



Kaunas University of Technology
Faculty of Social Sciences, Arts and Humanities

Dubbing Non-Standard English into Lithuanian: Dialects and Accents in Animated Movies

Master's Final Degree Project

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Translation and Localisation of Technical Texts (6211NX031)

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Summary

Researchers working in the audiovisual translation area have been diving deeper into new topics, researching an increasing number of diverse audiovisual texts and conducting interdisciplinary studies. This thesis aimed to analyse the relatively new topic of transference of dialects and accents in dubbed animated movies from English to Lithuanian. Even though dialects and accents in film are mimicked and not entirely loyal to the real-life versions, their presence in animated movies and other audiovisual texts is never random but serves specific purposes. These non-standard language varieties give some texture to the audiovisual text, build up characters, define power relations, perform audio-postcarding functions, create humour, move the plot forward. The empirical research of a twenty-one movie corpus has revealed that despite the importance of dialects, accents, and the associated functions, Lithuanian dubbing professionals tend to neutralise them by employing discourse standardisation or dialectisation strategies. However, in several cases, Samogitian and Aukštaitian dialects, their variations and accents were used to portray characters as lower-class members, emphasise the differences or create humorous situations. This combination of theoretical and empirical research showed that dialect and accent transference theory and practice is not yet developed in the Lithuanian context and deserves further research.

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Santrauka

Audiovizualinio vertimo srityje dirbantys mokslininkai gilinasi į vis naujesnes temas, tyrinėja didesnę audiovizualinių tekstų įvairovę ir atlieka tarpdisciplininius tyrimus. Šiuo darbu siekta išanalizuoti ganėtinai naują tarmių ir akcentų perteikimo animaciniuose filmuose iš anglų kalbos į lietuvių kalbą temą. Nors tarmės ir akcentai filmuose yra imituojami ir nėra visiškai lojalūs realiame gyvenime sutinkamomis versijoms, jų naudojimas animaciniuose filmuose ir kituose audiovizualiniuose tekstuose niekada nėra atsitiktinis, o tarnauja konkrečioms tikslams. Tarmės ir akcentai suteikia tam tikrą tekstūrą audiovizualiniam tekstui, kuria personažus, apibrėžia galios santykius, atlieka lokacijos perteikimo funkcijas, kuria humorą, vysto siužetą ir kt. Dvidešimt vieno animacinio filmo rinkinio empirinis tyrimas atskleidė, kad, nepaisant tarmių, akcentų ir susijusių funkcijų svarbos, lietuviško dubliavimo specialistai linkę jas neutralizuoti pasitelkdami diskurso standartizavimo ar dialektizacijos strategijas. Tačiau kai kuriais atvejais žemaičių ir aukštaičių tarmės, jų patarmės ir akcentai buvo naudojami vaizduojant personažus kaip žemesnės klasės narius, akcentuojant skirtumus tarp jų ar kuriant humoristines situacijas. Šis teorinės apžvalgos ir empirinio tyrimo derinys parodė, kad tarmių ir akcentų perteikimo teorija ir praktika Lietuvos kontekste dar nėra išplėtotą ir verta tolesnių tyrimų.

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Introduction

The technological development in the XXI century has radically changed how we produce, distribute and consume audiovisual texts. Because of this technological advancement, audiovisual texts are now freely accessible to a larger audience, can be viewed at any time, on any device and in diverse languages (Chaume, 2018, 2019; Díaz Cintas and Neves, 2015; Pérez-González, 2014). This facilitated accessibility further stimulates the demand for these products and subsequently enables the production companies and distributors to create a more diverse range of audiovisual texts and distribute them in larger quantities. The animation market, previously dismissed by the researchers of audiovisual translation as of lesser importance, has been steadily growing in the past years and now takes a vital role in the audiovisual production context. Last year worldwide, the animation market was worth 270 billion US dollars¹. When compared to the data of the year 2019, this number represents a 5 billion dollar spurt in just one year. This number is further predicted to grow in the years to follow. With the growing profits and competition, the demands on the part of the consumers increase. Consumers' demands are no longer limited to exceptional graphics or technical sound quality but now include other requirements, such as linguistic features of the characters portrayed. Since the function of animated movies targeted at children is not only to entertain the younger audience but also to educate it, representation of non-standard variety speakers becomes essential (O'Connell, 2003). Language peculiarities, including non-standard language varieties, such as dialects and accents, are of uttermost importance when forming their understanding of the surrounding world. Seeing why and how dialects are used in animated movies and how they could and are transferred into the Lithuanian language would help to improve future instances of transference and, therefore, the movie's overall quality and the functions it performs. Even though in the Lithuanian academic background, no previous thorough empirical research analysing the transference of this specific aspect of non-standard language was conducted, this topic is now gaining momentum among foreign researchers (Ellender, 2015; Hodson, 2014; Minutella, 2020, 2021; Yau, 2019).

The object of the thesis: instances of dialect and accent transference in dubbed animated movies from English to Lithuanian.

Actuality and novelty of this thesis are based on the lack of empirical studies of dialect and accent representation and transfer in audiovisual products, translated and dubbed into Lithuanian. The majority of currently available researches focus on Romance languages, such as French, Spanish and especially Italian. The data received from such type of empirical research would be helpful not only to Lithuanian academia but also to the industry, given that the data received from the research could be compared to the box-office numbers in a specific locale to draw conclusions on the effectiveness of the approaches and strategies employed to localise and dub the product.

Methods: theoretical analysis, content analysis and comparative analysis.

Aim of the thesis: to analyse the transference of dialects and accents in dubbed animated movies from English to Lithuanian.

¹ Statistics extracted from the German company 'Statista', specialising in market and consumer data: <https://www.statista.com/statistics/817601/worldwide-animation-market-size/>.

Objectives of the thesis:

1. To overview the current status of audiovisual translation from a theoretical point of view.
2. To present theoretical analysis of features of dialects and accents in movies.
3. To present the results of empirical analysis of instances of dialect and accent transferences.

This thesis consists of the following parts: summary, introduction, literature review, methodological framework presentation, empirical research, discussion, conclusion, references and appendix.

The research results in the field of translation studies were disseminated in KTU students' scientific conference 'Smiles 2020: social sciences, arts and humanities in contemporary society': <https://shmmf.ktu.edu/events/studentu-moksline-konferencija-smiles-2020/>.

1. Theoretical implications of dialect and accent transference

This chapter will briefly present the theoretical implications of dubbing dialects and accents in animated movies targeted at children audiences. This chapter is divided into three sections, each of which corresponds to one of the three main topics necessary to lay theoretical grounds for further research. The first section of this chapter will explore the current status of audiovisual translation and will look through key characteristics of audiovisual texts. The second section will review the main AVT modes: subtitling, voice-over and dubbing, with a more elaborate analysis of the latter and the attributed characteristics. The third section will discuss dialects, their purpose and translation practices that might be adopted while handling them in audiovisual texts.

1.1. Current status of audiovisual translation and audiovisual texts

If a decade ago, audiovisual translation (AVT) could have been considered as a respectively new research area and this concept of novelty was being highlighted in every publication, let it be an article in a scientific journal, a university dissertation or a monograph, today we are no longer able to claim this. Since the beginnings of AVT research in the mid-fifties and sixties with a significant boom in the nineties, it has developed dramatically as a professional activity and an area of academic research (Chaume, 2018; Díaz Cintas, 2009; Pérez-González, 2014). Despite the ambiguity and a certain refusal on the researchers' part during the early development stages of AVT, it is now a fully acknowledged area of study within the Translation Studies (Gambier and Ramos Rinto, 2018). The change is so evident that some of the scientists go even further by raising questions on the relationship between audiovisual translation and Translation Studies (TS), hinting at a possibility of audiovisual translation outgrowing the current status of sub-discipline: '[i]t has now grown to be considered a discipline in its own <...>.' (Díaz Cintas, Matamala and Neves, 2010, p. 11).

The above-said vitality of this industry and research area can be associated with several factors: its tight relationship and dependence on the ever-evolving technologies, continuous interaction between the industry and the academia, and increased active and passive consumption of audiovisual products (Chaume, 2018, 2019; Díaz Cintas and Neves, 2015; Pérez-González, 2014). The technological advancement has enabled more intense creation, production and distribution of audiovisual products, which resulted in increased accessibility for different audiences now able to reach them at different platforms, i.e. the Internet, public transport, museums, events, etc. This greater accessibility exposed potential consumers and the researchers to different types of audiovisual products/texts. Thus, even though previously academia mainly was focused on fictional films, more attention has now been redirected to other audiovisual products and texts: animated movies, cartoons, documentaries, commercials and others; from products mainly targeted to adult audiences, more diverse audiences have now received some interest, i.e. children, teenagers, differently able people and others (ibid.).

The definition of audiovisual text also seems to have undergone some changes. Texts in audiovisual communication are ever-evolving in terms of text types and genres (Assis Rosa, 2018). Even though the concept of audiovisual text started with films and other productions for the big screen or television, it has now been expanded to other types, such as pop-up ads, banners on various websites, music videos. Zabalbeascoa (2008) argues that even various everyday objects that do not fit into mainstream understanding of the term *text* in some instances can possess text like qualities or be considered text themselves. Therefore, texts do not necessarily need to be verbal and non-verbal texts do exist. Audiovisual text is a communicative action that combines both and is expressed in verbal

(sounds) and non-verbal signs (images) to generate a meaning (Pérez-González, 2014; Zabalbeascoa, 2008) or semiotic construct (Zabalbeascoa, 2012). It is important to emphasise that as this is the case, the non-verbal items in the text should be viewed as part of the text and not part of the context.

Codes transmitted through the acoustic channel:	Codes transmitted through the visual channel:
✓ Linguistic code	✓ Iconographic Code
✓ Paralinguistic Code	✓ Photographic Code
✓ Musical Code	✓ Mobility Code
✓ Special Effects Code	✓ Shot Code
✓ Sound Position Code	✓ Graphic Code
	✓ Editing Code (Montage)

Figure 1. Meaning codes in the audiovisual text (Chaume, 2012)

Although it could be argued that verbal signs or codes, especially the linguistic code, occupy a predominant role in the audiovisual text, the audiovisual text is constructed by combining different codes (Chaume, 2012). These codes can be separated into two groups: the codes that are transmitted through the acoustic channel and codes that are transmitted through the visual channel (see Figure 1). Only a translation that considers all of the codes displayed in the audiovisual text can be named as a complete translation (ibid.). The construction of audiovisual texts of verbal and non-verbal signs provides one with a set of particular features that can be attributed to this type of text. Multimodality and semiotic complexity are the features that receive the most attention from academia (Chaume, 2012; Díaz Cintas and Remael, 2007; Pedersen, 2011). Multimodality has become one of the most exciting topics to analyse when talking about audiovisual translation, and that was taken upon by numerous researchers (Burczynska, 2012; Pérez-González, 2014; Taylor, 2018).

Zabalbeascoa (2008) distinguishes three criteria that a prototypical audiovisual text should meet:

1. The audiovisual text should combine verbal, non-verbal, audio, and visual elements in a way that they remain of the same importance (once again, the feature of multimodality);
2. The elements combined should be regarded as complementary and therefore inseparable to fully convey the communication;
3. Should include three production stages: pre-shooting, shooting, and post-shooting.

Children’s audiovisual texts have common characteristics with other text types aimed at children, i.e. literary texts (O’Connell, 2003). Although children’s audiovisual texts are typically labelled by their primary target audience being children, in reality, they tend to address two audiences: children and adults. These texts have a couple of functions directed to children. As Lippi-Green (2012) puts it: ‘<...> children are not passive vessels who sit in front of the television and let stories float by them.’ (p. 104). These texts have an informative and educational function for them (O’Connell, 2003). While watching or interacting with audiovisual texts, children structure their understanding of the surrounding world and relationships, usually through the portrayal of stereotypes. Chaume (2012), on the other hand, highlights the expressive function of these texts. The second audience, adults, associate themselves with a critical or supervisory role.

The second characteristics associated with this type of audiovisual texts is their ambivalence (it is worth noting that univalent texts also exist). Ambivalent texts show not one but two different layers of meaning and enable even the same reader to understand it in two different ways. In some of the audiovisual text cases, children can understand the text in a literal sense. However, at the same time, it can also be interpreted by other consumers, such as older audiences like adults or teenagers, on a more sophisticated level (O’Connell, 2003; Minutella, 2021). For example, animated movies like ‘Shrek 2’, ‘Cars’, ‘Zootopia’ and others tend to use jokes that are comprehensible only by a teenage or adult audience. Nonetheless, in general, these texts must remain comprehensible and clear for the primary target audience, therefore younger children (Minutella, 2021).

Audiovisual texts for children are created neither realistic nor dramatic; they tend to focus on comedic elements, take advantage of stereotypes (both verbal and visual), employ exaggeration (Minutella, 2020; 2021). Puurtinen distinguishes four purposes that children’s texts are expected to fulfil: entertainment, socialisation, development of linguistic skills and the acquisition of world knowledge (as cited in O’Connell, 2003). Due to these characteristics and functions, children’s audiovisual texts and their translation processes and outcomes are held to slightly different standards than those applied to audiovisual texts targeted to teenage or adult audiences.

1.2. Audiovisual translation modes

The technological innovation that has pushed forward the whole audiovisual translation industry is also one of the main factors behind the creation of ‘<...> more flexible, faster and more costeffective AVT modalities (often combining human and machine translation) or the convergence of already existing modalities, thus creating newly complex hybrid forms of AVT.’ (Assis Rosa, 2014, p. 11). The development of audience profiles, strong requests of multilingual societies and growing demand for immediate access to information can also be attributed to the phenomenon described (ibid.).

Today audiovisual translation includes approximately ten kinds of audiovisual transfer methods or modes. However, there are two main perspectives that are employed when dealing with the transfer in audiovisual texts. From the first perspective, oral output from the original production remains oral in the translated version as well, while from the second perspective, the original oral output is transformed into written in the translated version (Díaz Cintas, 2009). Thus, AVT modes are subdivided into two major groups: revoicing and subtitling (Matkivska, 2014). According to Matkivska, revoicing can include dubbing, voice-over, narration, audio description, and free commentary. Chaume (2012) proposes a more elaborate list of modes under each of these categories.

Revoicing	Subtitling
1. Dubbing	1. Conventional subtitling
2. Partial dubbing	2. Intertitling
3. Voice-over (including narration)	3. Respeaking (live subtitling)
4. Free commentary (including Goblin translation)	4. Surtitling
5. Simultaneous (and consecutive) interpreting	5. Subtitling for the deaf and the hard-of-hearing
6. Audiodescription for the blind and the partially sighted	6. Fansubbing
7. Audiosubtitling	
8. Fandubbing (including fundubbing)	

Figure 2. Audiovisual translation modes (Chaume, 2012)

He provides dubbing, partial dubbing, voice-over, free commentary, simultaneous interpreting, audiodescription for the blind and the partially sighted, audiosubtitling and fandubbing (non-professional dubbing) as modes of the term revoicing; under subtitling category, he lists conventional subtitling, intertitling, respoken or live subtitling, surtitling, subtitling for the deaf and the hard-of-hearing and fansubbing (non-professional subtitling) (see Figure 2). Pérez-González (2014) steps back from the two major group division and proposes the following headings: subtitling, revoicing and assistive forms of AVT that in previous examples are placed under revoicing and subtitling respectively. In most cases, three main AVT modes are highlighted: subtitling, dubbing and voice-over (Pedersen, 2011).

Audiovisual translation mode for the translation of an audiovisual text is usually chosen depending on several factors. Pedersen (2011) lists these as the main: money, medium, politics, genre and tradition. Dwyer (2017) lists the three following factors: ‘<...> country’s economic wealth, the size of its language community and the “health” of its national film industry based on import/export ratios.’ (p. 39). Sometimes, these factors are listed as social, financial and historical (Ranzato and Zanotti, 2019; Sidiropoulou, 2012). Local language policy plays a significant role in this choice (Pedersen, 2011). The parameters of the text itself (e.g. fiction film, cartoon, advertisement, etc.), the target audience (e.g. adults, teenagers, children, differently-abled people; literacy of the audience, etc.), the distribution medium (e.g. cinemas, television, etc.), established translation traditions also have a weight in this. For example, it is popular to attribute fascist movements in Italy, Germany and Austria to the choice of dubbing, and even though the nationalistic policies applied by their governments in the forties might have influenced this at the beginning, it is not the only reason it still being used by these countries. Dubbing in Italy remains the preferred audiovisual translation mode not only because of the nationalist policies of Mussolini but due to established tradition and economic incentives (O’Sullivan, 2018).

An audiovisual map is a tool employed by researchers to paint the dissemination of different audiovisual translation modes. Traditionally this map is divided into (1) subtitling territories, (2) over-voice territories, (3) dubbing territories and (4) export territories (O’Sullivan, 2018). Researchers classify Scandinavian countries, the Netherlands, Portugal, the United Kingdom as subtitling countries, Bulgaria, Russia, Poland, Latvia and Lithuania as over-voice countries, France, Italy, Germany, Spain (altogether known as FIGS), Austria, China, Japan as dubbing countries (Chaume, 2006, 2012; Dwyer, 2017); the US is considered to be an export country as it produces most of the audiovisual products that are translated to other languages worldwide. However, this model is now receiving some critique as it is primarily based on clichés, is biased, outdated, and oversimplified (Chaume, 2012; O’Sullivan, 2018; Pedersen, 2011). As indicated by Ranzato and Zanotti (2019), the preferred audiovisual translation modes in a certain territory can shift and replace each other or co-exist. This phenomenon is demonstrated by the fact that countries that are traditionally distinguished as dubbing territories are consuming an increasing number of subtitled products, e.g. France, Brazil or India; while subtitling or voice-over-oriented countries are increasingly using dubbing, e.g. Denmark, Norway, Greece or Russia (Bosseaux, 2019; Chaume, 2016; 2019).

1.2.1. Subtitling

Subtitling is the most frequently researched audiovisual translation mode. According to a Translation Studies Bibliography research, made in April of 2014 by Gambier and van Doorslaer, subtitling as a keyword was found in 570 abstracts and was the most frequent audiovisual translation mode

mentioned in the scientific literature (Assis Rosa, 2018). Subtitling is a translation practice that involves displaying a written text, usually on the bottom half of the screen, that attempts to recreate the original dialogue of the speakers and other discursive components that appear in the frame (letters, inscriptions, inserts), and data stored on the soundtrack (off-screen voices, songs) (Díaz Cintas and Remael, 2007).

When subtitling is used, the original soundtrack remains, and an additional channel is added to the visual image of the audiovisual product (Pedersen, 2011). While reading a translated book watching a dubbed movie, the consumer of the final product usually does not have direct access to the original text or, in other words, source text, unless the translation is being read with a final purpose of comparison of the target text to the original. In subtitling, differently and uniquely, both of the sources: the original soundtrack as well as the translated version of subtitles, is present and accessible to the consumer (Díaz Cintas and Remael, 2007; Gottlieb, 2001; Szarkowska, 2018). This rendering of oral speech in writing and the co-existence of these two channels is one of the most distinctive features of subtitles (Díaz Cintas and Remael, 2007).

Written language tends to be more rigid and under stricter control of established norms and language policies in comparison to the spoken language. The original soundtrack of a television series and dialogues might include pauses, hesitations, interruptions, grammatically incorrect constructions, dialects and other characteristics of spoken communication that are difficult or almost impossible to render in writing (Gottlieb, 2001). In Lithuania, all texts that are exposed to public eye are heavily controlled by the local institutions such as The State Commission of the Lithuanian Language and the use of the national language not up to predefined standards might bear monetary penalties (Lietuvos Respublikos Valstybinės kalbos įstatymas, 2002). As a result, the language portrayed in the subtitles has to be purified by rejecting non-standard language forms or other spoken communication features not present in standardised written language, the grammar and the punctuation has to be simplified to be in accordance with the requirements for good subtitling. As a result, the text present in the form of subtitles experiences significant loss not only in terms of the quantity of the dialogue but often in the terms of the style when compared to the original soundtrack (Díaz Cintas and Remael, 2007). Subtitles are also categorised by the temporal and technical restrictions that are applied to them. Since oral speech is perceived at a faster pace by the spectators, the written text in a form of subtitles has to be significantly reduced. Loss in AVT is inevitable (Guillot, 2018). Subtitles are usually displayed at a lower part of the screen. They occupy two lines of 37-39 characters to avoid the possibility of re-reading (Díaz Cintas and Remael, 2007). Subtitles are usually made in white, sometimes yellow, colour and preferably with fonts without serifs, such as Arial, Helvetica, Times New Roman.

