

VILNIUS UNIVERSITY
KAUNAS FACULTY

INSTITUTE OF LANGUAGES, LITERATURE AND TRANSLATION STUDIES

SALVIJA DUBOSAITĖ

RENDITION OF IDIOLECTS AND ACCENTS IN THE LITHUANIAN DUBBED
VERSION OF “GARFIELD 2”

MASTER THESIS

Audiovisual Translation (State Code 6211NX025)

Handling-in date 22-05-2026

Kaunas, 2026

VILNIAUS UNIVERSITETAS

KAUNO FAKULTETAS

KALBŲ, LITERATŪROS IR VERTIMO STUDIJŲ INSTITUTAS

SALVIJA DUBOSAITĖ

**IDIOLEKTŲ IR AKCENTŲ PERTEIKIMAS LIETUVIŠKAI DUBLIUOTOJE
„GARFILDAS 2” VERSIJOJE**

MAGISTRO BAIGIAMASIS DARBAS

Audiovizualinis vertimas (State Code 6211NX025)

Darbo įteikimo data 22-05-2026

Kaunas, 2026

CONTENTS

<i>LIST OF TABLES</i>	4
<i>LIST OF FIGURES</i>	5
<i>INTRODUCTION</i>	6
<i>1. IDIOLECTS AND ACCENTS IN THE DEPICTION OF CHARACTER IDENTITY IN FILMS</i>	8
1.1. Introducing Idiolects	8
1.2. Presenting Accents	9
1.3. Translation strategies of language variations	11
<i>2. DUBBING AS AN AUDIOVISUAL TRANSLATION MODE</i>	15
2.1. Dubbing quality standards.....	15
2.2. Multimodality in dubbing	17
<i>3. GARFIELD'S AND PRINCE'S IDIOLECT AND ACCENT IN THE GARFIELD 2 AND ITS LITHUANIAN-DUBBED VERSION</i>	19
3.1. Garfield's and Prince's behavioural traits	19
3.2. Analysis of Garfield's accent and idiolect translation.....	22
3.3. Analysis of Prince's accent and idiolect translation.....	32
<i>CONCLUSIONS</i>	38
<i>SUMMARY</i>	40
<i>SANTRAUKA</i>	41
<i>LIST OF REFERENCES</i>	42
<i>FILMOGRAPHY</i>	45

LIST OF TABLES

Table 1. Example of Addition, Garfield's case	23
Table 2. Example of Maintenance, Garfield's case	24
Table 3. Example of Garfield addressing Odie	25
Table 4. Examples of TT Garfield's added nicknames for Odie	26
Table 5. Example of TT Garfield's strengthened humour	27
Table 6. Example of addition and change, Garfield's case	28
Table 7. Rendition of Garfield's song into Lithuanian	29
Table 8. Exploration of Garfield's visible singing	31
Table 9. Example of Prince's idiomatic expression translation	33
Table 10. It's good to be the king, Prince's case	34
Table 11. Example of Maintenance, Prince's case	34
Table 12. Example of vexed Prince's idiolect translation	35
Table 13. Examples of Prince's linguistic expression translations	35
Table 14. Comparison between Garfield's and Prince's identical phrase translation	37

LIST OF FIGURES

Figure 1. Ramos Pinto typology of strategies of linguistic variation translation	13
Figure 2. Aljuied's translation strategies and techniques for linguistic variations	13
Figure 3. Garfield's shameless behaviour	19
Figure 4. Garfield sneaking out of the kennel	20
Figure 5. Garfield pushing Odie out.....	20
Figure 6. Garfield throwing John's clothes away	20
Figure 9. Prince covered in filth	21
Figure 7. Prince ringing the bell	21
Figure 8. Prince's stance	21
Figure 10. Visibly angry Prince	22

INTRODUCTION

All translations have their specific challenges, but the translation of accents and idiolects (i.e. speech habits peculiar to a particular person) presents distinctive challenges in the field of audiovisual translation, as spoken language plays a critical role in audiovisual media and character portrayal. Though it could be argued that while other forms of language variations are rather well researched in linguistics and translation studies, idiolects are often overlooked by representatives of both of these disciplines (López & Teixidor, 2019, p. 345). Filmmakers do use various linguistic varieties such as regional accents and idiolects to convey information about the background, identity and social class of the character, as well as the viewers' perception and identification with them (Dubosaitė, Satkauskaitė, 2025, p.1). As the original dialogue track is omitted in the dubbed product, researching the rendition of idiolects and accents in films becomes crucial, as it explores the extent to which and whether translation modifies the identity of characters in film dubbing, as well as delving into the complexities of idiolect and accent rendition, and a creative approach to cases where one or the other has to be either shifted or eliminated.

