see section 1.3) was adopted to be faithful to other subtitling constraints, while some were still translated accordingly. Taking subtitles 106 and 107 as an example:

*para tener un sueldo, un sueldo que,  
en el mejor de los casos,  
  
no deja de ser un sueldo,  
un sueldo de mierda.*

These two subtitles are being analysed together even though there is only one taboo term (*mierda*), in order to better explain the context. In this scene, the Professor is telling his newly formed team that people generally spend years studying in vain as their salary will remain a very minimal one. It could have been possible to translate it literally; however, after considering body language and imagining it in a MT social context, it was decided to translate that term as *tal-qamel*. The following example illustrates how the MT inclusive subtitles were presented on screen:

*biex jaqilgħu paga,  
li anke fl-aqwa każ*

*tkun paga tal-qamel.*

The following example refers to subtitle 382:

*Joder...*

In this scene, Tokyo is trying to find Alison Parker, who would serve a vital role in the escape of the group since she is the daughter of the British Ambassador for Spain. When Tokyo could not find her immediately, she utters the word *joder*, which would literally translate into ‘fuck’. The first attempt at translating this term into MT was *ostja* but, again after considering a MT person in that type of context, which would generally imply that they are angry, the ideal solution was:

*Haqq Alla...*

As mentioned previously, in Malta, religious references associated with swear words are very frequent. Therefore, the aim was to achieve credibility and to ensure that the MT audience could easily relate to Tokyo’s emotions.

The following example refers to subtitle 476:

*Esto huele de puta madre.*

In the first draft another religious connotation was added as follows:

*Kemm ifuħu Madonna.*

However, after thinking of a MT context it was changed as per the below subtitle:

*Kemm il-ostja jfuħu.*

In this particular scene, Denver and Moscow successfully enter the Royal Mint’s vault. After shouting hysterically and enjoying the moment, Denver grabs a stack of cash and states how

amazing it smells. Keeping in mind that the group is formed of criminals, vulgar instances such as this were frequent. By toning down the SP vulgar term *puta madre* and adding a MT equivalent in such a context, *il-ostja* conveyed the same meaning in the eyes of the viewers. Hence, the meaning in this scene was not lost.

The following example (subtitle 249) is an instance where vulgarity was omitted:

*¡Venga, coño, abre!*

The vulgar term *coño* which in MT literally means *ghoxx* was omitted for the following reasons. The first being that in MT it would not have sounded natural: *Ejja, għoxx, iftaħ!* Another reason was that it followed Schjoldagers' deletion strategy (see section 1.3) because of the fact that this particular scene was a very fast paced one, and a lot of action was happening simultaneously on screen. Since a name tag to indicate the speaker was necessarily added, the rest of the subtitle needed to be condensed. Hence, by eliminating the vulgar term and also the word *Venga*, it was possible to create a subtitle which still conveyed the original meaning in the SL while respecting timing constraints. The following was how it was presented in the final inclusive subtitle version:

*[Moska] Iftaħ!*

The final example is subtitle 682, where Tokyo takes the scene as the narrator and after shooting two police guards, states that as always, she messes everything up for the group:

*De esa manera supe  
que lo había jodido todo,*

In the first draft, the vulgar element was toned down and *jodido* was translated into *fottejt*, as the Maltese do have a tendency to use this term when they mess something up:

*B'dan il-mod indunajt,  
li kont fottejt kollox,*

However, since Tokyo during the episode utters a lot of taboo and swear words, the need was felt to be consistent with the characters' style and register and it was decided to opt for the following:

*hekk ndunajt,  
li kont ħxejt kollox,*

This way, a direct translation strategy was adopted. Additionally, the characteristic that Tokyo swears a lot was maintained throughout the creation of the MT inclusive subtitles. In Chapter 4 which is dedicated to the reception study findings, local perception of this language phenomenon will be discussed.

### **3.5 Social register and familiar expressions**

The social register is able to reveal quite a lot about the characters. Hervey and Higgins (1992, p. 123) state that “a style will be recognized as characteristic of a certain kind of person”. This register reveals the characters' social environment. There are certain people who are instantly recognized upon uttering a word or phrase, specifically because of their particular speaking style, which makes them unique. When someone uses a style full of the expressions ‘thank you’, ‘please’ and many other such expressions, this style indicates a person who is well educated. Regarding this type of stereotype, Hervey and Higgins (1992, p. 124) give the following example: “for instance, encountering a man given to using four-letters expletives, one may perhaps infer that he is the vulgar, macho type. (Terms like ‘vulgar’ and ‘macho’ are typical stereotyping terms)”. Obviously not everyone falls into this category. On the contrary, the majority of the population does not belong to this group of people: for example, the elderly will not express themselves in this way, but some uneducated young workers may do so. Again, not every young worker will utter vulgar language to express himself. This example was mentioned to show how much the style of expressing oneself affects the idea we have of the person speaking.

This is where familiar expressions are encountered. In this episode there were instances wherein it was difficult to find the equivalent term for certain familiar expressions, but after many drafts and comparisons, a suitable MT translation was carried out. The first example is the following in subtitle 498:

*Y si tenemos suerte,  
y no haces mucho el gilipollas,*

The term *gilipollas* can be interpreted in various ways. It is a familiar term that in MT can be used to describe someone with the following adjectives *fidil*, *injurant* or *baħnan*. It also does not classify as a vulgar term. In this particular scene, Moscow urges his son to not fool around and to stay focused on the objective of the heist. This familiar expression was translated as *fidil*, the reason being that in MT it is very common to say *aħjar ma tagħmilhiex tal-fidil* when reproaching someone. The following is the final version submitted:

*Jekk ikollna fortuna  
u ma tagħmilhiex tal-fidil,*

Another example can be seen in subtitle 313:

*y nos vamos todos a celebrarlo?  
Por amor de Dios.*

In this scene, Arturo and Monica are arguing due to her telling him that she is pregnant with his child. Arturo cannot believe it since in his twenty-year relationship with his wife they could not have children in a natural way. He utters the phrase *Por amor de Dios*, which means for God's sake. It is a familiar expression as in MT we generally use *F'gieħ Alla*. The following is the final version:

*u mmorru niċcelebraw flimkien?  
F'gieħ Alla.*

Indeed, it was translated this way since the Spaniards use this phrase for the same pragmatic reason as the Maltese. Hence, in this manner, a good equivalent was found during the translation process.

The last few examples of familiar terms can be found in the SP words *vale* and *vamos*. In MT they were translated as OK (it is vastly used in everyday vocabulary) and *ejja* or *tlaqna*. By adopting this translation approach, it enabled the audience to better identify themselves with the characters. The following is an example of each term in the MT inclusive subtitles:

Subtitle 278: *Vale. Te dejo.*

*OK. Ha nitlaq 'l hemm.*

Subtitle 365: *¡Quietos, quietos! ¡Vamos!*

*Ieqfu! Ejja!*

### **3.6 Inclusive captions**

By creating MT inclusive subtitles, extra attention had to be paid to background noises, any songs, identifying the speaker in a particular scene and any sounds that a Deaf and Hard of Hearing audience would otherwise have lost (see section 1.4). Without captioning these elements, a lot of the original SL meaning would have been lost in the translation process. There were also instances of foreign language utterances, such as when Helsinki was singing in his native tongue while setting the communication system. Hence, to highlight this in the inclusive subtitles, it was captioned into *[ikanta bil-lingwa tiegħu]*. Nouns were used when the source was generic or extended to several people and not specific to one character or person. For example *[iżebblaħ]*, *[tir ta' pistola]*, *[għajjat]*, *[tonfoħ]* and *[iħaxwex]*.

The first example is in subtitle 3, when Tokyo wakes up from her dream. A gunshot can be heard in the distance and a woman screaming at the beginning of the episode. The word *disparo* posed a

challenge in the translation process, as it could not be translated simply as *spara*. It needed to be translated accordingly and to be precise. In the other line, *mujer* was easily translated into its MT equivalent *mara*. The name tag Tokyo was not immediately added, even though she was the woman screaming, as it would have spoiled the nickname of one of the main characters and also for the fact that in the ensuing two subtitles, she states her name. The following was the final version:

*[tir ta' pistola]*

*[mara] Le!*

The next examples relate to how songs or music were captioned. In subtitle 187 the theme song of the series was played. In the MT inclusive subtitles instead of *empieza* which means to start, the word *tindaqq* was used, similar to how songs are usually introduced in Malta while listening to the radio. The name of the song was left in its original language. However, the researcher believes that in future local inclusive projects, they should be included as well. This was the final version:

*[Tindaqq "My life is going on"*

*ta' Cecilia Krull]*

With regards to how music was described and captioned, the following are some examples: when there was an intense or dramatic aura in the scene on screen, there was background music accompanying these instances. They were captioned as follows: *[mużika ta' suspens]*, *[mużika intensa]* and *[mużika drammatika]*.

This was also the case for background sounds. For example, in the scene where Moscow was trying to open the Royal Mint's vault, a piece of metal fell on the ground. In the original episode it was captioned as:

*(Pieza de metal cayendo)*

The final MT version is as follows:

*[taqa' hadida]*

It was necessary for most sounds to be captioned in order to provide the best possible inclusive experience for the audience. In this manner, the Deaf and Hard of Hearing individuals who watched the MT episode could better understand what was happening both on and off screen. A comparison was made with the intralingual Spanish subtitles for the Hard of Hearing before deciding on the best strategy for the MT version. The MT version opted to include sounds that were completely omitted in the Spanish version, such as the following: subtitle 4, *[pistola tikkarga]*, *[tonfoħ]*, subtitle 11 *[tolfoq]*, subtitle 79 *[ihaxwex]*, subtitle 93 *[Tibda idoqq "Easy Rider" ta' J Crist]*, subtitle 158 *[mara tidhak]*, subtitle 332 *[mużika intensa]*, subtitle 333 *[magna tibtipja]*, subtitle 350 *[allarmi jdoqq]*, subtitle 391 *[shutter ta' kamera]*, subtitle 399 *[mużika intensa]*, subtitle 409 *[nifs qawwi]*, subtitle 445 *[tibki]*, subtitle 463 *[ikklikkja u bbipja]*, subtitle 467 *[bieb jinfetaħ]*, subtitle 506 *[telephone jkompli jdoqq]*, subtitle 582 *[nifsijiet fil-fond]*, *[mużika drammatika]*, subtitle 598 *[mużika ta' suspens]*, subtitle 607 *[Alison tibki]*, subtitle 663 *[sigla]* and subtitle 667 *[Tokyo tgħajjat]*.

As illustrated in this chapter, various aspects of the translation process of the SL episode into MT inclusive subtitles were examined. This exercise demonstrated how the researcher came up with a solution for the best possible translation outcome. In the fourth and final chapter, the reception study and the results obtained from the questionnaires completed by the participants will be analysed.



## Chapter 4: Reception study: data and findings

The ultimate aim of this research study is to investigate whether the audience enjoys audiovisual productions with Maltese inclusive subtitles and if these have a future, locally. It also aims to determine specific subtitling parameters that can help improve viewer experience. In order to obtain the best possible data for this research study, a questionnaire was used which was subsequently divided into separate sections tackling various aspects, with one section being dedicated solely to the Deaf and Hard of Hearing audience.

In the first sections, the questions focused the demographics and the viewers' profile. The following sections aimed to investigate the participants' experience in relation to the translated version of the chosen AV content. Hence, specific issues such as of readability and vulgar language were incorporated. Another aspect tackled in the questionnaire regarded accessibility. Finally, the overall experience of the participants was explored in order to understand whether there is a demand for MT inclusive subtitles to be aired in the local AV sector.

The findings are based on a limited sample of respondents and refer to one episode and one language pair; therefore, they provide only a partial view of reality. In total, 260 questionnaires were completed, with some participants choosing not to answer all the questions listed. In terms of initial instructions, participants were told that the research conducted aimed to explore the perception on MT inclusive subtitles for the pilot episode of *La Casa de Papel* and that they would be required to watch all or part of the translated episode and reply to short sets of questions after the viewing of the episode. The whole research study remained anonymous, and apart from the time required to watch the subtitled episode (which depended on the participants' preferences), the completion of the questionnaire from their end lasted on average of eight minutes. As a further note, each section going forward will always have less participants since not all the 260 participants answered all the questions present in the questionnaire. This could be considered as one of the limitations of the study. A shorter questionnaire could possibly have enticed a larger number of

respondents to participate till the very end. Some questions could have been filtered out, especially those that could possibly sound slightly repetitive, despite the different nuances emerging from each one. Highlighting certain aspects by reiterating similar questions, and also allowing space for comments, allowed for the collection of valuable quantitative and qualitative data. Another possible limitation is tied to the fact that those respondents who did not watch the entire episode could not respond to specific questions that referred to the end of the episode. The viewers were not able to go back to the video to rewatch certain parts or to watch any parts that they would not have watched. This was necessary to prevent multiple viewings of specific captioned scenes, as this would have biased the results. The study, of course, is necessarily based on subjective data and certain aspects such as individual viewer reading speed or tolerance threshold when it comes to vulgarity cannot really be measured. Having said that, the findings can perhaps be combined with other studies and other language pairs to obtain a more exhaustive picture of the Maltese local demands and preferences.

#### **4.1 Demographics and participant profile**

In the first section, the questions aimed to collect information about the respondents, mainly: age, gender, native language, the language they are more comfortable with when watching subtitles, the AV genre they usually watch, how much time they spend watching AV productions, the preferred medium or platform, general reading pace in MT or EN, and whether they would choose MT subtitles over any other language if the former were provided.

From the 260 responses, the highest number of participants were in the 18-24 age group: 108 participants, amounting to 41.54% of the entire group of respondents. This possibly highlights the fact that this generation is the one most likely to consume several hours of AV content. With regards to the participants from the other three age groups, 79 participants (30.38%) belonged to the 25-39 age group, 53 participants (20.38%) belonged to the 40-60 age group and finally 20 participants (7.69%) belonged to the 60+ age group. The gender that provided more responses was

female, with 164 participants or 63.08% being women. There were 95 male participants (36.54%), while 1 participant (0.38%) replied 'other'. This research study dealt significantly with the aspect of accessibility. Since inclusive subtitles were created, both non and Deaf and Hard of Hearing individuals could share their opinion through the questionnaire. Hence, the questionnaire was open for all kinds of audiences. As a matter of fact, 12 participants stated that they have some degree of hearing impairment. When asked about their mother tongue, 243 or 93.46% of the participants stated that Maltese is their native language, while 36 participants (13.85%) stated that English is their native tongue. It was surprising to note that 6 (5 Italian and 1 Dutch) or the 2.31% of participants had another native language. However, these stated they do understand and speak Maltese fluently. This was interesting to note as the questionnaire reached foreign participants living in Malta and they could also offer their opinion on the translated MT episode. As it will be discussed further on in this chapter, foreign participants provided interesting insights on inclusive subtitles being aired in local media.

In addition to the AV content which is already available via television, the advancement in technology is leading towards a boom in the availability of streaming platforms, and one can easily access a variety of different products. Moreover, these production houses are gaining even more popularity with their exclusive AV content. Also, the consumption of such products differs from one individual to another. In order to have a better viewer profile and a better link with the subsequent questions, participants were asked to select which Audiovisual media they usually access. As indicated by Diagram 4.1, and respecting the fact that the highest number of questionnaires submitted was from the 18-24 age group, the most accessed AV medium were streaming platforms such as Netflix, Amazon or other with 196 participants choosing this option. Subsequently, 138 participants opted for AV content accessed via YouTube. 110 participants also enjoy local AV content, hence suggesting that local media could be perceived as underappreciated. 63 participants also enjoy Italian free-to-air channels. Finally, as probably imaginable, the least

accessed AV content were foreign pay TV channels. It was interesting to see that the 60+ group opted for the traditional local television format.

## Which audiovisual content/media do you frequently access?

Answered: 260 Skipped: 0

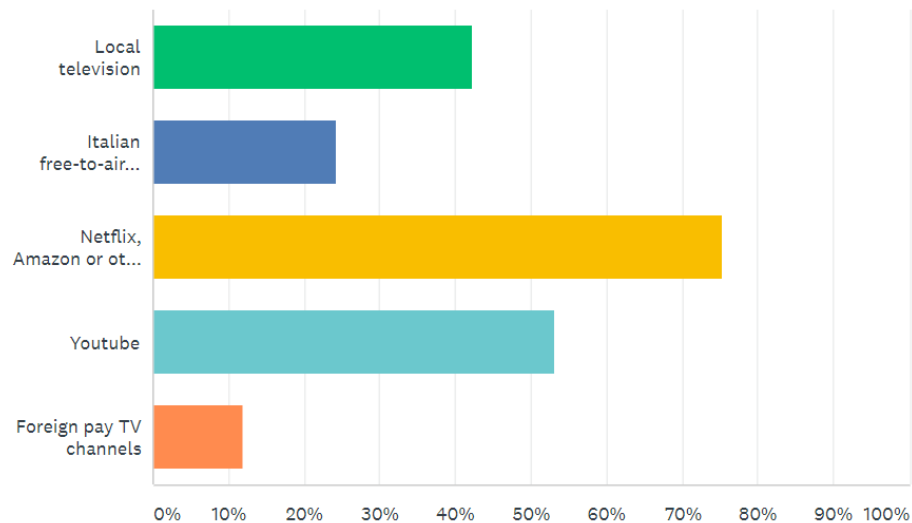


Diagram 4.1 Preferred AV content

In the following question, the participants were asked to state their favourite genre. Again, the presence of streaming platforms offers a variety of products which otherwise would not be easily available in local media. Reflecting this, 171 and 166 participants stated that they prefer to watch foreign fiction series and foreign movies respectively. 100 participants stated that they mostly enjoy watching documentaries. With very close results, 87, 78 and 74 respondents stated that they prefer to view social media content and web, news and informative programmes and local films and series respectively. Again, the majority of the 18-24 group stated that they enjoy watching more foreign AV content, whilst the 60+ age group stated that they are more inclined to view local products. Diagram 4.2 summarises the results as per the chart below.

## What type of products or genre do you prefer?

Answered: 260 Skipped: 0

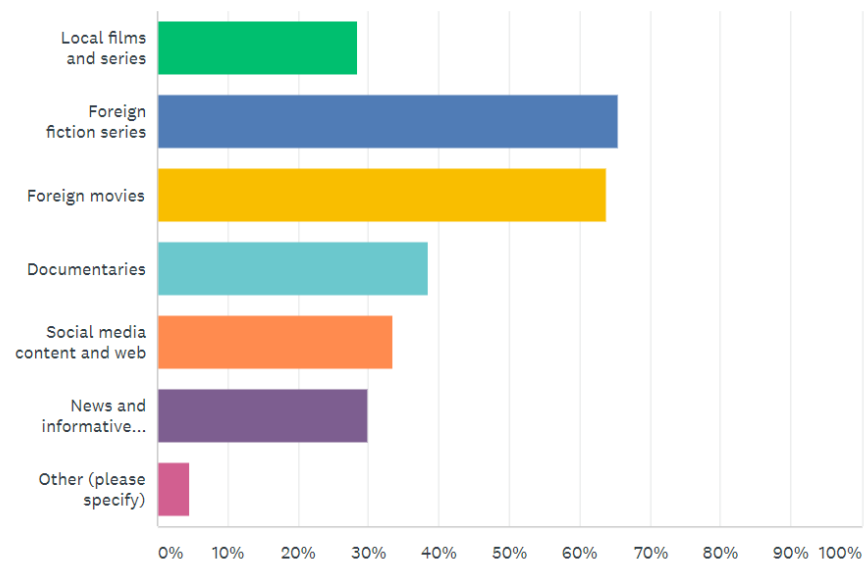


Diagram 4.2 Preferred genre

Subsequently, to further understand the audience's viewing profile, they were asked about their typical viewing habits. In other words, how much AV content they consume on a daily basis. As illustrated in diagram 4.3, 120 or 46.15% of the participants stated that they watch more than one hour of AV content each day, followed by 99 or 38.08% of the participants who watch more than two hours on a daily basis. 40 participants (15.38%) watch less than an hour of AV content daily. One participant (0.38%) opted for the "other" option and stated specifically that his "TV is on for several hours daily".

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## How much content do you watch on a daily basis?

Answered: 260 Skipped: 0

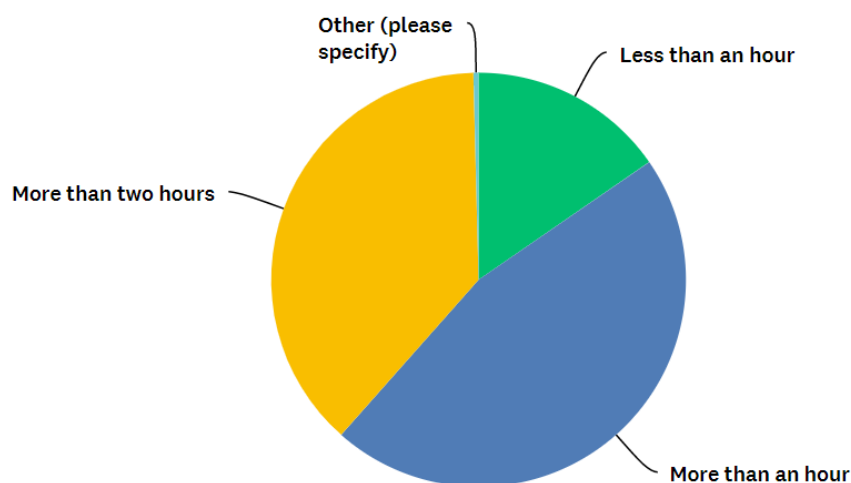


Diagram 4.3 Viewing habits

### ***4.1.1 Language background***

Since the original SL of *La Casa de Papel* is Spanish, a few background questions regarding the participants were included in order to validate their knowledge of this language. Furthermore, if a participant had a basic or a better knowledge of the SL then he/she could better understand the translation process, and comment on whether it was done correctly to reflect the meaning in the TL. The majority of the participants stated that they do not know the SL, with 149 votes (57.31%), 82 votes (31.54%) stated that they have very basic knowledge, 16 (6.15%) participants stated that they have intermediate knowledge, 6 people (2.31%) are fluent and 7 (2.69) individuals have a degree in this language. Moreover, when an AV content is subtitled, the viewers need to balance their attention between the captions on screen and the visuals. Hence, the viewers were asked whether they are accustomed to reading Maltese in general. Out of the 260 participants, the majority (188 or 72.31%) replied 'yes', 70 (26.92%) people stated that they are more accustomed to reading in EN than MT, and 8 (3.08%) individuals stated that they are more accustomed to reading in another language rather than EN or MT. Additionally, when participants were asked to compare their

reading speed in both languages, 189 (72.69%) stated that their pace in EN is equal to MT, 54 (20.77%) people stated 'no', while 17 (6.54%) individuals opted for the 'not sure' option.