Subtitling can be divided into several subcategories according to different factors. In terms of time, subtitles are classified as either pre-prepared subtitles/offline subtitles prepared ahead of time or live/real-time subtitles prepared on the spot. The live subtitles can be human-made or machine translated. Machine translation is taking an increasingly important role in subtitling with efforts to incorporate machine translation with human translation even to develop new audiovisual translation modes (Assis Rosa, 2018). From the technical aspect, subtitles can be open or closed. Open subtitles are a part of the video and cannot be removed from the screen, while closed subtitles are optional and can be turned on or turned off when needed. Suppose the linguistic aspect is taken into account. In that case, subtitling can be divided into interlingual (the transfer is carried from one language to

another), intralingual (the transfer is carried between the same language), and bilingual (subtitles in two languages) (see Figure 3) (Díaz Cintas and Remael, 2007).

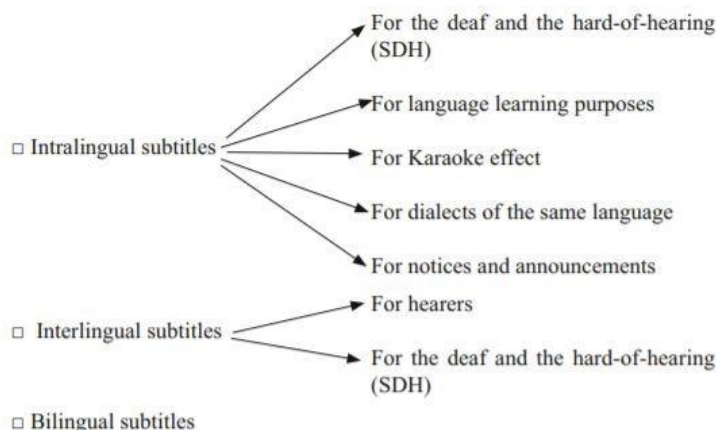


Figure 3. Subtitle variety (Díaz Cintas and Remael, 2007)

The subtitling process can be divided into several steps (Díaz Cintas and Remael, 2007):

- a) Review of the material received.
- b) Spotting. In and out times or the subtitles are defined, so they are synchronised with the utterances and on-screen scene changes.
- c) Dialogue list and sometimes the film copy are sent to the translator. A dialogue list is a compilation of all dialogues that were uttered in the audiovisual product. These are usually provided by the film producer or the distribution company that has issued the order for the product to be subtitled. It is rare for the translator to receive a film copy together with the dialogue list due to copyright issues. Ideally, the list has not only all the dialogues but also extra information related to cultural or linguistic ambiguities.
- d) Translation.
- e) Adaptation. This process is undertaken if the translator was not required to produce the subtitles themselves. The translated text is formatted to fit the technical requirements, and the subtitles are produced.
- f) Revision and proofreading.
- g) Simulation. The subtitled product is shown to the film producer or distribution company.
- h) Final subtitle lasering or engraving.

When it comes to the quality of subtitles, it is advised to ‘<...> examine the degree to which the subtitled version as a whole manages to convey the semantic gestalt of the original.’ (Gottlieb, 2001). However, it is worth mentioning that some scholars do argue that achieving perfect correspondence between the spoken language and written language (and therefore assuring impeccable quality of the subtitles themselves) is unattainable (Baker, as cited in Gottlieb, 2001). Simultaneously, due to the constant changes in the perception of a quality in translation (Dwyer, 2017) and the core characteristics of the interlingual subtitling it is a daunting task to evaluate the quality of the final subtitling product. However, it can be argued that a good subtitle can be identified as concise, simple and straightforward (Horbačasienė, Kasperavičienė and Petronienė, 2016), in other words, easy to read. Up to date, numerous AVT researchers have suggested various limitations on the length, position, segmentation and speed of the subtitles displayed on the screen. The subtitles should be

displayed in not more than two lines (Díaz Cintas and Remael, 2007; Gottlieb, 2001; Szarkowska, 2018). In the earlier research papers, the optimum speed for the television subtitles was stated to be 12 cps (Gottlieb 2001). However, the newest research conducted by A. Szarkowska (2018) has revealed that 12 cps for an average viewer with some basic knowledge of the English language is relevantly too slow, allowing re-reading and noticing discrepancies between the dialogue and the subtitles that were caused by applying the text reduction technique. High-quality subtitles should also be synchronous with the dialogue and the action on the screen (Díaz Cintas and Remael, 2007; Dwyer, 2017).

As per the audiovisual map, subtitling is mainly used in the United Kingdom, Scandinavian countries (Norway, Sweden, Finland), Iceland, Denmark, Albania, Croatia, Cyprus, Greece, Ireland, the Netherlands, Portugal, Romania, Serbia, Slovenia, and others. O’Sullivan (2018) notes that subtitling is generally used in smaller language markets. Nonetheless, as noted by various researchers, this approach is overly simplified. For example, Greece and North African countries that are traditionally subtitling territories have started and successfully continues dubbing Turkish and Latin American soap operas, Denmark has experimented with dubbing audiovisual products for younger audiences, Norway has started to dub some of the teen TV series and movies (Chaume, 2019).

1.2.2. Voice-over

Voice-over, also called partial dubbing or half-dubbing, seems to be the least popular of the three main audiovisual translation modes in terms of distribution and research aimed to explore it. It is sometimes called the *ugly duckling* of audiovisual translation or *orphan child* (Matamala, 2019). Unlike subtitling, this mode renders the audiovisual content orally, using pre-prepared materials. Díaz Cintas and Orero (2006) define voice-over as a ‘<...> technique in which a voice offering a translation in a given target language (TL) is heard simultaneously on top of the source language (SL) voice.’ (p. 477). When using voice-over, the original soundtrack of the audiovisual product is retained but slightly modified by turning down the volume and adding a new soundtrack with the translated version on top of it. The new soundtrack is placed in a way that the viewer can still hear the beginning and the end of the original soundtrack (Díaz Cintas and Orero, 2006; Dwyer, 2017; Matamala, 2019). This preserves the original voices of the actors and allows the viewers to experience a glimpse of authenticity. This overlapping of soundtracks is one of the four types of synchrony found in voice-over (Matamala, 2019):

- a) Voice-over isochrony imposes a restriction on the length of the translated utterance since the voice-over usually starts a few words after the original utterance begins and ends a few words before the original utterance ends. From this aspect, voice-over isochrony can be full (when at least one word of the original utterance can be heard at both the beginning and the end), initial (when at least one word of the original utterance is heard only at the beginning) and final (when at least one word of the original utterance is heard only at the end).
- b) Literal synchrony is when the beginning and the end of the original utterance is translated literally, maintaining a word for word correspondence. This might result in odd phrasing or syntax in the target language.
- c) Kinetic synchrony can be achieved when characters’ body movements or body language coincide with the verbal utterance, e.g. head-nodding should match with an affirmative utterance; otherwise, the codes will mismatch and cause the audience to doubt the authenticity.
- d) Action synchrony refers to synchrony with the images on the screen (ibid.).

It is worth noting that differently from dubbing, lip synchrony in voice-over is not retained as the original and translated versions co-exist, making this type of synchrony unattainable.

Voice-over can be divided into direct voice-over and reported voice over. Direct voice-over, also called first-person voice-over, uses the same pronouns in the translated version as in the original one, while third-person voice-over employs a third-person narration approach. Although both are implemented in practice, direct voice-over seems to be the standard method (Matamala, 2019). Voice-over can also be divided into two groups according to the number of voices used in the voiced-over version: single-voice voice-over and multiple-voice voice-over. Each country usually has their own voice-over traditions that dictate the type of voice-over they decide to use: a single voice (usually male) or male voice for the male characters and a female voice for female characters (ibid.).

The voice-over process can be divided into several steps:

- a) Review of the material received. The translator usually receives an audiovisual file. This can be provided with or without a transcript.
- b) Translation. The translator produces a written translation according to the formatting requirements provided by the client.
- c) Editing. If the translator was not requested to produce a perfectly synchronised version that would be already ready for recording, editors would take upon this task by editing the text to match all the requirements of the client.
- d) Recording of the voice-over narrator or different voice talents if multiple-voice voice-over is used. The voice used for voice-over is usually with non-emphatic, flat intonation.
- e) Revision of the audiovisual output.

Voice-over can be considered to be an alternative to dubbing as it is cheaper and faster to produce (Pérez-González, 2014). It also boosts local language since the original soundtrack is slightly muted and the target language soundtrack is at a higher volume (Dwyer, 2017; Matamala, 2019; Pedersen, 2011). This mode is traditionally used in post-Communist states (e.g. Latvia and Lithuania) and several countries in the Middle East and Asia (e.g. Thailand). This audiovisual transfer mode is executed differently in every market due to geographical diffusion (Pérez-González, 2014). Voice-over is often associated with documentaries and news broadcasts but is not limited to these (Chiaro, 2009). Voice-over countries also tend to associate voice-over with Soviet regimes and are moving towards subtitling or dubbing (Chaume, 2016).

1.2.3. Dubbing

Dubbing also known as post-synchronization is one of the oldest audiovisual translation modes as its origins can be traced back to the 1920s (Pedersen, 2011). Chaume (2012) defines dubbing as a type of audiovisual translation that '<...> consists of replacing the original track of a film's (or any audiovisual text) source language dialogues with another track on which translated dialogues have been recorded in the target language.' (p. 1). Thus, dubbing process involves subtraction since the original soundtrack is removed and replaced with a recording in the target language (Bosseaux, 2019; Dwyer, 2017). Dubbing is often criticised due to inauthenticity and increased possibility to modify and manipulate the material (Dwyer, 2017). It is unimodal and can be named as a 'isosemiotic' translation due to information being transmitted via the same semiotic channels in both the source and target products, therefore precisely oral to oral, resulting in a more natural transition (Bosseaux,

2019; Dwyer, 2017; Sidiropoulou, 2012), reproducing the main goals and nature of the original text most precisely (Pavesi, Formentelli and Ghia, 2014). Dubbing is a part of the distribution process or post-production (Bosseaux, 2019).

The alternative term to dubbing, post-synchronization, ideally illustrates the importance of synchronization in this audiovisual translation mode. Synchronization is one of the main features and involves matching target language translation with body and articulatory movements, utterances and pauses. They pressure the translator into distancing themselves from literal translations and dipping in their creative skills, and shifting the attention to the function of the text and the audience (Chaume, 2006). Three following synchronization types found in dubbing can be identified:

- a) Lip or phonetic synchrony that involves matching lip movements to the uttered sounds. Most attention is required when dubbing close-up scenes and zoom-ins on the character's mouth. In these cases, phonetic equivalence prevails over any other equivalence, such as semantic or pragmatic (Bosseaux, 2019). Uttermost importance is given to bilabial and labio-dental consonants and open vowels pronounced by characters on the screen. Lip synchrony is considered to be the biggest constraint that applies to translators and dialogue writers working in dubbing (Ranzato, 2016). When it comes to lip synchrony, close languages, e.g. Spanish and Italian, have some advantages since a significant amount of words shared by them have similar or identical origins and often share the same root (Chaume, 2012).
- b) Body movement or kinetic synchrony involves matching utterances to the actors' movements displayed on the screen, e.g. if the actor is nodding his head, the utterance used should be affirmative, and if the actor is shaking his head side to side, the utterance should be negative. This, however, doesn't apply to cases when the mismatch in the original is used for comic or other expressive reasons.
- c) Synchrony between utterances and pauses or isochrony is self-explanatory. This synchrony involves matching the beginning and the end of the translated utterance to the beginning and the end of the utterance visible on the screen. Pauses and hesitations made by actors and actresses on the screen should also be reflected (Chaume, 2006, 2012).

The synchrony levels applied to a particular translation heavily depend on the features of the source text, the closeness of the languages and cultures in contact, the client's requirements, the features of synchronization itself, the characteristics of the audience and target culture (Chaume, 2006).

Chaume also names character synchrony and content synchrony, even though they do not strictly fit the pure definition of synchrony. Character synchrony refers to the conformity between the voices of the voice talents chosen to dub the audiovisual product and the expectations viewers place on the on-screen actor's voice. For example, if a male character appears on the screen, it is expected for him to speak in a male voice. Content synchrony is '<...> the semantic relation between the translation and what happens on screen (images and music).' (Chaume, 2006, p. 7).

Matkivska (2014) distinguishes between two types of dubbing, where:

- a) One dubbing actor voices all the characters, and only professionals would be able to point out that the same voice talent was used to dub all the characters.
- b) All female roles are dubbed by the same actress and all male roles are dubbed by the same actor.

Dubbing is a collaborative effort with multiple agents working separately or at the same time to produce the final result (Ranzato, 2016). It usually includes a production company, distribution company that issues the request to dub a certain audiovisual product with the purpose of its distribution in the market in question (sometimes dubbing request can be issued by the production company directly, without any mediation from a distribution company as in the case of Disney), dubbing company, dubbing director, translator, dialogue writer (sometimes translator also executes the tasks of a dialogue writer), voice talents and editors or sound engineers.

Depending on the type of the audiovisual product, the complexity of the original script and quality requirements, dubbing can take anywhere between several days and a month (Matkivska, 2014). Different researchers suggest different dubbing process models. Minutella (2021) suggests a generalised process that includes three phases of dubbing: translation, adaptation and recording. Chiaro (2009) expands this by suggesting the following phases: script translation, adaptation (synchronization and adaptation of the language to seem natural in the target language), recording of the translated script, and mixing. Chaume (2012) provides a more detailed description of the seemingly more complicated process. The dubbing process begins once a distributor decides to buy the rights to distribute a foreign film in the local language. Then the distributor or the production company themselves commission the translation and dubbing to a dubbing company. In the dubbing company, a dubbing director gets assigned to the project. The dubbing director is responsible for supervising the entire dubbing process and choosing the voice talents. The dubbing company commissions the translation to a professional translator that has to translate the dialogue list into the target language literally and provide a so-called rough translation. The translator can add any notes on the accents, dialects or other relative information on the characters involved and their speech specifications, so the dialogue writer later adapts the translation accordingly. Only 1.5% of the total dubbing budget is spent on translation (ibid.). The rough translation is then handed over to a dialogue writer that modifies the translation for it to fit the three synchronies (phonetic, kinetic and isochrony) and simulate natural spoken language. Although dialogue for dubbing combines together linguistic features of spoken and written language, this written text should be modified to sound oral and unrehearsed (Bosseaux, 2019; Chaume, 2012). Chaume (2012) claims that three requirements must be met when composing a dialogue for dubbing: ‘creating the effect of natural, credible and true-to-life dialogue’, ‘promoting a balance which avoids overacting and underacting when dubbing actors perform the dialogues (i.e. avoiding cacophonies, etc.)’ and ‘complying with lip-sync’ (p. 88). The dialogues should be constructed to feel natural and real life like (Chaume, 2006). The dialogue writer should pay attention to intonation, word length and patterns of stress (Ranzato, 2016). This task is sometimes performed by the translators themselves, in this way decreasing the overall dubbing price. Approximately 10% of the total dubbing budget is spent on dialogue writing (Chaume, 2012). In the meantime, while the translation and dialogues are being prepared, the dubbing director seeks voice talents. The voices of voice talents are usually divided into several broad categories: hero, villain, child, and others (Liubinienė and Beniušytė, 2014). Following the current trends that started many years before, dubbing actors are chosen not only to match voice characteristics, such as timbre, but even according to physical appearance (Ranzato, 2016). Usually, their example recordings made with short loops, available even before the dialogue adaptation is complete, are sent to the customer (production or distribution company) for confirmation. Once the voice talents are chosen, they are provided with the written dialogues and go to the recording booth to record the utterances that match the mouth movements of the on-screen characters. Actors and actresses are only provided with the translation of their dialogues and get to watch only the scenes or loops to be recorded by them. Even

though following the past practices, actors would collaborate by working together in the recording booth, current practice involves one person per booth. Voice talents often repeat the same loop several times to achieve the desired result. During the recording process, voice talents are supervised by the dubbing director. He or she instructs the actors on what voice to use and evaluates how they are doing. Sometimes, if the dubbing director agrees, the voice talents get to change some of the dialogue lines during the recording session if it fits better than the original translation. A sound technician or engineer records the dubbed version on a separate track within the original copy of the movie and later on mixes it with the original tracks. The other tracks, such as music and special effects, are not changed and are edited together with the translated dubbed track (Chaume, 2006). The ambience sound effects are usually recorded separately by ‘foley artists’ after the filming of the original product (Bosseaux, 2019). The final copy is sent to the distributor or production company for review and confirmation (Chaume, 2012).

Although the process described is based on the practices of dubbing countries with deep dubbing traditions (dubbing processes and practices are not homogenized worldwide), the dubbing process in Lithuania seems to be quite similar². The dubbing company chosen by the production company or the distributor receives audio tracks and a document containing basic character descriptions. The dubbing director selects the voice talents; they record sample recordings using short excerpts, often from unfinished movie scenes (especially in the case of animated movies) and sent to the production company or distributor for confirmation. The voice actors are selected to match the original voices, according to the tone of voice and other peculiarities. Movies can take up to 40 voice talents to dub. The recording part of the dubbing process of an animated movie into Lithuanian takes approximately two weeks. Actors working separately in the dubbing booth switch every two hours. The dubbing director chooses the best loops, and the sound engineer mixes the loops to construct a coherent dialogue. Often, Lithuanian dubbing companies are requested to provide back translation to English to guarantee faithful translation of high quality.

This traditional dubbing process is constantly challenged and continues being changed by ever-evolving technologies and new practices. New software has enabled a faster and cheaper dubbing process. Specific software applications now allow manipulating recorded voices, correcting sound or pronunciation defects, imitating the original voice, adapting the image to the words uttered in the translation (Chaume, 2012, 2019; Pérez-González, 2014). Software that is able to automatically detect the lip movements displayed on-screen and then provide a list of matching words and even sentences is currently being developed. The recording process is also being changed as cloud or collaborative dubbing are being used. When using cloud dubbing, actors do not need to be at the studio and can record themselves directly from the comfort of their home, in any part of the world. Then the recordings are sent to the dubbing studio where it is edited into one coherent soundtrack (Chaume, 2020). In this case, however, more restrictions are imposed on the translators. Usually, one source file for translation is created and distributed among translators of different languages, ensuring the same information is accessible to all of them, resulting in a more homogenised translation in different markets. With cloud dubbing, the client can also monitor the whole process of translation and control the time spent on translation, see if the translators are working during the day or the night, etc. (ibid.).

² Dubbing process of animated movies in a Lithuanian dubbing company ‘UP Records’ was reported by Lithuanian news portal ‘Delfi’ in a video: <https://www.youtube.com/watch?v=dBRHp1BwibY>

Dubbed product is considered to be of quality when it has (Chaume, 2012):

- a) Proper lip synchronization, especially in close-ups and detailed zoom-ins on the characters' mouths.
- b) Realistic dialogues. Dialogues have to be adapted to the target language, going beyond literal translation from the source language.
- c) Word and image coherence, unless intended otherwise in the original.
- d) Faithful translation. This does not mean that literal translation has to be performed.
- e) Clear sound quality.

Chaume (2012) summarizes these quality factors by saying that good quality dubbing should seem like it was initially produced in the target language. In another publication Chaume (2006) provides slightly different criteria: the presence of all three synchronizations, absence of overacting or underacting, and natural and credible dialogue.