The aim of this thesis is to reveal the specificity of idiolect and accent in the original film *Garfield: A Tail of Two Kitties* (2006) (directed by Tim Hill) and their rendition in its Lithuanian-dubbed version.

To achieve the aim, the following objectives have been set:

- to introduce the sociolinguistic concept of *idiolect* and *accent*;
- to discuss dubbing as an audiovisual translation mode and how multimodality shapes the narrative in dubbed films;
- to distinguish chosen characters by their behaviour;
- to conduct an interview with the director of the audio production studio *Garso architektūra* that dubbed the film into Lithuanian, Benas Sakalauskas;
- to identify idiolect and accent characteristics of the chosen characters and discuss how they were rendered in the Lithuanian version of the film.

The research material is the original live-action film *Garfield: A Tail of Two Kitties* (2006), directed by Tim Hill, and its Lithuanian dubbed version *Garfildas 2*, directed by Andrius Rožickas. The object of this research is the cases of accent and idiolect of the two main characters – Garfield and the Prince. The motivation behind choosing this particular film is that the popularity of the original film and its Lithuanian version differs tremendously, as the original received a rather negative response from the public and was nominated for *Golden Raspberry Awards* (2007) in the categories of “Worst Prequel

or Sequel” and “Worst Excuse for Family Entertainment”¹, while the Lithuanian version was indeed critically acclaimed ranking 5th on the list of Top 10 films² (Dubosaitė, Satkauskaitė, 2025, p. 1). Additionally, the appearance of the chosen characters is identical and therefore makes their idiolect and accent central features, which allow the audience to distinguish them from one another. The novelty of this research is evident as it combines insights from three separate disciplines of research: dubbing as a mode of audiovisual translation (AVT), sociolinguistics and multimodality. Regarding dubbing as a mode of AVT, all quality requirements must be considered when transferring dialogue in the target language. A particularly important aspect for this study is character synchrony, that is, consistency between a character's verbal and behavioural traits. From the sociolinguistic perspective, the key concepts relevant for this research are idiolects and accents, as they contribute to constructing characters' identities and reveal their social belonging. Multimodality is essential for analysing how meaning is transferred through different modes, specifically, how verbal, paraverbal and visual modes interact to (re)create characters' identities.

The present research applies qualitative and comparative methods of analysis as it employs Fatimah Aljuied's (2025, p. 8) proposed linguistic variety translation technique and strategy classification model as an analytical tool that allows for the systematic representation and comparison of idiolect and accent translation solutions. Additionally, a semi-structured interview with Benas Sakalauskas, the director of the audio production studio, which dubbed the film into Lithuanian, was conducted, and his insights were relied upon for a more objective and thorough analysis of the rendition decisions.

This research is structured into an introduction, a theoretical part, an empirical part, conclusions, a list of references and summaries in both English and Lithuanian languages. The first theoretical chapter introduces accents and idiolects, based on the insights of such authors as Vincenza Minutella (2020) and Guillermo Parra López & Eduard Bartoll Teixidor (2019), and suggests strategies for the translation of such linguistic varieties, based on Fatimah Aljuied's (2025) work. The second theoretical chapter discusses dubbing as an audiovisual mode, overviews its quality standards proposed by Frederic Chaume (2020) and multimodality in dubbing, exploring the research of Danguolė Satkauskaitė and Alina Kuzmickienė (2022). The empirical part consists of an analysis of Garfield's and Prince's behavioural traits and an examination of Garfield's and Prince's accent and idiolect rendition, supplemented by the insights from the music production studio representative.

¹ https://www.imdb.com/title/tt0455499/awards/?ref_=tt_awd

² https://dubdb.fandom.com/wiki/Garfildas_2

1. IDIOLECTS AND ACCENTS IN THE DEPICTION OF CHARACTER IDENTITY IN FILMS

As the objects of this research paper are accents and idiolects, it is only fitting to first overview these sociolinguistic concepts for a better understanding of them and how they affect the final product of audiovisual media. Once the filmmakers were able to use spoken language as the film industry transitioned to sound, they were able to use it as a tool to develop more in-depth characters and as they were no longer forced to rely only on their actions and facial expressions, but also on their voice. Filmmakers took advantage of utilising accents and idiolects to depict each character's unique identity. As it was mentioned briefly in the introduction, idiolects are rather under-researched (López & Teixidor, 2019, p. 345). Therefore, to fully grasp the idea of these sociolinguistic terms and their role in audiovisual content, this chapter will focus on comprehensively presenting idiolects and accents and their translation strategies.