When the participants were asked if they usually opt to choose any subtitles provided from an online platform or if they totally choose to avoid them, 216 votes or 83.08% stated that they usually watch their preferred subtitled AV content in English. 38 (14.62%) said that they would prefer to avoid subtitles, whilst 6 (2.31%) opted for 'other'. The 'other' option was subdivided as follows: 3 stated that they are accustomed to reading subtitles in Italian, 2 stated that they switch from EN to SP to be able to learn the language. Diagram 4.4 summarises these replies. This result contrasts the following question, to which the audience answered that generally, locally, we are not provided with MT subtitles in our local television. Indeed, 224 (86.15%) participants stated that they rarely come across MT subtitles, while 36 (13.85%) stated that sometimes they do encounter MT subtitles in local media.

### Are you accustomed to reading subtitles in another language?

Answered: 260 Skipped: 0

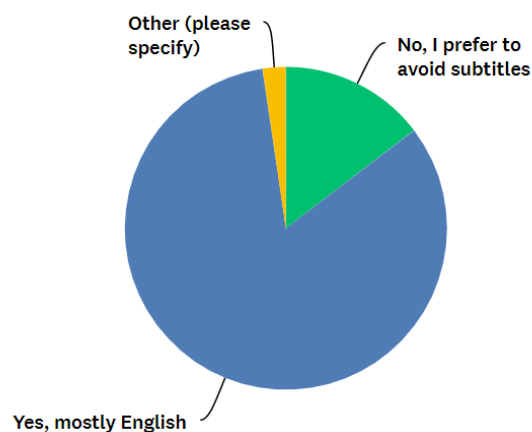


Diagram 4.4 Subtitling habits

When the viewers were asked which language they would opt for in the subtitle menu if MT was one of the options listed, an impressive 132 (50.77%) would select MT. This in turn proves that

there is a demand for local subtitles to be included in national television. The other results were: 171 (65.77%) for the EN subtitles, 17 (6.54%) people prefer to watch a Spanish original series with the same language subtitles and 9 (3.46%) who opted for ‘other’. The results in this category were as follows: 4 people prefer to choose Italian subtitles, 2 individuals prefer not to watch any subtitles on screen, 2 participants who are not sure if they would choose MT subtitles since they are more accustomed to EN subtitles and 1 person who would choose MT and EN subtitles. Diagram 4.5 sums up the results obtained in this question.

If you had a choice in the subtitles menu which will you most likely choose?

Answered: 260 Skipped: 0

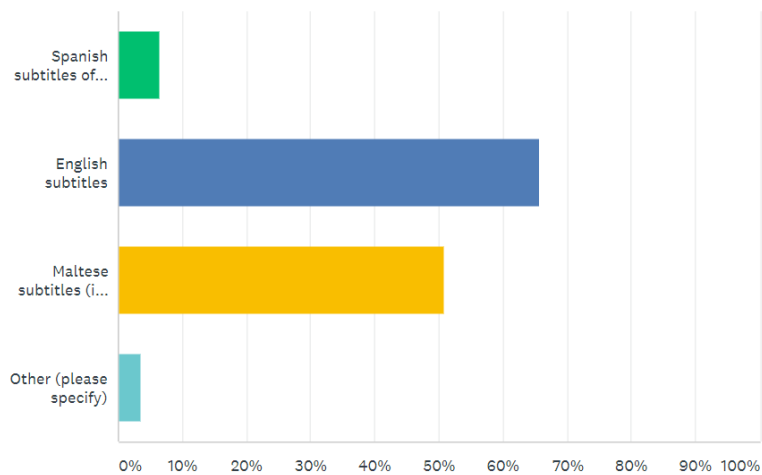


Diagram 4.5 Preferred subtitle option

Additionally, when the viewers were asked to confirm if they would choose MT inclusive subtitles in order to view this particular series in the Spanish language (since the source language could have an impact on the viewers’ choice), about 77 (46.95%) participants stated that they would definitely choose MT subtitles, 54 (32.93%) of the audience would prefer to not view AV productions with MT captions on screen and 33 (20.12%) people who are not sure which language preference they would select. The answers provided here can once again be taken as evidence that there is a demand for not only MT inclusive subtitles to be included in local media but also foreign AV content such



as this. The ‘not sure’ category also sheds light on the fact that since MT captions are rarely available, people are not certain if they would use them. Thus, the reality is that MT inclusive subtitles do have a market if these were actually provided. As a comparison to the previous chart, diagram 4.6 recaps the results as follows:

Would you have picked the Maltese subtitles if you had the option?

Answered: 164 Skipped: 96

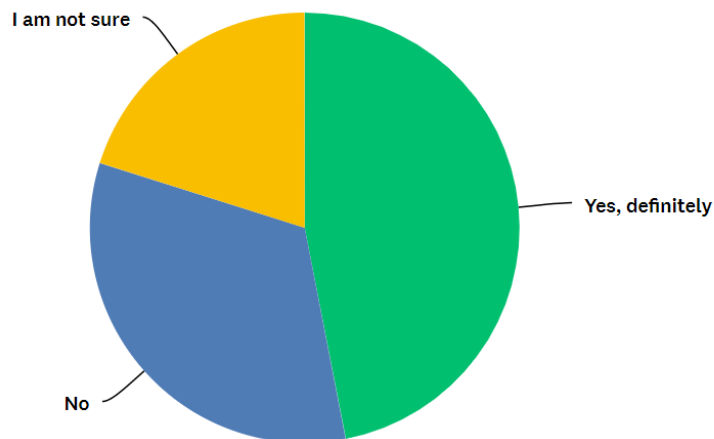


Diagram 4.6 Maltese subtitles

#### ***4.1.2 The viewing experience of the Maltese inclusive subtitle episode La Casa de Papel***

From this point forward, the participants decreased from 260 to 164. Hence the production-specific data will be based on this number. The participants were first asked whether they had already seen this particular episode and whether they were familiar with this series. The majority of the participants; 128 (78.05%) stated that they already watched this episode, while 36 people (21.95%) have never watched it before, hence they would have watched it for the first time with MT inclusive captions included. Those individuals who had already seen this series, were asked to tick the language chosen for the previous viewing. More than half of the audience (53.66% or 88 people) stated that their first viewing of this episode was the original SL audio with EN subtitles. It was interesting to note that the second most popular option, with 21.95% or 36 of the total participants,

was the EN dubbed version. This can possibly mean that the MT population opts for dubbing instead of subtitles when they do not understand the original language. The following most ticked option was 'original with IT subtitles' with 7 (4.27%) participants. Additionally, there were 6 people who viewed the original with SP subtitles and there were 5 people who viewed the original and did not make use of any subtitles. In the case of the 'other' option, 3 viewers stated that they viewed it with IT voice-over, and 1 participant chose IT dubbing and made use of EN subtitles.

As stated also in the introductory part of the questionnaire (See Appendix II) the audience was not obliged to view the whole episode. Considering both the lack of time and those respondents who had previously watched it, participants were given the freedom to interrupt the viewing whenever they wanted. This was also intended to draw additional data based on the respondents' reasons. However, it was also made clear that once the participants proceeded to the section after the videoclip, they could not go back to the previous sections, therefore, the AV material could be watched only once. The majority of the participants, 72 (43.90%) stated that they watched less than 10 minutes. In total, 38 (23.17%) out of 164 participants stated that they watched the whole episode. 28 (17.07%) participants watched more than ten minutes, 22 (13.41%) watched more or less half the episode while 4 (2.44%) opted for the 'other' option.

Subsequently, the participants who did not watch the whole episode were asked to provide a reason. Out of 131 participants who answered this question, 72 (54.96%) participants stated that they had watched the episode before. 17 (12.98%) stated that they didn't like the series, whilst 16 (12.21%) individuals replied that they do like it; however, they would avoid to use MT subtitles, 10 (7.63%) people were tired of reading the subtitles and 29 (22.14%) opted for the 'other' option. Diagram 4.7 summarises these results. Nonetheless, a very interesting insight can be drawn when comparing the answers to the previous question: whether they would opt for MT as their preferred subtitling language preference when watching their favourite AV products. In that particular question, 32.93% of the audience stated that they would prefer not to view any AV productions with MT, whilst after

watching the episode with the MT captions, the percentage dropped by almost a third (12.21%). This means that after watching the translated episode, some viewers actually changed their opinion (to the better) on MT subtitles. Hence, having access to a subtitled product could possibly make them consider MT subtitles as a desired menu option for future products.

If your answer is NO, why did you interrupt the episode? Can you provide a reason?

Answered: 131 Skipped: 129

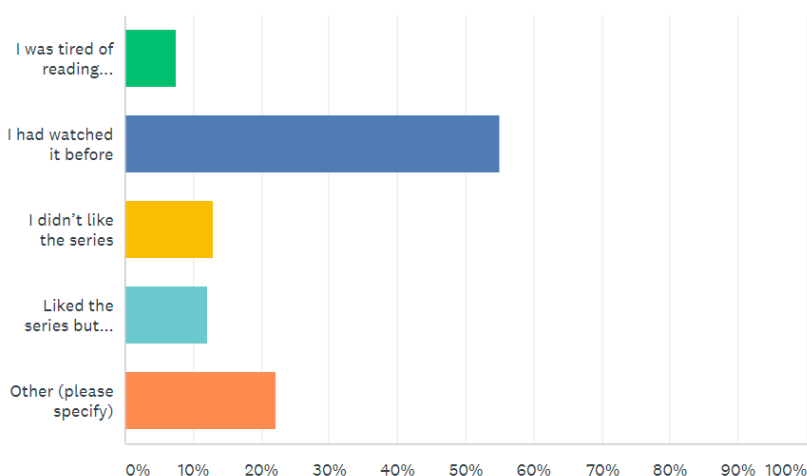


Diagram 4.7 Reasons why the episode viewing was interrupted

Lastly, to summarise the other answers, various viewers stated that they watched it all as they were curious to see MT captions on screen, while others who watched the *La Casa de Papel* for the first time were intrigued to follow it and decided to watch the whole episode. To further draw conclusions on the fact that there is an audience who would like to have MT captions on screen, a final question was asked to those participants who had already watched this series before. 79 (48.17%) participants stated that they enjoyed the MT episode. 55 (33.54%) stated that they preferred the previous viewing, while the rest, 18.29% stated that they never viewed it, hence they could not compare. Diagram 4.8 shows the results as per below.

If you have watched La Casa de Papel before, which viewing experience did you prefer?

Answered: 164 Skipped: 96

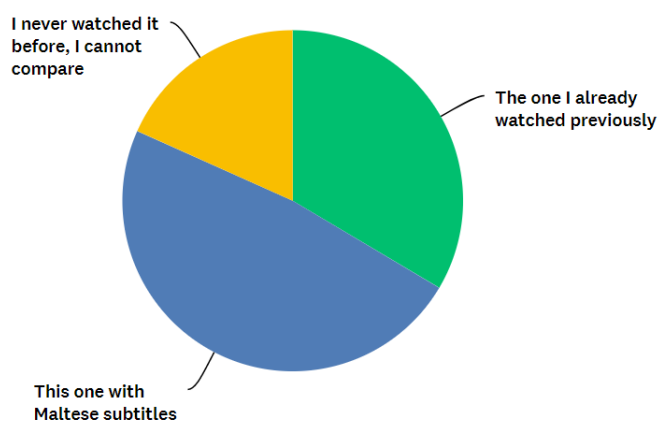


Diagram 4.8 Preferred viewing experience

## 4.2 Readability

In the second section of the questionnaire, the participants decreased from 164 to 117. Hence, now the data will be analysed bearing this number in mind. Here, questions were aimed to analyse the participants' reading speed and if they could actually keep up with the pace of the MT inclusive subtitles. Thirteen questions were provided which dealt with the following aspects: the overall subtitling experience in terms of pace, subtitling display rate and participants' reading speed, subtitle length and ease of readability and comprehension, viewer perception (possibly missing out on visuals). Furthermore, a few questions tested the participants' comprehension and visual observation in relation to a specific scene. This aimed to verify whether they were actually able to follow the action and subtitles simultaneously.

The viewers were firstly asked to choose which option best described their perception of the overall readability speed. 64 (54.70%) out of 117 participants stated that it was a *very positive* experience followed by 34 (29.06%) viewers who rated it as a *positive one*. With this, we can conclude that the majority of the audience highly enjoyed the subtitle pace and the MT inclusive subtitles experience

overall. An equal number of participants (7, 5.98%) stated that their experience was neutral and they were not sure, while 5 (4.27%) participants described it as a negative one. Diagram 4.9 recaps the results as per below.

## How would you describe the subtitling experience overall?

Answered: 117 Skipped: 143

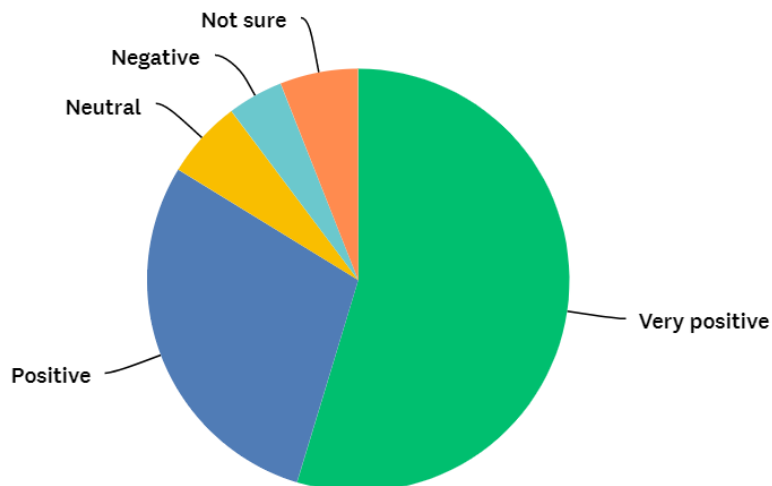


Diagram 4.9 The subtitling experience

Participants were further asked to provide a reason why the overall speed was fine with them. The following are some of the answers that the viewers provided:

- “Subtitles were easy to read, synchronized with speech”.
- “*Ċari u sinkronizzati*”.
- “*Il-Malti kien jinftiehem u kienu fast daqskemm kellhom ikunu*”.
- “Perfect timing and speed. Not too many words at one go, which lets you read and still be able to look at what's going on”.

From the above comments, it can be concluded that the majority of the audience felt very at ease with the reading speed and pace of the MT captions. Again, it is important to note that in subtitling, the translator needs to be creative in order to portray the same meaning of the SL into the TL even when the original text needs to be reduced. This needs to be conducted in order to respect the

duration of a subtitle present on screen (one to six seconds) and not to overlap the other subtitles. A balance needs to be found in order for all parameters to be respected whilst providing the best experience for the target audience. As demonstrated by the comments received, this was accomplished.

When the audience was asked to describe the subtitling speed and their average pace, the results reflected that the majority of the audience could keep up with subtitling speed. Diagrams 4.10 and 4.11 further demonstrates these outcomes:

## How would you describe the subtitling speed?

Answered: 117 Skipped: 143

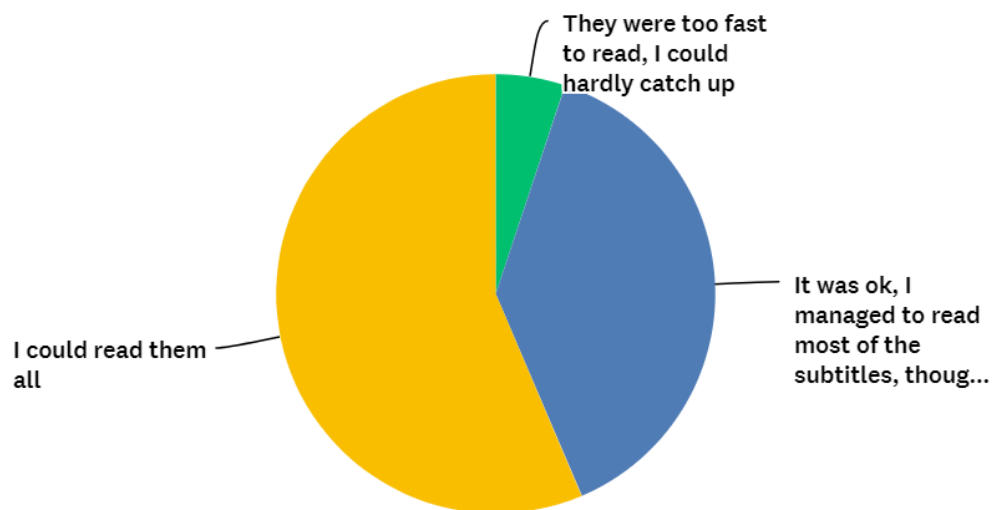


Diagram 4.10 Subtitling speed

## How would you describe your average pace?

Answered: 117 Skipped: 143

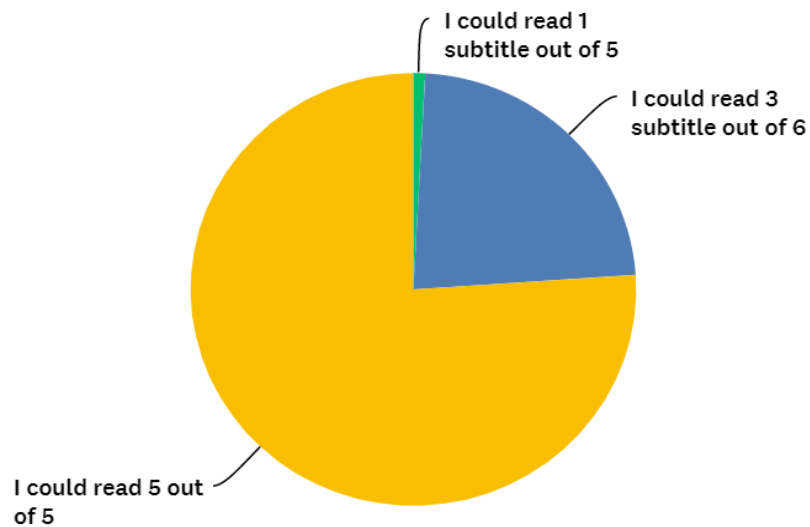


Diagram 4.11 Average pace

Number and percentage wise the results were as follows: 66 (56.41%) participants stated that they could read all the subtitles, 45 (38.46%) individuals managed to read them although not all and 6 (5.13%) viewers could hardly keep up. 89 (76.07%) of the participants could read 5 out of 5, 27 (23.08%) could read half the subtitles on screen, and only 1 (0.85%) individual could read one subtitle out of five. It is interesting to note that no one selected the *I could not keep up* option. As per diagram 4.12, the majority of the audience (97, 82.91%) also stated that they felt at ease with the pace of the AV content. 18 (15.38%) people selected 'so and so' and only 2 (1.71%) individuals stated that they did not feel comfortable with the length and readability speed.

In general, were you at ease with the length and readability speed of the subtitles?

Answered: 117 Skipped: 143

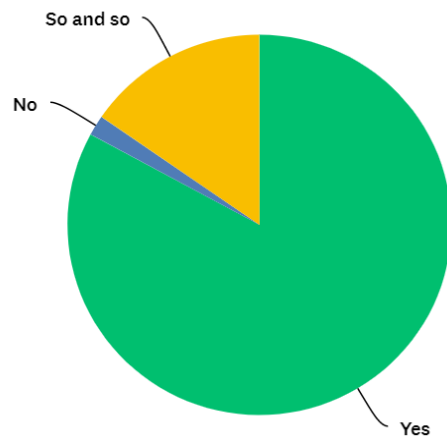


Diagram 4.12 Ease of readability

When asked to compare the MT reading speed required to their previous viewing, 33.33% (39 people) of the audience stated that they felt more at ease with the MT version. Some viewers felt that the subtitles were as fast (31, 26.50%). On the other hand, 28 (23.93%) participants stated that they never watched this series before, hence they could not compare. Finally, 19 (16.24%) people stated that they felt less at ease with the MT version. This highlights the fact that MT could possibly be underrated by the local population. Diagram 4.13 demonstrates the results as follows:



## How does this compare to your previous viewing of La Casa de Papel?

Answered: 117 Skipped: 143

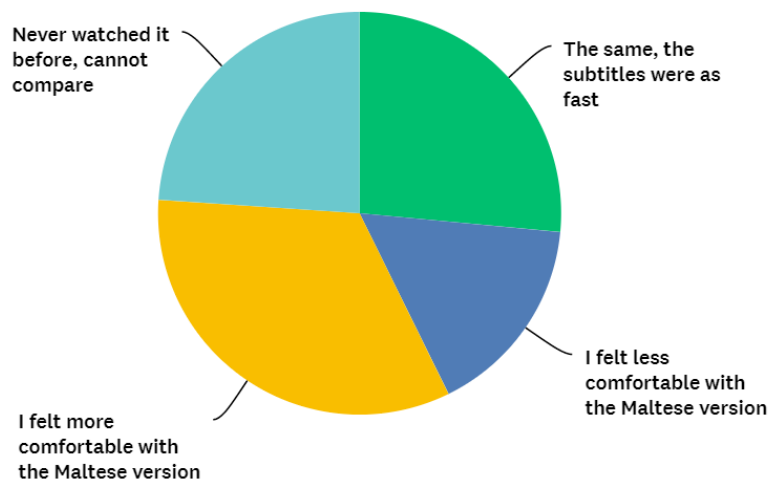


Diagram 4.13 Preferred viewing experience of LCDP

Most of the participants, 74 (63.25%) stated that they were alternating their attention constantly between the visuals and the captions. 26 (22.22%) participants stated that the subtitles were a distraction. 11 (9.40%) viewers stated that they did not notice if they were missing out on the images. Finally, 6 (5.13%) persons wanted to use the ‘other’ option as a space where they could further expand on their opinion on this subject. Their comments were the following:

- “I was pausing just so I could check some words in my dictionary”.
- “*Iva imma din tigrili dejjem. Personalment nobgħod is-subtitles għax għalija film tarah u tisimghu u mhux taqrah imma f'każ fejn il-lingwa ma nafhiex ma niddejjax nuża s-subtitles*”.
- “In this particular episode, I was not missing anything. Not sure if this would remain the same in other hectic episodes”.
- “Not that much but yes sometimes I was missing out on the images to read the subtitles”.
- “I was, however, I would have missed a lot more without the subtitles as I do not understand any Spanish”.

- “Yes definitely. When possible I select an audio language for which I do not need subtitles, like Italian. For English and other foreign audio I always use English subtitles. I would not mind using Maltese subtitles if available”.

From these comments, it was interesting to note that again the learning element was present with a particular individual who was pausing the film to check new terms which featured on screen. Furthermore, another insight was that the MT inclusive subtitles provided an additional “new” feel to this series as participants were intrigued to see it captioned on screen in their native tongue. This could be an avenue worth researching via eye tracking studies especially as mentioned in the particular comment about what would happen in more hectic episodes.

#### ***4.2.1 Comprehension and visual test questions***

A small test was conducted within the questionnaire itself in order to see if the participants could actually share their attention between the captions and the visuals without missing out on the latter, and also to test whether they could understand the dialogue and plot. The questions asked were a balance between instances in the episode where the action was either slow or fast. It is important to note that after the viewing, participants could not go back to rewatch specific parts of the episode, otherwise this would have biased the results. Close attention was paid to subtitling display speed and to the strategies applied that were meant to avoid having viewers miss out on any visuals in order to provide them with the best possible experience. A possible hypothesis was that a slow paced scene would achieve more correct answers than a fast paced one. The first question present in this particular experiment focused on Arturo’s emotional state after his lover, Monica, told him that she was pregnant with his child. Out of the 117 participants, 56 (47.86%) got it right (Arturo did not say a word), 39 (33.33%) persons stated that he was angry, 13 (11.11%) people selected the *excited* option, while 9 (7.69%) individuals opted for *happy*. Diagram 4.14 sums up the result as per below:

How does Arturo react when Monica tells him that she is pregnant with his child?