Although dubbing seems to have been considered the supreme mode for translating audiovisual products, some researchers claim that there is a visible decline in dubbing in practice and research (Di Giovanni, 2010; Pérez-González, 2014). Dubbing also receives less attention in conferences and publications, is considered 'history' compared to more fashionable modes (Ranzato and Zanotti, 2019). Despite all the claims, dubbing research has expanded and taken new paths: political and ideological implications, impact on languages and social behaviour, perception and reception (ibid.). Dubbing has also spread in the industry and is now used not only for fiction movies or TV series but has also been employed for other audiovisual products, such as videogames (for dialogue dubbing), commercials and other products even in predominantly subtitling territories (Chaume, 2012).

Dubbing is mainly used in Europe (France, Italy, Germany, Spain, Austria, Switzerland, Hungary, Czech Republic, Slovakia, Turkey, etc.), the Americas (Mexico, Venezuela, Brazil, Colombia, etc.), Asia (China, Korea, Japan) and North Africa (Chaume, 2012). Since it is a domesticating form of translation, it is often associated with fascist movements as it fit their nationalist agenda (Chaume, 2012; Pedersen, 2011; Ranzato, 2016), e.g. Italy, Spain, Germany. However, this is not the sole reason. Dubbing is preferred in countries with a single linguistic community (Ranzato and Zanotti, 2019). As confirmed by Chaume (2012), this mode can also be employed due to audience's reluctance to learn new languages or reasons of illiteracy. Financial motivations should be also recognized, e.g. even though dubbing in Italy was introduced based on the nationalist politics of their fascist government in the 1930s, it helped to safeguard jobs (O'Sullivan, 2018).

Dubbing is the only mode that is exclusively used to address all young audiences worldwide, as animation for children is dubbed even in the traditionally subtitling countries with long-lasting subtitling traditions (Di Giovanni, 2010; Pedersen, 2011). Dubbing for children differs significantly from dubbing for adult audiences. Dubbing is already closely related to localization and adaptation, but children's audiovisual texts have to be greatly adapted not only linguistically but in some cases, non-linguistic elements have to be also transcreated, as Chaume (2016) explains. He refers to transcreation as an enabler to manipulate all codes by placing them at the same level. In children's animation, visual code can be manipulated by amending animated objects (ibid.). For example, in the original version of the animated movie 'Inside Out' the main character refuses to eat broccoli, but in the Japanese version, they are switched with green peppers; in the dubbed versions of 'Up', the on-screen 'My Adventure Book' is translated and animated according to the target language, e.g. in

France, on-screen it is visible as 'Mon livre d'aventure'. Liubinienė and Beniušytė (2014) state that the quality of localisation or dub localisation applied to a certain animated movie could influence the popularity of the movie itself. As an example, the researchers provide the movie 'Garfield Story'. The original English version of this movie was not particularly popular among English-speaking audiences; however, the localised dubbed Lithuanian version experienced tremendous success. As far as synchronization goes, phonetic synchrony and isochrony are not as crucial as in texts targeted to an adult audience since the characters do not speak themselves, but are animated to move their lips without actually pronouncing the exact words. However, the exception is applied to extreme close-ups, especially when an open vowel is uttered by the character (Chaume, 2012). Child audiences are also not demanding in this aspect; however, since animated characters are often exaggerated and tend to use excessive gestures, they give more attention to the kinetic synchrony, which should go with coherent translation (*ibid.*).

1.3. Dialects in film

Audiovisual texts contain an immensely diverse and exhaustive number of linguistic variations (Ranzato, 2010). Non-standard language variations play a significant role and are used for several purposes discussed later in this section. As implied by the term itself, non-standard language is distinguished by its deviation from the standard language: a language variety recognised as official and that is used in writing, by the mainstream media, the education system, courts and for other formal activities (Davila, 2016). Standard English is based on the written language of acclaimed writers, is systemised in dictionaries, grammar texts and used in formal institutions (Wolfram and Schilling, 2016). Standard British English is not confined to any region and is associated with received pronunciation (RP), taught at British schools (Freeborn, 1998). Standard American English (SAE) is not as easy to define due to the absence of a language academy in the US. Thus, the term Standard American English is used with some ambiguity (Wolfram and Schilling, 2016). Collins dictionary provides two definitions for Standard English: one applied in British English and one in American English. In British English Standard English is defined as English that is distinguished by idioms, vocabulary, and other features that educated native speakers regard as right and appropriate, while in American English, where the definition of Standard Language contains a certain level of ambiguity, Standard English is defined in a less rigid manner as the English language in its most generally accepted form, as written and spoken by educated people in both formal and informal settings, with common currency while taking into account regional differences (Collins, n.d.). According to Hodson (2014), Standard English once was one of many equally valid dialects and, through a long process, was chosen as the standard. Ramos Pinto (2018) also calls Standard English the most successful dialect of English. It is worth mentioning that once a particular variety is standardised, varieties that are not selected are put under the process of de-standardisation and often considered to be inferior (Hodson, 2014).

Although the term non-standard language does not refer to an incorrect way of speaking a language, the general public often erroneously judges standard English as a higher-quality language superior to other non-standard varieties (Ranzato, 2010). To illustrate the relationship of language varieties with the perceived prestige Ramos Pinto (2018) provides a schematic visualisation (see Figure 4). As seen from the figure, the highest perceived prestige is attributed to the standard variety of language.

Starting from non-standard oral variety, the shift to the right displays a decreasing indication of prestige, with the substandard social specific variety being in the periphery of the least prestigious.

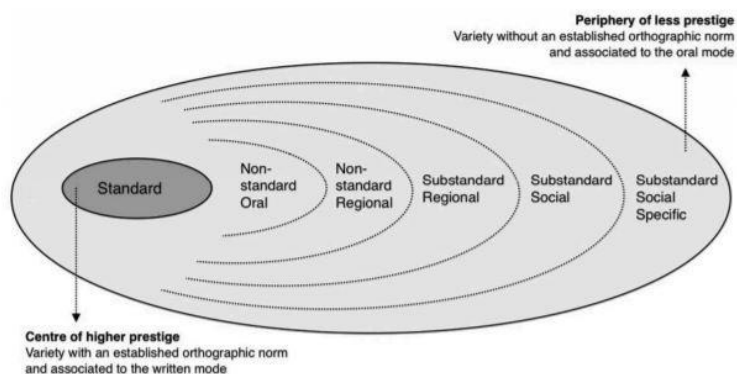


Figure 4. The prestige of language varieties (Ramos Pinto, 2018)

From the systemic linguistics view, language varieties can be grouped into varieties associated with the user and named under dialects and varieties associated with the use itself and listed under registers (see Figure 5) (Sidiropoulou, 2012). Lately, language varieties in both of these have been receiving more attention from researchers specialising in sociolinguistics, applied linguistics and translation studies (Chaume, 2012). The definition of the term dialect is often based on an Anglo-centric view (Federici, 2011). Dialect is a '<...> combination of regional pronunciation, vocabulary and grammar and can be described at those three levels' and associated with a specific region (Hodson, 2014, p. 2). Although regional pronunciation or accent is considered to be one of the factors defining a dialect, some of the researchers exclude it and base dialect definition solely on differences in grammar and vocabulary (Hughes, Trudgill and Watt, 2012). North American linguists do not usually differentiate between terms *dialect* and *accent* (ibid.). Others go as far as considering dialects as independent languages (di Meo, 2013). According to Federici (2011), it is natural for any language with a large number of users to develop dialects, especially in the presence of geographical obstacles. Dialects can be subdivided into five categories (Chaume, 2012):

- a) Geographical dialects that are associated with a certain region or territory.
- b) Temporal dialects that are associated with a certain period in time.
- c) Social dialects that are associated with a certain social class.
- d) Standard/non-standard dialects.
- e) Idiolects.

The film dialogue is only an imitation of naturally occurring utterances or, as Guillot (2018) puts it: '<...> fictional accounts of naturally occurring speech harnessed to film narratives.' (p. 108). The non-standard dialects are also not accurately rendered as they are merely an interpretation of real-life accents (Hodson, 2014). Hodson (2014) identifies two main limitations to the portrayal of accurate accents. The first obstacle is production issues, e.g. natural accents of actors employed, especially when star actors are chosen for the parts. The second obstacle is associated with the reception on the part of the audience and their comprehension (ibid.). However, this does not mean that dialects or accent displayed on-screen are fictitious as they are based and bear some relationship with real-world

dialects and the audience perceives these as ‘good’ accents or dialects. Only people who speak that specific dialect themselves can evaluate the correctness and realness (ibid.).

LANGUAGE VARIETIES IN SYSTEMIC LINGUISTICS	
Dialect (=variety ‘according to the user’)	Register (=variety ‘according to the use’)
<ul style="list-style-type: none"> - what you speak (habitually) - determined by who you are (socio-region of origin and/or adoption), and - expressing diversity of social structure (patterns of social hierarchy) 	<ul style="list-style-type: none"> - what you are speaking (at a time) - determined by what you are doing (nature of social activity being engaged in), and - expressing diversity of social process (social division of labour)
<p><i>So in principle dialects are:</i></p> <ul style="list-style-type: none"> - different ways of saying the same thing <p><i>and tend to differ in:</i></p> <ul style="list-style-type: none"> - phonetics, phonology, lexicogrammar (but not in semantics)... 	<p><i>So in principle registers are:</i></p> <ul style="list-style-type: none"> - ways of saying different things <p><i>and tend to differ in:</i></p> <ul style="list-style-type: none"> - semantics (and hence in lexicogrammar, and sometimes phonology, as realization of this) ...

Figure 5. Language varieties (Sidiropoulou, 2012)

These linguistic variations used in film are never random and serve a certain purpose (Chaume, 2012; Díaz Cintas and Remael, 2007; Minutella, 2020). What the characters utter, how they utter it, and how this dialogue is unified with the remaining codes present in the film, is crucial to our interpretation of the characters and the whole film (Kozloff, 2000). The information carried by the particularities of character’s speech is combined with visual code to create meaning (Minutella, 2021). Language variations can geographically mark the setting, social background of the film. Wahl (2008) refers to the use of these language variations and foreign words for this purpose as ‘audio-postcarding’ (p. 337). Non-standard language variations, especially clichéd dialects, can help introduce or immediately construct a character, providing information on their personality, cultural, financial and educational background and even ethnic group (Díaz Cintas and Remael, 2007; Kozloff, 2000; Ranzato, 2010; Sidiropoulou, 2012). Characters can be built due to ‘<...> extralinguistic meaning associated to the linguistic varieties <...>’ (Ramos Pinto, 2018, p. 30). Employment of language variations to set up character have been used in storytelling for quite some time (Lippi-Green, 2012). Linguistic variations, such as dialects and accents, can also be used for humorous reasons (Minutella, 2020). They also serve ‘<...> the diegetic functions of introducing realism, defining relations of power and solidarity.’ (Ramos Pinto, 2018, p. 25), as well as moving the plot forward and drawing in the viewers (Pavesi et al., 2014).

Although from a linguistic point of view, non-standard dialects are not considered to be any less correct or significant than Standard English, characters that are using non-standard dialects often are considered to be as the have-nots of society, and the Standard English users are perceived as more intelligent or sophisticated since the Standard language can be considered as more prestigious (Mugglestone, 2003; Ranzato, 2010; Yau, 2019). When using the dialects, there is also a risk of slipping into linguistic profiling, stigmatisation and stereotyping that can cause dissatisfaction on the part of the audience (Hodson, 2014; Kozloff, 2000). However, audiovisual texts for children heavily rely on verbal and visual stereotypes and apply exaggeration to them (Minutella, 2020, 2021). Stereotypical dialects and accents are often used to create a humorous effect. The stronger the accent is depicted, the more humorous is the character (Minutella, 2021).

Depiction of non-standard language, including dialects and accents, poses a constraining effect on translators (Matkivska, 2014). Rendering non-standard linguistic varieties requires more creative effort from the translator (Federici, 2011) and is limited by language policies in the target language country. The decision whether to retain the dialect or accent in the dubbed version is influenced by multiple factors: the functions of non-standard language variety, marketing motives, local language policies, dubbing actors available for the dubbing; and it is usually made by the client (the production or distribution company) (Minutella, 2021). Although many researchers and industry professionals believe that dialects, differently from registers, cannot be translated or transferred into another language but rather only mimicked, different approaches are provided to transfer the meaning intended (Federici, 2011). Thus, the translator can only decide which strategy to employ only after the function of the linguistic variation is understood and the meaning conveyed by the different codes is clear (Taylor, 2018). Federici (2011) suggests dividing the strategies for dialect rendering into two categories: conservative approach and experimental approach. The Conservative approach, in this case, is associated with neutralisation and refusal of non-standard language rendering. The experimental approach involves using dialects in the target language to mimic the original ones (ibid.). Minutella (2021) also chooses to separate the strategies into two main groups: marking the linguistic variation and not marking it. Ramos Pinto (2018) provides a more detailed categorisation (see Figure 6). She names two main groups of rendering strategies: neutralisation strategies and preservation strategies. The neutralisation strategy group includes discourse standardisation (language variation is eliminated by using a standard variety of the target language) and discourse dialectisation (language variation is eliminated by using a non-standard variety of the target language). The preservation strategy group has three strategies: centralisation (language variation is retained but at a lower level of a non-standard variety of the target language), maintenance (language variation is retained at a similar level of the source language), and decentralisation (language variation is retained, but at a higher level of a non-standard variety of the target language).

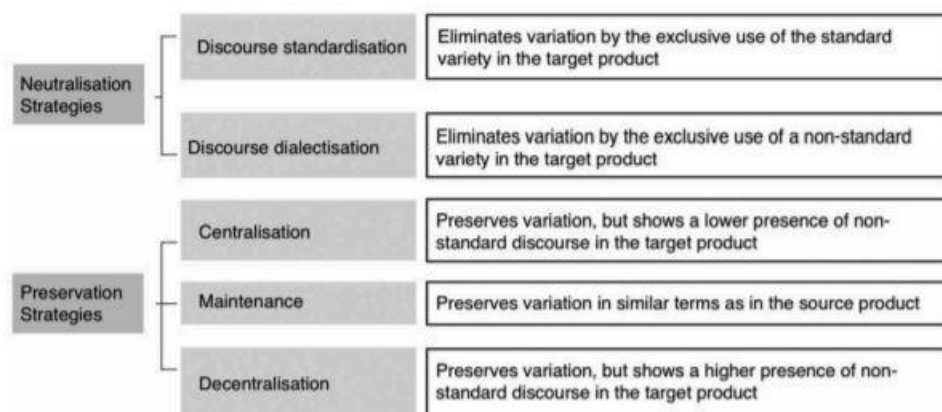


Figure 6. Language variation rendering strategies (Ramos Pinto, 2018)

If the decision has been made to eliminate the non-standard language variety, such as dialect or accent, the target text becomes homogenised and linguistically flat (Ellender, 2015). However, when it has been decided to retain the accent by employing a dialect in the target language, it is vital to remember that the dialogue dubbed into a local dialect may have different connotations than the ones used in the original (Díaz Cintas and Remael, 2007; Ellender, 2015). Thus, it may create unintended effects in the target culture (Sidiropoulou, 2012). The accent transferred to the target language should be understandable and acceptable to a broad audience (Yau, 2019). Characters that manipulate a heavy

accent might be difficult to understand and may not match the taste of the audience (Minutella, 2021). This is a vital point in audiovisual texts aimed at children audiences, e.g. animated movies, as clarity is of the uttermost importance. Minutella suggests using 'sporcatura'. This term refers to the sparse use of non-standard grammar, non-native accents and foreign words in order to portray the origins of the character without using a heavy accent that could hinder understanding (ibid.). Neutralisation and syntactical solutions, based on the use of incorrect expressions and informal language, seem to be most popular solutions employed by translators (Minutella, 2021; Ranzato, 2010). The dialect should be retained if it plays a significant role in the dialogue (Yau, 2019). If the movie is shot entirely in one dialect or accent, the target movie will be dubbed in the standard language (Chaume, 2012). If more than two dialects are used, the non-standard variation would have to be transferred, not necessarily by employing local dialects as it might be seen as politically incorrect (ibid.). According to dubbing professionals interviewed by Minutella (2021), differences between Standard English varieties around the world, such as American, British, Australian, etc., cannot be rendered in dubbing and therefore, they should all be converted to the standard target language with slight voice modifications. They also point out that in case the original film has a character that speaks English with a foreign accent, it should also be reproduced in the dubbed version (ibid.). In the end, it is often the client's decision to include particular dialects in dubbed version or no, at least when dubbing into languages spoken by a higher number of people, such as Italian.

2. Analysis of dialect and accent transfer in animated movies dubbed in Lithuanian

In the second part of this thesis, the attention is shifted from the theoretical basis to the empirical research on dialect and accent transfer from the original English version to Lithuanian in dubbed animated movies targeted at children audiences. The first section of this chapter provides a deeper insight into the methodology used to gather and analyse data. The second section reviews and analyses the data received. The last section is dedicated to the discussion.

2.1. Methodology

This research employs descriptive translation studies (DTS) and a corpus-based approach and applies the following methods: theoretical analysis, content analysis and comparative analysis. Content analysis is employed for accent and dialect identification in the source and target languages. The primary function of comparative analysis in the study is to compare the instances of accents and dialects used in the source language and the transferred versions in the target language. Twenty-one English-language animated movies produced by the major US production companies (DreamWorks Animation, Pixar Animation Studios, 20th Century Fox Animation, Walt Disney Animation Studios, Illumination Entertainment) were analysed in total. Table 1 provides the corpus of the animated movies together with their original title, release year, Lithuanian title and the dubbing studio that produced the Lithuanian dubbed version. The analysis involves animated movies targeted at children audiences and professionally dubbed in Lithuanian, exhibited in movie theatres and with a certain level of box-office success. The average duration of a single movie was 103 minutes.

Table 1. Animated movie corpus

Title	Year	Lithuanian title	Dubbing studio
Shrek 2	2004	Šrekas 2	UP Records
Shark Tale	2004	Visa tiesa apie ryklį	UP Records
Cars	2006	Ratai	Garso architektūra
Ratatouille	2007	La troškinys	Garso architektūra
Kung Fu Panda	2008	Kung fu panda	UP Records
Princess and the frog	2009	Princesė ir varlius	Garso architektūra
Despicable me	2010	Bjaurusis aš	Garso architektūra
Rango	2011	Rango	UP Records
Rio	2011	Rio	Studio Prodis
Brave	2012	Karališka drąsa	N/A
Hotel Transylvania	2012	Monstrų viešbutis	N/A
Despicable me 2	2013	Bjaurusis aš 2	Garso architektūra
Rio 2	2014	Rio 2	Studio Prodis
Inside Out	2015	Išvirkščias pasaulis	N/A
Zootopia	2016	Zootropolis	N/A
Despicable me 3	2017	Bjaurusis aš 3	Garso architektūra
Ferdinand	2017	Bulius Ferdinandas	Garso architektūra
Coco	2017	Koko	N/A
Incredibles 2	2018	Nerealieji 2	N/A

Spies in disguise	2019	Užsimaskavę šnipai	Garso architektūra
Onward	2020	Pirmyn	N/A

The analysis started with the first-ever animated movie that was professionally dubbed in Lithuanian ‘Shrek 2’ and ended with the newest animated movies available from 2020. It is worth noting that due to the COVID-19 quarantine, movie theatres were closed for a significant amount of time in 2020. Therefore, a part of animated movies was not shown to Lithuanian audiences and could not be analysed, i.e. ‘Soul’ that presents a range of dialects and accents, most of which are African American Vernacular English (AAVE). It is also important to note that a limited number of movies had to be included due to the volume restrictions on the thesis. It was aimed to include at least one animated movie from each year after the release of ‘Shrek 2’ in 2004. The exception applied to the year 2005, in which ‘Madagascar’ was released since no dubbed versions in DVD format could be located.

The analysis is based on repetitive viewing of the movies and dialogue transcription. Each movie was viewed three times. The first viewing was intended to familiarise with the story, characters and mise-en-scène. The second viewing was used for locating geographical dialects and accents used by various characters. This stage would not only include the accents or dialects used by the protagonist or secondary characters but by minor characters as well. Lithuanian dialects and accents were identified consulting with the Research Centre of Geolinguistics of the Institute of the Lithuanian Language. The third viewing was used to transcribe the dialogues in both languages using an Excel spreadsheet where necessary and compare the data.