1.1. Introducing Idiolects

Translating linguistic variations is arguably one of the most difficult issues in audiovisual translation (Minutella 2021, p. 2). Yet, their utilisation is arguably crucial for character portrayal and scene establishing. If other language variations, such as geolects or sociolects, have received an appropriate amount of attention from scholars in fields such as translation, linguistics and sociolinguistics, idiolects have been neglected by researchers of all these disciplines (López & Teixidor, 2019, p. 345). As there is a scarcity of research papers on this phenomenon, its definition can potentially differ according to the scholar who tried to define it. One could attempt to explain it as peculiar speech habits of a person. Yet some scholars, for instance, García de Toro (1994), O'Donnell & Todd (1991) and Sánchez Iglesias (2001) believe it is very important to distinguish idiolect and style as idiolect is not necessarily voluntary, while style is a motivated choice (López & Teixidor, 2019, p. 349). Perhaps a good way to understand it is as David Crystal (2008, p. 235) suggests – *idiolect* is one's unique language system. It is expected that the idiolect of a person will continuously evolve and change over time, as language is dynamic and socially influenced, and therefore translators face the challenge of capturing not only the linguistic habits of a person but also their dynamic nature.

It is important to note that while dialects are shaped by the communities one is surrounded by and then shared with, idiolects are very peculiar to an individual as they reflect on the person's identity (Dubosaitė, Satkauskaitė, 2025, p. 6). This makes it evident that each speaker's idiolect should be treated as their linguistic fingerprint, as it is also shaped by personal experiences, educational background and even character traits.

Minutella (2021, p. 3) has noted that in animated films, different varieties, such as geographical, temporal, social, ethnic and idiolects have been used to convey characterisation and to create specific identities and, rather often, reinforce cultural stereotypes. Again, not to conflate idiolects and dialects as they operate on different linguistic variation levels, dialects represent the linguistic features of a group, and idiolects represent the linguistic habits of one speaker (Wales, 2011, p. 211; Chaume, 2014, p. 30). However, as idiolects incorporate both individual and collective features, it can be challenging to differentiate.

Guillermo Parra López and Eduard Bartoll Teixidor (2019, p. 348) explore several authors' ideas on how the idiolect's dual nature can be understood from several points of view, one as a combination of situational features, and two – unique speech habits. Taking this into consideration, a typology, originally presented by Hatim and Mason (1997), that classifies idiolects on recurrence and functionality, meaning, how often they appear (from transitory to long-lasting) and how important they are to the storytelling (from non-functional to functional). The argument is that the long-lasting and functional idiolects should be of greater importance to the translator, given their significance in character depiction (López & Teixidor, 2019, p. 348). Therefore, when translating idiolect for audiovisual content, it is crucial to establish the role that idiolect plays in character portrayal, as they are ingrained in the depiction of characters' identity and, following this, the translator is able to decide which idiolectic features should be kept in the final product or omitted (López & Teixidor 2019, p. 349). Though omitting some idiolectic features, even such as rhythm, tone, or often repeating specific words they would use, can result in changing a character's personality and the audience's perception of it. As idiolects can allude to characters' social status, background, and temperament. The audience, subconsciously or not, perceives characters accordingly. For example, a character who speaks very fast can be perceived as energetic, but if additionally tense intonation is present and the voice is also high-pitched, the character might be perceived as anxious, and therefore, in this case, idiolect can also function as a linguistic marker for emotional state.

Translators and dubbing professionals benefit greatly from paying careful attention to idiolects, as not only do they serve as a linguistic marker of a character, but they also play a crucial role in character portrayal. The challenge for the professionals is to decide how to preserve the character's unique speech traits while also adapting the audiovisual material for the target audience.