Answered: 117 Skipped: 143

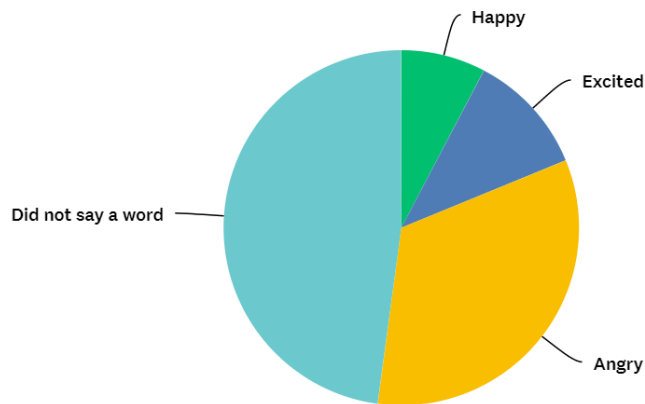


Diagram 4.14 Comprehension test A

The respondents were then asked where Tokyo shot the police officers and this information was provided in the dialogue. This particular scene was chosen because it is very fast while the participants also needed to pay attention to what she was saying off screen. The correct answer was *chest and leg*, which was also the most selected option with 51 (43.59%) getting it correct. The following most selected option was *arm and shoulder* with 42 (35.90%) people selecting it. The graph present in diagram 4.15 divides the result as follows:

## Where did Tokyo wound the police officers?

Answered: 117 Skipped: 143

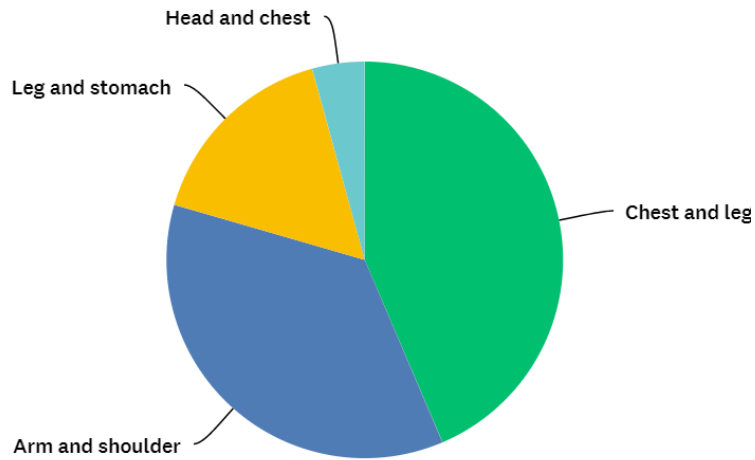


Diagram 4.15 Visual observation test A

Subsequently, the viewers were asked to confirm the colour of Alison's mobile phone. This particular question was asked due to her mobile appearing only for a few instances on screen. Almost half of the 117 participants answered correctly (52 or 44.44%). As per the data shown in diagram 4.16, the outcome was as follows:

## What color is Alison Parkers' mobile phone?

Answered: 117 Skipped: 143

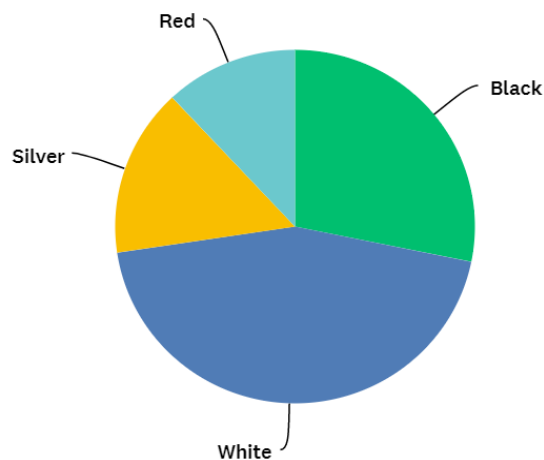


Diagram 4.16 Visual observation test B

The participants were then asked to state which car model the Professor was driving when he met Tokyo for the first time, and this information was embedded in the dialogue, therefore the subtitles. The correct option was '92 Seat Ibiza' to which 73 (62.39%) participants answered correctly. The intention of providing another option with 'Seat Ibiza' in order to try to confuse the participants worked in part as 29 (24.79%) of them selected it. The other results included, 9 (7,69%) people who selected '92 Nissan Sentra' and 6 (5.13%) individuals who opted for '95 Ford Escort'. Diagram 4.17 summarises these result:

### What car model was the Professor driving when he met Tokyo?

Answered: 117 Skipped: 143

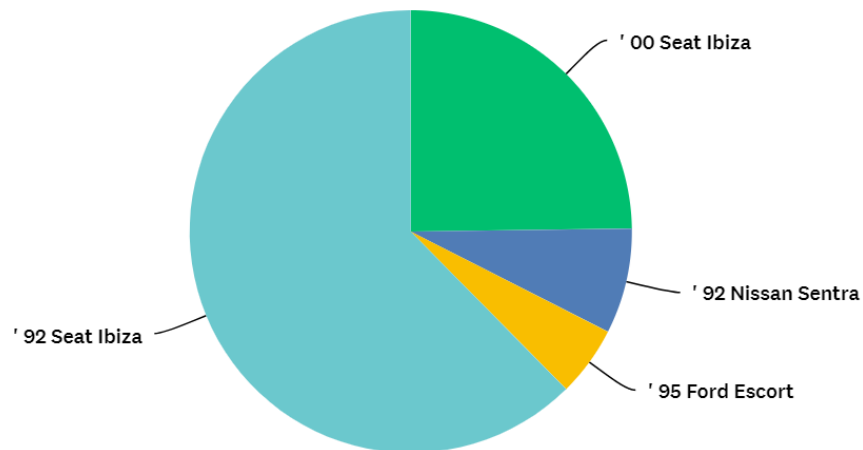


Diagram 4.17 Visual observation test C

The final question in this comprehension and visual test regarded Arturo's mobile PIN. Once again, this needed to be drawn from subtitles. The correct answer from the options mentioned was '1-2-3-4'. This question was made more difficult by providing the mobile PINs of other characters. For example '7-4-9-8' which was Alison Parker's PIN, while the other 2 options featured visually, in a shot in which all mobiles and their pin codes were visible. 56 (47.86%) participants selected the correct answer, 27 (23.08%) selected '7-4-9-8', 19 (16.24%) opted for '2-5-1-8' and 15 (12.82%)

thought that '4-5-7-2' was the correct answer. Diagram 4.18 recaps the final result of this test as follows:

### What's Arturo's mobile PIN?

Answered: 117 Skipped: 143

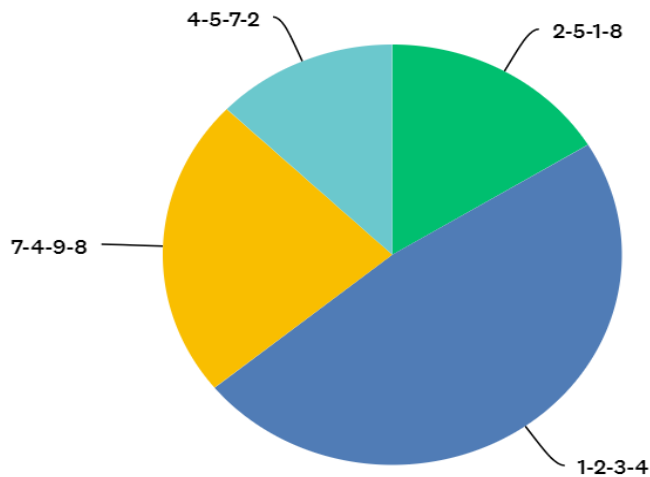


Diagram 4.18 Visual observation test D

From this test, some important findings were noted. The question regarding the Professor's car model proved to be the 'easiest' out of the five that were included to verify if the participants could simultaneously grasp what was happening in the images and captions. On the other hand, the most difficult one proved to be the one asking where Tokyo shot the police officers. This could be due to the fact that this specific scene was more fast paced, while the participants seemed to answer more correctly to slow paced scenes than fast ones. A pattern that emerged was that more participants replied correctly in the slower paced scenes. Since the majority of the audience answered correctly, this demonstrates how indeed the MT inclusive subtitled episode had a reasonable display rate and that the viewers could pay attention to the scene whilst also reading the captions simultaneously.

### **4.3 Is vulgarity tolerated in local media?**

In the following section of the questionnaire, the number of participants decreased to 114, hence, the data analysis will be based on this number. The five questions provided aimed to verify whether the participants were bothered when seeing actual taboo or swear words written on screen, if, according to viewers, the subtitles should reproduce the same effect in MT by providing similar expletives in MT, which particular expletives would they had avoided and whether vulgarity was translated according to spontaneous oral discourse. It is also important to note the most answers in this section were provided by the 18-24 age group. Moreover, the 60+ age group still contributed with fourteen participants (at the beginning, the number was twenty). Hence, the results were sourced from all age groups.

When asked if they were annoyed with the vulgar language captioned on screen, surprisingly, 96 (84.21%) participants stated that they were not bothered at all. The other 2 options had the same amount of responses with 9 (7.89%) individuals stating that they were either not sure or that they were bothered with reading expletives on screen. This question shows that even though there is a general perception that in Malta this kind of language tends to be avoided, it is becoming socially accepted especially when it comes to local media. Diagram 4.19 regroups the responses as follows:

## Did it bother you to read vulgar language on screen?

Answered: 114 Skipped: 146

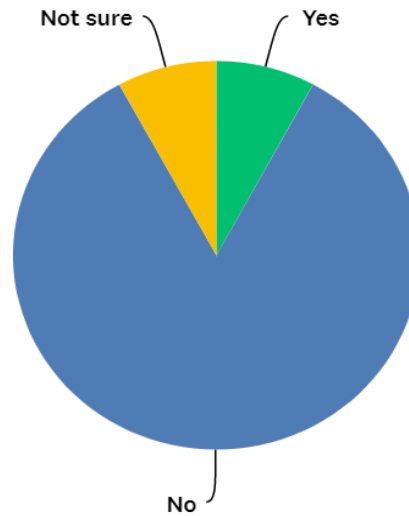


Diagram 4.19 Overall vulgar tolerance

Subsequently, the viewers were asked if subtitles should reproduce the same effect as in the SL, even if it means using expletives in Maltese. 77 (67.54%) participants stated that the subtitles should reproduce the same intention when being translated into MT, 31 (27.19%) people included their opinion on how our local language sounds 'stronger' and may have an increased effect while reading it on screen. Finally, only 6 (5.26%) individuals selected the 'no' option and that they would opt for decency on screen. Diagram 4.20 summarises the results as follows:



Do you believe that the subtitles should reproduce the same effect and impact as in the original even if this means using expletives in Maltese?

Answered: 114 Skipped: 146

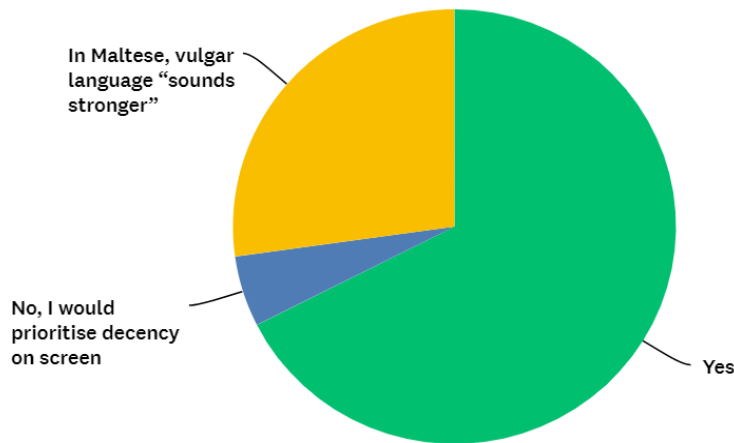


Diagram 4.20 Should vulgar language be translated accordingly

The following question dealt with what the participants would have preferred to read in these particular vulgar instances. Five options were provided: *Vulgar language omitted completely*, *Vulgar language omitted partially*, *Vulgar language toned down*, *I do not mind, it did not bother me* and *I would have preferred a more vulgar term to match the expression of the character*. The majority of the audience, 64.91% (74 persons) stated that the vulgarity present did not bother them, while 22 (19.39%) participants actually would have preferred a stronger term to match the SL or circumstance. The other results were: 19 (16.67%) people wanted vulgarity to be toned down, 6 (5.26%) wanted it to be partially omitted and 4 (3.51%) individuals wanted it to be omitted completely.

Consequently, the participants were asked to choose which expletives and emotionally charged expressions in Maltese they would have avoided or toned down on screen. This particular question aimed to verify which particular expletive had the most impact on the audience. A hypothesis that was thought of prior to obtaining the actual data was that probably those taboo words which had a religious connotation would have been the most disturbing for the audience to read. Indeed, the

most selected options were: *ħaqq Alla* and *ħaqq l-ostja* with 74 (64.91%) and 41 (35.96%) participants selecting them respectively. 17 (14.91%) people opted for *ostja*, 9 (7.89%) persons selected *taħxi* and 7 (6.14%) individuals chose *jaħraw*. It was interesting to see that 31 (27.19%) ‘other’ responses were recorded. The comments that stood out the most were the following:

- “Being Italian, usually when passing in the street I sometimes hear this kind of language. I found it interesting to see it also on TV as I never saw it on Maltese television”.
- “None. If they did not censor the original show, why should we censor the subtitles? Makes no sense to me and loses the intended force of the show when the subtitles are not totally faithful”.
- “None of them. If the dialogue and visuals represent a certain effect, then, I believe the same effect should be reproduced in the target language. Especially when translating from Spanish to Maltese, considering that they have similar styles of using vulgar language”.
- “I would not avoid any vulgar words”.

It was interesting to see that almost all of the other comments just stated that “none” of the vulgar expletives bothered them, with 26 answers being recorded. Diagram 4.21 illustrates the outcome as follows:

Which of the following expletives and emotionally charged expressions in Maltese would you avoid or tone down on screen?

Answered: 114 Skipped: 146

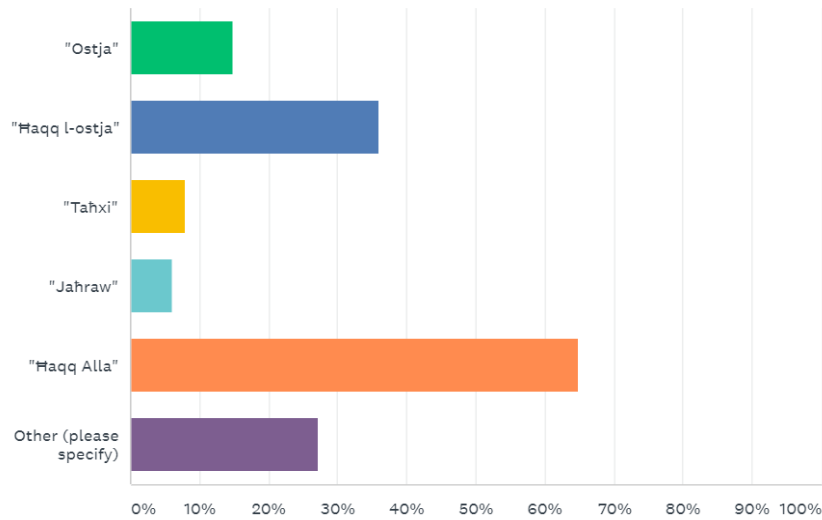


Diagram 4.21 Least preferred Maltese vulgar expletive

The final question regarding this language phenomena was whether according to the audience the vulgarity was translated according to local spontaneous oral discourse 71 (62.28%) participants stated that it was translated accordingly, 39 (34.21%) people stated 'not sure' and only 4 (3.51%) individuals selected 'no'. Diagram 4.22 summarises the results as per below:

Do you believe that vulgar language was translated according to Maltese usage?

Answered: 114 Skipped: 146

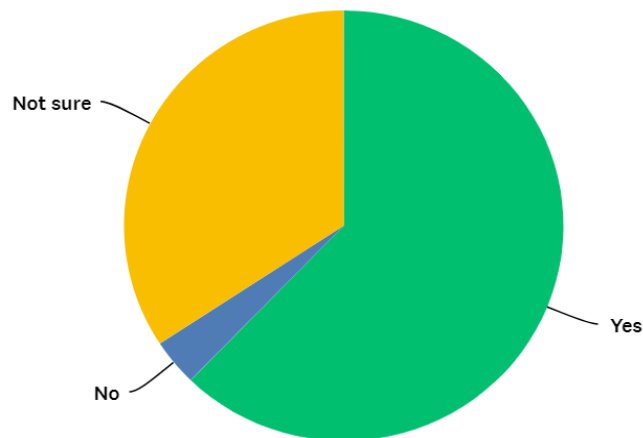


Diagram 4.22 The translation of vulgar terms

#### 4.4 Inclusive experience for all

In the fourth section of the questionnaire, the data recorded is based on 110 participants. This section was intended to see if the audience appreciated having an inclusive subtitle experience and not one with just interlingual subtitles. Four questions were listed and dealt with the following aspects: whether the sensorial access-oriented captions were distracting, whether they are in favour of having them in local AV media and whether they think subtitles are the best mode to promote inclusiveness with regards to AV content.

The majority, 40 (36.36%) participants, thought that the captions were not distracting and they actually helped them notice certain details that they would have otherwise missed. 30 (27.27%) people stated that they hardly realised that they were present on screen. 23 (20.91%) individuals stated that they wondered why such captions were present and felt that they were additional information. This could mean that more awareness on media accessibility is necessary. Finally, 17 (15.45%) persons would have preferred less captions, hence they saw them as a distraction.

Diagram 4.23 presents the following results:

The subtitles feature captions that describe sound effects, music or identify who is speaking. Do you find these distracting?

Answered: 110 Skipped: 150

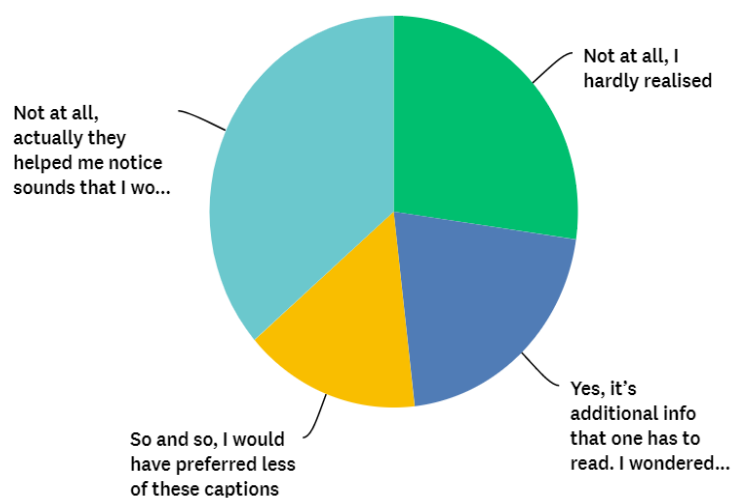


Diagram 4.23 Overall perception of inclusive subtitles

Following this outcome, 41 (37.27%) participants found them to be enriching in general even if they did not need them. Closely, 40 (36.36%) people stated that they were highly useful and made their experience more complete. Finally, 29 (26.36%) individuals felt indifferent with regards to the captions. The result of this question can be interpreted to mean that inclusive subtitles help to target the whole public and they can make a viewing experience more enriching. Diagram 4.24 summarised the results as follows:

## How would you describe these captions?

Answered: 110 Skipped: 150

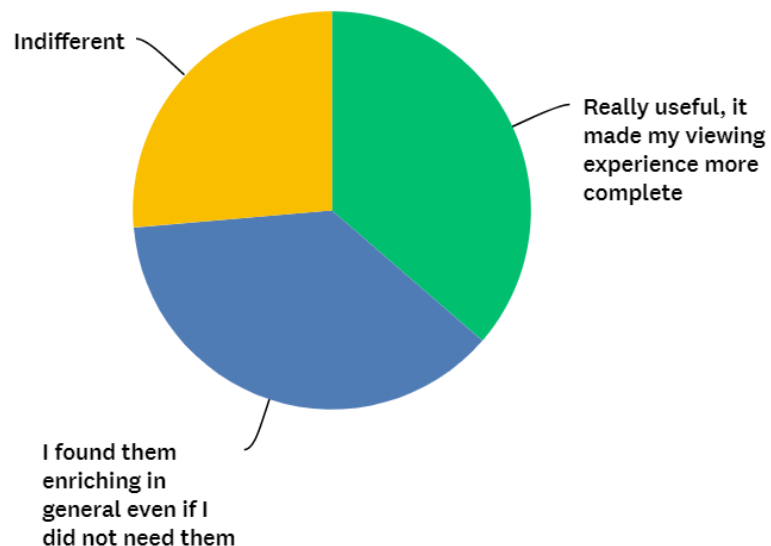


Diagram 4.24 Inclusive subtitles description

Subsequently, more than half (71, 64.55%) of the remaining participants clearly stated that they want an inclusive experience, 20 (18.18%) opted for a *not sure* vote and 19 (17.27%) individuals stated that they would prefer to not have such captions included in local media. Diagram 4.25 recaps the outcome:

Would you like to have such captions included even in local audiovisual products?

Answered: 110 Skipped: 150

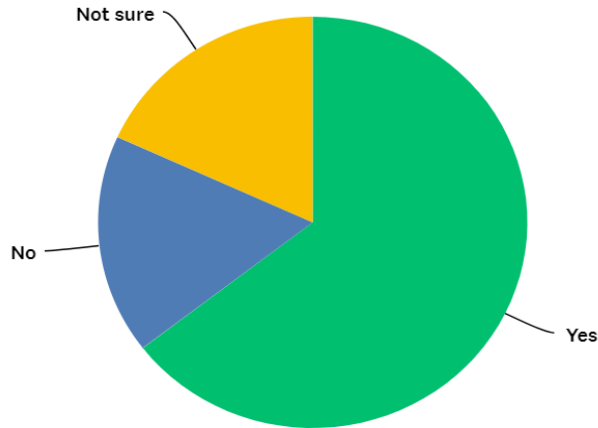


Diagram 4.25 Inclusive subtitles in local media

Finally, 94 (84.68%) participants think that subtitles are the best way to make audiovisual material accessible, whilst 13 (11.71%) are not sure and only 4 (3.60%) individuals are not inclined to state that subtitles are the best way to create an inclusive experience. Diagram 4.26 summarises the data collected as follows:

Do you think that subtitles are the best way to make audiovisual material accessible?