As for the analysis related to the transfer of the geographical dialects and accents to the Lithuanian version, the model of Sara Ramos Pintas, presented in the theoretical part of this thesis, was applied. The researcher intended this model of rendering strategies to be applied only to dialects; in this thesis, however, this model is applied to accents as well. This decision was based on the presumption that accents can be rendered into Lithuanian using similar methods described in the strategies, e.g. accent can be retained by using a corresponding or different accent or neutralized by standard pronunciation and standard vocabulary or by non-standard vocabulary. As already discussed in the first part of this thesis, Ramos Pintas (2018) distinguishes two main approaches that can be later divided into smaller sub-sections or strategies: neutralisation approach (discourse standardisation and discourse dialectisation strategies) that eliminate the dialects in the target language and preservation approach (centralisation, maintenance, decentralisation strategies) that retain the dialects in the target languages. The data collected were classified according to these categories. The description of the results presented in the following sections is divided according to the categories mentioned above.

2.2. Dialect and accent instances in the corpus

In the twenty-one animated movie corpus, 51 dialect and 102 accent instances were identified, with a total of 153 cases of non-standard language variety (see Figure 7). It is essential to highlight that instances of foreign language words that might have been used for audio-postcarding purposes in English dialogues are not accounted for and are not further analysed. The non-standard dialect varieties identified in the corpus include the following: Scottish English (in this thesis, this dialect is identified as non-standard to oppose the Standard British English with RP), African American Vernacular English (AAVE), Cajun Vernacular English, Southern American English, Jamaican English and Doric (see Figure 7). The highest frequency accents include Spanish (American, Latin American and European), Italian (American and European), French, German, Southern American

English. Furthermore, the corpus displays some cases of Scottish, Brazilian, Eastern European, Middle Eastern, New York and Asian accents (see Figure 7). Even though this thesis does not consider standard language varieties, such as General American English, Australian English, New Zealand English or British English (BrE), it is essential to acknowledge these standard varieties in the corpus in order to understand the context of the non-standard varieties and their function. Since all of the animated movies analysed were created by production companies located in the US, the most commonly used standard variety is General American English, typically employed to portray the protagonists. Contrastingly, British English is used to portray antagonists or higher-class citizens when the distinction between the characters needs to be highlighted even more. Similarly, Australian and New Zealand English often are used to portray antagonists.

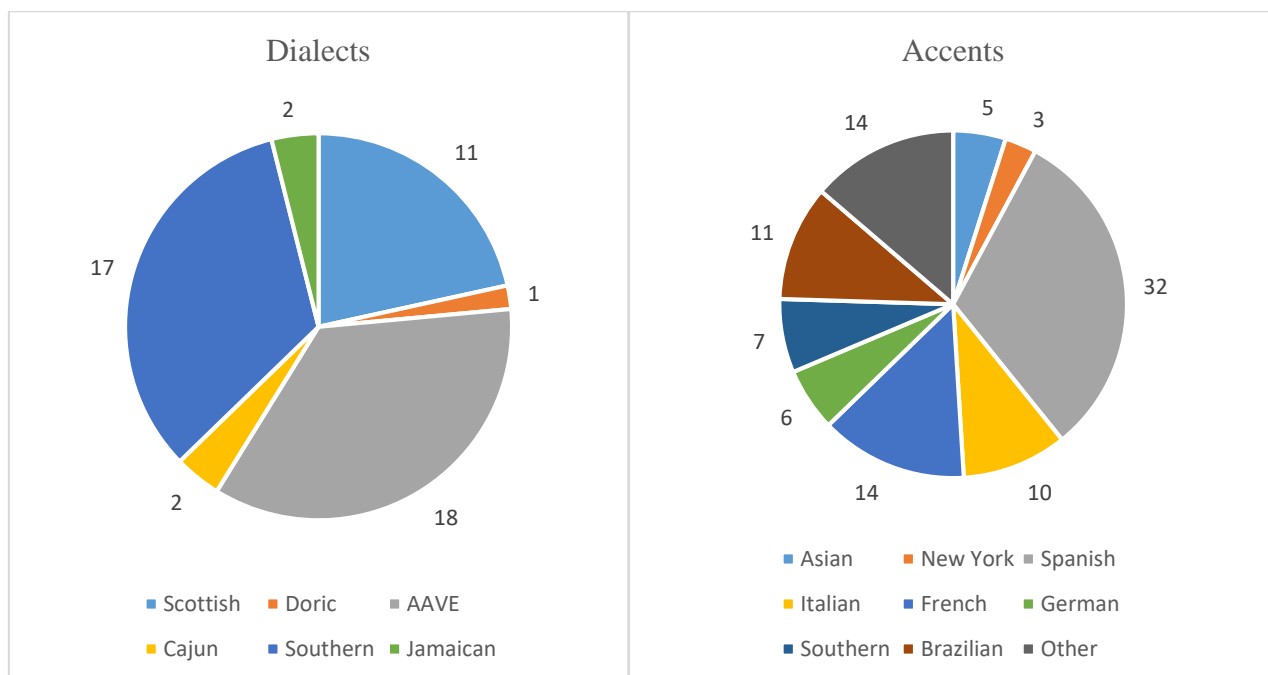


Figure 7. Instances of dialects and accents in the corpus

Non-standard varieties (dialects and accents) in film can be used for numerous reasons ranging from a more detailed character portrayal through linguistic stereotyping to humorous motives. In the corpus, some of the instances are used for audio-postcarding purposes (Wahl, 2008), i.e. French-accented English in ‘Ratatouille’, Brazilian-accented English in ‘Rio’ and ‘Rio 2’, Middle Eastern-accented English in ‘Despicable Me’ that help to create the geographical background of the story. Other instances of this type of non-standard language are used for constructing the characters, often by using the stereotypes associated with the dialect or accent. An example of this includes the Spanish-accented English of Puss in Boots to portray this character as a flirtatious Latin lover in ‘Shrek 2’, the Southern American English dialect of Mater in ‘Cars’ to show his lower-class status. Dialects and accents are also often used for humorous purposes, i.e. the German-accented English of horses Hans, Klaus and Greta in ‘Ferdinand’. However, this does not necessarily mean that one dialect or accent can have just one function as several of them can be combined.

Different approaches were taken in the Lithuanian dubbed version of the animated movies analysed, and different strategies were applied when transferring these dialects and accents or functions they perform to the target language. The Lithuanian utterances were constructed according to the functions that the non-standard variety performs, the similarity of the varieties available in Lithuanian (e.g.

French-accented Lithuanian renders the French-accented English dialogue), the audience's familiarity with the non-standard variation in Lithuanian and often producer's or distributor's requests.

2.2.1. Neutralisation strategies and their application in the dubbed Lithuanian animated movies

As an approach, neutralisation of non-standard language varieties (dialects and accents) represents the highest percentage of encountered cases in the Lithuanian versions of the corpus. Out of 153 instances of characters using a particular non-standard language variety identified in the original English production, 120 were neutralised; therefore, they were not mimicked or transferred to the dubbed version in the target language. These 120 instances include 40 cases of dialects and 80 cases of accents (see Appendix 1). Both discourse standardisation and discourse dialectisation strategies are analysed separately in the following paragraphs. The analysis is grouped into two blocks. The first part reviews how discourse standardisation was applied while rendering dialects and accents; therefore, instances, where non-standard language variety of the original English utterances were eliminated by explicit use of standard variety in the target language are analysed. The standard variety of Lithuanian language is characterised by generic Lithuanian accent or pronunciation, standard grammar structures and vocabulary. Discourse standardisation was used on 34 instances of dialects and 78 instances of accents (8 of which were native English language accents and 70 foreign-accented English). The second part of this section reviews how discourse dialectisation was applied while rendering dialects; therefore, instances, where non-standard language variety of the original English utterances were eliminated by explicit use of non-standard variety in the target language, are analysed. In this thesis, non-standard Lithuanian variety in the cases of discourse dialectisation strategy is characterised by non-standard vocabulary (i.e. slang, barbarisms). For further clarity, cases of each strategy were divided into blocks according to specific dialects and accents.

Even though Scottish English can be considered a standard variety, in this analysis, it is going to be presented as non-standard. This decision was made considering the origins of animated movies (all of them were produced in the US), the role that the Scottish dialect plays in the UK, where the standard British English is the RP, and the functions this specific dialect performs in the movies. For example, while in the movie 'Shrek 2' Fiona's parents, Prince Charming, Fairy Godmother (all high social status characters) use British English, Shrek is the only character that is represented with a Scottish dialect. The protagonist uses a solid Scottish accent and Scottish vocabulary (i.e. *wee, aye*), as seen in example No. 1. It is important to note that the voicing actor Mike Myers, Canadian himself, was voicing Shrek in a traditional Canadian accent and was about 90% done with the recordings when he realised that this accent does not match the character and misrepresents him³. The Canadian accent was soon switched for the Scottish dialect to portray the character as vulnerable, working-class, and of a lower social status than the Standard British English-speaking characters. The Scottish dialect also better fits the character's overall appearance (e.g. his simple, worn clothes) and *mise-en-scène* (e.g. his house in the swamp). Unfortunately, in the Lithuanian version of this movie, Shrek's dialect is neutralised by applying the discourse standardisation strategy, completely eradicating the accent

³ Mike Myers was interviewed about the accent portrayed in Shrek and the motivations behind his choice several times. This information was retrieved from the online version of the British daily broadsheet newspaper 'The Telegraph': <https://www.telegraph.co.uk/culture/film/starsandstories/3665827/Mike-Myers-how-I-nailed-Shreks-accent.html>

and replacing it with a generic Lithuanian accent. As example No. 1 displays, Scottish vocabulary is eliminated using standard vocabulary in the target language.

Example No. 1

Shrek:	SL: Aw, come on, donkey. Look at him... In his wee little boots.	TL: Ramiau, asile, pažvelk į jį. Su mažais batukais.
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The same neutralisation strategy is applied in another animated movie that contains the Scottish dialect, ‘Brave’. However, the dialects’ functions in the original version of this movie are entirely different. While in ‘Shrek 2’, Scottish dialect was used for character building, in ‘Brave’, it is employed to create a specific geographical background since the entire movie is based in a fictional medieval Scotland. Thus, the majority of the characters speak Scottish dialect to indicate the place the action takes place in. This type of application will be later seen in other movies of the corpus, such as ‘Ratatouille’ where the action takes place in France, ‘Rio’ and ‘Rio 2’ with the story developing in Brasil. When conducting the interviews with Italian dubbing professionals, Minutella discovered that in these instances, when the entire movie is created in a specific dialect or accent to indicate the location that the action takes place in, it is plausible that the dubbed version will be standardised (2021). She also continues to add that displaying differences between American, British, Australian, Scottish English in the target language is practically impossible (ibid.). Occasionally in these types of circumstances, most non-standard varieties used by the characters would be standardised except for a couple of characters or a few words that would be rendered for audio-postcarding purposes or so-called *sporcatūra*⁴ used (ibid.). In this incident, the complete standardisation of this type of dialect is reflected in the Lithuanian dubbed version of ‘Brave’. Here the Scottish English is standardised in all the characters: King Fergus, Queen Elinor, princess Merida, Lord Macintosh, his son, Lord MacGuffin, Lord Dingwall, his son and the Witch, by replacing the Scottish accent with the generic Lithuanian accent and omitting particular Scottish words (e.g. *wee, lass, aye,*) or replacing them with standard Lithuanian words rather than words used by Lithuanian dialect speakers, as displayed in example No. 2, where the Scottish *wee* is omitted and particular vocabulary is not rendered.

Example No. 2

King Fergus:	SL: Happy birthday, my wee darling!	SL: Su gimtadieniu!
Merida:	TL: The princes Hamish, Hubert and Harris. Wee devils more like.	TL: Princų Heimišo, Huberto ir Hario. Jie tikri velniūkščiai.

Unlike in the previous examples, the secondary character in ‘Spies in Disguise’, named Eyes, the specialist in spectral analysis and quantum optical thermography working for the H.T.U.V. employs a Scottish accent rather than the Scottish dialect. While in ‘Shrek 2’ and ‘Brave’ the Scottish accent and typical vocabulary and grammatical structures were displayed, in this case, no other characteristics typical of a dialect were identified. Furthermore, even though Karen Gillan, the voice talent dubbing Eyes, is Scottish herself, the vocabulary and grammatical structures seem to be those of General American English. In the Lithuanian version of this character, her accent is entirely standardised and portrayed with the generic Lithuanian accent.

African American Vernacular English or AAVE is neutralised more often. In the animated movie ‘Princess and the Frog’, a high number of leading, secondary and minor characters use the AAVE

⁴ Not neutral diction that helps to colour the speech (Minutella, 2021).

dialect. Similarly to the Scottish English in ‘Brave’, AAVE, together with Southern American English, is used for audio-postcarding and character-building purposes. The AAVE (used mainly by characters of colour) and Southern American English (mainly used by white characters) dialects portray the geographical location of the movie as New Orleans and help display certain specifics of the characters through linguistic stereotyping. The most common AAVE features found in ‘Princess and the Frog’ are: the use of *ain’t* as a negative indicator, double negation, the substitution of *are* with *is* and *were* with *was*, copula deletion (especially of the verb *be*), use of *gonna* for future indication, non-standard pronouns as *y’all*, no audible [g] in *-ing* verbs, and particular vocabulary, e.g. *gumbo*. The protagonist Tiana uses a very distinct AAVE dialect, more precisely, the AAVE from the Southern region of the US, sometimes called African-American Southern (AAS). Besides indicating the location of the protagonist, her dialect also enables to faster build Tiana’s character as a person of colour, a lower-class worker and place her opposite to the wealthy, spoiled friend Charlotte that uses White Southern American English. In the Lithuanian version, no accent is rendered and grammatical, and vocabulary choices that characterise the AAVE are neutralised.

Example No. 3

Tiana:	SL: Hey y’all !	TL: Sveika, Džina.
	SL: Bufford, your eggs are burnin’ .	TL: Biufordai, kiaušiniai svyla.
	SL: Where’s my flapjacks?	TL: Kur mano blynai?

For example, in the first dialogue of example No. 3, the Lithuanian translator or dialogue writer chooses to concretise the non-standard pronoun *y’all* with the name of one of Tiana’s friends. In the second and third examples, since there are no Lithuanian equivalents of the *-ing* verb modification to *-in’* or the distinction between the singular or plural verb in the third person, the Lithuanian version was standardised.

The Lithuanian dubbed version of the ‘Princess and the Frog’ the same way neutralises other secondary and minor characters that use the AAVE (mostly the AAS version of it) intended to provide geographical background to the movie and elaborate on the characters considering the lack of time for other tools to be employed. These characters include alligator Louis, Mama Odie, Cook Bufford, Tiana’s friends, other background characters as the restaurant visitors and even the main antagonist Dr. Facilier.

Example No. 4

Friends:	SL: Hey! How ya doin’ , Tiana?	TL: Labas, Tiana, kaip tu?
	SL: We all goin’ out dancin’ tonight. Care to join us?	TL: Šį vakarą mes visi einame į šokius. Gal prisijungsi?
	SL: I told y’all she wouldn’t come.	TL: Aš gi sakiau, kad ji neis.

In example No. 4, Tiana’s friends use the following indicators of the AAVE: accent, non-standard pronouns (*ya*, *y’all*) and no audible [g] in *-ing* or continuous tense verbs. The target language utterances no longer display a dialect and are rendered with a generic Lithuanian accent and standard language features.

Example No. 5

Bufford:	SL: You [are] talkin’ ‘bout that dang restaurant again?	TL: Ir vėl apie tą savo restoraną.
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Bufford:	SL: You ain't never gonna get ' nough for the down payment.	TL: Tu niekada nesusitaupysi tiek, kad išsimokėtum.
Bufford:	SL: You got ' bout as much chance o' gettin' that restaurant as I do o' winnin' the Kentucky Derby. Hoo-hoo! Saddle me up, y'all , it's Po'k Fat...	TL: Nusipirkti restoraną turi tiek pat šansų kiek aš laimėti Kentukio žirgų lenktynes. Ho ho ho, Biufordas pirmas! Tikdik, tikdik, tikdik. Triu tu tu tu ta...

Example No. 5 displays utterances in both source and target languages of a minor character Bufford. In the source language dialogue, Bufford uses the AAVE accent, no audible [g] in *-ing* or continuous tense verbs, non-standard pronouns and words, copula deletion to identify as a AAVE speaker. The target language utterances contain no traces of a dialect or even an accent and are rendered with a generic Lithuanian accent and standard language features, such as standard vocabulary.

Example No. 6

Dr. Facilier:	SL: If you was married, you'd be pushed ' round by your wife.	TL: Netyčia jei vestum, būtum žmonai po padu.
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As seen from example No. 6, the main antagonist of 'Princess and the Frog' is also an AAVE speaker. Dr. Facilier uses a slightly less strong AAVE accent, the substitution of *are* with *is* and *were* with *was* and non-standard vocabulary ('*round* instead of *around*). Once again, the target language utterances do not display any traces of a dialect or accent and are neutralised.

Discourse standardisation strategy is also implemented in the movie 'Cars'. The character Flo (voiced by Jenifer Lewis), known as the gas station owner in Radiator Springs, uses a slightly lighter version of AAVE to portray her as a more hip character. The main features of her utterances include the AAVE accent, use of *ain't* as a negative indicator, no audible [g] in continuous tense verbs and other parts of speech (i.e. noun *something*), dropping of the final *-s* and some particular vocabulary choices.

Example No. 7

Flo:	SL: I have gas. Lotsa gas!	TL: Pilu. Ištisai pilu!
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In example No. 7, when speaking about her occupation and her own business, a gas station, Flo uses a non-standard variety of *a lot of*, typical of the AAVE - *lotsa*. Since the original sentence creates a humorous situation due to associations with the intestinal gas, the Lithuanian version is radically transformed to carry a similar effect. The stative verb of the original English version is replaced with an action verb that creates an association with drinking, and the non-standard adverb of degree *lotsa* is translated with a standard adverb of time *ištisai*. Due to the transformation of the sentence with the standard vocabulary and generic Lithuanian accent, the example in question is considered to be discourse standardisation.

Example No. 8

Flo:	SL: Oh, Ramone, mama ain't seen you that low in years!	TL: Liubartai, jau senai nebuvai taip žemai nusileidęs.
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Example No. 8 includes two general features of Flo's AAVE utterances. The first one being the word choice. Here, Flo refers to herself as *mama* even though she does not have kids. The word *mama* and its other forms are used more frequently in AAVE than in General American English. They are also used in a more diverse range of circumstances, one of which is referring to females in general, not necessarily mothers. In the Lithuanian dubbed version, this word is eliminated. The whole sentence is subsequently transformed by shifting the main action from Flo (seeing Ramone in a specific

situation, i.e. going low) to Ramone (Ramone goes low). Another feature identifiable in this example is the use of *ain't* as a negative indicator instead of *haven't*. In the Lithuanian version, this non-standard construction is transferred with the past tense of the standard verb *nebūti*.

Example No. 9

Flo:	SL: Whoo! Watchin' him is makin' me thirsty. Anybody else want somethin' to drink?	TL: Uch! Žiūriu aš į jį ir jaučiu kaip apetitas kyla. Niekas nenori pasistiprinti?
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Example No. 9 displays no audible [g] in continuous tense verbs or the *-ing* verbs and the pronoun *something*. This feature can be attributed not only to the AAVE but also to Southern American English. Flo uses two verbs with no audible [g] and therefore transcribed with an apostrophe in the utterance provided above. The Lithuanian version transforms the sentence into a compound sentence and transfers non-standard verb varieties *watchin'* and *makin'* into standard forms of the first-person singular of the verbs *žiūrėti* and *jausti*. As for the noun *somethin'*, the Lithuanian version completely eradicates it by switching from a noun + verb construction to a single verb *pasistiprinti*. This utterance also includes one instance of the dropping of the final *-s*. In General American English or Standard American English, the correct construction would be *anybody else wants* or *does anybody else want*. However, it is not unusual for the final *-s* to be dropped in the AAVE, changing the singular verb into a plural verb. The Lithuanian utterance does not reflect this feature as the sentence is translated with a standard and correct combination of the pronoun *niekas* and the verb *nenori*. Therefore, the whole utterance is neutralised by discourse standardisation strategy.

