

Summary

The anthropocentric nature of linguistic research focused on the person of a dialogue interpreter, film translation strategies, and techniques, as well as the increasing number of dubbed animated films translated into many languages, makes it legitimate to research the individual language of the dialogue interpreter in dubbed animated films.

This study set out with the aim of proving the existence of the dialogue translator's idiolect in the dialogue tracks of four dubbed animated films, translated from English into Polish, Russian, and Bulgarian, to establish a set of idiolectal features that distinguish the personal language of individual translators and constitute their idiolect, to compare the idiolects of translators originating from different cultural circles, as well as to show the similarities and differences between them.

The research material for studying the idiolect of the dialogists consisted of approximately 290 pages of dialogue transcription for the films *Shrek the Third*, *Shrek Forever After*, *Kung Fu Panda 1*, and *Kung Fu Panda 2*. The selection criterion was one dialogue author of all four films in a given language version. The author of Polish dialogues is Bartosz Wierzbięta, Russian dialogues Paweł Silenczuk, and Bulgarian dialogues is Hristo Hristow. The study used the following research methods: quantitative method, qualitative method, comparative method, and Andrew Chesterman's three research models: comparative, process, and causal.

Qualitative analysis of the full research corpus revealed the presence of lexical, syntactic, and cultural idiolectal signals that define the translator's idiolect and distinguish it from the idiolects of other translators. Their presence in the full research corpus made it possible to answer the research questions: what linguistic and cultural signals of the country influence the formation of the idiolect of the translator of film dialogues, and to what extent one can speak of the idiolect of the dialogue translator, on the assumption that the translator's language, on the one hand, is peculiar and has individual character, and, on the other hand, is always subordinated to the style of the original. Andrew Chesterman's research models (comparative, process, and causal) made it possible to examine what elements predominate in a given language version, how the choice of these means influenced the translator's language in the dubbed version of the animated film, and which linguistic and cultural signals of the country have a particular impact on the formation of the translator's idiolect in a given cultural circle. The comparative analysis has made it possible to indicate the common features of the idiolects of translators from Poland, Russia, and Bulgaria, as well as the distinctive features of the translator's idiolect, typical of a given cultural circle. This is an important issue for future research. The interviews with the translators provided a glimpse into the specific of translating dialogue track of a dubbed animated film from the dialogist's point of view, as well as establishing the translator's role

and position concerning the other specialists involved in creating the language version of a dubbed animated film.

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07.10.2024r.