Answered: 111 Skipped: 149

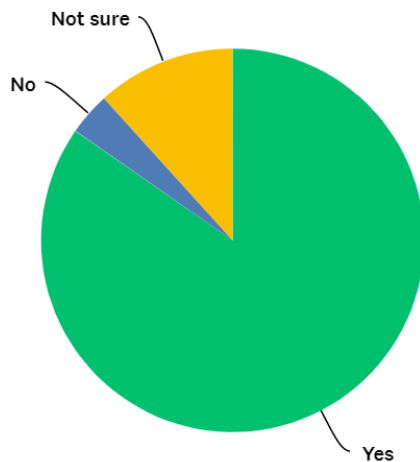


Diagram 4.26 Subtitles as a medium of accessibility

#### 4.5 Access for the Hard of Hearing

The following section of the questionnaire was dedicated specifically to the deaf and hard of hearing individuals. It is important to mention that even though it was dedicated only to a particular group of participants (twelve HoH participants were recorded at the beginning of the questionnaire), some participants without any hearing impairments participated in this section in any case. In total, twenty-three responses were recorded.

The eighteen participants who answered the first question of this section were divided as follows: 8 (44.44%) selected *mild*, 7 (38.89%) stated that they have a *moderate* hearing disorder, 2 (11.11%) people stated that they have a *profound* disorder and 1 (5.56%) individual selected *severe*. Furthermore, 6 (50%) participants consider themselves as having a mixed disorder, 5 (41.67%) people stated that they have a conductive disorder, 1 (8.33%) individual stated that they have a *prescriptive retro cochlear* disorder and no participants identified themselves as *perceptive cochlear*<sup>3</sup>. Consequently, 6 (42.86%) participants each stated that they are either *bilingual* or *oralist*, while 2 (14.29%) individuals stated that they are *signers*. The researcher thinks that the two ‘extra’ participants in this question were those who are bilingual commuters in general. Finally, 4 (25%) individuals stated that they make use of *1 hearing aid*.

The majority of participants, 78.26% (18) stated that they make use of subtitles to better understand what is going on in a particular movie or episode. 4 (17.39%) people stated that they use them in order to learn that particular language. This indicates that subtitles can be used not only for comprehension or due to hearing impairments, but also as a tool to learn a language. No participant stated that they are their only way to access dialogue. (Diagram 4.27 recaps the outcome:

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<sup>3</sup> Prescriptive retro cochlear disorder is a disorder occurring at the central or neural nerve that causes hearing impairment, while perceptive cochlear deafness is related to injuries that affect the cochlea or nerves in the ear.

## Q48: Why do you use subtitles?

Answered: 23 Skipped: 237

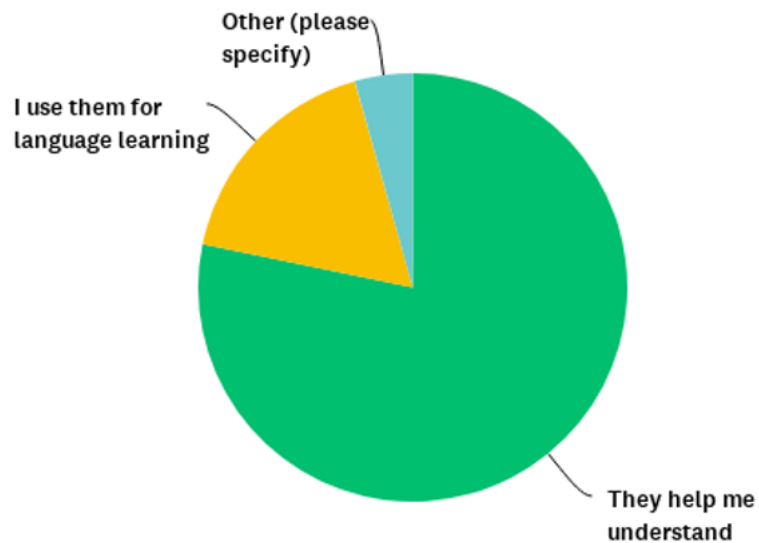


Diagram 4.27 Subtitles usage

When asked to qualify the sound captions and character identifiers, 19 (86.36%) participants stated that the information provided was sufficient and that the subtitles aided them in better following the plot. 2 (9.09%) people stated that they would have liked more captions whilst 1 (4.55%) individual wanted more detail in qualifying the type of sound. When characters need to be identified in AV content, 11 (50%) participants stated that they prefer the system of name tags, 7 (31.82%) want colors to be used as identifiers, whilst 4 (18.18%) would prefer to have identifiers by positioning subtitles next to the characters.

### 4.6 Overall viewer experience and general conclusions to the questionnaire

In the last section of the questionnaire some concluding questions were asked to the remaining participants. The first one explored whether subtitles should also cater for persons with hearing loss. To this, 99 (92.52%) participants are in favour of having inclusive subtitles on screen. However, 8 (7.48%) individuals think that a separate version should be provided as they do not want to read any captions describing background noises or sound. Overall, the questionnaire provided various important insights on the topic of accessibility. As seen in the preferred mode on how to identify



characters in access-oriented captions, the answers did not provide a single preferred option. This can be due to the fact that production houses use different methods to identify the characters. For example, Netflix tends to use name tags, whilst BBC uses a colour coding system. Some of the participants may perhaps be familiar with specific system according to the media or platform generally accessed. Thus, the answers recorded may reflect this. Nonetheless, the outcome from the inclusive experience and Hard of Hearing-specific sections demonstrate that inclusive subtitles could be a valuable asset and are highly underrated in the current local AV spectrum. As demonstrated in the analyses of this chapter, various groups of people can benefit from them, not only the deaf and hard of hearing community, but also foreigners residing in Malta.

An open question was listed, through which participants could vouch their opinion on how this or similar projects could be improved. This was done in order to contribute to the local AV subtitling parameters and to explore viewer preference. Participants either stated that there was nothing to improve or provided suggestions on how to improve such projects. Some commented on the fact that the subtitles could have been more colloquial, or could have been used to avoid top displacement. Furthermore, others commented on the use of contractions, such as *ħabba* instead of *minħabba*. That said, all of these observations are not in line with the widespread subtitling norms and conventions that guided this project. On the one hand this highlights the fact that viewers are not aware of subtitling conventions and the reasons behind them. On the other hand, further investigation on viewer preference is needed since this could possibly lead to the customisation of local guidelines based on a user-centred approach. Finally, other participants commented on the fact that the questionnaire could have been shorter. Hence, the reason why some people dropped out before the end of the questionnaire. This has already been mentioned as one of the limitations or possible weaknesses. However, having detailed questions in each section proved to be an efficient way to tackle this study since more qualitative and in depth data was obtained.

The participants also shared their thoughts on the difficulties involved in actually creating subtitles. In total 72 answers were recorded. As per their comments, the participants think that the main issues in creating subtitles in Malta concern budgeting, deadlines and the translation itself. They strongly believe that local broadcasting authorities do not allocate enough funds to cater for the need for subtitles to be aired in local media. Thus, this practice tends to be overlooked and we remain significantly behind other countries that do indeed include subtitles in the majority of their AV content. People stated that the translation is also one of the main issues in subtitling as they believe that it is difficult to render written MT vulgar language on screen. Some respondents also mentioned the fact that certain words or terms do not really have a MT equivalent and English loanwords need to be resorted to. Nonetheless, as seen in the vulgarity section, the majority are indeed in favour of having taboo and swear words included. Moreover, they are not inclined to tone down the vulgarity in order to favour decency on screen.

Linking with the prior question, participants then shared their opinion on what they believe constitutes good quality subtitles. The majority of the answers reflected the need for the translation to be faithful in the TL and to have good synchronisation. As demonstrated from the readability speed section, the audience easily followed the subtitle flow and the scenes simultaneously. This also highlights the need for a natural rendering in the target language. The more natural it sounds in the TL, the more believable it is and the easier it will be to understand and assimilated, making the viewing experience all the more pleasant and enjoyable.

The overall viewer experience can certainly be described as a positive one, as highlighted by some of the comments spread across the questionnaire:

- “The subtitles were excellent! Watching subtitles in Maltese was like a breath of fresh air! It was a different yet interesting experience reading them in Maltese rather than in English.
- “The Maltese subtitles are a joy to follow and read with this huge production”.

- “Interesting. Have never seen an episode with Maltese subtitles. Wanted to experience that, and had forgotten about the first episode, so I have seen it all again in full”.
- “*Qatt ma rajt xi haga hekk, għoġbitni hafna*”.
- “It felt refreshing to be able to make a direct connection between Spanish and Maltese, rather than having English as the intermediary”.
- “Maltese is my native tongue. It is about time we have more content subtitled in Maltese”.
- “I enjoyed having Maltese subtitles. It felt like a much-needed addition that we have been shamefully robbed of”.
- “Series is interesting, plus Maltese subtitles provide a unique element to it”.
- The subtitles were very raw. Whenever foul language was used in Spanish, this was also used in Maltese. So the translation was done correctly. Just a suggestion, sometimes the subtitles were at the bottom whereas at other times, they were at the top. So at a glance, I thought that there were no subtitles at all”.
- “I could follow & understand the subtitles easily, even in terms of speed. But apart from that, what I liked the most was that the subtitles reflected natural Maltese dialogue/way of speaking/expressions; the subtitles didn't seem artificial or like a literal translation, so the message came across and I felt I could trust the message I was getting (especially having already seen the series)”.

For example in the comment: “I could understand the story with Maltese subtitles even though it was in Spanish”, we can note how the majority of the participants felt really comfortable with the MT version and could easily follow what was going on in the episode. The comment that refers to the population as being shamefully robbed of” these kind of projects, can possibly highlight the fact that the audience is eager to have access to MT captions. With regards to the comment about the top displacement of a number of captions, it is important to note that the placement of the subtitles depends on various factors, such as the images on screen like the opening credits. When these were

present, the MT inclusive subtitles needed to be placed on top so as not to overlap other captions graphically. Hence, the reason why certain subtitles were not placed on the bottom of the screen.

Some of the other comments were:

- “The fact that I am Italian, having Maltese subtitles on screen helped me to understand the local spoken language better. I saw them as a learning opportunity”.
- “I wanted to watch it all, as I want to learn Maltese”.
- “Being an Italian citizen in Malta for quite some years now, it was nice to have the Maltese subtitles present as I could finally find a way to learn a bit of the language”.

These comments constitute a pattern that was noticed throughout the questionnaire, that foreign participants used this episode as a learning opportunity. In the last decade, Malta welcomed a lot of foreign citizens who now form part of our society. An issue that they might face is the fact that they find it difficult to learn Maltese and not all of them have the time or resources to study it. Thus, providing MT subtitles in local media can be an effective learning tool for local non-Maltese. This would lead to a more inclusive society. Furthermore, another insight was that the MT inclusive subtitles provided an additional “new” feel to this series as participants were intrigued to see it captioned on screen in their native tongue. This could be considered as an avenue worth researching via eye tracking studies as it could provide further data on eye fixation and duration, especially as mentioned in the particular comment about what would happen in more hectic episodes.

Also, participants were provided with the opportunity to share their opinion on why they think that it was a negative experience overall. The total number of negative reviews were 12. Some of the comments were:

- “Too distracting from what is going on in the film. Cannot take Maltese subtitles seriously. Maltese has limited vocabulary to describe actions”.
- “Maltese is not a nice language, does not lend itself to drama”.

- “Took me a bit longer to read, I read English subtitles much faster and barely even have to look at the text”.
- “In many cases display time of subtitles could be longer, and sometimes information from the original is omitted (when I think it would have been possible to have longer sentences and displayed for longer)”.

It can be said that some of the negative comments reflected the fact that the local audience is not accustomed to their native language captioned on screen. Regarding the comment about the “...display time of subtitles could be longer, and sometimes information from the original is omitted...”, noting omissions and shorter TL subtitles in comparison with the SL was predictable since these were strategies adopted to suit the MT language which requires more 'time' and 'space' for ease of readability. In the following section of the dissertation, a conclusion will be provided in order to summarise the main points tackled throughout this study.

## Conclusion

This study sought to produce the first MT inclusive subtitles of a Netflix production hoping to pave the way towards broader accessibility for the visually impaired community in Malta. As mentioned in the literature review section, the translation process of subtitles differs from the translation process of literary or technical texts. This is because the translation of subtitles cannot be longer than the uttered speech. Subtitlers also need to deal with several other constraints. This often implies reducing and paraphrasing the content to make sure that viewers can actually read and catch up with the subtitles. What certainly has emerged from this study is the need to seek the right balance between speed, time, latency, amount of words, and conveying meaning. Indeed, one of the objectives of the reception study was to consider the opinion of local viewers to provide insights on AVT within the local scenario.

One of the findings that emerged thanks to the participation for non Maltese respondents in the reception study has shown that MT captions on screen can also be a “free” way to learn the Maltese language. As mentioned in section 1.1 of the Literature review, this outcome confirms how subtitles break the language barrier obstacle for any viewer watching a foreign-language product. Hence, the concept of inclusion does not only consider the HoH audience, but also foreigners and locals without any hearing disorders. The findings of the reception study demonstrate that there is a demand for MT subtitles for foreign as well as local AV content. Furthermore, as stated in section 1.2 and section 2.2, the study was able to test local proposed guidelines. The findings of the questionnaire allow to conclude that the majority of the viewers were comfortable with the reading speed. Additionally, with only a couple of exceptions, the audience is very much in favour of having an inclusive experience irrespective of sensorial needs. Finally, one of the most surprising results was the fact that vulgarity on screen seems to be well tolerated. As demonstrated in section 1.2.4, when translating the vulgar language uttered by the characters in the episode, the Maltese context was taken into account before proposing a translation. The viewer response in the study

seems to suggest that vulgar language is well tolerated and that local translators can choose to reproduce the same vulgar effect contrary to what is seen in widespread subtitling norms and guidelines, as discussed earlier in Chapter 1. The results and comments provided by the participants seem to indicate that this research study was successful as it proved that local subtitles are underrated. With the necessary platform and budget, the professional subtitling practice has the potential to flourish locally, therefore leading to a more inclusive audiovisual experience. The Deaf and Hard of Hearing participants, also provided very interesting insights. Indeed, they do feel marginalized and would like inclusive subtitles to be made available in the local media. As mentioned in section 1.4, Malta could emulate other countries such as Spain that prioritise media sensory access in their agenda. A review of local legislation is one of the first steps that need to be undertaken in order to achieve this. Additionally, of the reception study confirms how the majority of the local population are in favour of inclusive subtitles.

Although translating and subtitling the series in Maltese was no easy task, it was a great learning experience. The aim was to produce a translation that was as close as possible to the original text, while paying attention to guidelines and constraints. No perfect translation exists, of course, and very often more than one solution exists. The greatest challenge for the translator is having to choose the best fitting words, especially in this case where creativity is part of the process. Subtitlers need to consider faithfulness to the ST while having to deal with several constraints, hoping not to fall into the category of “traduttori, traditori” (Finlay 1971, p. 71).

Translation plays a very important role in our lives as it has become an important tool. Moreover, translation has the ability to connect cultures, and people of all ages and disorders. If it were not for translators and interpreters, we would be living in a less interesting environment. In addition, according to Baker (1992, p. 7): “Every translation has points of strength and points of weakness and every translation is open to improvement”. Certainly, I do believe that the MT inclusive subtitles provided in this study can be improved: there could have been more attention to detail,

lyrics could have been inclusive as well and maybe more suitable MT equivalents could have been adopted in certain instances. The subtitled sample as well as the questionnaire could have been shorter to ease the process for the participants in the reception study. Although more thorough data was collected this way. Moreover, even though some of the questions may seem repetitive, in actual fact they aim to collect different specific data. The intention was that to first quantify and then qualify the viewer experience in line with the reception study approach discussed in Chapter 2. The intention was to try to collect data that could possibly ‘measure’ the viewer experience in terms of response, reaction and repercussion (Kovacic 1995, Chesterman 2007, Gambier 2009).

When creating the subtitles other peers were consulted for an opinion on the final version in line with the idea that a “translator should be humble enough to consult others” (Finlay 1971, p. 14). Their insights were valuable and having to reconsider translation choices and take a final decision was challenging. Hopefully, this study will encourage and inspire other Maltese audiovisual translators to subtitle foreign and local products paving the way for further research in the field.



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## **Appendix I**

The Maltese inclusive subtitled episode of *La Casa de Papel*:

[https://drive.google.com/drive/folders/1nSykcC\\_pYO8RzHtOzY9UGJXqFU44SImU?usp=sharing](https://drive.google.com/drive/folders/1nSykcC_pYO8RzHtOzY9UGJXqFU44SImU?usp=sharing)

## **Appendix II**

The reception study questionnaire:

<https://drive.google.com/drive/folders/1OceAnQeeGbLtyul6f9y15rJfhdbSExiC?usp=sharing>

### Appendix III

The translated script of the Pilot episode from Spanish to Maltese:

Spanish	Maltese
Los hechos y escenarios representados en este serie son ficticios	Subtitle 1: 00:00:00:06→00:00:03:19 II-FATTI U X-XENARJI F'DIN IS-SENSIELA HUMA FITTIZJI
(HOMBRE) ¡Quieto o disparo!	Subtitle 2: 00:00:04:15→ 00:00:06:06 [raġel 1] <i>Hadd ma jiċċaq!aq!</i>
(Disparo) (MUJER) ¡No!	Subtitle 3: 00:00:06:28 →00:00:07:25 [tir ta' pistola] [mara] Le!
	Subtitle 4: 00:00:09:04 →00:00:11:06 [pistola tikkarga] [tonfoħ]
Me llamo Tokio.	Subtitle 5: 00:00:23:04→00:00:24:03 <i>Jisimni Tokyo.</i>
Pero cuando comenzó esta historia, no me llamaba así.	Subtitle 6: 00:00:26:20→00:00:29:03 <i>Qabel ma' beda kollox, ma kienx jisimni hekk.</i>
	Subtitle 7: 00:00:29:20→00:00:31:20 SERQA THALLI TLIETA MEJTA
Esta era yo.	Subtitle 8: 00:00:32:02→00:00:32:27 <i>Dik jien.</i>
Y este, el amor de mi vida.	Subtitle 9:00:00:36:07→00:00:37:25 <i>U dak...l-imħabba ta' ħajti</i>
La última vez que lo vi lo dejé en un charco de sangre	Subtitle 10: 00:00:38:22→00:00:41:22 <i>L-aħħar li rajtu, Kien f'għadira demm.</i>
con los ojos abiertos.	/
	Subtitle 11: 00:00:42:14→00:00:43:16 [tolfoq]
Hicimos 15 atracos limpios,	Subtitle 12: 00:00:43:26→00:00:45:10 <i>Għamilna 15-il serqa.</i>
pero mezclar amor y trabajo nunca funciona.	Subtitle 13: 00:00:46:19→00:00:48:13 <i>Thallatx l-imħabba man-negozju</i>
Así que, cuando el segurata disparó, tuve que cambiar de profesión.	Subtitle 14: 00:00:48:26→00:00:50:20 <i>Meta sparawlu...</i>
	Subtitle 15: 00:00:51:09→00:00:52:20 <i>Biddilt il-karriera...</i>
De ladrona a asesina.	Subtitle 16: 00:00:54:09→00:00:56:04 <i>Minn ħalliela sirt qattiela.</i>
Y así fue como empecé a huir.	Subtitle 17: 00:00:57:10→00:00:58:27 <i>B'hekk bdejt naħrab.</i>

De alguna manera, yo también estaba muerta.	Subtitle 18: 00:01:00:04→00:01:01:27 <i>Hassejtni mejta wkoll.</i>
O casi muerta.	Subtitle 19: 00:01:04:24→00:01:05:26 <i>Jew kwazi.</i>
	Subtitle 20: 00:01:06:25→00:01:08:25 [mużika ta' suspens]
	Subtitle 21: 00:01:22:28→00:01:23:22 GHALL-BEJGH
Llevaba 11 días escondida.	Subtitle 22: 00:01:25:03→00:01:26:14 <i>Hbejt għal 11-il jum.</i>
y mi foto empapelaba las comisarías de toda España.	Subtitle 23: 00:01:27:13→00:01:29:21 <i>Ir-ritratt tiegħi kien f'kull għassa.</i>
Me caerían 30 años.	Subtitle 24: 00:01:30:04→00:01:32:14 <i>Kont nehel 30 sena ħabs, u nkun onesta...</i>
Y, la verdad, no soy de llegar a viejecita	Subtitle 25: 00:01:33:01→00:01:35:02 <i>Qatt ma xtaqt nixjieħ il-ħabs.</i>
En la celda de un penal.	/
Soy más bien de huir.	Subtitle 26: 00:01:37:13→00:01:38:09 <i>Aħjar nahrab.</i>
En cuerpo y alma.	Subtitle 27: 00:01:39:19→00:01:40:14 <i>B'ruhi u gismi.</i>
Y si no puedo llevar mi cuerpo,	Subtitle 28: 00:01:41:27→00:01:43:03 <i>Jekk mhux possibbli...</i>
al menos que escape mi alma.	Subtitle 29: 00:01:44:20→00:01:46:03 <i>almenu ruhi tkun ħielsa.</i>
(Tono de llamada)	Subtitle 30: 00:01:46:24→00:01:48:24 [telephone idoqq]
No me quedaba tiempo y había cosas importantes que debía hacer.	Subtitle 31: 00:01:49:08→00:01:51:09 <i>Ma stajtx nitlef aktar ħin.</i>
En realidad solo una.	Subtitle 32: 00:01:53:19→00:01:54:22 <i>Haġa waħda kelli nagħmel.</i>
(Teléfono)	Subtitle 33: 00:01:55:06→00:01:56:25 [telephone idoqq]
Sí.	Subtitle 34: 00:02:03:07→00:02:04:02 Hello?
¿Mamá?.	Subtitle 35: 00:02:06:15→00:02:07:12 [Tokyo] <i>Ma?</i>
Ay, mi niña.	Subtitle 36: 00:02:08:00→00:02:08:24 Ah, binti...
¿Cómo estás, cariño?.	Subtitle 37: 00:02:10:07→00:02:11:06 <i>Kif inti, qalbi?</i>
¿Qué está pasando?	Subtitle 38: 00:02:13:14→00:02:14:12 <i>X'inhu jigrì?</i>
¿No viste las noticias, no?	Subtitle 39: 00:02:15:07→00:02:16:22