In the movie 'Shark Tale' four characters use the AAVE, the main character Oscar and three little fish kids that were not named. The AAVE of the little fish seems to characterise them as stereotypical troublemakers: they talk back to adults, graffiti on the signs, stay out late. Their AAVE is marked with copula deletion and particular vocabulary choices. Discourse standardisation strategy is implemented when rendering the kids' utterances to Lithuanian.

Example No. 10

Kids:	SL: 'Cause you so broke, your baloney has no first name.	TL: Tai, kad tu toks plikas kaip Baltijos silkė.
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In example No. 10, when calling out the story's protagonist for being penniless, the kids use the non-standard and informal variation of *because*. In the Lithuanian version, this marker of a non-standard variety is not rendered, and the whole sentence is redubbed in standard Lithuanian language.

Example No. 11

Kids:	SL: Oscar, you [are] da best.	TL: Oskarai, tu faina žuvis.
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Example No. 11 displays copula deletion and non-standard word choice. In General American English or Standard American English, the phrase would be constructed as *you are the best*. Since the kids use AAVE, the auxiliary verb *are* is deleted. In the Lithuanian version, the verb is also skipped. However, this does not indicate any dialect use in the target language case, differently from the English utterance. As for the word choice, in the original version, instead of using the article *the*, kids use a non-standard *da*, very frequent among AAVE users. Due to the use of the non-standard word *faina*, this utterance in the Lithuanian language could also be considered a result of discourse dialectisation. Despite this, the neutralisation of the AAVE dialect of these characters overall is

discourse standardisation since one instance of a non-standard word is not enough to render it as discourse dialectisation.

In ‘Zootopia’ discourse standardisation is applied to the AAVE of the minor character Finnick. Due to the low amount of lines, the language variety of Finnick cannot be thoroughly analysed. However, this character displays some of AAVE features. Finnick plays the role of a hot-tempered gangster, and AAVE is used to strengthen this stereotypical image.

Example No. 12

Finnick:	SL: You gonna need this.	TL: Tau prireiks šito.
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In example No. 12, Finnick uses *gonna* for future indication, typically of AAVE. The Lithuanian version uses a standard variation of the verb *reikėti* in the future tense – *prireiks*. Since no other non-standard words are added to the translation, the discourse standardisation was applied to neutralise Finnick’s dialect.

More lines are given to the Frozone character on the ‘Incredibles 2’. Together with his wife, this character displays the following AAVE features: copula deletion, no audible [g] in continuous tense verbs and other parts of speech (i.e. noun *everything*) and replacing *have* with *got*.

Example No. 13

Frozone:	SL: How much longer [will] you [be] in this motel?	TL: Kiek dar būsit šitam motely?
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In example No. 13, copula deletion is displayed. In General American English or Standard American English, the phrase in question would be constructed as *will you be in this motel* or *you will be in this motel*. The Lithuanian version of this utterance does not skip the verb, and even though shortened forms of the verb *būti* and the locative case of the noun *motelis* are used, this is a feature of standard spoken variety in the Lithuanian language. As this is the case, the discourse standardisation strategy was applied.

Example No. 14

Frozone:	SL: When did this start happenin’ ?	TL: Kada tai prasidėjo?
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In example No. 14, the no audible [g] in continuous tense verbs or the *-ing* verbs is displayed. Identically to the previously briefly presented cases, the final *-g* of the standard verb *happening* is omitted and replaced by an apostrophe, affecting in this way its pronunciation. This widespread feature of AAVE and the dialect itself are not represented in the Lithuanian version. The Lithuanian utterance is constructed from standard words and is uttered with a generic Lithuanian accent.

Example No. 15

Frozone:	SL: So, you [are] good then? You got everythin’ under control, right?	TL: Tai viskas gerai? Padėtis kontroliuojama, taip?
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The last example shows three different features attributed to the AAVE: copula deletion, no audible [g] in the noun *everything* and replacing *have* with *got*. The copula deletion this time is associated with the verb *are*. In General American English or Standard American English, the utterance in question would be constructed as *you are good then*. The second sentence displays both the non-standard version of *everything* as *everythin’* and the tendency to replace the verb *have* with *got*. If a standard variety is used, the phrase in question would be constructed as *you have everything under*

control. Even though the English utterance is filled with indicators of the AAVE dialect, the Lithuanian version is fully standardised and does not display any dialects. Despite the fact that verbs are also omitted and are implicit, this is not considered to be non-standard in Lithuanian. Therefore, discourse standardisation strategy was applied in this case as well.

The final example of the AAVE that was neutralised by a discourse standardisation strategy is the utterance of the Canadian goose Alice from the movie ‘Rio’. Even though this character has one line in the movie, her line is characterised by a slight AAVE accent and copula deletion.

Example No. 16

Alice:	SL: Hey, peck! Where [are] you migrating to this year? The breakfast nook?	TL: Ei, namini, kur šiais metais migruosi, ką? Prie pusryčių lėkštės?
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In example No. 16, the verb *are* is skipped, resulting in an AAVE sentence construction. However, the Lithuanian version is constructed from standard language words and using standard word order. Since no trace of dialect could be found in the Lithuanian version, the discourse standardisation strategy was applied.

Even if the discourse standardisation strategy is mainly applied to AAVE dialects, it was also applied in some cases of the AAVE accent. Not all characters employ the grammatical and vocabulary particularities of the AAVE and use the accent solely instead. An example of this would be Chloe, the other Canadian goose from the movie ‘Rio’ (voiced by Wanda Sykes). Like Alice, Chloe only has a couple of lines in the movie, and no other AAVE features are identified except for a slight AAVE accent (especially in the pronunciation of the word *my* as [ma]). Other neutralised AAVE accents include the talking heads hanging on hotel room doors in ‘Hotel Transylvania’ and Major Friedkin, a polar bear police academy trainer in ‘Zootopia’. All the accent cases above were neutralised using the discourse standardisation strategy, therefore using a standard variety of Lithuanian.

Southern American English dialect is also neutralised using the discourse standardisation strategy in the following movies: ‘Cars’, ‘The Princess and the Frog’, ‘Rango’ and ‘Ferdinand’. The listed movies have at least one or a couple of characters speaking Southern American English or using the Southern American English accent.

In the movie ‘Cars’ the Southern American English dialect is used to portray older generation cars or cars from rural areas, highlighting their lower intelligence and taking advantage of linguistic stereotyping. The dialect of three of the characters is neutralised by discourse standardisation: The King Weathers, Lynda Weathers and Tex (as the name of the character indicates, the Southern American English, in this case, is from Texas). The features of the Southern American English that these characters display are the following: the use of *ain’t* as a negative indicator, use of singular verbs with plural nouns, non-standard word choice and intense Southern American English accents.

Example No. 17

The King:	SL: You got more talent in one lug nut than a lotta cars has got in their whole body.	TL: Be to, dar esi labai ambicingas ir tikrai talentingas vairuotojas.
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In example No. 17, The King Weathers, an older generation racing car and one of the secondary characters, demonstrates non-standard word choice to express the number of cars he is referring to with *a lotta* and uses *has got* instead of *have got*. If a standard variety is used, the phrase in question

would be constructed as *a lot of cars have got*. The dialogue is also uttered with a heavy Southern American English accent, probably with the origins in Texas. In the Lithuanian version, the traces of a dialect on the grammatical or lexical level are eliminated, and the accent is non-existent too. The Lithuanian sentence is modified quite heavily. While in the original utterance, Lightning McQueen is compared to other cars, the Lithuanian version does not provide any comparisons and adds information not available in the original. Only the standard language is used to render the utterance in the target language.

Example No. 18

The King:	SL: This ain't a one-man deal, kid.	TL: Vienas tu nieko gero nepasieksi.
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Example No. 18 shows the use of *ain't* as a negative indicator, the feature previously attributed to AAVE as well. The Lithuanian sentence is transformed, so the negation is not expressed with a negative particle, but a word for *nothing* (*nieko*) and negative form of the verb *pasiekti*.

Characters Charlotte and Big Daddy from 'Princess and the Frog' also display very strong Southern American English dialects. Since the story is happening in 1920's New Orleans, where the city is filled with lower-income people of colour using AAVE or AAS and wealthier white Americans, using Southern American English, the use of Southern American English by Charlotte and Big Daddy is intentional. It is not only used to create a temporal and geographical background but also to help build up the social background and develop general characteristics of these characters. The Southern American English features used by Charlotte and Big Daddy are the following: use of *ain't* as a negative indicator, non-standard pronouns, no audible [g] in continuous tense verbs and other parts of speech (i.e. noun *something*, *morning*).

Example No. 19

Charlotte:	SL: Daddy, daddy, look at my new dress ain't it pretty?	TL: Tėti, tėti žiūrėk kokias suknelė.
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In example No. 19 with the first instance of Southern American English spoken by Charlotte displays the use of *ain't* as a negative indicator. In General American English or Standard American English, the Southern *ain't* would have to be replaced with *isn't*. The Lithuanian version transforms the sentence by rendering it in a standard language only, therefore employing standard grammar and vocabulary and a generic Lithuanian accent. The utterance is also changed from a question to a statement.

Example No. 20

Charlotte:	SL: Oh Tia! Tia, Tia, Tia!! Mmmm, did ya hear the news?	TL: O, Tia! Tia, Tia, Tia! Žinai naujienas?
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In example No. 20, Charlotte uses a not standard pronoun *ya* to substitute the standard *you*. Since verb conjugation in Lithuanian is more detailed than in English, in the target language version, the pronoun is just omitted as the verb itself shows to which person the speaker is referring. Once again, the Lithuanian utterance is rendered in standard grammar and vocabulary only, with the generic Lithuanian accent.

Example No. 21

Big Daddy:	SL: Eudora, you suppose you could whip somehin' up like that?	TL: Eudora, o tu kaip manai, ar tokią pasiūtum?
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	SL: Good mornin' , Tiana.	TL: Labas rytas, Tiana.
	SL: Well, keep 'em comin' 'til I pass out.	TL: Tuomet valgysiu kol sprogsiu.
	SL: And he's stayin' at our house as ma personal guest.	TL: Ir jis apsisistos mūsų namuose kaip mūsų svečias.

In all four utterances of example No. 21 displayed above and throughout the movie, Mr Big Daddy uses no audible [g] in continuous tense verbs and other parts of speech, such as nouns *something* and *morning*. He also uses non-standard pronouns such as *'em (them)* and *ma (my)*, as well as non-standard words like *'til (until)*. Although this character's speech is full of Southern American English indicators on grammatical and lexical level together with a very strong Southern American English accent, the Lithuanian version renders these utterances with standard grammar and vocabulary (with one more 'colourful' verb used *sprogti*; however, it is still a standard-language element) and the generic Lithuanian accent.

The bull Guapo uses a weaker Southern American English dialect in the movie 'Ferdinand'. The dialect used by this character is stronger at the beginning of the movie, depicting Guapo's childhood and almost vanishes starting from the middle to the end of the movie. Notably, Guapo is the only character speaking Southern American English since the action takes place in Spain and the remaining characters speak other dialects or have Spanish accents. Guapo exhibits the following features of the Southern American English dialect: non-standard pronouns, no audible [g] in continuous tense verbs and a slight Southern American English accent that fades toward the end of the movie.

Example No. 22

Guapo:	SL: I'm the one who's gettin' selected. I'm already workin' on my victory smile.	TL: Matadoras pasirinks mane. Tik aš moku taip žaviai šypsotis.
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In example No. 22 Guapo uses *getting'* and *workin'* as non-standard variations of the verbs *getting* and *working* without the audible [g], together with a strongly audible Southern American English accent. The Lithuanian version eliminates all of these: the grammatical aspect of this dialect, the accent, and renders the utterance in standard language with a generic Lithuanian accent. The target language version also changes the subject from person pronoun *I* to the third person *matadoras*.

Example No. 23

Guapo:	SL: You're just gonna let him smack ya ?	TL: Tiesiog stovėsi ir nesipriešinsi?
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In the utterance of example No. 23, which also happens at the very beginning of the movie, Guapo uses a non-standard pronoun *ya* instead of choosing the standard *you*. Just like in the previous example, the Lithuanian version eliminates the grammatical features of this dialect, the accent and renders the utterance in standard language with a generic Lithuanian accent. The target language version also completely eliminates the pronoun by replacing the verb *smack* that requires a pronoun with the verbs *stovėti* and *nesipriešinti*.

The movie that contains the highest number of utterances in Southern American English is the parody of Spaghetti Westerns 'Rango'. The dialect, in this case, is used to portray an abstract geographical background for the action (Wild West), highlight the difference between the locals of Dirt and the protagonist, portray the locals of Dirt as rural, simple, low-class, poor. The characters speaking Southern American English range from main characters to minor characters: Beans, Priscilla, Willie, Spoons, Balthazar's son, Jim. The main features that characterise the Southern American English of

these characters include: non-standard vocabulary, the use of *ain't* as a negative indicator, double negation, the substitution of *are* with *is* and *were* with *was*, the use of the pronoun *them* instead of the particle *the*, the use of singular verb forms instead of plural and vice versa, the substitution of *have* with *got*. Together with the Southern American English accent, these features are neutralised in the target language with discourse standardisation strategy, except for the dialogues uttered by the character Willie.

Example No. 24

Beans:	SL: You ain't from 'round here, are you?	TL: Tu ne vietinis, ar ne?
	SL: What can I say? My daddy plumb loved baked beans.	TL: O ką, nepatinka? Mano tėtis žiauriai mėgo keptas pupeles.
	SL: Now that just don't make no sense.	TL: Tai kažkokia nesąmonė.

In example No. 24, Beans displays several features of Southern American English dialect, including, but not limiting to the accent, non-standard lexis (such as *plumb*) and grammatical peculiarities (such as double negation). In the target language, these utterances are fully neutralised by eliminating the accent and associated dialect features.

Example No. 25

Jim:	SL: Can't grow no crops without no water.	TL: Be vandens nieko neužauginsi.
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In example No. 25, the minor character Jim, who has one line throughout the movie, uses double negation twice in one sentence and manipulates a strong Southern American English accent. These utterances are fully neutralised in the target language by eliminating the accent and associated dialect features.

In the same way, the utterances of Spoons are fully neutralised by eliminating the accent and associated dialect features, such as the use of *them* instead of the particle *the*, as per example No. 26.

Example No. 26

Spoons	SL: Are you the fella that killed them Jenkins brothers?	TL: Gal tu tas, kuris iššaudė brolius Dženkinsus?
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Example No. 27

Balthazar's son:	SL: Pappy, about that water. There's something I gots to tell you.	TL: Tėtukai, dėl to vandens. Turėčiau tau kai ką pasakyti.
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In example No. 27, Balthazar's son's Southern American English accent and tendency to change plural verb form into the singular form and replace the verb *have* with *got* are neutralised by eliminating any non-standard elements.

Interestingly, although the protagonist Rango speaks in General American English, once he moves to Dirt, his language starts developing and assimilating with the locals. The number of Southern American English dialect features, such as certain expressions, non-standard words, accent manipulated by Rango, increase over time. This linguistic development of the character becomes more logical when one puts together this with the fact that the protagonist is a chameleon. It is common knowledge that chameleons adapt to different environments by changing their colour. In this case, Rango adapts to the environment from a linguistic perspective. This change of language variation is essential to the development of the character. Unfortunately, just like other Southern

American English dialects in this movie, the Lithuanian version does not display this linguistic development and portrays the protagonist with a plain generic Lithuanian accent and standardised vocabulary throughout the movie.

The discourse standardisation strategy is also widely applied when dealing with the Southern American accent (not just the dialect). For example, in the scene of 'Shrek 2' where Fairy Godmother stops at a fast-food chain called 'Friar's Fat Boy', the employee speaks with a hefty Southern accent that seems to have origins in Alabama. Instead of saying hello with [har] she uses [ha:] and instead of pronouncing the pronoun I as [aɪ] she does so as [a:]. Similar instances are encountered in 'Cars' (the accent of Doc is neutralised), 'Zootopia' (the accent of kid sheep at the school play is neutralised) and 'Spies in Disguise' (the accent of the director of H.T.U.V. Joy is neutralised).

Discourse standardisation is very heavily applied to non-native accents and foreign-accented English utterances, where the accent is used for audio-postcarding purposes or character portrayal. French-accented English that very often in the English corpus is portrayed using excessive use of guttural [r] is neutralised by applying discourse standardisation in 'Shrek 2' (Jerome), Paris based 'Ratatouille' (TV advertiser, Colette, Francois, Mustafa, the Lawyer), 'The Princess and the Frog' (foreigner prince Naveen), 'Rango' (high social class Angelique). The same strategy is used to neutralise Italian American accents based on the New Jersey accent in 'Shark Tale' (Sykes, Don Lino, Luca, Giuseppe, Frankie), 'Zootopia' (Fru Fru, Jerry Jumbeaux). In the original versions, this accent is used to portray characters involved in criminal activity and with the allusion to 'The Godfather'. Italian-accented English that presents different characteristics than Italian English, such as rolling [r], the substitution of [th] with consonants [d], [z], pronunciation of [s] as [z] and softer pronunciation in general, is neutralised in 'Cars' (Luigi) and 'Zootopia' (Mr. Big). European Spanish-accented English is neutralised in 'Shark Tale' (Taxi fish), 'Zootopia' (Dharma Armadillo), 'Spies in Disguise' (office security guard), 'Ferdinand' (Juan, Moreno, el Primero, police officer), 'Rango' (Rango, while he acts a scene imitating other accents). Spanish American English, precisely Miami accent, can be found and is neutralised in 'Cars' (Ramone) and 'Onward' (Gaxton). Mexican and other Latin Spanish-accented English is neutralised in 'Shrek 2' (Puss in Boots), 'Despicable Me 2' (Antonio), 'Rango' (the Mariachi Owls, Roadkill, Rock-eye), 'Rio' and 'Rio 2' (Rafael, Eva, Tapir), 'Zootopia' (Mr. Manchas, Gazelle), all of the characters in 'Coco'. Brazilian-accented English was neutralised in the entire movie of 'Rio' and 'Rio 2' (Tulio Monteiro, Silvio, policeman, market seller, security guard, Armando, Fernando, Marcel, Tipa). Asian accents, such as Chinese, Korean, Indian, were neutralised in 'Kung Fu Panda' (Mr. Ping, Monkey), 'Zootopia' (Nangi), 'Spies in Disguise' (Kimura). Unidentified Eastern European accents and Balkan accents were neutralised in all parts of the movie 'Despicable Me' (Gru, Marlena Gru, Niko), 'Rio' (the bat), 'Hotel Transylvania' (Dracula). German-accented English was neutralised in 'Ratatouille' (Horst), 'Shrek 2' (Three Little Pigs) and a mix of German and Japanese accent was neutralised in the 'Incredibles 2' (Edna Mode). Arabic-accented English was neutralised in the 'Despicable Me' (Pyramid guards).

Besides discourse standardisation strategy, the neutralisation approach also comprises discourse dialectisation. When this strategy is applied, the dialect is neutralised using a non-standard variety of the target language. In this thesis, non-standard varieties in these cases are non-standard vocabularies, such as slang and barbarisms. From 120 neutralisation instances, discourse dialectisation makes up for only 8 cases, therefore approximately 6.7 %. This strategy mainly was applied to the AAVE dialect (5 occurrences), Southern American English dialect (1 occurrence), and New York accent (2 occurrences).

Example No. 28

Doris:	SL: Hey, buddy, let me clue you in.	TL: Ei biče , paklausyk manęs.
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In ‘Shrek 2’ minor character, the Ugly Stepsister or Doris (voiced by the New York-born Larry King), uses a distinct New York Brooklyn accent to go with her masculine appearance. In the Lithuanian version, her accent is neutralised. However, as indicated in example No. 28, rather than manipulating the sentence and the utterance with standard varieties and vocabulary, the translator or dialogue writer chooses to construct the sentence with the slang word *bičas*. This word choice is very accurate since it transfers the function of the accent without portraying the accent itself.

Example No. 29

Shannon:	SL: I mean, there's just so many phonies out there.	TL: Taigi niekad nežinai ant kokio užsirausi .
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Similarly, the function of the New York accent without portraying it in the target language utterance is transferred in ‘Despicable Me 2’. Here, an undefined New York accent is used to characterise a minor character Shannon (voiced by Kristen Schaal), in a short 2-minute scene. Together with excessive gum chewing, the accent portrays Shannon as nonchalant, ignorant and rude. In example No. 29 above, just like in ‘Shrek 2’, the Lithuanian translator or dialogue writer chooses to insert a slang word *užsirauti*, with the meaning of *įkliūti* instead of resorting to standard language solutions.

Example No. 30

Shannon:	SL: I mean, obviously, you don't. But would you consider it? Huh? Physical fitness is very important to Shannon.	TL: Nes aiškiai matos, kad ne. Bet ta prasme, planuotum sportuoti, ką? Nes žinai kaip sakoma: kas sportuoja, tas prie babkių .
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In the second excerpt of Shannon’s dialogue in example No. 30, dubbing professionals once again choose the creative path and render the same function of the accent, but not the accent itself, by changing the sentence structure and constructing the dialogue with barbarism *babkės*, instead of the standard language word *pinigai*.

However, discourse dialectisation strategy is mainly and almost explicitly used for dialect neutralisation. From the statistics provided at the beginning of this section, it is pretty evident that dialect neutralisation is most often employed when handling AAVE. This strategy was used on AAVE in ‘Shrek 2’, ‘Shark Tale’, ‘Rio’ and ‘Rio 2’, ‘Spies in Disguise’.

Example No. 31

Donkey:	SL: Me and Pinocchio was just gonna try to catch a tournament anyways.	TL: Mudu su Pinokiu vis tiek šįvakar sutarėme eiti į turnyrą.
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The main character, Donkey from ‘Shrek 2’ (voiced by Eddie Murphy), displays a strong accent and a wide range of AAVE features. These features range from the tendency to change plural verbs into singular verbs, the use of *ain't* as a negative indicator, non-standard pronouns and words, to no audible [g] in continuous tense verbs and other parts of speech. Even though some of his utterances are transferred with standard varieties (please see example No. 31 above), when considering the overall amount of the AAVE in the movie, discourse dialectisation seems to have been the strategy employed in the Lithuanian version. This strategy partially salvages the function of this dialect: characterising Donkey as simple, talkative, goofy and a character of a lower social class.

Example No. 32

Donkey:	SL: Hi ladies, nice day for a parade, huh? Yeah. You workin' that hat.	TL: Ei, panos , puiki diena pasivaikščiojimui, tiesa? Taaaip. Stilinga kepurė.
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For example, in the original utterance displayed in example No. 32 above, the heavy AAVE accent and no audible [g] in continuous tense verb *working* show the dialect's presence. Even though this accent and other dialect features are not transferred to the Lithuanian track, the slang word *panos* is showing an attempt to render at least a similar effect with the absence of the dialect.

Example No. 33

Donkey:	SL: Why don't you guys go ahead? I'll park the car.	TL: Jūs varykit , o aš pastatysiu tačkę .
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It is also worth mentioning that even in the cases where grammatical and lexical peculiarities of the dialect are not displayed, and the only reference point is the Donkey's accent and mannerisms, the Lithuanian version tends to add non-standard language words. For example, in the utterance displayed in example No. 33 above, the only indication that Donkey is using AAVE is his accent, especially the pronunciation of the adverb *why* as [wha]. At first glance, it seems that the target language version uses a standard word *tačkė* to translate the utterance and resorts to discourse standardisation. However, after considering the context, it becomes evident that in this case, the word *tačkė* is a slang word referring to a vehicle. The verb *varyti* is also used with an alternative meaning of going; therefore, it can be considered as a slang word.

Similar AAVE features are used by the protagonist Oscar from 'Shark Tale' (voiced by Will Smith). His AAVE has more dense characteristic lexis, such as *dawg*, *bomb*, *shawty*. In this case, the use of AAVE presents Oscar as street smart, frivolous and easy going. Similarly to the Donkey in 'Shrek 2' some of Oscar's utterances are transferred with standard varieties of the Lithuanian language, however when considering the overall amount of the AAVE in the movie, discourse dialectisation seems to have been the strategy employed in the target language.

Example No. 34

Oscar:	SL: Good luck, dawg .	TL: Sėkmės, vaiki.
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In example No. 34, the AAVE *dawg* present in the source language is rendered as a standard lexical unit *vaikis* in Lithuanian. This transfer might create a perception of discourse standardisation. But when put into context with other utterances of the movie, the use of discourse standardisation is relatively scarce, and discourse dialectisation prevails over it.

Example No. 35

Oscar:	SL: Check it out, I got my 60" high-def, flat-screen TV with 6-speaker surround, CD, DVD, PlayStation hook-up and an 8-track player for days when you're feelin' just a little old school.	TL: Čia pusantrinis plazminis telikas , o 6 kolonėlės aplink, CD, DVD pleisteišenas ir 8 takų grotuvas kai norisi paklausyti nafatalinooo.
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This is perfectly displayed in example No. 35. In the source language utterance, the dialect is displayed with a strong AAVE accent and no audible [g] in the continuous tense of the verb *feeling*. The target language utterance no longer displays features of a dialect, but the dialogue is structured manipulating the slang word *telikas* and barbarism that was created by applying calque *pleisteišenas* rather than resorting to standardised expressions.

Example No. 36

Oscar:	SL: Oh, I'm sorry, I didn't get it. You want me to go now?	TL: Ou, atleisk, man nedašuto . Tai jau varyt ?
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Example No. 36, on the other hand, presents a situation of a certain compensation, where the English utterance is identifiable as AAVE just by the accent, but the neutralised target language utterance is presented with non-standard lexical units rather than standardised vocabulary. The translator or dialogue writer chooses to use *nedašusti* instead of the standard *nesuprasti* and *varyti* instead of the standard *eiti* or *plaukti*, since the action takes place underwater.

The movie ‘Rio’ and its sequel ‘Rio 2’ presents a very similar pattern in neutralising the AAVE of two secondary characters Pedro and Nico. They manipulate identical linguistic features of the characters analysed in the previous examples that help portray them as hip, street smart and cool.

Example No. 37

Pedro:	SL: You was locked up and now you rollin' with a hot wing.	TL: Buvai už groto, o dabar jau varinėji su pupule .
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In the utterance of example No. 37, Pedro uses the singular past tense of the verb *be* instead of the plural, *you was* instead of the standard English *you were*. He also incorporates the verb *rolling* with no audible [g] in the end to his dialogue. When neutralising this utterance in the Lithuanian language, the choice was made to take advantage of the slang variation of the word *girl* and translate it as *pupulė*.

Example No. 38

Pedro:	SL: It's time to take it to the next level.	TL: Turim laiko ir galim pasitūsint .
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Similarly to examples No. 33 and No. 36, the utterance of Pedro displayed in example No. 38 does not include any other characteristics of the AAVE except for his strong accent. The target language utterance still neutralizes the dialect but uses an additional non-standard slang word *pasitūsinti* to achieve this through discourse dialectisation.

Example No. 39

Nico:	SL: Little word of advice: you make the first move. Brazilian ladies respond to confidence.	TL: Paklausyk patarimo: tu užkabink pana pirmas. Brazilėms labai patinka kieti bičiai .
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The same tools can be identified in example No. 39 that displays the utterance of Pedro's friend Nico. Once again, the AAVE could be identified only by Nico's accent, since on the grammatical and lexical level, this construction seems to be of Standard American English. The target language utterance still neutralizes the dialect but adds non-standard slang words *užkabinti* and *bičiai*.

The ‘Spies in Disguise’ main character Lance (voiced by Will Smith) is the only AAVE speaking character in this category that is actually animated as a person of colour. He uses a stereotypical version of the AAVE. The main features include strong accent, non-standard pronouns, non-standard vocabulary, no audible [g] in the continuous tense of verbs.

Example No. 40

Lance:	SL: All right, y'all better squad up, ' cause here comes the...	TL: Nu ką, ruoškitės, vyrai, nes pareina ...
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In example No. 40 Lance uses a non-standard pronoun *y'all* instead of *you* or *you all* and a non-standard form of the conjunction *because*, '*cause* that variates from the standard form with both the

writing and pronunciation. In the target language utterance, the dialect is neutralised, applying the discourse dialectisation strategy and, therefore, by adding a non-standard variety of Lithuanian language. In this case, the translator or dialogue writer decides to add the Russian particle *nu* and the verb *pareiti*. Even though this verb is a standard variety when it is used to render the meaning of *coming back*, in this context, the verb *pareiti* becomes non-standard since it is used to render the meaning of *incoming*.

Example No. 41

Lance:	SL: Go sit your narrow behind down and do some science stuff and I'mma go find Kimura. Alone.	TL: O dabar eik, padėk savo rūra , atsisėk ramiai, o aš surasiu Kimūrą. Vienas.
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By the same token, in example No. 41, Lance uses a non-standard version of the construction *I am going to*. *I'mma* and similar constructions (i.e. *gonna*, *wanna*) are frequently used by average AAVE speakers. In the target language utterance, the dialect is neutralised with the use of a non-standard variety of Lithuanian language. In this case, the translator or dialogue writer uses the word *rūra* to refer to the butt of another character.

Example No. 42

Lance:	SL: Did you just give that man a refreshing spritz?	TL: Tu čia jam tūliko gaiviklio pripurškei?
	SL: I'm naked.	TL: Trauzai kur?

Just as in 'Shrek 2', 'Shark Tale' and 'Rio', certain cases of some level of compensation can be found. In example No. 42, two not associated Lance's utterances are provided. Evidently, none of them have any audible grammatical or lexical features of AAVE, except for Lance's accent. In the target language, both of these utterances are still rendered without any associations to a dialect or accent, but non-standard lexical units are manipulated instead of standard lexical units: *tūlikas* and *trauzai*. In this way, one of the dialect's functions, the humorous aspect, is transferred without transferring the dialect itself.

Discourse dialectisation is further applied in the movie 'Despicable Me' when neutralising a minor character's Southern American English dialect at the beginning of the movie. Here the dialect is used for humorous motivations and is paired with a background song, 'Sweet Home Alabama'.

Example No. 43

Tourist:	SL: Quick, honey, take ma picture. I got the pyramid in ma hand.	TL: Greičiau, brangioji, fotkink! Aš laikau piramidę ant pečių.
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Example No. 43 displays how the Southern American English dialect of a tourist from Alabama, visiting the Giza pyramids, is neutralised using the non-standard verb *fotkinti* in the Lithuanian utterance.

2.2.2. Preservation strategies and their application in the dubbed Lithuanian animated movies

Preservation of non-standard language varieties (dialects and accents) represents a lower percentage of encountered cases in the Lithuanian versions of the dubbed animated movies than neutralisation strategies. Several researchers have expressed their stands that the dialects cannot be fully and faithfully rendered in another language due to the cultural and lexical mismatch between the source and target cultures and alternative meaning a certain substitute dialect would bring in unwanted or

even offensive meanings (Minutella, 2021; Ranzato, 2010; Zabalbeaskoa, 2012). Federici adds to this by claiming that dialects can only be mimicked but not translated or transferred (2011). This thesis employs this approach and uses the terms *render/rendering* and *transfer/transference* in the sense of mimicking. Out of 153 instances of characters using a particular non-standard language variety identified in the original English production, 33 were preserved, therefore 21.6 %. This statistic does not include the seven instances where an accent was displayed in the Lithuanian version, but the English dialogue in the original version was uttered in a standard language variety, such as Standard American English or Standard British English. These 33 instances include 11 cases of dialects and 22 instances of accents. Ramos Pinto (2018) divides the preservation approach into three strategies: centralisation, maintenance and decentralisation. All three strategies listed previously are analysed separately in the following paragraphs, exploring the practical application of these strategies in the corpus of twenty-one animated movies. The analysis is grouped into three blocks. The first part reviews how centralisation strategy was applied to the Lithuanian version. The second part reviews maintenance strategy. The third part focuses on the decentralisation strategy. For further clarity, each part was divided into blocks according to specific dialects and accents.

In total, six dialects were rendered with centralisation strategy, mainly by replacing the original dialect with one or a mix of two main Lithuanian accents (Samogitian or Aukštaitian and their sub-dialects), retaining a certain level of the standard Lithuanian grammar and vocabulary. In this case, centralisation can also show that the accent was used less than in the original version or was inconsistent.

Example No. 44

Ernie and Bernie:	SL: The boss be needin' to see you right now. Right now.	TL: Varyk pas bosą dabar ir mikliai. Ant smūgio.
	SL: That' not the way you sing dat song, mon .	TL: Ne taip dainuoji šitą gabalą , seni.

For instance, in example No. 44, two secondary characters from 'Shark Tale' speak a mix of Jamaican English and Jamaican Patois in the source language utterance. Even though only traces of this dialect can be found in the movie, the dialect is identified from the exaggerated Jamaican pronunciation. In the Lithuanian version, the dialect is retained by transforming it into an accent with non-standard lexical units. The accent rendered in the target language is unidentifiable and seems to be a mix of Aukštaitian from different zones of Lithuania. The accent is also not consistent throughout the movie. In the beginning, the accent of these characters is barely audible and borderline standard; in the middle, the accent becomes stronger and then fades away again towards the end of the movie.

Example No. 45

Willie:	SL: I can't give you no more credit.	TL: Daugiau negaliu duoti kredito.
	SL: I remember them, they was quite friendly.	TL: Prisimenu juos. Maži buvo, draugiški.

Example No. 45 shows a case where the Southern American English was neutralised in all the other characters, except for one. Willie from 'Rango' is indeed the only character whose dialect was retained by transferring it to the Lithuanian version as an accent. The motivation for this is unclear since he is not the protagonist and not one of the main characters. In the movie, Willie does not stand out of other locals of Dirt that use Southern American English dialect and is a part of a pretty homogenous town population. Furthermore, the accent chosen to represent Willie in the Lithuanian

version seems an odd mix of a Slavic accent characterised by more rigid sound pronunciation and French guttural [r].

Example No. 46

Gideon:	SL: Oh, that makes me feel a little bit better. I thought she was talkin' in tongues or somethin' .	TL: Jau išsigandau, aš čia vienas toks durns , nes pamaniau, kad ana visai nukvako.
	SL: Well, now there's a 4-dollar word, Mr. H. Ma family always just called ' em Night Howlers.	TL: Kam tie mandri žuodžiai , puone . Mūsų šeima juos vadina nakties staugūnai.

As seen from example No. 46, Gideon from 'Zootopia' also uses Southern American English, marked by a heavy Southern accent and some grammatical and lexical features: no audible [g] in continuous tense verbs and other parts of speech (i.e. noun *something*), non-standard pronouns. As in the previously analysed examples, Gideon's dialect is transferred to Lithuanian by changing it with an accent. The accent manipulated by Gideon is not fully identifiable and contains not only geographical but also social markers. The accent seems to combine characteristics of both the Samogitian and Aukštaitian dialects; however, no specific zones or sub-dialects can be pointed out. Furthermore, it seems that the Lithuanian voice talent is not a native speaker of any of these accents that are combined together as the characteristics displayed tend to vary very drastically in short periods of screen time. The intensity does also change from time to time. At the beginning of the dialogue, the utterances of which are displayed in the example No. 46, Gideon barely had an accent; however, after the first three sentences were uttered, the accent appeared.

The utterance of the AAVE can be identified in the movie 'Spies in Disguise'. Here the AAVE fit into one line of a security guard is expressed by a heavy AAVE accent and certain grammatical and lexical features. As indicated in example No. 47, the Lithuanian version transforms this dialect into an accent instead, similar to the Eastern Aukštaitian, somewhere around the area of Panevėžys, but not fully identifiable. This accent in the target language utterance is also not particularly strong and slightly fades towards the end of the sentence.

Example No. 47

Security guard:	SL: Agent Sterling! What's happenin' , man? I was just tellin' the guys ' bout the time...	TL: - Agente Sterlingai, kaip nusiteikęs? Kaip tik vyrukam pasakojau...
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Example No. 48

Angus:	SL: I don't know you, but I'm not scared of ya , ya sorry sack o' meat. You're an affront to my nostrils.	TL: Aš tavęs nepažįstu, bet visai tavęs nebijau, nusmurdėli tu. Tu smirdi neskaltom kojine.
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The last dialect that was preserved with centralisation was the Scottish dialect of Angus in 'Ferdinand'. His Scottish is characterised by a very strong Scottish accent and particular vocabulary (i.e. *wee*). Angus's dialect is rendered in the target language utterances by transforming it into a slight accent. It is worth mentioning that, just like in examples analysed previously, the accent is inconsistent. It is relatively strong at the very beginning when the first utterances occur and practically disappears towards the middle of the movie. This indicates that the voice talent is probably not fully familiar with the accent and is not a native speaker of that non-standard variety. The accent itself is Aukštaitian or at least imitates Aukštaitian. It seems to include features of both North Aukštaitian (moving the accent from the end of the word towards the beginning) and South variations of

Aukštaitian (the strong distinction between short and long vowels, certain modifications of the infinitive forms of the verb).

The centralisation strategy was also applied to two accents and five foreign-accented English cases. The accents include the Southern American English accent and the New York accent. Foreign accented English instances are Asian, Eastern European, Brazilian and two French. Since centralisation was applied when transferring these to the target language, that means that the accents were not rendered at the same level as the original but at a lower frequency. This lower frequency is identified by the instability of the accent in terms of the duration and strength and/or the characteristics displayed.

Example No. 49

Darrell Cartrip:	SL: Yeah, after a stop like that, he's got a lot of ground to make up. Get ready boys, we're coming to the restart.	TL: Matyt jo ekipoj dirba tikri stabdžiai. Dabar jis turės gerokai paspausti, jeigu dar nuori kažką laimieti.
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In example No.49 Darrell Cartrip from ‘Cars’ does not display any Southern American English dialect features on the grammatical and lexical levels, therefore, one can say that he manipulates a Southern American English accent rather than a dialect. His accent is transferred to the target language utterances by creating a barely audible and ‘patchy’ accent with Samogitian features, such as replacing the [o] with [uo] and [è] with [ie].

Example No. 50

Eunice:	SL: Did you get us a table at Hunchback's? Did you do anything?	TL: A staliuką pas Kuprių užsakei? Iš vis ka nuors padarei?
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In the movie ‘Hotel Transylvania’ the wife of Frankenstein, Eunice Stein is depicted with a very strong New York accent (voiced by Fran Drescher, the actress that gave the protagonist of ‘The Nanny’ the famous Queens accent). The strength of the accent is radically decreased in the target language utterances. The non-standard Lithuanian accent, that is characterised by the features of the West Aukštaitian dialect, is hardly audible and fades towards the middle of the movie.

Brazilian-accented English is the only non-standard variety utterance in the entire movie ‘Inside Out’. The helicopter pilot from one of the stored memories by Ann, Riley’s mother, utters one sentence with a strong Brazilian accent and one Portuguese word. In the Lithuanian version, the voice talent unsuccessfully tries to imitate the Brazilian accent by lengthening the vowels and pronouncing the word *gražuole* as *gražole*, as per example No. 51. This results in a lower quality accent than the one portrayed in the original version.

Example No. 51

Helicopter pilot:	SL: Come, fly with me, gatinha .	TL: Eikš, skirsk su manimi, gražole.
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A lower quality accent is also produced when transferring the slight Asian accent of Floyd, a character from ‘Despicable Me 2’, with not confirmed Asian origins. Since this character is voiced by Ken Jeong, an actor with Korean roots himself, it is highly plausible that the accent intended is Korean. In the Lithuanian version, the dubbing actor tries to imitate the Asian accent (often by including certain patterns of pausing) and apply it to the Lithuanian language. However, this results in an inconsistent and fading accent.