	[Tokyo] <i>Rajt l-aħbarijiet?</i>
Todas esas cosas que dicen de mí.	Subtitle 40: 00:02:17:10→00:02:19:06 Dak li qed jgħidu fuqi.
Sí, claro que las he visto.	Subtitle 41: 00:02:19:22→00:02:21:03 Dażgur li rajtom.
¿Sabes qué?	Subtitle 42: 00:02:24:04→00:02:25:00 Taf xiex?
Estoy pensando en irme de viaje.	Subtitle 43: 00:02:27:07→00:02:28:07 Naħseb ħa nsiefer.
A lo mejor me enrolló en un barco chino.	Subtitle 44: 00:02:28:28→00:02:30:19 <i>Forsi naħdem fuq dgħajsa Ćiniża</i>
De cocinera.	Subtitle 45: 00:02:31:09→00:02:32:06 <i>Bħala kok.</i>
¿No decías que no sabía hacer una tortilla?	Subtitle 46: 00:02:32:16→00:02:34:06 Int tgħid li lanqas naf naqli bajda.
Así aprendo. ¿Qué te parece?	Subtitle 47: 00:02:34:12→00:02:35:20 <i>Ĥa nitgħallem, le?</i>
No sé, cariño, y...	Subtitle 48: 00:02:36:20→00:02:40:02 Ma nafx, qalbi... u jekk jieklu ikel Ćiniz biss?
¿Y si comen todo chino, qué?	/
¿Ese viaje qué significa,	Subtitle 49: 00:02:43:07→00:02:44:18 Dan ifisser li...
que no voy a volver a verte más?	Subtitle 50: 00:02:46:13→00:02:47:21 <i>Qatt m'jien ħa nerga' narak?</i>
Pues.	/
¿Qué tonterías dices.	Subtitle 51: 00:02:48:27→00:02:50:27 Tgħidx ċuċati.
Pues claro que me vas a ver.	/
Te compraré un billete para que vengas a visitarme.	Subtitle 52: 00:02:52:00→00:02:54:24 Anzi, ħa nixtrilek biljett biex tiġi tarani.
¿Visitarte dónde?	Subtitle 53: 00:02:57:10→00:02:58:14 Niġi fejn?
¿Al cementerio?	Subtitle 54: 00:03:00:02→00:03:00:27 Fiċ-ċimiterju?
¿Estás sola?	Subtitle 55: 00:03:05:18→00:03:06:19 Qieghda waħdek?
Mamá. ¿estás sola? Si	Subtitle 56: 00:03:09:03→00:03:11:02 <i>-Ma, qieghda waħdek?</i> <i>-Iva.</i>
Pues baja a la calle, como si fueses al mercado.	Subtitle 57: 00:03:12:00→00:03:14:00 [Tokyo] <i>Oħrog, qisek sejra tixtri.</i>
Yo te encontraré.	Subtitle 58: 00:03:15:28→00:03:17:14 <i>Ĥa niġi nfittxek.</i>

Y ese día, el día que iba al matadero, apareció mi ángel de la guarda.	Subtitle 59: 00:03:20:12→00:03:22:16 <i>Dakinhar, meta kienu se jigu joqtluni.</i>
Pero una nunca sabe a ciencia cierta cómo es un ángel de la guarda y lo que menos te puedes imaginar es que aparezca en un Seat Ibiza del 92	Subtitle 60: 00:03:23:07→00:03:25:03 <i>iltqajt mall-anglu kustodju tiegħi.</i> Subtitle 61: 00:03:26:15→00:03:29:00 <i>Pero' is-soltu ħadd ma jarah l-anglu.</i> Subtitle 62: 00:03:29:15→00:03:31:10 <i>l-inqas ħaġa li stennejt,</i>
Perdona, ¿tienes un minuto?	Subtitle 63: 00:03:31:14→00:03:33:28 <i>hija li jitfaċċa f'Seat Ibiza tal-1992.</i> Subtitle 64: 00:03:34:07→00:03:35:28 Skuzani, għandek minuta?
No.	Subtitle 65: 00:03:37:28→00:03:38:28 Le.
Lo de cocinar en un barco chino solo tiene una ventaja, que no tienes que fregar los platos.	Subtitle 66: 00:03:43:01→00:03:45:08 L-unika vantaġġ jekk taħdem maċ-Ċinizi... Subtitle 67: 00:03:49:13→00:03:51:07 huwa li ma taħsilx platti.
Por un momento pensé en los chinos y en que odio a la gente que escupe.	Subtitle 68: 00:03:52:16→00:03:54:14 [Tokyo] <i>Għal mument ħsibt fuqhom...</i> Subtitle 69: 00:03:55:01→00:03:56:25 <i>u kemm nobgħod min jobzoq.</i>
¿Quién eres, policía?	Subtitle 70: 00:04:04:04→00:04:07:06 -Min int? Pulizija? -Stenna, stenna. Ha joqtluk!
Espera, espera.	/
Vas de camino al matadero, tienes a un equipo de la intervención esperándote y los de la UITE en un coche desde hace seis días...	Subtitle 71: 00:04:07:14→00:04:10:09 Il-Pulizija ilha ssegwik sitt t'ijiem... /
¿Por qué te voy a creer?	Subtitle 72: 00:04:10:25→00:04:12:00 U għandi nemmek?
Y así conocí al Profesor, apuntándole con una pistola en las pelotas.	Subtitle 73: 00:04:13:03→00:04:14:26 [Tokyo] <i>Hekk iltqajt mal-Professur.</i> Subtitle 74: 00:04:15:07→00:04:17:12 <i>Nippuntalu pistola mal-bajd.</i>
¿Puedo?	Subtitle 75: 00:04:17:16→00:04:18:10 Jekk jogħġbok?
Lo bueno de las relaciones es que uno termina olvidándose de cómo empezaron.	Subtitle 76: 00:04:18:13 →00:04:20:00 [Tokyo] <i>L-isbaħ ħaġa f'relazzjoni</i> Subtitle 77: 00:04:20:04→00:04:22:04 <i>hija li ninsew kif bdew.</i>
¿Puedo?	Subtitle 78: 00:04:22:19→00:04:23:14 Jekk jogħġbok?
	Subtitle 79: 00:04:28:06→00:04:30:06

	[iħaxwex]
Están ya en casa de tu madre.	Subtitle 80: 00:04:38:12→00:04:40:04 Qegħdin fejn id-dar t'ommok.
Por eso he venido a ayudarte	Subtitle 81: 00:04:46:24→00:04:48:06 Għalhekk ġejt nghinek.
Quiero proponerte un negocio,	Subtitle 82: 00:04:50:21→00:04:52:15 Għandi proposta għalik.
un atraco, un atraco...	Subtitle 83: 00:04:54:15→00:04:56:12 Serqa. Serqa...
singular.	Subtitle 84: 00:04:59:12→00:05:00:15 unika.
Estoy buscando gente que...	Subtitle 85: 00:05:01:26→00:05:03:14 Qiegħed infittex nies li...
Bueno, que no tenga mucho que perder.	Subtitle 86: 00:05:04:01→00:05:05:26 m'għandhom xejn x'jitiflu.
¿Cómo te suenan... 2400milliones de euros?	Subtitle 87: 00:05:09:14→00:05:10:21 X'jidhirlek minn...
	Subtitle 88: 00:05:12:06→00:05:14:06 2.4 biljun euro?
Nadie había dado un palo así,	Subtitle 89: 00:05:18:10→00:05:20:10 [Tokyo] <i>Hadd qatt ma seraq daqshekk.</i>
ni en Nueva York, ni en Londers, ni en Montecarlo;	Subtitle 90: 00:05:20:15→00:05:23:13 <i>La f'New York, Londra, Jew ġewwa Monte Carlo.</i>
así que si mi foto volvía a los periódicos,	Subtitle 91: 00:05:23:26→00:05:25:24 <i>Għall-inqas nidher fl-aħbarijiet...</i>
al menos que fuera por el atraco más grande de la historia.	Subtitle 92: 00:05:26:06→00:05:28:12 <i>Minħabba l-akbar serqa fl-istorja.</i>
	Subtitle 93: 00:05:29:06→00:05:31:06 [Tibda idoqq "Easy Rider" ta' J Crist]
	Subtitle 94: 00:06:07:03→00:06:08:21 MERHBA
Os doy la bienvenida...	Subtitle 95: 00:06:11:01→00:06:12:07 [Prof] <i>Nilqagħkom...</i>
y...las gracias por haber acpetado esta...	Subtitle 96: 00:06:14:07→00:06:15:01 u...
	Subtitle 97: 00:06:16:08→00:06:18:07 Nirringrazzjakom talli acçettajtu...
Esta oferta de trabajo.	Subtitle 98: 00:06:20:08→00:06:22:04 -dan ix-xogħol. -[Denver jidħak]
(Risas)	/
Viviremos aquí, alejados del mundanal ruido.	Subtitle 99: 00:06:25:21→00:06:26:26 Ħa nghixu hawn,
	Subtitle 100: 00:06:27:02→00:06:29:00 'il bogħod min nies u l-istorbju

Cinco meses, los cinco meses que pasaremos estudiando	Subtitle 101: 00:06:29:27→00:06:33:04 Ghadna hames xhur Biex nippjanaw din is-serqa.
cómo dar el golpe. ¿Cómo que cinco meses?	Subtitle 102: 00:06:33:13→00:06:35:01 “Hames xhur”?
¿Estamos locos o qué?	Subtitle 103: 00:06:35:08→00:06:36:04 Qed tiggennen jew?
Mira, la gente pasa años estudiando	Subtitle 104: 00:06:39:10→00:06:41:15 Hares...in-nies idumu snin...
	Subtitle 105: 00:06:42:16→00:06:43:18 jistudjaw...
para tener un sueldo, un sueldo que, en el mejor de los casos,	Subtitle 106: 00:06:44:15→00:06:47:02 biex jaqilghu paga, li anke fl-aqwa każ
no deja de ser un sueldo, un sueldo de mierda.	Subtitle 107: 00:06:48:01→00:06:49:24 tkun paga tal-qamel
¿Qué son cinco meses?	Subtitle 108: 00:06:52:06→00:06:53:09 Hames xhur x'inhuma?
Yo llevo pensando en esto... mucho más tiempo.	Subtitle 109: 00:06:55:16→00:06:56:28 Ilni nippjana...
	Subtitle 110: 00:07:00:09→00:07:01:13 ħafna iżjed.
Para no volver a trabajar en mi vida.	Subtitle 111: 00:07:05:18→00:07:07:12 Halli ma nergax nahdem f'ħajti.
Ni vosotros...	Subtitle 112: 00:07:08:06→00:07:09:22 U lanqas intom
ni vuestros hijos.	Subtitle 113: 00:07:11:18→00:07:12:28 jew uliedkom
Bien.	Subtitle 114: 00:07:21:09→00:07:23:12 Tajjeb. Bħalissa ma tafux lil xulxin.
De momento no os conocéis y quiero que siga siendo así.	Subtitle 115: 00:07:23:26→00:07:26:07 U rridu nibqghu hekk. M'hemmx ismijiet...
No quiero nada de nombres, ni preguntas personales,	Subtitle 116: 00:07:27:08→00:07:29:02 jew mistoqsijiet personali.
ni por supuesto relaciones personales.	Subtitle 117: 00:07:30:24→00:07:33:07 U lanqas relazzjonijiet
Quiero que cada uno elija un nombre, algo sencillo.	Subtitle 118: 00:07:35:04→00:07:38:04 Għażlu isem, wieħed faċli.
Pues, puede ser números, planetas, ciudades...	Subtitle 119: 00:07:38:08→00:07:40:03 Numru, pjaneta, belt...
-Rollo “Señor 17, la señorita 23”. -Ya empezamos mal. Yo no sé	Subtitle 120: 00:07:40:08→00:07:43:00 Per eżempju Mr. 17 u Ms. 23?
recordar mi número de teléfono. - Por eso te lo digo.	Subtitle 121: 00:07:43:06→00:07:46:04 Ġa bdejna ħażin,

	Bilkemm niftakar il-mobile number.
	Subtitle 122: 00:07:46:08→00:07:47:09 B'hekk qed ngħidlek.
-¿Y planetas? Yo puedo ser Marte, este Urano.	Subtitle 123: 00:07:49:07→00:07:50:03 [raġel] Pjaneti?
	Subtitle 124: 00:07:50:18→00:07:52:19 Jien nista' nkun Mars u dan, Uranu.
Yo Urano no seré, así que te olvidas.	Subtitle 125: 00:07:53:08→00:07:55:00 Uranu? Insiha.
-¿Qué le pasa a Urano? - Que tiene mala rima.	Subtitle 126: 00:07:55:20→00:07:57:09 -Għaliex le? -Bla sens.
Van a ser ciudades, ciudades. Quedamos con ciudades.	Subtitle 127: 00:07:57:27→00:07:59:08 Nużaw bliet. Bliet!
	Subtitle 128: 00:07:59:19→00:08:00:26 Naqblu li bliet.
Bien.	Subtitle 129: 00:08:01:15→00:08:02:09 Tajjeb
Y así terminé llamándome Tokio.	Subtitle 130: 00:08:02:20→00:08:04:16 <i>B'hekk issa jisimni Tokyo.</i>
Ese que me mira el culo es el señor Berlin.	Subtitle 131: 00:08:06:00→00:08:08:10 <i>Dan li qed iħares lejn sormi huwa Berlin.</i>
En busca y captura.	Subtitle 132: 00:08:08:20→00:08:09:21 <i>Magħruf mal-pulizija.</i>
27 atracos. Joyerías, casas de subastas y furgones.	Subtitle 133: 00:08:11:06→00:08:14:06 <i>Sebgha u għoxrin serqa. Ġojjelli, Djar tal-irkant, u karozzi.</i>
Su mayor golpe, los Campos Elíseos, en París.	Subtitle 134: 00:08:14:22→00:08:17:07 <i>L-ikbar serqa: Champs Elysees, f'Parigi</i>
434 diamantes.	Subtitle 135: 00:08:17:13→00:08:19:13 <i>434 djamant.</i>
Es como un tiburón en una piscina.	Subtitle 136: 00:08:20:10→00:08:21:24 <i>Qisu kelb il-baħar f'pool.</i>
Puedes bañarte con él, pero nunca estás tranquila.	Subtitle 137: 00:08:22:08→00:08:24:18 <i>Dejjem ħa tkun nervuż Meta tghum hdejh.</i>
Y era el jefe al mando del asalto.	Subtitle 138: 00:08:24:27→00:08:26:09 <i>Hu kien ħa jmexxina.</i>
(Tosidos)	Omitted
El que tose es el señor Moscú.	Subtitle 139: 00:08:27:15→00:08:29:04 <i>Dak li qed jisgħol, Moska.</i>
Lo primero que cavó fue una mina, en Asturias.	Subtitle 140: 00:08:30:16→00:08:32:21 <i>Kien ħaffer mina f'Asturias.</i>
Después comprendió que cavando	Subtitle 141: 00:08:33:28→00:08:36:19



hacia arriba llegaría más lejos.	<i>U nduna li kien jaqbillu jimmira 'l fuq.</i>
Seis peleterías, tres relojerías y la Caja Rural de Avilés.	Subtitle 142: 00:08:36:22→00:08:40:00 <i>Sitt iħwienet tal-fur, tlieta tal-arloġġi u l-bank ta' Avilés.</i>
Maneja lanza térmica y cualquier herramienta industrial.	Subtitle 143: 00:08:41:00→00:08:43:14 <i>Jafjuża thermal lance U ġhodda oħra.</i>
El que está sentado tras Moscú es Denver, su hijo.	Subtitle 144: 00:08:44:03→00:08:45:28 <i>Dak ta' wara Moska hu Denver...</i>
	Subtitle 145: 00:08:46:14→00:08:47:08 <i>ibnu.</i>
Drogas, dientes, costillas rotas.	Subtitle 146: 00:08:48:26→00:08:50:28 <i>Drogi, snien u kustilji mkissra.</i>
Es el rey de las peleas de discoteca.	Subtitle 147: 00:08:51:21→00:08:53:12 <i>Huwa r-Re tal-ġlied tal-bars.</i>
Pura sangre caliente.	Subtitle 148: 00:08:53:17→00:08:55:17 <i>Demmu šhun. F'serqa perfetta...</i>
En un plan perfecto, una bomba de relojería.	Subtitle 149: 00:08:55:28→00:08:57:11 <i>hu bomba tal-ħin</i>
Río. Es mi debilidad.	Subtitle 150: 00:09:01:22→00:09:03:20 <i>Rio...id-dawl t'ġhajnejja.</i>
Es como un Mozart, pero con los ordenadores.	Subtitle 151: 00:09:03:24→00:09:05:24 <i>Huwa Mozart tal-computers.</i>
Programa desde los 6 años y lo sabe todo de alarmas y electrónica.	Subtitle 152: 00:09:07:07→00:09:10:22 <i>Ilu jikkodja minn sitt snin, espert fl-alarmas u elettronika.</i>
Para el resto de las cosas de la vida es como si hubiera nacido ayer.	Subtitle 153: 00:09:10:28→00:09:13:12 <i>F'affarijiet oħra, Qisu tweled ilbieraħ.</i>
Y ahí están los siameses, Helsinki y Oslo.	Subtitle 154: 00:09:14:13→00:09:17:00 <i>U dawk it-tewmin. Helsinki u Oslo.</i>
Hasta en el plan más sofisticado hacen falta soldados	Subtitle 155: 00:09:17:18→00:09:19:25 <i>Anke pjan perfett jeħtieġ suldati...</i>
y que mejor que dos serbios.	Subtitle 156: 00:09:20:00→00:09:21:13 <i>U m'hemmx aħjar mis-Serbjani.</i>
Puede que piensen, pero francamente, nunca lo sabremos.	Subtitle 157: 00:09:21:22→00:09:24:10 <i>Forsi ġhandhom mohħ ukoll, diffiċli tkun taf.</i>
	Subtitle 158: 00:09:24:16→00:09:25:10 [mara tidhak]
Nairobi,	Subtitle 159: 00:09:26:13→00:09:27:07 <i>Nairobi.</i>
optimista empedernida.	Subtitle 160: 00:09:27:28→00:09:29:00 <i>Ottimista bla tama.</i>

Ha falsificado billetes desde los 13 años.	Subtitle 161: 00:09:29:21→00:09:31:22 <i>Tiffalsifika flus minn mindu kellha 13.</i>
Y ahora es nuestra encargada de calidad.	Subtitle 162: 00:09:32:02→00:09:33:24 <i>U ha tieħu ħsieb il-kwalità</i>
Es posible que esté loca, pero tiene tanta gracia la jodía.	Subtitle 163: 00:09:35:02→00:09:37:26 <i>Hemm ċans li hi mignuna, Imma mara tal-ġenn.</i>
Pensad que cada día los telediarios estarán hablando de nosotros,	Subtitle 164: 00:09:39:13→00:09:43:16 Ha jkunu qeġħdin Jitkellmu fuqna kuljum fl-aħbarijiet,
que cada familia de este país se estará preguntando	Subtitle 165: 00:09:44:13→00:09:47:03 kull familja ħa tkun qieġħda tistaqsi
qué estamos haciendo.	Subtitle 166: 00:09:47:23→00:09:49:02 x'qeġħdin nagħmlu.
¿Y sabéis lo que van a pensar?	Subtitle 167: 00:09:50:15→00:09:51:22 U tafu x'se jaħsbu?
Van a pensar: “Qué cabrones, ojalá se me hubiera ocurrido a mi”.	Subtitle 168: 00:09:55:04→00:09:57:04 “Kif ma ġitnix f'moħħi qabilhom”.
El Profesor, sin antecedentes, sin registro.	Subtitle 169: 00:09:58:00→00:09:59:03 [Tokyo] <i>Il-Professur.</i>
	Subtitle 170: 00:09:59:14→00:10:01:06 <i>Kondotta nadifa.</i>
La última vez que renovó el DNI fuq con 19 años.	Subtitle 171: 00:10:01:09→00:10:04:00 <i>l-aħħar darba li ġedded l-ID card kellu 19-il sena.</i>
A todos los efectos, un fantasma, pero un fantasma muy inteligente.	Subtitle 172: 00:10:04:12→00:10:06:06 <i>Prattikament fantażma.</i>
	Subtitle 173: 00:10:06:16→00:10:08:16 <i>Izda fantażma intelligenti ħafna.</i>
Por qué no vamos a robar...	Subtitle 174: 00:10:08:25→00:10:10:06 M'aħniex se nisirqu...
el dinero de nadie,	Subtitle 175: 00:10:11:12→00:10:12:18 il-flus tan-nies.
porque les vamos a caer hasta simpáticos.	Subtitle 176: 00:10:14:10→00:10:16:03 B'hekk ħa jħobbuna.
Y eso es fundamental, es fundamental que tengamos la opinión pública	Subtitle 177: 00:10:17:19→00:10:21:19 Huwa essenzjali li jkollna l-opinjoni pubblika favurina.
de nuestra parte.	/
Vamos a ser los puñeteros héroes de toda esta gente.	Subtitle 178: 00:10:26:08→00:10:28:08 Ħa nsiru eroj ġħal dawn in-nies.
Pero mucho cuidado porque en el momento en que haya	Subtitle 179: 00:10:30:19→00:10:31:24 Oqoġħdu attenti ħafna...
una sola gota de sangre, esto es muy importante,	Subtitle 180: 00:10:32:26→00:10:36:06 Ġħax jekk ikun hemm qatra demm, isingħu sew,

como haya una sola víctima,	Subtitle 181: 00:10:36:27→00:10:38:12 jekk ikun hemm vittma wahda...
dejaremos de ser unos Robin Hood	Subtitle 182: 00:10:39:22→00:10:43:09 minflok inkunu Robin Hoods, inkunu biss qattiela.
para convertirnos simplemente en unos hijos de puta.	/
Profesor.	Subtitle 183: 00:10:44:18→00:10:45:14 Professur...
Señorita Tokio.	Subtitle 184: 00:10:47:20→00:10:48:16 Sinjurina Tokyo.
¿Qué vamos a robar?	Subtitle 185: 00:10:50:16→00:10:51:10 X'se nisirqu?
La Fábrica Nacional de Moneda y Timbre.	Subtitle 186: 00:10:58:27→00:11:00:22 [Prof] Iz-zekka Rjali ta' Spanja.
Empieza My Life is Going On de Cecilia Krull	Subtitle 187: 00:11:05:20→00:11:09:04 [Tindaqq "My life is going on" ta' Cecilia Krull]
El día del atraco	Subtitle 188: 00:12:12:26→00:12:17:02 IL-ĠURNATA TAS-SERQA IL-GIMGĦA, 8:35AM
¿Quién eligió la careta?	Subtitle 189: 00:12:26:01→00:12:27:07 Min għażel il-maskri?
(Berlín)¿Qué le pasa a la careta? - Que no da miedo.	Subtitle 190: 00:12:27:19→00:12:29:19 -[Berlin] X'għandhom? -[Rio] Ma jbezzgħux.
Tú ves las pelis de atracadores y las caretas dan miedo.	Subtitle 191: 00:12:30:12→00:12:32:12 Fil-films tas-serq ibezzgħu.
Son zombis, esqueletos, la muerte, yo qué sé, sientes...	Subtitle 192: 00:12:33:07→00:12:35:28 Zombies, skeletri, mewt, jien naf...
(Berlín) Con un arma en la mano	Subtitle 193: 00:12:37:28→00:12:38:25 [Berlin] Bil-pistola.
te aseguro que da más miedo un loco que un esqueleto.	Subtitle 194: 00:12:38:27→00:12:41:07 Wieħed mignun ibeżża' aktar minn skeletru.
-Venga ya. -¿Quién era el payo este del bigote?	Subtitle 195: 00:12:41:10→00:12:43:10 -Ieqaf. -Min hu dan il-bidwi bil-mustaċċi?
Dalí, hijo, un pintor español. Era muy bueno.	Subtitle 196: 00:12:45:12→00:12:47:22 -Dalí, ibni, pittur Spanjol.
	Subtitle 197: 00:12:48:01→00:12:49:01 Kien bravu ħafna.
-Un pintor. - Sí.	Subtitle 198: 00:12:49:14→00:12:50:27 -Pittur. -Iva.
-Un pintor de pintar.	Subtitle 199: 00:12:51:04→00:12:53:15

-Sí.	-Pittur li jpingi. -Iva.
(Resopla)	Subtitle 200: 00:12:53:25→00:12:54:19 [ižebłaħ]
¿Tú sabes lo que da miedo de cojones? Los muñecos de los críos.	Subtitle 201: 00:12:55:01→00:12:56:16 Taf x'inhū vera tal-biža'?
Eso sí que da miedo.	Subtitle 202: 00:12:57:02→00:12:59:16 Il-pupi tat-tfal. Dawk žgur tat-twerwir.
¿Qué muñecos?	Subtitle 203: 00:13:00:27→00:13:01:21 -X'pupi?
El Goofy, el Pluto, el Mickey Mouse, todos estos.	Subtitle 204: 00:13:01:26→00:13:03:27 -Goofy, Pluto, Mickey Mouse, kollha.
¿Un ratón con orejas da más miedo, eso me dices	Subtitle 205: 00:13:04:07→00:13:06:12 [Rio] Tibža aktar minnhom?
-Pues sí, gilipollas. ¿Quieres que te dé un guantazo?	Subtitle 206: 00:13:06:16→00:13:08:08 Iva, kurnut. Jew trid li nħassrek?
¡Eh! -Que tengo razón. Vamos a ver.	Subtitle 207: 00:13:08:10→00:13:09:00 -[Moska] Ĥej!
	Subtitle 208: 00:13:09:02→00:13:10:20 Għandi raġun. Isimghu...
Si un payo a punta de pistola entra con una careta de Mickey Mouse	Subtitle 209: 00:13:11:01→00:13:14:24 Jekk bidwi b'pistola jmur f'post, liebes maskra ta' Mickey Mouse,
a cualquier lado, le peña pensará que está colgado, que liará una puta carnicería.	Subtitle 210: 00:13:15:06→00:13:17:25 in-nies jaħsbuħ miġnun, li ħa joqtol,
¿Sabes por qué?	Subtitle 211: 00:13:17:26→00:13:18:20 u tafu għala?
Porque las armas y los niños	Subtitle 212: 00:13:18:22→00:13:20:21 Għax l-armi u t-tfal...
son una cosa que no se juntana nunca, papa.	Subtitle 213: 00:13:21:01→00:13:22:28 ma jmorrux flimkien, pa.
¿Sí o no? Visto así, sería más peligroso, más retorcido.	Subtitle 214: 00:13:23:04→00:13:26:03 -Iva jew le? -Jekk thares lejha hekk, iva.
	Subtitle 215: 00:13:26:27→00:13:28:00 Fiha iktar kattiverja.
-Entonces una careta de Jesucristo acojonaría más, es más inocente.	Subtitle 216: 00:13:28:04→00:13:30:08 [Berlin] Maskra ta' Ġesù aktar tal-biža'.
	Subtitle 217: 00:13:30:14→00:13:31:10 Hu innoċenti.
-Por eso dice que pega menos que a un Cristo dos pistolas.	Subtitle 218: 00:13:31:13→00:13:33:26 Għalhekk jgħidu: “Aħjar žewġ pistoli milli salib.”