The undefined Eastern-European accent of Dru in ‘Despicable Me 3’, differently from protagonist Gru’s accent, is transferred to Lithuanian version by using a slightly audible Aukštaitian accent, seemingly a mix from the Western part (Suvalkija) and Northern part, characterised by Dru’s use of *aikime* instead of *eikime*, *mana* instead of *mano*, the use of [ɛ]. This transfer was categorised as centralisation since the accent itself is weaker, not homogenous and tends to disappear relatively often.

Two instances of French-accented English from ‘Ratatouille’ were preserved by using the centralisation strategy as well. As previously discussed, the action of the movie ‘Ratatouille’ is taking place in Paris, France. In the original English version of the movie, seven characters speak with a French accent. In the cases where the accent marks the place of the movie, and the majority of the characters speak with an accent indicating the location, in the dubbed version, they are very likely to be neutralised while leaving a couple of foreign lines or accents for audio-postcarding purposes. The accents of head chef Skinner and the former head chef and restaurant owner Auguste Gusteau seem to have been transferred for audio-postcarding and humorous purposes. In the original utterances, both of the characters have a guttural [r] sound that is stereotypically used to portray all French accents in animated movies.

Example No. 52

Auguste Gusteau:	SL: Great cooking is not for the faint of heart. You must be imaginative, strong hearted, you must try things that might not work.	TL: Geras maistas yra kaip muzika, kurią gali pajusti, kaip spalva, kurią gali užuosti. Aplinkui vyskta stebuklai, tereikia sustoti ir paragauti.
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In example No. 52, the transfer of the French-accented English is executed by the use of guttural [r] in the Lithuanian version. However, the utterance portrayed in the example is the only utterance where Auguste Gusteau’s accent is displayed as of French origins in Lithuanian. In the following scenes, this accent is completely neutralised, and the chef further speaks in a generic Lithuanian accent.

Example No. 53

Skinner:	SL: Oh, and don’t forget to stress its Linguini-ness.	TL: Ir nipamiršk pabriežti , kad šitą mėšlą pagamins Lingvinis.
	SL: Colette will help you.	TL: Koletė tau padies .
	SL: This is simple. Just pull out an old Gusteau recipe, something we haven’t made in a while...	TL: Tai ko čia nervotis , ištrauk kokį nors seną Gusto receptą, kurio senai negaminam ir viskas.

In the case of head chef Skinner, different tools are implemented during the transfer. As shown in example No. 53, the Lithuanian version modifies the accent by combining the guttural [r] with features of the accent of Slavic origin. The accent, however, is not as smooth and distinct as in the original. The Lithuanian version seems to apply the accent for humorous purposes.

In total five dialects were rendered with maintenance strategy, mainly by replacing the original dialect with a specific dialect in Lithuanian or at least some of the features of that dialect. Differently from the centralisation strategy, the maintenance strategy implies that the dialects or accents were kept at the same level as in the original English versions. The dialects that were transferred to the Lithuanian track with maintenance strategy include two instances of Southern American English, two instances of Cajun English and one instance of Doric.

The two instances of Southern American English dialect transfer to the target language by employing the maintenance strategy can be identified in the movie ‘Cars’. This movie, in general, has a high

number of Southern American English dialect and accent instances. Most of them are neutralised, as described in the previous chapter. However, the dialects manipulated by a minor character Peterbilt and the main character Mater are transferred at a similar level as in the original English version.

Example No. 54

Peterbilt:	SL: Mack? I ain't no Mack! I'm a Peterbilt, for dang sake! Turn on your lights, you moron!	TL: Kas? Kuoks da chamiaks? A nemàtai, kad aš mašina? Įsijunk šviėsas , lunatike.
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Example No. 54 shows the only line Peterbilt, a bypassing truck that the protagonist Lightning McQueen stopped thinking it was his truck Mack, had in the whole movie. In the source language utterance, a very strong Southern American English accent is used with some grammatical instances of this dialect, as indicated by the example. The target language utterance corresponds to the same amount of dialect used and is substituted by the Aukštaitian dialect, alluding to the features of the Eastern zone of Lithuania.

Example No. 55

Mater:	SL: Boy, I was wonderin' when you was gonna wake up.	TL: Jau nežinuojau ar jau pabusi a jau ne.
	SL: Ma name's Mater.	TL: Šiaip aš esu Bruolis .
	SL: Well, if you think that's great, you should see the rest of the town.	TL: Tai čia dar nieka . Va, miestelio centras tai tikrai pasaka.

The main character Mater has a significantly larger amount of lines in the movie, and this makes the task of identifying the dialect used in the Lithuanian version less daunting. Throughout the entire movie Mater uses a coherent Samogitian dialect (voiced by the actor Gediminas Girdvainis, originally from Kretinga). As indicated in example No. 55, Mater switches [o] for [uo] and replaces the final -o with an -a. The Samogitian dialect use helps to preserve the effect of the original dialect on Mater's personality and appearance.

The first instance of Cajun English that is preserved in this way is the utterances of the minor character Reggie from the 'Princess and the Frog'. Reggie's Cajun English is blended together with the general White Southern American English dialect and is mostly preserved in his accent.

Example No. 56

Reggie:	SL: My thoughts exactly, Two Fingers.	TL: Juo , skaitai mana mintis, dvipiršti.
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As displayed in example No. 56, even though it is hard to identify the dialect rendered in the Lithuanian version due to the limited number of character's lines, in the target language utterance, this dialect seems to be rendered adopting the features of Samogitian dialect. In the same way as Mater from 'Cars' does, Reggie switches [o] for [uo] and replaces the final -o with an -a. The Samogitian dialect in this case, is used to recreate the character's association with rural background.

The second and more evident Cajun dialect instance is attributed to the other character of the 'Princess and the Frog', firefly Raymond or simply Ray. His Cajun dialect is confirmed by the character himself when one of the other main characters asks him about his weird accent. He pronounces certain words in a French accent or uses French words instead, e.g. Ray uses *situación* instead of *situation*, pronounces his name with guttural [r] and omits the final -d, uses such expressions as *bon chance*. In the Lithuanian version, the voice actor tends to imitate Western Aukštaitian dialect from the zone of

Suvalkija (voiced by Giedrius Savickas), using the [ɛ], replacing [en] and [in] with [e:] and [i:]. However, the dialect used in the Lithuanian utterances shows some instability.

The final dialect preserved through maintenance strategy is the Doric dialect of the young MacGuffin in the movie ‘Brave’. Lord MacGuffin’s son is the only character in the entire movie that uses a different dialect to Scottish English. This linguistic distinction between him and the remaining characters creates humorous situations, and the incapability of the others to understand him is expressed on screen verbally more than once.

Example No. 57

Young MacGuffin:	SL: If he was a wee bit closer, I could lob a caber at him, ye ken.	TL: Jei tas uožis prieitų, tai kaip pilčiau su šakaliu!
	SL: Since yer sayin it I wasna anya say it myself. Og dae gahere wa a lirle.	TL: Nu tai kuo jūs čia siedat tinginiai. Aš ainu su tievu viską greitai ir padarau.
	SL: It's jist nae fair makin us ficht for the hand o the quine that disnae want any bit o it. Ken?	TL: Tas žieds yr neteisings! Kas do mergas kur nenor su manim būt?

In example No. 57, it is shown how the translator or the dialogue writer decided to maintain the humorous effect that rises from the fact that his original dialect is not understandable to the others by transferring it to the Lithuanian language using Samogitian dialect. Objectively evaluating the Samogitian dialect, especially if not its imitation, but the dialect itself, is very hard to understand for ordinary Lithuanian language and generic accent users. Therefore, the dialect’s function is retained.

Besides the dialects, the maintenance strategy was also used to transfer one instance of Southern American English accent, one instance of Spanish-accented English (Mexico), one African-accented English case, one Italian-accented English case, one German-accented English instance, two Balkan/Romanian-accented English cases and four instances of French-accented English; in total 11 instances.

The preserved Southern American English accent can be identified in the short scene of the movie ‘Cars’.

Example No. 58

Race viewers:	SL: - Look, man. It's the Hudson Hornet.	TL: - Žėk, žėk, ten Hadsons Hornets .
	-Well, dip me in axle grease and call me Slick! It surely is.	- Ką čia pezi, ten Hadsons Uragans .

In this ten-second scene, where three fans are watching a race in the stadium, the Southern American English accent is transferred into the Aukštaitian dialect in the target language, as per example No. 58. The dialect spoken by these characters in the Lithuanian version seems to be from the zone of Šiauliai, due to the shortening of *Hadsonas*, *Hornetas* and *Uraganas*.

‘Despicable Me 2’ contains the case of the preserved Spanish-accented English utterance. Here the main antagonist Eduardo, also known by his villain name El Macho, uses a coherent Mexican Spanish accent that correlates with his nationality and profession (he is the owner of a Mexican restaurant). The use of Mexican Spanish accent and Spanish words is intended to portray Eduardo as a stereotypical Latin American person.

Example No. 59

Eduardo:	SL: I am throwing a big Cinco de Mayo party, and I am going to need 200 of your best cupcakes...decorated with... the Mexican flag.	TL: Organizuoju vakarielį ir man reikia jūsų nuostabių kiksiukų...dikorotų pavyzdžiui Mieksikos vėliava.
	SL: My eyes!	TL: Nieko nimatau!
	SL: I'm sorry! Pollito's usually very friendly. He had a rough night.	TL: Atsiprašau. Vironika paprastai žmonių nipuola . Bi reikalo.

In example No. 59, it is shown that Eduardo's Mexican Spanish accent is preserved but modified into a Slavic pronunciation-based accent in the target language utterances. The main feature of this accent seems to be the substitution of an [e] with an [i]. For example, the verb *nematau* is uttered as *nimatau*, the name *Veronika* becomes *Vironika*, particle *be* is uttered as *bi*.

The African-accented English variety is portrayed in the movie 'Ratatouille'. Here, the only chef of colour, Larousse, uses an undefined African accent. It is likely that with this accent and this character in general, the producers and dubbers of the original movie wanted to include and portray ethnic minorities of Paris.

Example No. 60

Larousse:	SL: Drink now, there's plenty.	TL: O, Lingvini, tu gherai phavarai . Nekad nebūčiau pagalvojas .
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As indicated in example No. 60, the accent not so usual to Lithuanian viewers was preserved by using another very unlikely accent. In the Lithuanian version of this utterance, Larousse speaks in a South Asian accent, possibly from Nepal. This maintenance strategy applied to this case by switching one accent for another retains the function of representing ethnic minorities.

The Italian-accented English is present in 'Despicable Me 2'. When the protagonist of the story, Gru, goes on a date with Shannon, they are served by an Italian waiter. This minor character uses not only a strong Italian accent but also some Italian words.

Example No. 61

Waiter:	SL: Scusi. What's-a happening here? She no like?	TL: Atsiprašáu . Kas nutiko šiai panialei? Ji numirė?
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Example No. 61 shows how these features are preserved in the target language utterance. Since in Italian three-syllable verbs are usually accentuated on the second syllable, in the Lithuanian version, the waiter moves the accent from the *-u-* in the word *numirė* to the second syllable. The character also pronounces the words in a softer manner, trying to imitate the speech of Lithuanian Italians.

The movie 'Rango' contains several utterances of German-accented English performed by the secondary antagonist Kinski. Kinski uses a very distinct German accent with some insertion of German words. As displayed in example No. 62, in the Lithuanian version not only his German accent is rendered, but the foreign German words are not omitted, e.g. *ja*, expressing affirmation.

Example No. 62

Kinski:	SL: He's got to be pleased with that, ja?	TL: Jo, jis turi apsidžiaugt, ja?
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Since some of the action in 'Despicable Me 3' happens in a fictional European country called Freedonia, which bears a resemblance to the countries in the Balkan peninsula, this movie displays several instances of Balkan/Romanian-accented English. Two of these cases are preserved in the

Lithuanian version as well by replacing them with local Lithuanian accents. Niko's mother, visually shown as a dark-haired woman with Romanian gipsy clothing, uses a strong Balkan/Romanian accent. How example No. 63 shows, even though her lines are too short to fully identify the dialect used in the Lithuanian version, her accent seems to be rendered as a mix of Western and Eastern Aukštaitian dialect features.

Example No. 63

Niko's mother:	SL: May you and your daughter die slow death and be buried with onions.	TL: Tegū tave i tavo dukrą ištinka lėta mirtis i te pakasa prie šikano .
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The second character that speaks with a strong Balkan/Romanian accent is the bartender of a local tavern. Example No. 64 displays that his accent in Lithuanian version was also rendered with an Aukštaitian accent from somewhere around Suvalkija.

Example No. 64

Bartender:	SL: It's real alright. That horn came from the Crooked Forest. The only place on Earth where unicorns still live.	TL: Tai ka jis tikras. Šis ragas atkeliavo iš Kreivojo miško – vienintelės vietos, kur vienaaragiai vis da gyviena .
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Two instances of the French-accented English can be identified in 'Shrek 2'. Even though this movie contains more than two characters that speak with a French accent, only these two were preserved. Both of the characters are minor characters. The first of them is the French waiter, working at the house of Fiona's parents and the second one is the pigeon of Fairy Godmother, working at her factory. In both of the cases, the original version mainly portrays the French accent through guttural [r]. A similar approach is chosen when rendering these accents into Lithuanian.

Example No. 65

Pigeon:	SL: Pardon, um... Everything is accounted for, fairy godmother , except for one potion.	TL: Pardon, viskas savo vietose geroji feja , išskyrus vieną eliksiro buteliuką.
Palace waiter:	SL: Dinner is served. Bon appetite!	TL: Vakarienė patiekta. Geró apetitó.

As shown in example No. 65, both of the utterances in the target language have a guttural [r]. The utterance of the palace waiter additionally moves the accent of the words from the first syllable to the very last letter of each word in the expression *gero apetito*.

The remaining characters that manipulate a French accent in the original version and the target language version is a museum employee from 'Despicable Me 2' and Quasimodo from 'Hotel Transylvania'. As example No. 66 shows, the accents of the museum employee and Quasimodo are transferred by imitating the softness and the guttural [r] of French.

Example No. 66

Museum employee:	SL: To what do we owe the presence of world's foremost gem [jem] expert.	TL: Kokia proga mius aplankė geriausias brangakmenių ekspertas.
Quasimodo:	SL: Bonjour, Draculá.	TL: Bonjour, Draculá.

The final strategy that was applied in the movies analysed was the decentralisation strategy. Decentralisation strategy implies that the dialect or accent presence in the target language product is higher than in the source language product. Only two non-standard language utterances, one in a Brazilian-accented English and another in German-accented English, were rendered in the target language track at a higher rate.

In the movie ‘Rio 2’ the flamingo, getting ready to compete in a singing competition, declares that everybody should go home in distinctively Brazilian-accented English. However, as the example No. 67 confirms, instead of neutralising this two-sentence utterance, like with all the other Brazilian-accented utterances in this movie, the accent is not only preserved, but transformed into the Samogitian dialect and the non-standard language variety is presented at a higher rate. Although this transformation might seem random, it actually adds a humorous effect in the target utterance and creates some texture in this audiovisual text.

Example No. 67

Flamingo:	SL: That would be me. OK, everybody can go home now. You're lookin' at the next king of carnevale.	TL: Nu, tamet kap ir aš. Daba vis gal ded numėj. Prieš jums naujas karaval karalius.
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Similarly, and as example No. 68 shows, the Samogitian dialect is used to render the German-accented English of Hans, Klaus and Greta in the movie ‘Ferdinand’. In fact, the Samogitian dialect displayed in these utterances is the most accurate since the dubbing actor Mantas Stonkus is originally Samogitian himself and is a native and regular speaker of this dialect.

Example No. 68

Hans, Klaus and Greta:	SL: How do you get to the other side? Oh, let me ponder this question a little bit. Mmm.. Spoiler alert! You don't!	TL: Kap tau peršokti tun tvuora? Žina ko mun reik bišk pagalvuoti. Sumislyjau. Nė vilčių.
	SL: See, this is the beautiful horsey side. And that is the stinky bull side.	TL: Supruont , čia yr gražuolių arkliukų pus , o ten smirdanč karvių pus .

The corpus also presents seven unusual cases of Standard English utterances being transferred to Lithuanian as non-standard language variations. Therefore, these seven cases are added to the decentralisation strategy category and will be shortly presented in the following paragraphs.

In the movie ‘Cars’ the technical support team working for Lightning McQueen speaks Standard American English, however, as depicted in example No. 69, the Lithuanian version creates a Slavic accent with non-standard vocabulary and replaces a standard variety with non-standard. This case of transference seems to have been employed solely for humorous reasons.

Example No. 69

Technical support team:	SL: You need tires, you idiot!	TL: Pasikeisk ratus, durniau!
	SL: You fool!	TL: Dzibilas!
	SL: That's it! Come on, guys.	TL: Girai , gana! Vyniojamies!
	SL: We quit, Mr. One-Man Show!	TL: Visa gera , rimantuokis pats!

A less evident and softer accent with Slavic origins is added to the utterances of Big Boss in ‘Rio 2’. The words in the target language track are uttered in a more rigid manner and with occasional additions of non-standard vocabulary, as displayed in example No. 70.

Example No. 70

Big Boss:	SL: Tree ogres. Get my boat ready. I need to deal with this personally.	TL: Skautai blyn . Paruoškite valtį. Pats viską sutvarkysiu.
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As example No. 71 shows, in ‘Ratatouille’, Emile, the protagonist's brother, gets a slight West Aukštaitian accent, similar to the one used in Suvalkija. Although the accent is not consistent, it is notable throughout the movie.

Example No. 71

Emile:	SL: Why do I get the feeling it's in the kitchen.	TL: Mat kaip, kažkas ma kužda, kad eisim į virtuvę.
	SL: You've been here a million times?	TL: Tep išeina, kad tu ne pirmą kartą čia.

A similar accent is created for Stu in the Lithuanian version of ‘Zootopia’, although in the original version, this character uses Standard American English. As indicated in example No. 72, the Aukštaitian accent used in this movie is way stronger than Emile’s in ‘Ratatouille’ and is primarily used to emphasise his profession as a farmer and his simple manners.

Example No. 72

Stu:	SL: June, ever wonder how your mom and me got to be so darn happy?	TL: Džiuge, ar kada pagalvojai kodėl mudu su mamule tokie laimingi?
	SL: Right. There's never been a bunny cop.	TL: Jo, da joks zuikis nebuvo faru.

As per example No. 73, a slight Samogitian accent was also created for Mr. Hyde in ‘Hotel Transylvania’. In the original version of this movie, Mr. Hyde speaks Standard British English and in that way is separated from the remaining characters speaking General American English or non-standard varieties. Therefore, the decision to render Mr. Hyde’s speech in Samogitian serves the same purpose in the Lithuanian utterances.

Example No. 73

Mr. Hyde:	SL: Oh, absolutely. It's hidden real nicely: you've got 400 acres of haunted forest in front of you, you've got the land of the undead on the perimeters. Any humans going to even look over there will run away real quick.	TL: Jo, absaliutiškai. Lab gerai ją paslėpėm. Pilelę suk didelis takus niūrus mišks , jo pakraščiuose yra gyvų lavuonėlių žemė. Jei ten ir atklys koks žmogiens , tai nedelsiant neš kudašį.
	SL: But of course, be smart. No bonfires, no firework shows.	TL: Mislyk pratingai , jokių laužų, jokių ugnių.

An unidentifiable accent is created in ‘Ratatouille’. One of the restaurant clients refers to the waiter to enquire about the menu in Standard American English, and even though the utterance is too short to confirm the exact accent that was created in the target language track, it seems like a certain form or level of Samogitian or Aukštaitian was used, as per the example No. 74.

Example No. 74

Restaurant visitor:	SL: I'd like one of those.	TL: Giarai atruodo.
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The Pixie Dusters in ‘Onward’ speak Standard American English, but they get a non-standard accent in the Lithuanian version. Unfortunately, the utterance is too short to identify the accent applied, however, it seems similar to an Eastern Aukštaitian accent. Example No. 75 displays the non-standard accent variety portrayed by misplaced accent. This transference helps to strengthen the portrayal of the Pixie Dusters as rough, tough and gangster-like.

Example No. 75

The Pixie Dusters:	SL: Answer to me when I'm talking to you.	TL: A girdi, aš su tavim kalbu.
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2.2.3. Discussion

This research aimed to analyse the transference of dialects and accents in dubbed animated movies from English to Lithuanian. The topic of dialect and accent transference into Lithuanian has not been thoroughly researched by academia. One could consider the research on the topic scarce and scattered. The research conducted by Satkauskaitė and Drėgvaitė (2011) analysed synchrony in the animated movie 'Up'. Besides the phonetic, semantic, and kinetic synchronies, researchers also identified character synchrony. The actor's voice, dialects, and accents were considered when analysing this type of synchrony in their work. Even though only two examples were presented, similar tendencies in both the current thesis and Satkauskaitė and Drėgvaitė (2011) research could be found. The first example presents how the AAVE accent is neutralised on the grammatical and lexical levels in the Lithuanian dialogues, mirroring the findings of the thesis, where the majority of the AAVE utterances are neutralised by employing discourse standardisation or discourse dialectisation. However, differently from the current research and according to the researchers, the character is portrayed with slight features of the American accent. The second case when a character speaking Standard American English is given a Jewish-accented Lithuanian variety to create a stereotypical character also draws some similarities. Seven of these cases were found in the thesis, usually where minor or secondary characters are given an accent or speak a dialect in the Lithuanian version. A. Baravykaitė (2005) only mentions dialects in film as a perspective topic and highlights its importance, with some examples of the German Bavarian dialect being neutralised and not rendered in Lithuanian; once again, can be identified as a tendency in the Lithuanian dubbing. Other researchers focus on multilingual films (Alosevičienė, 2020) or on dialects in fiction and their transference strategies in literature (Semėnaitė ir Maskaliūnienė, 2017).

A more elaborate comparison can be made with empirical researches conducted by foreign researchers, especially those from traditionally dubbing countries, analysing other language combinations, i.e. English and Spanish or English and Italian. In her newest research Minutella (2021) analysed the dialects and their transference into the Italian version in 37 English language animated movies from 2001 to 2017. Her research employed a similar model and categorised the instances as either marked or not marked. However, in her study, the researcher used corpus analysis and interviewed dubbing professionals, such as translators, dialogue writers, dubbing directors, and voice actors, to back her findings. Minutella's research disclosed similar results to the results of the current thesis. It has confirmed that the distinction between American, British, Australian, Scottish English is not made in the Italian version. Similarly, these standard varieties and Scottish dialect is indeed not transferred to the Lithuanian version. The same strategy is applied to non-standard varieties that are used by the majority of the characters or varieties that are marking the location of the movie. For example, in the movie 'Rio' and 'Rio 2', the Brazilian-accented English is not rendered neither in Lithuanian, nor in Italian. The AAVE and Southern American English dialects are also neutralised by the Italian dubbing, deleting all negative associations with these dialects. Minutella notes that previously the AAVE and Southern American English were transferred using broken Italian together with exaggerated pronunciation, the practice that is now perceived as deeply racist. In the Lithuanian version, analysed in this thesis, the tendency to neutralise these varieties prevail; however, the Southern American English dialect or accent is occasionally transferred using local varieties, with the aim to portray the characters as rural, lower-class or emphasise the distinction between the characters.

While in the Lithuanian version, the New York accent is neutralised with discourse dialectisation strategy, in Minutella's study, it is revealed that in order to transfer the function of the New York dialect and/or accent, regional varieties are used, i.e. Sicilian, Calabrese or Neapolitan. However, in most of the cases, the dialects are neutralised and are portrayed in Standard Italian grammar, lexis and unmarked accent. Therefore, the results of her research and this thesis are partially similar by displaying a tendency to neutralise.

Arampatzis (2012) studied another type of audiovisual texts, situation comedies from the mid-nineties to the 2000s, focusing on the transference of dialect-related humour from English to Spanish. Differently from this thesis, he chose to use the model of Hatim and Mason (as cited in Arampatzis, 2012) of 'user-related' and 'use-related' varieties and Mayoral Asensio (as cited in Arampatzis, 2012) of 'codified' and 'non-codified' varieties. In his research, Arampatzis dives deeper by listing the following translation strategies used to transfer dialects: levelling or standardisation (could be equated to neutralisation approach in the thesis), conservation (could be equated to preservation approach in the thesis), paralinguistic compensation, explicitation, generalisation. Similarly to the thesis, Arampatzis' research confirmed that dialects and accents used in audiovisual texts are employed for several reasons. Here Standard British English is used to portray characters of a higher class, having good manners or intelligence, with some cases of portraying arrogance, while the New York accent was used to show a different set of characteristics, such as low social class and education, rough manners. According to Arampatzis (2012), the transference or translation strategies were chosen according to the functions that the dialect performs. This has also been mentioned and is relevant to the current thesis. In Arampatzis's research, the user-related (geographical) dialects displayed in the English version were neutralised in the Spanish utterances, a tendency that is predominantly used in the Lithuanian utterances too. Use-related varieties were rendered using paralinguistic compensation. Since this thesis analysed animated movies, paralinguistic compensation (compensation through manipulation of voice features) has also been widely applied. Therefore, some similarities between dialect rendering in American sitcoms from English to Spanish and animated movies from English to Lithuanian exist.

Conclusions

1. Audiovisual translation is no longer a new research area and is now a fully established study area in Translation Studies. With new audiovisual text types being introduced, an increasing amount of audiovisual products being produced and increasing accessibility to audiences worldwide, academia is researching more diverse topics and including interdisciplinary studies, such as film studies, sociolinguistics and others. Sociolinguistics and related topics, such as dialects and accents, have been gaining momentum among researchers outside of Lithuania. This topic is still rarely researched in Lithuania despite its actuality and possible practical application in the industry.
2. Since movie dialogue is a mere imitation of naturally occurring dialogues, dialects and accents portrayed in audiovisual products are not real-life versions and are rather mimicked. The limitations to the dialect and accent portrayal in movies, especially in animated movies, are the voice actors' naturally occurring accents and the reception and understanding on the part of the audience. In movies, dialects and accents perform a particular function and are never random. They can help build up a character in a limited amount of time, portray the geographical location of the movie, show power relationships between the characters, create humorous situations, move the plot. The decision to neutralise or preserve the dialect or accent in the dubbed version of the target language product depends on the functions that the non-standard language variety performs, marketing motives, local language policies, dubbing actors available for the dubbing. The final decision, however, is often made by the client (production or distribution companies) themselves.
3. The Lithuanian version of the corpus portrays a tendency to neutralise both dialects and accents, with approximately three-fourths of the 153 non-standard language variety cases being neutralised either by discourse standardisation or discourse dialectisation. The neutralisation approach is applied to protagonists, main, secondary and minor characters relatively equally. The preservation approach is applied only to one-fourth of the total cases encountered. Most of these in the target language version are portrayed at the same (maintenance strategy) or a lower frequency (centralisation strategy) than in the original version. These non-standard language varieties in Lithuanian utterances were performing character building and humour related functions. Aukštaitian dialect and accent, especially the Western Aukštaitian, i.e. from Suvalkija, is notably used to portray rural characters of lower intelligence, social class or prestige. The Samogitian dialect is mainly used to highlight the differences between the characters and portray situations of misunderstanding. The dialects and accents transferred and used in the Lithuanian version were not 'pure', except the horse characters in 'Ferdinand', and were a mix of the features of several dialects or accents from different zones in Lithuania. However, despite some creative efforts on the part of the Lithuanian dubbing professionals, the Lithuanian version of these type of audiovisual texts seems to be plainer and less textured due to the approaches and strategies employed when transferring the dialects and accents of the original utterances.

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Appendixes

Appendix 1. Language variation and transfer strategies applied in corpus

Shrek 2 (2004)			
Name of character	Role	Language variety	Transfer strategy
Shrek	Protagonist	Scottish dialect	Discourse standardisation
Donkey	Main character	AAVE	Discourse dialectisation
Puss in boots	Main character	Spanish-accented English	Discourse standardisation
Doris	Minor character	New York accent	Discourse dialectisation
The three little pigs	Minor character	German-accented English	Discourse standardisation
Palace waiter	Minor character	French-accented English	Maintenance
Jerome	Secondary character	French-accented English	Discourse standardisation
Godmother's pigeons	Minor character	French-accented English	Maintenance
Friar's Fat Boy employee	Minor character	Southern American English (Alabama)	Discourse standardisation

Shark Tale (2004)			
Name of character	Role	Language variety	Transfer strategy
Oscar	Protagonist	AAVE	Discourse dialectisation
Taxi fish	Minor character	Spanish-accented English	Discourse standardisation
3 fish children	Minor character	AAVE	Discourse standardisation
Sykes	Secondary character	Italian American English	Discourse standardisation
Don Lino	Secondary character	Italian American English	Discourse standardisation
Frankie	Secondary character	Italian American English	Discourse standardisation
Giuseppe	Minor character	Italian American English	Discourse standardisation
Luca	Secondary character	Italian American English	Discourse standardisation
Ernie and Bernie	Secondary character	Jamaican English	Centralisation

Cars (2006)			
Name of character	Role	Language variety	Transfer strategy
Darrell Cartrip	Minor character	Southern American English	Centralisation
Technical support team	Minor character	General American English	Decentralisation
The King Weathers	Secondary character	Southern American English	Discourse standardisation
Lynda Weathers	Minor character	Southern American English	Discourse standardisation
Tex	Minor character	Southern American English (Texas)	Discourse standardisation
Doc	Secondary character	Southern American English	Discourse standardisation
Peterbilt	Minor character	Southern American English	Maintenance
Mater	Main character	Southern American English	Maintenance
Flo	Secondary character	AAVE	Discourse standardisation
Luigi	Secondary character	Italian-accented English	Discourse standardisation
Ramone	Secondary character	Spanish American English (Miami)	Discourse standardisation

Race viewers	Minor character	Southern American English	Maintenance
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Ratatouille (2007)			
Name of character	Role	Language variety	Transfer strategy
TV advertiser	Minor character	French-accented English	Discourse standardisation
Emile	Minor character	General American English	Decentralisation
Auguste Gusteau	Main character	French-accented English	Centralisation
Colette	Main character	French-accented English	Discourse standardisation
Skinner	Main character	French-accented English	Centralisation
Horst	Secondary character	German-accented English	Discourse standardisation
Larousse	Secondary character	African-accented English	Maintenance
Francois	Minor character	French-accented English	Discourse standardisation
Lawyer	Minor character	French-accented English	Discourse standardisation
Mustafa	Minor character	French-accented English	Discourse standardisation
Restaurant visitor	Minor character	General American English	Decentralisation

Kung Fu Panda (2008)			
Name of character	Role	Language variety	Transfer strategy
Mr. Ping	Secondary Character	Korean-accented English	Discourse standardisation
Monkey	Main Character	Chinese-accented English	Discourse standardisation

The Princess and the Frog (2009)			
Name of character	Role	Language variety	Transfer strategy
Charlotte	Secondary Character	Southern American English	Discourse standardisation
Big Daddy	Secondary Character	Southern American English	Discourse standardisation
Tiana	Protagonist	AAVE	Discourse standardisation
Naveen	Main Character	French-accented English/ Portuguese-accented English	Discourse standardisation
Dr. Facilier	Main Character	AAVE	Discourse standardisation
Louis	Secondary Character	AAVE	Discourse standardisation
Tiana's friends	Minor character	AAVE	Discourse standardisation
Bufford	Minor character	AAVE	Discourse standardisation
Raymond	Secondary Character	Cajun English	Maintenance
Reggie	Minor character	Southern American English (white rural)	Maintenance
Mama Odie	Secondary Character	AAVE	Discourse standardisation

Despicable me (2010), Despicable me 2 (2013), Despicable me 3 (2017)			
Name of character	Role	Language variety	Transfer strategy
Gru	Protagonist	Eastern European-accented English	Discourse standardisation
Marlena Gru	Minor character	Eastern European-accented English	Discourse standardisation
Tourists in Egypt	Minor character	Southern American English (Alabama)	Discourse dialectisation

Pyramid guards	Minor character	Arabic-accented English	Discourse standardisation
Eduardo	Main character	Spanish-accented English (Mexican)	Maintenance
Floyd	Secondary character	Asian-accented English	Centralisation
Antonio	Secondary character	Spanish-accented English (Mexican)	Discourse standardisation
Shannon	Minor character	New York accent	Discourse dialectisation
Waiter	Minor character	Italian-accented English	Maintenance
Museum employee	Minor character	French-accented English	Maintenance
Dru	Main character	Eastern European-accented English	Centralisation
Niko	Minor character	Romanian/Balkan-accented English	Discourse standardisation
Niko's mom	Minor character	Balkan-accented English	Maintenance
Bartender	Minor character	Romanian/Balkan-accented English	Maintenance

Rango (2011)			
Name of character	Role	Language variety	Transfer strategy
Rango	Protagonist	General American English (British English (BrE), Spanish-accented English, Southern American English)	Discourse standardisation
Mariachi Owls	Secondary character	Spanish-accented English	Discourse standardisation
Beans	Main character	Southern American English	Discourse standardisation
Priscilla	Secondary character	Southern American English	Discourse standardisation
Roadkill	Secondary character	Spanish-accented English	Discourse standardisation
Rock-Eye	Minor character	Spanish-accented English	Discourse standardisation
Jim	Minor character	Southern American English	Discourse standardisation
Willie	Secondary character	Southern American English	Centralisation
Spoons	Minor character	Southern American English	Discourse standardisation
Kinski	Minor character	German-accented English	Maintenance
Angelique	Minor character	French-accented English	Discourse standardisation
Balthazar's son	Secondary character	Southern American English	Discourse standardisation

Rio (2011), Rio 2 (2014)			
Name of character	Role	Language variety	Transfer strategy
Chloe	Minor character	AAVE	Discourse standardisation
Alice	Minor character	AAVE	Discourse standardisation
Tulio Monteiro	Main character	Brazilian-accented English	Discourse standardisation
Pedro	Secondary character	AAVE	Discourse dialectisation
Nico	Secondary character	AAVE	Discourse dialectisation
Silvio	Minor character	Brazilian-accented English	Discourse standardisation
Policeman	Minor character	Brazilian-accented English	Discourse standardisation

Fernando	Secondary character	Brazilian-accented English	Discourse standardisation
Armando	Secondary character	Brazilian-accented English	Discourse standardisation
Tipa	Secondary character	Brazilian-accented English	Discourse standardisation
Marcel	Secondary character	Brazilian-accented English	Discourse standardisation
Bat	Minor character	Romanian/Transylvanian-accented English	Discourse standardisation
Rafael	Secondary character	General American English/Spanish-accented English	Discourse standardisation
Eva	Minor character	Spanish-accented English	Discourse standardisation
Luiz	Secondary character	AAVE	Discourse dialectisation
Security guard	Minor character	Brazilian-accented English	Discourse standardisation
Flamingo	Minor character	Brazilian-accented English	Decentralisation
Big Boss	Secondary character	General American English	Decentralisation
Market seller	Minor character	Brazilian-accented English	Discourse standardisation
Tapir	Minor character	Spanish-accented English	Discourse standardisation

Brave (2012)			
Name of character	Role	Language variety	Transfer strategy
Fergus	Main character	Scottish English	Discourse standardisation
Elinor	Main character	Scottish English	Discourse standardisation
Merida	Protagonist	Scottish English	Discourse standardisation
Lord Macintosh	Secondary character	Scottish English	Discourse standardisation
Young Macintosh	Secondary character	Scottish English	Discourse standardisation
Lord MacGuffin	Secondary character	Scottish English	Discourse standardisation
Young MacGuffin	Secondary character	Doric dialect	Maintenance
Lord Dingwall	Secondary character	Scottish English	Discourse standardisation
Young Dingwall	Secondary character	Scottish English	Discourse standardisation
The Witch	Secondary character	Scottish English	Discourse standardisation

Hotel Transylvania (2012)			
Name of character	Role	Language variety	Transfer strategy
Dracula	Protagonist	Romanian/Transylvanian-accented English	Discourse standardisation
Heads on the hotel doors	Minor character	AAVE	Discourse standardisation
Eunice Stain	Minor character	New York accent	Centralisation
Quasimodo	Minor character	French-accented English	Maintenance
Mr. Hyde	Minor character	British English (BrE)	Decentralisation

Inside Out (2015)			
Name of character	Role	Language variety	Transfer strategy
Helicopter pilot	Minor character	Brazilian-accented English	Centralisation

Zootopia (2016)			
Name of character	Role	Language variety	Transfer strategy
Kid sheep	Minor character	Southern American English	Discourse standardisation
Gideon	Secondary character	Southern American English	Centralisation

Stu	Secondary character	General American English	Decentralisation
Major Friedkin	Minor character	AAVE	Discourse standardisation
Dharma Armadillo	Minor character	Spanish-accented English	Discourse standardisation
Jerry Jumbeaux	Minor character	American Italian	Discourse standardisation
Finnick	Minor character	AAVE	Discourse standardisation
Nangi	Minor character	Indian-accented English	Discourse standardisation
Mr. Big	Secondary character	Italian-accented English	Discourse standardisation
Fru Fru	Secondary character	Italian American	Discourse standardisation
Mr. Manchas	Minor character	Spanish-accented English (Latin America)	Discourse standardisation
Gazelle	Minor character	Spanish-accented English (Latin America)	Discourse standardisation

Ferdinand (2017)			
Name of character	Role	Language variety	Transfer strategy
Guapo	Main character	Southern American English	Discourse standardisation
Juan	Secondary character	Spanish-accented English	Discourse standardisation
Police officer	Minor character	Spanish-accented English	Discourse standardisation
Moreno	Secondary character	Spanish-accented English	Discourse standardisation
Angus	Main character	Scottish English	Centralisation
Hans, Klaus and Greta	Secondary character	German-accented English	Decentralisation
El primero	Secondary character	Spanish-accented English	Discourse standardisation

Coco (2017)			
Name of character	Role	Language variety	Transfer strategy
Miguel	Protagonist	Spanish-accented English (Mexico)	Discourse standardisation
Abuelita	Secondary character	Spanish-accented English (Mexico)	Discourse standardisation
Mamá	Secondary character	Spanish-accented English (Mexico)	Discourse standardisation
Papá	Secondary character	Spanish-accented English (Mexico)	Discourse standardisation
Mamá Imelda	Secondary character	Spanish-accented English (Mexico)	Discourse standardisation
Mamá Coco	Secondary character	Spanish-accented English (Mexico)	Discourse standardisation
Héctor	Main character	Spanish-accented English (Mexico)	Discourse standardisation
Ernesto de la Cruz	Main character	Spanish-accented English (Mexico)	Discourse standardisation
Neighbour	Minor character	Spanish-accented English (Mexico)	Discourse standardisation
Tour guide	Minor character	Spanish-accented English (Mexico)	Discourse standardisation
Policeman	Minor character	Spanish-accented English (Mexico)	Discourse standardisation

The Incredibles 2 (2018)

Name of character	Role	Language variety	Transfer strategy
Frozone	Secondary character	AAVE	Discourse standardisation
Honey Best	Minor character	AAVE	Discourse standardisation
Edna Mode	Secondary Character	German and Japanese-accented English	Discourse standardisation

Spies in Disguise (2019)			
Name of character	Role	Language variety	Transfer strategy
Joy Jenkins	Secondary character	Southern American English	Discourse standardisation
Office security guard	Minor character	Spanish-accented English	Discourse standardisation
Lance	Main character	AAVE	Discourse dialectisation
Eyes	Secondary character	Scottish English	Discourse standardisation
Facility security guard	Minor character	AAVE	Centralisation
Kimura	Secondary character	Japanese-accented English	Discourse standardisation

Onward (2020)			
Name of character	Role	Language variety	Transfer strategy
Gaxton	Minor character	Spanish-accented English (Miami)	Discourse standardisation
The pixie dusters	Minor character	General American English	Decentralisation