Como a un santo dos pistolas. (MOSCU) ¿Qué más da?	Subtitle 219: 00:13:34:06→00:13:36:10 -Bħal qaddis, żewġ pistoli. -[Moska] Allura?
Era evidente que en la banda faltaban mujeres. (Frenazo)	Subtitle 220: 00:13:36:20→00:13:38:20 [Tokyo] <i>Ma kienx hemm biżżejjed nisa.</i>
Una mujer puede tirarse dos días eligiendo zapatos para una boda, pero jamás emplearía un minuto en elegir caretas para un atraco.	Subtitle 221: 00:13:38:25→00:13:39:18 [Brake qawwi]
Todo lo que habíamos planeado empezaba ahora y en esas décimas de segundo pensé en toda la gente inocente a la que detendríamos en seco su vida.	Subtitle 222: 00:13:39:21→00:13:42:07 <i>Mara ddum jumejn Tagħzel żarbun għal tieg,</i>
El Profesor sabía que solo había una manera de entrar en la Fábrica de Moneda y Timbre con tres toneladas de artefactos de arsenal. Iba a hacerlo dentro del camión que entraba cada semana en el edificio con las nuevas bobinas de papel moneda listas para imprimir.	Subtitle 223: 00:13:43:15→00:13:46:06 <i>imma mhux ħa tintilef fil-maskri tas-serq.</i>
Y eso era lo que íbamos a hacer, entrar hasta la cocina y escoltados por la mismísima Policía Nacional.	Subtitle 224: 00:14:05:25→00:14:08:08 <i>Il-pjan kien ħa jibda issa.</i>
En España, cualquier cosa custodiada por dos zetas es algo fuertemente protegido.	Subtitle 225: 00:14:08:26→00:14:12:02 <i>f'dawn il-ftit sekondi ħsibt fuq dawk in-nies innocenti,</i>
	Subtitle 226: 00:14:12:06→00:14:14:09 <i>li ħajjithom kienet ħa tieqaf minħabba fina.</i>
	Subtitle 227: 00:14:26:04→00:14:27:26 <i>Il-Professur kien jaf li</i>
	Subtitle 228: 00:14:27:27→00:14:31:01 <i>kien hemm mod wieħed biss Biex nidhlu fiz-Zekka bl-armi.</i>
	Subtitle 229: 00:14:32:01→00:14:34:28 <i>Kien bi trakk li kull ġimgħa kien jidhol fil-bini</i>
	/
	Subtitle 230: 00:14:35:00→00:14:37:24 <i>bir-rukkelli tal-flus lesti biex jiġu stampati.</i>
	Subtitle 231: 00:14:40:00→00:14:41:06 Hekk konna se nagħmlu.
	Subtitle 232: 00:14:41:20→00:14:45:04 <i>Nidhlu sa ġewwa, skortati bil-pulizija stess.</i>
	Subtitle 233: 00:14:50:27→00:14:52:08 DIVERSION GĦAL RASCAFRIÁ
	Subtitle 234: 00:14:52:13→00:14:55:03 <i>Ġewwa Spanja, Dak li huwa mgħasses b'żewġ 'Z'</i>
	Subtitle 235: 00:14:55:12→00:14:57:08 <i>Hija ħaġa protetta ħafna.</i>

(Sirenas)	Subtitle 236: 00:14:57:19→00:14:59:01 [Sireni jsaffru]
Pero si inhibes cualquier posibilidad	Subtitle 237: 00:15:00:19→00:15:02:26 <i>Jekk tneħħilhom il-komunikazzjoni</i>
de que se comuniquen por radio o telefonía	Subtitle 238: 00:15:02:29→00:15:04:07 <i>bir-radju jew bit-telephone</i>
y si apuntas a unos chavales de 26 años	Subtitle 239: 00:15:04:13→00:15:08:20 <i>U thedded li tispara lil żewġ ġuvintur ta' 26 sena f'rashom...</i>
con cinco fusiles de asalto a la cabeza,	/
por más armados que vayan,	Subtitle 240: 00:15:08:26→00:15:12:20 <i>Jistgħu jkunu armati sa snienhom, xorta jagħmlu bħal kulhadd.</i>
les ocurre lo mismo que nos pasaría a cualquiera de nosotros.	/
¡He dicho que bajas, coño, del puto coche!	Subtitle 241: 00:15:12:22→00:15:14:02 [Berlin] Ohroġ!
	Subtitle 242: 00:15:14:08→00:15:15:19 [Denver] Ejja haqq l-ostja!
Que se cagan de miedo. ¡Vas a hacer lo que te digo!	Subtitle 243: 00:15:15:26→00:15:17:12 [Tokyo] <i>Jahraw taħthom.</i>
	Subtitle 244: 00:15:17:15→00:15:18:21 [Denver] Issa obdi!
El valor y el heroísmo tienen un precio	Subtitle 245: 00:15:18:25→00:15:20:25 [Tokyo] <i>Il-valur ta' eroj kuraġġuż</i>
y es mayor que los 1.600 euros al mes	Subtitle 246: 00:15:20:27→00:15:24:06 <i>huwa oġħla mill-1,600 ewro li jaqla' impjegat...</i>
que cobra un chaval con uniforme... Abre la puerta del camión, ¿me oyes?	Subtitle 247: 00:15:24:07→00:15:25:25 [Berlin] Iftaħ il-bieb!
...o un camionero.	Subtitle 248: 00:15:26:12→00:15:27:13 [Tokyo] <i>jew xufier.</i>
¡Venga, coño, abre!	Subtitle 249: 00:15:28:00→00:15:29:09 [Moska] Iftaħ!
Si esos hombres hubieran tenido a su hija	Subtitle 250: 00:15:33:04→00:15:35:27 [Tokyo] <i>Li kieku kellhom lil binthom fit-trakk,</i>
en la trasera del camión, nunca hubieran abierto,	Subtitle 251: 00:15:36:02→00:15:37:03 <i>ma kinux jifthu.</i>
pero ¿a quién le importan	Subtitle 252: 00:15:37:08→00:15:40:12 <i>Hadd ma jimpurtah minn rukkelli tal-flus tal-karti.</i>
unas bobinas de papel moneda con marca de agua?	/
¡Deprisa, deprisa!	Subtitle 253: 00:15:43:22→00:15:45:18

	[Nairobi] Haffef!
¡Joder, macho!, ¡Venga!	Subtitle 254: 00:15:46:18→00:15:48:06 Ostja, ejja haffet!
(NAIROBI) ¡Tira, tira, tira!	/
Ahí sentado. Y ahora tranquilitos los tres; que si no, culatazo en la cabeza.	Subtitle 255: 00:15:51:09→00:15:53:01 Poggi hemm.
(BERLÍN) Conduciréis con una pistola en los riñones.	Subtitle 256: 00:15:53:09→00:15:56:15 U issa kwieti ghax nifqghalkom raskom.
Así qué cuando llamen por radio para saber qué tal va todo,	Subtitle 257: 00:15:58:28→00:16:01:07 H̄a ssuqu b'pistola ppuntata mal-ġenb.
contestareis con tranquilidad, como si todo fuera sobre ruedas.	Subtitle 258: 00:16:01:19→00:16:03:26 Meta jċemplu fuq r-radju biex jicċekkjaw fuqkom,
	Subtitle 259: 00:16:04:00→00:16:05:10 ħa tibqgħu kalmi.
¿Está claro?	Subtitle 260: 00:16:05:13→00:16:06:27 Daqs li kieku kollox sew.
Y en mitad de aquel caos con pistolas recordé que la noche anterior me habían pedido matrimonio	Subtitle 261: 00:16:08:09→00:16:09:03 Fhimtu?
y que hubiera preferido otros planes.	Subtitle 262: 00:16:13:10→00:16:15:03 [Tokyo] F'nofs dak il-kaos...
Pero si lo piensas, nunca encuentras un buen día para un atraco.	Subtitle 263: 00:16:15:16→00:16:17:29 ftakart kif il-lejl ta' qabel ipproponewli...
Ahora ya sabes lo que tienes que hacer.	Subtitle 264: 00:16:18:27→00:16:20:18 imma rrifjutajt.
No le quites ojo a la niña.	/
No puede haber errores, ¿estamos?	Subtitle 265: 00:16:21:04→00:16:24:10 M'hemmx ġurnata tajba biex tisraq.
Tiene 17 años.	Subtitle 266: 00:16:26:06→00:16:27:25 Taf x'ghandek tagħmel.
Creo que podré con ella.	Subtitle 267: 00:16:29:02→00:16:30:06 Hu hsieb it-tifla.
(Risas)	Subtitle 268: 00:16:30:24→00:16:31:24 M'hemmx žbalji.
(Mensaje de móvil)	Subtitle 269: 00:16:32:15→00:16:34:15 -Fhimt? Għandha 17-il sena.
	Subtitle 270: 00:16:36:07→00:16:37:18 H̄alli f'idejja.
	Subtitle 271: 00:16:50:00→00:16:51:00 [jīhdku]
	Subtitle 272: 00:17:08:15→00:17:09:12 [mobile jdoqq]
	Subtitle 273: 00:17:16:15→00:17:19:01

	NISTA' NIĠI HĎEJK?
	Subtitle 274: 00:17:24:06→00:17:25:27 IVA
Hola.	Subtitle 275: 00:17:37:19→00:17:38:15 Hello.
Hola.	Subtitle 276: 00:17:41:02→00:17:42:01 Hello.
¿Quieres salir conmigo?	Subtitle 277: 00:17:47:19→00:17:48:25 Trid toħrog miegħi?
Vale. Te deĵo.	Subtitle 278: 00:17:54:02→00:17:55:13 OK. Ħa nitlaq 'l hemm.
No, no, no.	Subtitle 279: 00:17:56:13→00:17:57:07 Le, stenna.
Que...que no me lo tengo que pensar. O sea, que sí.	Subtitle 280: 00:17:59:00→00:18:00:24 M'hemmx għalfejn naħsibha.
	Subtitle 281: 00:18:03:06→00:18:04:03 Iva.
(MUJER) Bueno, chicos, ya hemos llegado.	/
Vamos a ir directamente al vestíbulo del museo, donde...	Subtitle 282: 00:18:37:08→00:18:40:02 Ħa nidħlu fil-mużew...
Pedro, haz el favor, no hagas como en clase.	Subtitle 283: 00:18:40:06→00:18:42:03 Pedro, ġib ruħek sew.
Vamos a salir ordenadamente por las dos puertas...	Subtitle 284: 00:18:42:08→00:18:44:12 Ħa nidħlu miż-żewġ bibien...
Y esta es la fachada de la Fábrica de la Moneda y Timbre.	Subtitle 285: 00:18:53:27→00:18:57:01 [Gwida] Din hija l-entrata ewlenija taz-Zekka Rjali.
El corderito está entrando.	Subtitle 286: 00:19:03:28→00:19:05:10 Il-Ħaruf daħal
Perfecto.	Subtitle 287: 00:19:07:26→00:19:09:01 Tajjeb.
Berlín, tu turno.	Subtitle 288: 00:19:10:20→00:19:11:21 Berlin, imissek
	Subtitle 289: 00:19:13:04→00:19:16:21 Iz-Zekka Rjali. 10:16 AM
(Sirena)	/
(BERLÍN) Y ahora, mucho cuidadito con lo que haces.	Subtitle 290: 00:19:18:04→00:19:19:28 [Berlin] Attent xi tghid.
-¿Qué tal, Javi? ¿Dónde está Rafita?	Subtitle 291: 00:19:23:00→00:19:25:00 X'għedna, Javi? Fejn hu Rafita?
-Cambio de turno.	Subtitle 292: 00:19:25:22→00:19:26:19 Biddel is-shift.
(Tose)	Subtitle 293: 00:19:26:27→00:19:27:27 [jisgħol]



(Estornuda)	Subtitle 294: 00:19:30:03→00:19:31:03 [jaghtas]
-Eso está muy bien. Tranquilo.	Subtitle 295: 00:19:34:27→00:19:37:07 [Berlin] Tajjeb ħafna. Ikkalma.
(PROFESORA) Vale, chicos, vamos entrando.	Subtitle 296: 00:19:39:20→00:19:41:07 [Gwida] Idhlu bil-mod.
Despacito	/
(HABLA SIN QUE APENAS SE OIGA)	Subtitle 297: 00:19:43:22→00:19:45:22 [djalogu mhux intelligibbli]
Esto es importante. En cuanto nos den las acreditaciones...	Subtitle 298: 00:19:49:18→00:19:51:12 Malli jtuna l-badges Ilbsuhom ma' għonqkom.
Las acreditaciones colgadas del cuello.	/
Tiene que estar visibles durante toda la visita, ¿vale?	Subtitle 299: 00:19:55:08→00:19:57:15 Halluhom jidhru.
No te vuelvas.	Subtitle 300: 00:20:11:07→00:20:12:13 [Arturo] Iddurx.
Cuando estás cerca, a mí me cuesta hasta respirar.	Subtitle 301: 00:20:13:15→00:20:16:03 Naqta' nifsi kull darba li nkun hdejk.
Pues respira,	Subtitle 302: 00:20:17:03→00:20:18:02 Mela, hu nifs...
porque dentro de nueve meses sí que se te va a cortar la respiración.	Subtitle 303: 00:20:18:16→00:20:21:08 għax madwar disa' xhur, ħa taqta' nifsek.
Adelante.	Subtitle 304: 00:20:29:19→00:20:30:13 Għaddu.
(PROFESORA) Bien visible durante toda la visita, chicos.	Subtitle 305: 00:20:35:22→00:20:38:01 [Gwida] Halluhom jidhru, Ok, tfal?
Acreditación colgada al cuello. Bajad la voz.	Subtitle 306: 00:20:38:12→00:20:40:10 Badges mal-għonq.
	Subtitle 307: 00:20:40:22→00:20:42:00 Baxxu leħinkom.
	Subtitle 308: 00:20:42:10→00:20:43:27 PULIZIJA
Berlín, la primera cámara, a tu izquierda.	Subtotle 309: 00:20:49:08→00:20:51:06 Berlin, l-ewwel camera, fuq ix-xellug.
	Subtitle 310: 00:20:53:24→00:20:55:18 PULIZIJA NAZZJONALI
¿No me vas a decir nada? ¿Te digo	Subtitle 311: 00:21:18:04→00:21:21:01 Nghidlek li tqila u ma tghidli xejn?
que estoy embarazada y te quedas tan tranquilo?	Joined together with the other subtitle.
¿Qué hago, llamo a mi mujer, le digo que recoja a los niños	Subtitle 312: 00:21:21:04→00:21:23:20 Xi tridni nagħmel, Monica?

	Ngħid lil familti,
y nos vamos todos a celebrarlo? Por amor de Dios.	Subtitle 313: 00:21:23:25→00:21:25:26 u mmorru niċcelebraw flimkien? F'għieh Alla.
(POLICÍA) Tira, tira. Dale, dale.	Subtitle 314: 00:21:28:09→00:21:30:10 [Gwardja] Ejja. Tajjeb.
	Subtitle 315: 00:21:35:21→00:21:37:10 AĊĊESS GĦAN-NETWORK TAS- SIGURTA'
(RÍO) Entrando.	Subtitle 316: 00:21:37:13→00:21:38:08 [Rio] Wiehed...
Atenta, Tokio.	Subtitle 317: 00:21:39:10→00:21:40:07 Ipprepara, Tokyo
	Subtitle 318: 00:21:42:22→00:21:44:02 [Gwardja] Ejja.
	Subtitle 319: 00:21:45:27→00:21:48:01 AĊĊESS GĦALL-ALLARM ĊENTRALI
¡Bien!	Subtitle 320: 00:21:49:10→00:21:50:04 -Iva!
Alarmas Desconectadas. Ahora.	Subtitle 321: 00:21:50:12→00:21:52:07 -Allarmi skonnnettjati. -Issa.
Sigue, dale dale.	Subtitle 322: 00:21:56:12→00:21:58:10 [Gwardja] Ejja, ejja.
Eras tú ayer el que decías que estabais mal,	Subtitle 323: 00:21:59:14→00:22:01:19 Għedtli li qegħdin hażin,
que no la aguantas, que tenéis problemas.	Subtitle 324: 00:22:01:22→00:22:03:19 li ma għadekx thossok bħal qabel magħha.
Problemas como cualquier pareja, Mónica,	Subtitle 325: 00:22:03:25→00:22:05:21 Problemi bħal kull koppja miżżewġa,
problemas como cualquier matrimonio que tiene tres hijos,	Subtitle 326: 00:22:06:03→00:22:09:04 bi tlett itfal. Mhux li ha nissepara.
no que me fuera a separar.	/
Mónica, he tenido tres hijos, los tres por fecundación in vitro,	Subtitle 327: 00:22:19:06→00:22:20:16 Monica, kelli tlett itfal.
	Subtitle 328: 00:22:21:22→00:22:23:02 Kollha bl-IVF
llevo más de 20 años manteniendo relaciones estériles con mi mujer	Subtitle 329: 00:22:23:14→00:22:26:03 Għal 20 sena, ma setax ikollna tfal,
y ahora vienes tú a contarme esto.	Subtitle 330: 00:22:26:07→00:22:27:13 U inti tqila.
Tú debes de ser Shiva,	Subtitle 331: 00:22:29:03→00:22:31:19

la diosa de la fertilidad.	Forsi int Shiva.
	Subtitle 332: 00:22:34:02→00:22:36:01 [mużika intensa]
	Subtitle 333: 00:22:44:26→00:22:45:27 [magna tibbipja]
¿Qué estás insinuando?	Subtitle 334: 00:22:50:08→00:22:51:12 <i>X'qed tinsinwa?</i>
Yo no he venido aquí a por una pensión, ¿sabes?	Subtitle 335: 00:22:51:16→00:22:54:03 Mhux qed nippretendi mantenimenti...
Ni a por un divorcio,	Subtitle 336: 00:22:55:09→00:22:56:13 jew li tiddivorzja,
y mucho menos a por una prueba de paternidad.	Subtitle 337: 00:22:57:27→00:22:59:27 wisq anqas, għal test tal-paternità
Creía que tú me querías.	Subtitle 338: 00:23:07:26→00:23:09:04 Kont naħseb li thobbni.
Y...	Subtitle 339: 00:23:10:10→00:23:11:04 U...
Y me parece una idea bonita.	Subtitle 340: 00:23:13:01→00:23:14:13 għaliġa ħaġa sabiħa.
Difícil de encajar en nuestras vidas, pero...	Subtitle 341: 00:23:18:19→00:23:20:12 Mhux se tkun faċli, imma...
Pero una idea maravillosa.	Subtitle 342: 00:23:22:14→00:23:24:00 ħaġa sabiħa ħafna.
¡Escucha!	Subtitle 343: 00:23:42:20→00:23:44:16 -Isma'. -Xiex?
¿Qué, quieres saber qué voy a hacer con tu niño?	Subtitle 344: 00:23:44:20→00:23:46:15 Trid taf jekk hux ħa nżommu?
Eso es lo que quieres, ¿no? Escúchama, no te precipites.	Subtitle 345: 00:23:47:07→00:23:48:14 Hekk trid, le?
	Subtitle 346: 00:23:48:19→00:23:49:26 Ismagħni, tgħaġġilx...
(GRITA)	Subtitle 347: 00:23:51:15→00:23:53:06 [nies jgħajtu]
¡Quietos!	Subtitle 348: 00:23:53:15→00:23:54:09 [Oslo] Kwieti!
(BERLÍN) Quietos.	Subtitle 349: 00:23:57:20→00:23:58:16 Tiċċaqlaqx.
	Subtitle 350: 00:24:01:15→00:24:02:16 [allarmi jdoqqu]
¡Quietos! ¡No te muevas o te reviento!	Subtitle 351: 00:24:03:19→00:24:05:24 Tiċċaqlaqx! Inkella ntajrek!
¿Qué pasa? ¡Haz algo! -¡Arriba, arriba!	Subtitle 352: 00:24:06:07→00:24:08:07 [Gwardja] X'ihu jigrì? [Oslo] Ejja!

-¡Salgan!	/
(GRITAN)	Subtitle 353: 00:24:08:27→00:24:09:27 [ghajjat]
(Gritos)	Subtitle 354: 00:24:14:02→00:24:15:02 [ghajjat]
¡Vamos, vamos!	Subtitle 355: 00:24:15:07→00:24:17:12 [Oslo] Ejja!
¡Rápido! ¡Quietos!	Subtitle 356: 00:24:18:26→00:24:20:20 [Helsinki] Ħaffu! Kwieti!
¡Vamos, vamos!	Subtitle 357: 00:24:21:15→00:24:23:00 [Oslo] Ejja!
¡Vamos!	Subtitle 358: 00:24:23:13→00:24:24:15 [Oslo] Ħaffu!
¡Sí sí!	/
Mierda.	Subtitle 359: 00:24:32:02→00:24:32:26 Ostja.
Vamos, vamos.	Subtitle 360: 00:24:39:14→00:24:40:13 [Raġel] Ejja, ejja.
Por aquí, Vamos.	Subtitle 361: 00:24:41:06→00:24:42:21 Min hawn, ħaffu.
Y esta escalera maravillosa, de mármol y granito...	Subtitle 362: 00:24:47:14→00:24:51:09 Dan it-taraġ stupend, Magħmul mill-irħam u mill-granit...
-¡Quietos!	Subtitle 363: 00:24:51:14→00:24:52:10 [Moska] Tiċċaqalqux!
(GRITAN)	Subtitle 364: 00:24:52:15→00:24:54:01 [ghajjat]
¡Quietos, quietos! ¡Vamos!	Subtitle 365: 00:25:03:25→00:25:04:27 Ieqfu! Ejja!
¡Atrás!	Subtitle 366: 00:25:05:02→00:25:05:26 Morru lura!
¡Por favor, no! Profesor, tenemos un problema.	Subtitle 367: 00:25:07:10→00:25:09:25 -[mara] Le! -Professur, għadna problema!
	Subtitle 368: 00:25:10:03→00:25:10:27 [twerżaq]
¡Ah! No veo al corderito.	Subtitle 369: 00:25:10:28→00:25:11:28 Ma sibtx il-ħaruf.
¡No lo veo, coño!	Subtitle 370: 00:25:12:18→00:25:13:20 M'iniex naraha! Ostja!
Señorita Parker ¿adónde se ha metido?	Subtitle 371: 00:25:14:01→00:25:15:21 Sinjurina Parker...
	Subtitle 372: 00:25:16:25→00:25:18:22 fejn tlaqt?
(Gritos)	Subtitle 373: 00:25:27:17→00:25:28:25 [nies jghajtu]

Espera.	/
¡Por favor! -¡Vámonos! ¡Para allá!	Subtitle 374: 00:25:44:26→00:25:47:09 [Nairobi] Haffu! Hemmhekk!
Para, para. Para.	Subtitle 375: 00:25:56:13→00:25:58:13 Ieqaf.
-Vale.	Subtitle 376: 00:25:59:13→00:26:00:07 Okay.
Vale, vale.	Subtitle 377: 00:26:02:14→00:26:03:08 Okay.
Estoy yendo muy deprisa. Lo sé.	Subtitle 378: 00:26:03:18→00:26:05:16 Qed nghagġel hafna. Naf.
(Voces y sollozos)	Subtitle 379: 00:26:06:02→00:26:09:02 [għajjat u biki]
Vamos a immortalizar esto, ¿no?	Subtitle 380: 00:26:10:20→00:26:12:07 Irridu niftakru dan il-mument.
Vamos a hacer una foto con tu móvil.	Subtitle 381: 00:26:18:07→00:26:20:22 -Ejja nieħdu ritratt. -[Alison] Stenna.
Espera.	/
Joder...	Subtitle 382: 00:26:21:02→00:26:21:28 Ħaqq Alla...
¿Aquí? Es un poco cutre, ¿no?	Subtitle 383: 00:26:23:28→00:26:26:07 Hawnhekk? Mhux l-aħjar post.
-Es nuestro primer día.	Subtitle 384: 00:26:27:00→00:26:28:07 Aħna mil-lum bdejna.
Estás muy guapa.	Subtitle 385: 00:26:36:03→00:26:37:09 Kemm int sabiħa.
No veo a la niña. No la veo, joder.	Subtitle 386: 00:26:39:13→00:26:41:19 Ma nistax insibha, ħaqq.
Ábrate. Ábrate y ponte un poco sexi.	Subtitle 387: 00:26:42:01→00:26:43:20 Iftaħ il-qmis, ħa tkun iktar sexy.
Que es tu móvil. Que si quieres, la borras.	Subtitle 388: 00:26:49:27→00:26:51:28 Bil-mobile tieghek. Jekk trid, ħassru.
Que esto es para nosotros, para ti y para mí.	Subtitle 389: 00:26:52:10→00:26:54:04 Ħa narawh aħna biss.
Va, va, va.	Subtitle 390: 00:26:57:13→00:26:58:12 Ejja niħduh.
	Subtitle 391: 00:27:12:13→00:27:13:07 [shutter ta' kamera]
Con esta foto lo vas a petar en Internet.	Subtitle 392: 00:27:14:21→00:27:16:24 B'dan ir-ritratt, Ħa tbellah l-Internet.
-¡Dame el móvil! ¡Que me des el móvil!	Subtitle 393: 00:27:17:14→00:27:19:14 Tihuli lura! Tini l-mobile

¡Dame el móvil!	Subtitle 394: 00:27:20:25→00:27:22:21 [Alison] <i>Tini l-mobile</i>
¡Dámelo!	/
¡Que me des el móvil, joder! ¡Que me des el móvil!	Subtitle 395: 00:27:23:03→00:27:25:14 <i>Għedtlek tini l-mobile, ostja!</i> <i>Tini l-mobile!</i>
¡Dame el móvil!	Subtitle 396: 00:27:25:28→00:27:26:28 <i>Tini l-mobile</i>
¡Que me des el móvil!	Subtitle 397: 00:27:28:01→00:27:29:03 <i>Tihuli! Ostja!</i>
¡Ah!	Subtitle 398: 00:27:29:28→00:27:30:22 [twerżaq]
	Subtitle 399: 00:27:37:19→00:27:39:01 [mużika intensa]
(Llantos)	Subtitle 400: 00:28:04:16→00:28:05:25 [nies jibku]
Lo primero...	Subtitle 401: 00:28:13:24→00:28:14:21 [Berlin] <i>Sinjuri...</i>
Buenos días.	Subtitle 402: 00:28:18:02→00:28:18:26 Bongu.
Soy la persona que está al mando.	Subtitle 403: 00:28:25:00→00:28:26:15 <i>Jien ir-responsabbli hawn.</i>
Y, antes de nada, quiero...	Subtitle 404: 00:28:30:16→00:28:31:28 <i>U qabel kollox, nixtieq...</i>
presentarles mis disculpas.	Subtitle 405: 00:28:33:20→00:28:35:20 <i>Niskuża ruhi.</i>
	Subtitle 406: 00:28:37:18→00:28:38:28 [Denver] <i>PIN? Isem?</i>
Realmente, no son formas de terminar la semana.	Subtitle 407: 00:28:39:07→00:28:41:24 <i>Naf, li mhumieq modi</i> <i>kif tispicča l-ġimġha.</i>
(DENVER) Móvil.	/
-Pero ustedes están aquí en calidad de rehenes.	Subtitle 408: 00:28:42:20→00:28:44:21 <i>Imma intom qeġħdin hawn</i> <i>bħala ostagġi</i>
	Subtitle 409: 00:28:44:26→00:28:45:20 [nifs qawwi]
(DENVER) Móvil.	Subtitle 410: 00:28:48:18→00:28:49:13 [Denver] <i>Mobile.</i>
-Si obedecen, les garantizo que saldrán con vida.	Subtitle 411: 00:28:49:18→00:28:51:18 <i>Jekk tobdu, ħa tibqġhu ħajjin.</i>
(DENVER) Nombre. -Alison Parker.	Subtitle 412: 00:28:51:22→00:28:53:21 -[Denver] <i>Isem?</i> -[Alison] <i>Alison Parket.</i>
(DENVER) PIN. (ALISON) 2078	Subtitle 413: 00:28:54:21→00:28:56:21 -[Denver] <i>PIN?</i>

	-[Alison] 2-0-7-8
-Móvil.	Subtitle 414: 00:28:59:24→00:29:00:19 [Denver] Mobile.
-Tranquila, tranquila.	Subtitle 415: 00:29:03:27→00:29:05:07 [Berlin] Ikkalma, ikkalma.
Tranquila.	Subtitle 416: 00:29:06:08→00:29:07:07 Ikkalma.
-PIN.	Subtitle 417: 00:29:07:15→00:29:08:09 [Denver] PIN?
¿Para qué necesita el PIN?	Subtitle 418: 00:29:08:28→00:29:10:08 Għaliex għandek bżonnu?
O me das el puñetero PIN o te lo saco a culatazos. Tú verás.	Subtitle 419: 00:29:12:04→00:29:14:18 Jew l-ostra PIN jew inbiċċrek. F'idejk?
-¿De cuánto estás?	Subtitle 420: 00:29:16:00→00:29:16:24 Kemm ilek?
-(Aterrada) De ocho meses.	Subtitle 421: 00:29:18:04→00:29:20:06 -Ta' tmien xhur. -[imbezzgħa] Tmien xhur.
-De ocho meses.	/
-PIN, 1234	Subtitle 422: 00:29:20:21→00:29:21:15 PIN.
	Subtitle 423: 00:29:22:00→00:29:23:09 1-2-3-4
Con toda la cara de listo que tienes	Subtitle 424: 00:29:26:16→00:29:27:25 Tidher inteligenti.
y pones esa mierda de PIN. Menudo gilipollas. Tu nombre.	Subtitle 425: 00:29:27:26→00:29:30:02 u tuża PIN tal-qamel Injurant. Isem?
Arturo. -¿Arturo qué?	Subtitle 426: 00:29:30:16→00:29:31:22 Arturo? -Kunjom?
Arturo Román. -Arturo Román, muy bien. Arturito.	Subtitle 427: 00:29:31:25→00:29:34:13 Arturo Roman. -Arturo Roman, tajjeb ħafna. Arturito.
(BERLÍN)Ustedes son nuestro salvoconducto aquí,	Subtitle 428: 00:29:35:09→00:29:37:01 Intom importanti immens,
así que yo les voy a proteger.	Subtitle 429: 00:29:37:03→00:29:38:13 allura ħa niprotegikom.
-Eh...	Subtitle 430: 00:29:43:09→00:29:44:07 Hawn, ħi
Dame las manos. Suelta.	Subtitle 431: 00:29:47:04→00:29:49:03 Tini jdejk. Kuragg.
Suelta. Suelta.	Subtitle 432: 00:29:49:12→00:29:50:06 Kuragg.
	Subtitle 433: 00:29:51:07→00:29:52:03

	Kuragg.
¿Cómo te llamas?	Subtitle 434: 00:29:55:14→00:29:56:14 X'jismek?
-Ariadna.	Subtitle 435: 00:29:58:26→00:29:59:27 Ariadna.
-Ariadna.	Subtitle 436: 00:30:02:04→00:30:03:06 Ariadna...
Ven conmigo. Ven.	Subtitle 437: 00:30:05:09→00:30:07:08 Ejja miegħi, tibzax.
Tranquila.	/
Siente mis manos.	Subtitle 438: 00:30:08:15→00:30:09:15 Hoss idejja.
¿Son las manos de un monstruo? -No, no.	Subtitle 439: 00:30:10:22→00:30:13:04 Huma jdejn ta' wiehed mostro? -Le, le.
-Porque no soy un monstruo.	Subtitle 440: 00:30:13:13→00:30:14:28 -Għaliex m'iniex mostro.
Sé perfectamente cómo te sientes.	Subtitle 441: 00:30:17:03→00:30:18:20 Naf x'int thoss bhalissa.
La boca seca, sensación de ahogo...	Subtitle 442: 00:30:19:21→00:30:22:28 Ħalqek xott, bla nifs. Trid tippruva tikkalma.
Tienes que intentar tranquilizarte. Inspira.	Subtitle 443: 00:30:23:03→00:30:23:27 Hu nifs.
Inspira.	Subtitle 444: 00:30:24:09→00:30:25:03 Hu nifs.
	Subtitle 445: 00:30:25:20→00:30:26:24 [tibki]
Inspira.	Subtitle 446: 00:30:27:02→00:30:27:26 Hu nifs.
Eso es. Por favor, respiren todos conmigo.	Subtitle 447: 00:30:29:07→00:30:31:06 Hekk mela. Sinjuri, ħudu nifs miegħi.
Inspiren.	Subtitle 448: 00:30:31:20→00:30:32:14 Ħudu nifs.
Suave, suave.	Subtitle 449: 00:30:33:28→00:30:35:28 Bil-mod, bil-mod.
Hazte responsable de tu respiración. Espira.	Subtitle 450: 00:30:37:09→00:30:39:27 Ikkontrolla n-nifs. Hu nifs 'il barra.
Eso es. Eso es.	Subtitle 451: 00:30:41:18→00:30:43:25 Hekk mela, brava.
(Teléfono).	Subtitle 452: 00:30:45:24→00:30:47:10 [telephone idoqq]
¿La señorita Mónica Gaztambide, por favor?	Subtitle 453: 00:30:49:20→00:30:51:21 Mrs Monica Gaztambide, ejja hawn.



(SUSURRA) No te muevas. Por favor, no te muevas.	Subtitle 454: 00:30:52:09→00:30:54:01 [isefsef] Tiççaqlaqx. Tmurx.
Calla. Que no te muevas.	Subtitle 455: 00:30:54:04→00:30:56:02 -Ieqaf -Tiççaqlaqx.
	Subtitle 456: 00:30:56:07→00:30:57:27 -Ieqaf -Mhux se jmissuk
Calla.	Subtitle 457: 00:30:58:01→00:30:58:21 -Ieqaf
La señorita Mónica Gaztambide,	Subtitle 458: 00:30:58:27→00:31:01:03 Is-Sinjura Monica Gaztambide,
¿sería tan amable de dar un paso al frente?	Subtitle 459: 00:31:01:27→00:31:03:27 ħu pass ‘il quddiem.
Soy yo.	Subtitle 460: 00:31:07:04→00:31:07:28 Hawn jien.
(Pieza de metal cayendo)	Subtitle 461: 00:31:21:00→00:31:21:26 [taqa’ ħadida]
	Subtitle 462: 00:31:33:19→00:31:34:13 [jonfoħ]
	Subtitle 463: 00:31:45:24→00:31:47:01 [ikklikkja u bbipja]
	Subtitle 464: 00:31:48:07→00:31:50:13 [jibbipja b’mod mgħaġġel]
(DENVER) Eres un crack, papa.	Subtitle 465: 00:31:59:06→00:32:00:22 [Denver] Kemm int tajjeb, pa.
Eres “mu” grande.	Subtitle 466: 00:32:01:10→00:32:02:15 Kemm int tajjeb.
	Subtitle 467: 00:32:12:22→00:32:15:01 [bieb jinfetaħ]
(GRITA ENLOQUECIDO)	Subtitle 468: 00:32:33:13→00:32:34:26 jġħajjat bil-ferħ]
	Subtitle 469: 00:32:38:14→00:32:39:12 [Dever jidħak]
Aquí se tiene que dormir muy bien, papa.	Subtitle 470: 00:32:39:28→00:32:42:01 Minjaf kemm torqod sew hawn, pa.
Aquí se tiene que dormir de lujo.	Subtitle 471: 00:32:42:03→00:32:44:09 Bħal re.
¡Oh! ¡Papa, papa, papa, papa!	Subtitle 472: 00:32:44:24→00:32:46:12 Pa, pa, pa, pa!
Follar. Aquí, pum.	Subtitle 473: 00:32:47:04→00:32:49:08 Taħxi, hawnhekk...
Pum, pum...	Subtitle 474: 00:32:49:22→00:32:51:10 boom, boom, boom...
-Venga, déjate de hacer el tonto	Subtitle 475: 00:32:51:13→00:32:53:21

y a trabajar. Venga, coño.	Ieqaf aghmilha tal-baħnan u ibda aħdem, ejja.
-Esto huele de puta madre.	Subtitle 476: 00:32:55:13→00:32:56:18 Kemml il-lostja jfuħu.
Huele mejor que el cordero asado, papa, que el cordero asado.	Subtitle 477: 00:32:56:21→00:32:59:04 Aħjar minn ħaruf il-forn, pa.
Túmbate aquí, cojones. -Venga, coño.	Subtitle 478: 00:33:00:00→00:33:01:19 -Ejja ntefa' hawn. -Ostja.
¿Cúando has tenido tú una cama como esta?	Subtitle 479: 00:33:01:22→00:33:04:12 Qatt kellek sodda bħal din? Žgur mhux fil-ħabs.
En el talego no la tenías.	/
¿Has visto dónde estamos, papa? Que somos muy grandes.	Subtitle 480: 00:33:05:12→00:33:07:19 Rajt fejn qeghdin, pa? Kemml aħna kbar.
Que somos muy grandes.	Subtitle 481: 00:33:07:27→00:33:09:01 Kemml aħna kbar!
-Chaval, no te equivoques.	Subtitle 482: 00:33:09:10→00:33:10:16 Ibni, għandek żball.
Somos pequeños.	Subtitle 483: 00:33:12:19→00:33:13:16 M' aħna xejn.
¿Tú sabes hacer algo?	Subtitle 484: 00:33:16:08→00:33:17:15 X'taf tagħmel int?
¿Has trabajado alguna vez?	Subtitle 485: 00:33:18:09→00:33:19:13 Ġieli ħdimt?
¿Has presentado el currículum en algún sitio?	Subtitle 486: 00:33:19:21→00:33:21:25 Ġieli tfajt is-cv?
Ah. Venga, coño.	Subtitle 487: 00:33:23:09→00:33:24:09 Ah, ejja, ostja.
-El currículum.	Subtitle 488: 00:33:28:01→00:33:28:27 CV?
¿El currículum, para que?	Subtitle 489: 00:33:30:28→00:33:32:04 Għal xiex?
¿Para sacarte a ti de Alcalá Meco?	Subtitle 490: 00:33:33:13→00:33:34:28 Biex noħorġok mill-ħabs?
-¿Crees que me siento orgulloso de eso?	Subtitle 491: 00:33:46:08→00:33:47:25 Taħseb li jien kburi b'hekk?
12 años de mi vida entrando y saliendo de la cárcel.	Subtitle 492: 00:33:50:14→00:33:52:24 Dieħel u ħiereġ mill-ħabs Għal 12-il sena.
¿Y sabes por qué?	Subtitle 493: 00:33:53:24→00:33:54:18 U taf għaliex?
-¿Por qué?	Subtitle 494: 00:33:55:28→00:33:56:22 Għala?
-Porque no soy muy listo, hijo.	Subtitle 495: 00:34:00:25→00:34:02:06

	Għax m'iniex intelligenti.
Y tú tampoco.	Subtitle 496: 00:34:03:02→00:34:03:26 U lanqas int.
Pero en este golpe el cerebro lo pone otro.	Subtitle 497: 00:34:05:21→00:34:08:21 Iżda f'din is-serqa, il-moħħ qed jużah xi ħadd ieħor.
Y si tenemos suerte, y no haces mucho el gilipollas,	Subtitle 498: 00:34:09:20→00:34:12:02 Jekk ikollna fortuna U ma tagħmilhiex tal-fidil,
saldrás de aquí con la vida resuelta.	Subtitle 499: 00:34:12:04→00:34:13:21 toħroġ b'ħajtek kompluta.
-No voy a hacer el gilipollas. - Venga, coño.	Subtitle 500: 00:34:13:24→00:34:15:28 -M'iniex se naghmila tal-fidil. -Ejja ostja.
Llena esto.	Subtitle 501: 00:34:17:12→00:34:18:06 Imla dawk.
(Teléfono)	Subtitle 502: 00:34:20:07→00:34:21:06 [telephone idoqq]
Quiero que conteste al teléfono	Subtitle 503: 00:34:23:22→00:34:24:27 Irrispondi t-telephone
y convenza a quien sea de que estamos cerrados	Subtitle 504: 00:34:25:00→00:34:28:12 u għidilhom li qegħdin magħluqin minħabba problema teknika, fhimt?
por un problema técnico. ¿Entendido?	Joined with the previous subtitle.
Sí.	Subtitle 505: 00:34:29:07→00:34:30:01 Iva.
	Subtitle 506: 00:34:31:05→00:34:33:05 [telephone jkompli jdoqq]
No me va a quedar más remedio que apuntarle con una pistola.	Subtitle 507: 00:34:33:18→00:34:35:28 Bilfors irrid nħeddek b'pistola.
¿La siente? -Sí.	Subtitle 508: 00:34:36:19→00:34:38:15 -Qiegħda thossha? -Iva?
Bien.	Subtitle 509: 00:34:39:09→00:34:40:03 Tajjeb.
(Teléfono)	Subtitle 510: 00:34:40:07→00:34:41:02 [jgħolli r-receiver]
Ahora.	Subtitle 511: 00:34:42:21→00:34:43:15 Irrispondi.
Fábrica Nacional de Moneda y Timbre, dígame.	Subtitle 512: 00:34:51:10→00:34:53:04 Iz-Zekka Rjali, għidli?
No, lo siento, no le puedo pasar con don Arturo en este momento.	Subtitle 513: 00:34:54:19→00:34:57:18 Bħalissa Mr Arturo mhux hawn.
Se ha caído el sistema.	Subtitle 514: 00:34:59:21→00:35:00:22 Is-sistema mhux taħdem.
No, no puedo hacerle que suba.	Subtitle 515: 00:35:01:28→00:35:03:12

	Le, ma jistax jigi.
No, no puede subir a coger el teléfono, no.	Subtitle 516: 00:35:04:18→00:35:06:03 Le, ma jistax jirrispondik.
No, no va a poder ser.	Subtitle 517: 00:35:08:03→00:35:09:03 Le, impossibli.
No, por...	Subtitle 518: 00:35:09:22→00:35:10:20 [tlaqlaq]
¡Pues porque no, porque no sé dónde está ahora mismo,	Subtitle 519: 00:35:13:15→00:35:16:06 Għax ma nafx fejn qieghed bħalissa,
porque no sé si está en la fábrica, en el museo, en la cafetería	Subtitle 520: 00:35:16:08→00:35:19:06 Ma nafx jekk hux Fiz-Zekka, fil-mużew jew jieħu kafè
o donde esté! ¡Y, además, no es mi trabajo, señorita!	Subtitle 521: 00:35:19:08→00:35:21:02 u fuq kollox, dan mhux xoghli.
Esa ha sido una interpretación de Oscar,	Subtitle 522: 00:35:28:26→00:35:30:22 Dik kienet xena li ħaqkek Oscar...
señorita Gaztambide.	Subtitle 523: 00:35:31:27→00:35:33:03 Mrs Gaztambide.
(RESPIRA ENTRECORTADAMENTE)	Subtitle 524: 00:35:33:12→00:35:35:03 [tħarħar]
A los 20 minutos de entrar, comenzamos a cablear el sistema	Subtitle 525: 00:35:47:13→00:35:49:13 [Tokyo] Wara 20 minuta, bdejna nqabbdu.
de comunicación analógica para hablar con el Profesor.	Subtitle 526: 00:35:49:17→00:35:52:12 s-sistema ta' komunikazzjoni biex nitkellmu mal-Professur.
(CANTA EN SU IDIOMA)	Subtitle 527: 00:35:52:18→00:35:54:18 [ikanta bil-lingwa tiegħu]
Sin móviles, sin radiofrecuencia, sin que nadie pudiera oírnos.	Subtitle 528: 00:35:55:10→00:35:57:12 Bla mobiles u frekwenzi ta' radju,
	Subtitle 529: 00:35:57:21→00:35:59:04 Hadd ma seta' jismagħna.
Habíamos sellado las puertas y las alarmas no habían saltado.	Subtitle 530: 00:35:59:26→00:36:02:19 Konna ssiġillajna l-bibien u l-allarmi ma kinux daqqew.
Estábamos como en un limbo del tiempo, sin que nadie supiera	Subtitle 531: 00:36:03:04→00:36:05:00 Konna qisna f'limbu taż-żmien.
que habíamos tomado la Fábrica de Moneda y Timbre.	Subtitle 532: 00:36:05:12→00:36:08:13 Hadd ma kien jaf li konna ħadna z-Zekka Rjali.
Y en esa dulce paz, antes de la tormenta,	Subtitle 533: 00:36:10:18→00:36:12:14 F'dik il-paċi ħelwa, qabel il-maltemp,
parecía, sencillamente, un día corriente.	Subtitle 534: 00:36:13:02→00:36:14:02 kienet tidher bħala...
	Subtitle 535: 00:36:16:02→00:36:16:27

	<i>Ġurnata normali.</i>
Estás guapo tú, ¿eh?	Subtitle 536: 00:36:31:07→00:36:32:15 Kemm int sabih, eh?
(Puerta)	Subtitle 537: 00:36:45:21→00:36:46:16 [bieb iħabbat]
¿Quién es?	Subtitle 538: 00:36:54:08→00:36:55:02 Min hemm?
(RÍO) Soy yo, déjame pasar.	Subtitle 539: 00:36:55:13→00:36:56:21 [Rio jpespes] Iftahli.
Río, tío, Nos pilla el Profesor y nos mata, ¿lo sabes?	Subtitle 540: 00:37:09:02→00:37:12:13 X'qed tagħmel, Río? Jekk jaqbadna l-Professur, joqtolna.
Lo sé, lo sé, lo sé. Tengo que hablar contigo. Siéntate.	Subtitle 541: 00:37:12:18→00:37:15:03 Naf, naf. Għandi bżonn inkellmek. Poġġi.
¿Qué pasa? Siéntate, coño.	Subtitle 542: 00:37:15:07→00:37:16:19 -X'għara? -Poġġi, ostja.
(RESOPLA)	Subtitle 543: 00:37:17:01→00:37:18:04 [Rio jitniehed]
¿Qué pasa?	Subtitle 544: 00:37:18:10→00:37:19:03 X'inhu jġgri?
Mañana es el atraco.	Subtitle 545: 00:37:20:07→00:37:21:04 Għada s-serqa.
Y no tenemos ni puta idea de lo que va a pasar.	Subtitle 546: 00:37:23:10→00:37:25:00 U ma nafux x'se jġgri.
Por eso quiero que sepas que voy en serio contigo	Subtitle 547: 00:37:28:06→00:37:30:00 Xtaqt ngħidlek, li serju fuqek.
y entiendo perfectamente que, bueno,	Subtitle 548: 00:37:30:13→00:37:33:03 U...nifhem perfettament li...
que tú ya tienes una edad y...	Subtitle 549: 00:37:33:26→00:37:35:24 ikbar minni fl-età...
y que puede que busques un... un compromiso más serio.	Subtitle 550: 00:37:37:02→00:37:39:28 u forsi tixtieq relazzjoni serja.
Por eso queiro darte algo.	Subtitle 551: 00:37:42:23→00:37:44:05 B'hekk ħa ntik ħaġa.
No te he comprado un anillo porque estamos encerrados,	Subtitle 552: 00:37:49:02→00:37:51:07 Ma xtrajtlekx ċurkett minħabba li qeġħdin hawn,
pero, en cuanto salga de aquí, te voy a regalar un pedruscazo	Subtitle 553: 00:37:51:19→00:37:54:02 imma meta noħroġ, ħa ntik djamant enormi,
que vas a tener que llevar la mano en una puta carretilla.	Subtitle 554: 00:37:54:13→00:37:56:26 li jkollok iġġorr idejk fuq karretta, ostja.

¿Qué es esto?	Subtitle 555: 00:37:58:19→00:37:59:13 X'inhu?
¿Una chapa de pedida?	Subtitle 556: 00:38:01:09→00:38:03:18 Ġizirana tal-għerusija?
Ahora tu por lo menos sabrás mi nombre de verdad.	Subtitle 557: 00:38:03:25→00:38:05:21 Issa ħa tkun taf x'jisimni.
Ya, pero es que está prohibido saber nuestros nombres.	Subtitle 558: 00:38:07:09→00:38:09:14 Iva, imma ma nistgħux Inkunu nafu l-ismijiet.
Bueno, pues no lo mires.	Subtitle 559: 00:38:10:10→00:38:12:01 Sewwa, mela tħarisx lejha.
Pero es tuyo.	Subtitle 560: 00:38:13:00→00:38:13:27 Imma hija tiegħek.
A ver cómo te cuento esto.	Subtitle 561: 00:38:17:02→00:38:18:13 Ħa nara kif ħa ngħidlek.
Lo nuestro ha estado muy bien, ¿vale? Genial.	Subtitle 562: 00:38:21:28→00:38:23:22 Li ġara bejnietna kien vera sabiħ,
	Subtitle 563: 00:38:23:28→00:38:25:26 OK? Tal-genn.
Nos hemos enrollado algunas noches...	Subtitle 564: 00:38:27:07→00:38:28:26 Qattajna ftit iljieli flimkien.
¿Cómo que algunas? Joder, todas, todas. Menos que cuatro o cinco...	Subtitle 565: 00:38:29:01→00:38:33:09 Kif ftit? Kollha naħseb ostja. Ħlief erbgħa jew hamsa...
Sinceramente, no creo que seamos la pareja ideal.	Subtitle 566: 00:38:34:28→00:38:38:22 Biex inkun onesta, ma naħsibx li aħna l-koppja ideali.
¿No follamos bien? Sí, sí follamos bien, fantástico.	Subtitle 567: 00:38:39:22→00:38:42:20 -Is-sess mhux tajjeb? -Iva, is-sess tajjeb, ħafna.
Por algo se empieza, ¿no?	Subtitle 568: 00:38:42:24→00:38:43:26 Bidu tajjeb, le?
Ya, pero hace falta algo más que follar bien para ser una pareja, ¿no?	Subtitle 569: 00:38:44:15→00:38:47:14 Iva, imma s-sess mhux biżżejjed. omitted
¿Lo dices porque soy 12 años más joven que tú?	Subtitle 570: 00:38:49:21→00:38:51:19 Għax jien 12-il sena iżgħar?
Voy a tener 300 millones de euros, ¿eh?	Subtitle 571: 00:38:53:14→00:38:55:02 Ħa jkolli 300 miljun, taf?
No soy ningún chaval, tengo la vida resuelta.	Subtitle 572: 00:38:55:22→00:38:57:14 M'iniex tifel, għandi ħajti kompluta.
Ya sé	/
De veradad, Río, ojalá hubiéramos... Eh. ¿cómo que hubiéramos?	Subtitle 573: 00:38:57:18→00:39:00:09 -Rio, ma naħsibx li hemm imħabba... -Tgħidx hekk.
Amor había.	Subtitle 574: 00:39:01:06→00:39:04:06

Amor había, que estaba yo ahí.	Kien hemm imħabba. Naf ċert.
Hay otro, ¿no?	Subtitle 575: 00:39:13:01→00:39:13:28 Għandek lil xi ħadd?
Ya no.	Subtitle 576: 00:39:17:12→00:39:18:07 Mhux iktar.
Mira, Río,	Subtitle 577: 00:39:20:12→00:39:21:08 Ħares, Río...
cuando todo esto termine, igual tú y yo nos vamos a Tahití	Subtitle 578: 00:39:22:25→00:39:25:22 Meta dan kollu jispiċċa, immorru Tahiti flimkien,
y vemos si funciona, pero mañana yo solo quiero pensar en una cosa:	Subtitle 579: 00:39:26:07→00:39:29:10 u naraw jekk nirnexxux, imma għada rrid ħaġa waħda biss:
que no me maten.	Subtitle 580: 00:39:30:07→00:39:31:01 li ma joqtluniex.
Río.	Subtitle 581: 00:39:42:15→00:39:43:09 Río.
	Subtitle 582: 00:39:52:03→00:39:54:03 [nifsijiet fil-fond] [mużika drammatika]
Río, No.	Subtitle 583: 00:40:19:22→00:40:21:10 Río, le.
No, no.	Subtitle 584: 00:40:22:19→00:40:23:16 Le, le
Te has dejado un móvil encendido.	Subtitle 585: 00:40:24:04→00:40:25:16 Ħallejt mobile mixgħawl.
Pues apágalo.	Subtitle 586: 00:40:26:24→00:40:27:21 Mela itfih.
-Cámara acorazada abierta.	Subtitle 587: 00:40:41:15→00:40:42:27 Is-safe huwa miftuħ.
-Poneos los chalecos y preparaos para salir.	Subtitle 588: 00:40:45:25→00:40:47:16 Ilbsu l-gakketta, ħa toħroġu.
En cuanto estéis, activaremos la alarma.	Subtitle 589: 00:40:48:07→00:40:49:28 X'ħin tlestu, nattivaw l-allarm.
Berlín, preparados para abrir las puertas.	Subtitle 590: 00:40:52:18→00:40:54:10 Berlin, illestu biex tifthu l-bibien.
¡Rehenes, por su seguridad, todos tres pasos para atrás!	Subtitle 591: 00:40:55:16→00:40:59:15 Ostaġġi, għall-ġid tagħkom, ħudu tliet passi lura!
Un poquito más por aquí, Eso es.	Subtitle 592: 00:41:00:18→00:41:02:20 Naqra iktar hemmhekk. Tajjeb.
Aquí estamos. Todo va a salir bien.	Subtitle 593: 00:41:03:16→00:41:05:07 Hekk mela. Kollox ħa jmur sew.
Un poquito más juntos.	Subtitle 594: 00:41:07:26→00:41:08:28

	Naqra iktar viċin.
Chist. Tranquilos.	Subtitle 595: 00:41:20:14→00:41:22:21 Shhh. Ikkalmaw.
Tranquilos, Estoy viendo las bolsas.	Subtitle 596: 00:41:23:25→00:41:25:22 Ikkalmaw. Qed nara l-basktijiet.
Las tienen llenas de dinero.	Subtitle 597: 00:41:25:26→00:41:28:16 Mimlijin flus. Dalwaqt jitolqu min hawn.
Ahora se largarán y aquí no ha pasado nada.	Joined with previous subtitle
	Subtitle 598: 00:41:30:03→00:41:32:03 [mużika ta' suspens]
(Radio)	Subtitle 599: 00:41:32:22→00:41:34:25 [radju]
(Alarma)	Subtitle 600: 00:41:41:26→00:41:43:28 [allarmi]
(EMISORA) Tenemos un 10-33	Subtitle 601: 00:41:53:06→00:41:56:01 [mara] <i>Għadna 10-33 fiz-Zekka Rjali.</i>
en la Fábrica Nacional de Moneda y Timbre.	/
-Z24 en camino. Estamos allí en dos minutos.	Subtitle 602: 00:41:56:12→00:41:57:20 [raġel] Z-24, dalwaqt hemm.
Dos minutos.	Subtitle 603: 00:41:57:22→00:41:59:26 <i>-inkunu hemm f'żewġ minuti.</i> <i>-Żewġ minuti.</i>
-Dos minutos.	Subtitle 604: 00:42:00:08→00:42:00:28 Żewġ minuti.
(Alarma)	/
¿Por qué ha saltado la alarma? No lo sé	Subtitle 605: 00:42:06:00→00:42:07:07 Għala qed idoqq l-allarm?
	Subtitle 606: 00:42:08:21→00:42:09:15 Ma nafx.
	Subtitle 607: 00:42:09:25→00:42:10:17 [Alison tibki]
Están parados sin hacer nada, no lo entiendo.	Subtitle 608: 00:42:11:01→00:42:12:27 M'huma jagħmlu xejn. Mhux nifhem.
¿Por qué no cogen el dinero y se van?	Subtitle 609: 00:42:13:03→00:42:15:15 <i>-Għaliex ma jiddux il-flus u jitolqu.</i> <i>-Ma nafx.</i>
¡No lo sé!	Joined with the previous subtitle.
Un minuto, 40 segundos.	Subtitle 610: 00:42:18:20→00:42:19:28 Minuta u 40 sekonda.
-Un minuto, 40...	Subtitle 611: 00:42:21:18→00:42:22:18 Minuta...
¿Cómo te llamas?	Subtitle 612: 00:42:28:00→00:42:28:29



	X'jismek?
Arturo.	Subtitle 613: 00:42:31:02→00:42:31:26 Arturo.
Arturo, ¿verdad?	Subtitle 614: 00:42:32:20→00:42:33:16 Arturo, hux hekk?
Sí. ¡No, no he visto nada!	Subtitle 615: 00:42:33:21→00:42:34:28 Iva. Ma rajt xejn!
No he visto nada, lo juro, no he visto nada, no he visto nada!	Subtitle 616: 00:42:35:10→00:42:37:24 Ma rajt xejn, nahlef!
No he visto nada.	Subtitle 617: 00:42:37:26→00:42:39:26 -Hares lejja. -Ma rajt xejn!
Venga, Arturo, mírame.	Subtitle 618: 00:42:39:27→00:42:41:06 Ejja, Arturo, ħares lejja.
Mírame, mírame.	Subtitle 619: 00:42:41:21→00:42:43:18 Ĥares lejja.
Eh, eh, venga, va.	Subtitle 620: 00:42:43:25→00:42:45:00 Ejja, ejja.
(LLORA)	Subtitle 621: 00:42:46:26→00:42:48:01 [jibki]
Eh.	Subtitle 622: 00:42:49:00→00:42:49:24 Hawn, ĥi.
¿Te gusta el cine?	Subtitle 623: 00:42:52:13→00:42:53:12 Joghġbuk il-films?
¿Te gusta?	Subtitle 624: 00:42:57:09→00:42:58:07 Joghġbuk?
(SOLLOZANDO) Soy... Soy muy aficionado.	Subtitle 625: 00:42:59:25→00:43:00:19 Iva.
	Subtitle 626: 00:43:01:18→00:43:03:06 Inĥobbhom ĥafna.
¿Y tú te has dado cuenta que en las películas de miedo?	Subtitle 627: 00:43:06:22→00:43:08:22 U ġieli nnotajt li f'dawk tal-biża'
siempre sale uno al principio, así, majete como tú,	Subtitle 628: 00:43:09:08→00:43:11:15 fil-bidu dejjem ikun hemm raġel tajjeb
que tú dices: “Este huele a muerto”,	Subtitle 629: 00:43:11:22→00:43:13:19 hekk, bħalek, li jġieghlek taħseb...
	Subtitle 630: 00:43:14:13→00:43:16:06 “dan żgur ĥa jmut”
	Subtitle 631: 00:43:18:19→00:43:19:15 Iva.
y luego no falla? No...	Subtitle 632: 00:43:19:27→00:43:20:27 u hekk jġri.
Siempre cae.	Subtitle 633: 00:43:21:24→00:43:22:18 Dejjem imut.

Arturo, créeme, hueles a muerto.	Subtitle 634: 00:43:27:00→00:43:28:07 Arturo, emminni...
	Subtitle 635: 00:43:29:08→00:43:30:20 qed tistieden il-mewt.
(LLORA)	/
(EMISORA) “Z24 a central, estamos en 30 segundos”.	Subtitle 636: 00:43:33:09→00:43:35:24 [raġel] Z-24 lil ċentrali, inkunu hemm f’30 sekonda.
30 segundos.	Subtitle 637: 00:43:35:28→00:43:36:25 Tletin sekonda.
30 segundos.	Subtitle 638: 00:43:38:25→00:43:39:19 Tletin sekonda.
(off-screen) Es fundamental que la policía	Subtitle 639: 00:43:42:14→00:43:43:28 <i>Huwa importanti li l-pulizija</i>
(on-screen) no tenga ni la más mínima idea de lo que estamos haciendo.	Subtitle 640: 00:43:44:02→00:43:46:06 ma jkollhiex hjiel ta’ x’qegħdin nagħmlu.
Vamos a hacerles creer que entramos a robar,	Subtitle 641: 00:43:48:12→00:43:50:16 Irridu nikkonvinċuhom Li dħalna biex nisirqu,
que nos sorprendieron huyendo con el dinero y que todo se jodió,.	Subtitle 642: 00:43:51:14→00:43:53:28 Li qabduna naħarbu bil-flus u kollox inħexa,
que sacamos las armas, disparamos a bocajarro	Subtitle 643: 00:43:54:06→00:43:56:04 ħriġna l-pistoli u qbadna nisparaw,
y no tuvimos remedio... que recular	Subtitle 644: 00:43:56:08→00:43:57:15 ma kellniex għażla oħra...
	Subtitle 645: 00:43:58:27→00:43:59:26 ħlief nirtiraw
(off-screen) Y entonces, sin haber herido	Subtitle 646: 00:44:02:12→00:44:03:14 <i>U mbaġħad...</i>
(on-screen) a nadie,	Subtitle 647: 00:44:04:19→00:44:06:03 bla ma jkun wegġa’ ħadd...
nos metemos dentro.	Subtitle 648: 00:44:09:02→00:44:10:08 Nerġġħu nidħlu ġewwa.
(off-screen) Que piensen que estamos acorralados como ratas.	Subtitle 649: 00:44:12:02→00:44:13:02 <i>ħalluhom jaħsbu...</i>
	Subtitle 650: 00:44:13:25→00:44:15:09 li qegħdin maqbuda bħal ġrieden.
(Sirena)	Subtitle 651: 00:44:15:13→00:44:16:10 [sireni ta’ pulizija]
(off-screen) Que piensen que estamos improvisando.	Subtitle 652: 00:44:16:15→00:44:17:28 li ma nafux x’aħna nagħmlu.
¡Ahora!	Subtitle 653: 00:44:18:10→00:44:19:04 [Tokyo] Issa!

-¡Tokio! ¡Tokio, espera, joder, vas antes!	Subtitle 654: 00:44:20:10→00:44:22:20 Tokyo! Tokyo, stenna ostja, hierga qabel!
¡Tokio!	Subtitle 655: 00:44:23:04→00:44:23:26 Tokyo!
(Sirena)	Subtitle 656: 00:44:24:08→00:44:25:15 [sireni ta' pulizija]
Salir, tirar el dinero, disparar al suelo a bocajarro y volver.	Subtitle 657: 00:44:27:01→00:44:28:19 [Tokyo] "Oħrog... waddab il-flus..."
	Subtitle 658: 00:44:28:22→00:44:30:21 <i>taqbad tispara u terga' tidhol gewwa.</i>
(GRITAN)	Subtitle 659: 00:44:31:06→00:44:32:08 [jghajtu]
Lo había escuchado más de 30 veces.	Subtitle 660: 00:44:32:25→00:44:34:14 <i>Kont smajtha aktar minn 30 darba.</i>
(Disparos)	/
Pero lo que no nos dijo el Profesor	Subtitle 661: 00:44:38:01→00:44:39:15 <i>Imma l-Prof ma qalilniex</i>
es que ellos también dispararían a bocajarro.	Subtitle 662: 00:44:39:19→00:44:41:22 <i>li anke huma kienu ħa jaqbd u jisparaw.</i>
	Subtitle 663: 00:44:41:28→00:44:42:21 [sigla]
¡Río, Río!	Subtitle 664: 00:44:42:22→00:44:44:01 Rio, Rio!
(Disparos)	Subtitle 665: 00:44:46:19→00:44:48:19 [tiri ta' pistola]
¡Cago en la puta, tío!	Subtitle 666: 00:44:51:21→00:44:53:03 Ostja!
(Disparos)	/
(Disparos)	/
	Subtitle 667: 00:45:14:21→00:45:16:28 [Tokyo tghajjat]
(HABLA ENTRE SOLLOZOS)	Subtitle 668: 00:45:34:00→00:45:34:24 [tibki] Rio!
	Subtitle 669: 00:45:37:16→00:45:38:19 Rio!
¡Me cago en la puta, Tokio!	Subtitle 670: 00:45:39:06→00:45:40:20 [Denver] Ostja, Tokyo!
¡La primera en la frente, tío, la puta primera en la frente!	Subtitle 671: 00:45:40:25→00:45:43:08 l-ewwel regola, man, l-ewwel fuckin' regola!
¡Me cago en la puta!	Subtitle 672: 00:45:43:22→00:45:44:16 Ostja!
	Subtitle 673: 00:45:55:08→00:45:56:09

	[tibki] Rio.
¡Joder!	Subtitle 674: 00:46:03:14→00:46:04:19 Ostja!
(RADIO)“Apoyo urgente. Solicito apoyo urgente.	Subtitle 675: 00:46:05:26→00:46:09:15 [raġel] <i>Irridu assistenza immedjata fiz-Zekka Rjali.</i>
En la Fábrica de Moneda y Timbre.	/
Hemos recibido fuego hostil. Agente herido.	Subtitle 676: 00:46:09:26→00:46:11:03 <i>Qlajna tiri tan-nar.</i>
Repito, agente herido”.	Subtitle 677: 00:46:11:09→00:46:13:03 <i>Agent ferut. Nirrepti, agent ferut.</i>
La bala de un M16 sale disparada a 3510 km/h.	Subtitle 678: 00:46:13:27→00:46:17:25 [Tokyo] Bullet ta’ M16 toħroġ b’veloċità ta’ 3510km fis-sieġha.
Vuela más rápido que la velocidad del sonido.	Subtitle 679: 00:46:19:01→00:46:21:01 <i>Tgħaġġel aktar mill-veloċità tal-ħoss.</i>
Así que si te disparan al corazón	Subtitle 680: 00:46:22:26→00:46:24:22 <i>Jiġifieri jekk jisparawlek f’qalbek...</i>
ni siquiera oirás la bala que te ha matado.	Subtitle 681: 00:46:25:20 →00:46:27:20 <i>Lanqas tisma’ l-bullet li tkun qatlitek.</i>
De esa manera supe que lo había jodido todo,	Subtitle 682: 00:46:29:09→00:46:31:09 hekk ndunajt, li kont ħxejt kollox,
en un milésima de segundo	Subtitle 683: 00:46:32:00→00:46:33:13 <i>F’sekonda...</i>
y de la misma forma que siempre.	Subtitle 684: 00:46:34:15→00:46:36:00 <i>U bl-istess mod tas-soltu.</i>
(Trueno)	Subtitle 685: 00:46:37:28→00:46:39:09 [raġhad]