1.2. Presenting Accents

Accents are utilised by filmmakers for a variety of reasons; it could be to convey cultural identity, present the audience with which social class the character belongs to, or to help the viewer better understand the character's social standing (Dubosaité, Satkauskaitė, 2025, p. 6). However, most often accents serve as a reminder for the viewer that even though one is watching a film in one language,

the action might not necessarily occur in that land (Minutella, 2020, p. 48). Nevertheless, arguably one of the most prominent functions of accents in films is triggering humour (Minutella, 2020, p. 48). Voice actors often experiment with the script to make the given scene funnier with their local performance (Minutella, 2020, p. 48). For instance, that could manifest as exaggeration or thickening of certain accents to create humorous caricatures of characters they are portraying, or intentionally incorporating a few foreign words from the language that the character is associated with through its accent. Additionally, it should be noted that in some cases accents are also exploited to reference some cultural stereotypes, as their humorous nature and its effect on the viewer is known to the filmmakers (Dubosaitė, Satkauskaitė, 2025, p. 6). Filmmakers often use accents to add additional depth or authenticity to dialogues, especially in animation or comedy, where a lot of exaggeration can take place, as these genres are often aimed at children and are not expected to create a convincing portrayal of reality (Minutella, 2020, p. 48). Accents can also create contrast or even tension between characters. Such speech patterns can contribute to each character's uniqueness.

Between 2015 and 2020, researcher V. Minutella personally communicated and interviewed Italian dubbing professionals. Particular comments from Fiamma Izzo, a dialogue writer and dubbing director, shed light on *client's*, in this case, this term refers to production companies or local distributors of said production, involvement in the translation process, especially in regards to animated films. Izzo has stressed that often, clients give precise directions on how to tackle foreign languages and accents. Dialogue writers as well as dubbing directors must at all times comply with these requests (Minutella, 2020, p. 51). If a client is a major company, translators "never have freedom" as clients supervise throughout various phases from translation to adaptation and the final result, this situation differs greatly from other audiovisual products where the dubbing teams have much more freedom (Minutella, 2020, p. 51). Though it could be argued that these strict instructions are guiding translators, it can result in limited creative freedom and thus risk losing linguistic authenticity or even character integrity if commercial needs are to be prioritised. This practice could involve replacing a foreign accent with a regional one to make a character more familiar to the target audience, making it more relatable for the viewer at a cost of altering its original characterisation.

However, most dubbing experts that Minutella (2020) has interviewed agree that no matter if the film is originally in English, French, Spanish or any other language, it will be translated into a standard variation of the target language, for example, standard Lithuanian. Morville (p.c. 28 January 2016) argues that it could be irritating for the viewer to hear all characters speak with an accent. And differences in accents of the English language, be it American, Scottish, British or Australian, will not be reflected in dubbing (Minutella, 2021, p.p. 91-92). That being said, if a character in an English film has, for example, a French accent in the original, that may be reflected in the dubbed version as well, with an actor speaking in the target language with a distinguished accent (Minutella, 2021, p.

92). Professionals also stated to Minutella, that fully reproducing native varieties of English is impossible, as there are most likely no actual equivalents for these accents in target languages, therefore if an accent has some sort of cultural association, instead of utilizing accents directors may rely on a peculiar acting style or a distinguished vocabulary to convey the underlying meaning that the accents would have portrayed in the source material (Minutella, 2021, p. 93). While it is challenging to convey the differences between American English and British English, some attempts can potentially take place, for instance, when discussing possible strategies on how to differentiate a British character from an American one, generally speaking the tendency is to make the British characters speak in a more formal manner, their register is more refined and their vocabulary may involve more elegant phrases in comparison to an American character (Minutella, 2021, p.p. 93-94). Izzo also points out that often times it is the marketing department of the client who decides which voice actors to use (Minutella, 2021, p. 111). Actors are usually selected based on their popularity and their own accents that are familiar and easily recognisable to the public; they are able to promote the film through interviews and press conferences, but they are not targeted that much for their linguistic accuracy (Minutella, 2021, p. 58). For instance, Max Giusti, an Italian comedian and a TV host, was chosen to dub *Gru* in the *Despicable Me* trilogy, even though in the original film, *Gru* (voiced by US comedian Steve Carell) has a slight Eastern European or German accent, which arguably was perceived as an element of comedic intent (Minutella, 2021, p. 111). The Italian dubbed version removed any accent, and Giusti spoke in a standard Italian; however, Giusti's own idiolect made his voice recognisable to the Italian public (Minutella, 2021, p. 111). It could be argued that the Italian *Gru*, though not entirely faithful to the original, had unique characteristics of its own that resonated with the audience.

In regard to audiovisual content, translators' decision to either maintain or adapt accents is a challenge that requires a delicate approach, as the product has to be faithful to the original source material and yet aligned culturally with the target audience. Therefore, accents should not be considered as an additional linguistic feature but rather as a narrative that shapes a character's identity and enriches the storytelling.

1.3. Translation strategies of language variations

Language variations allow filmmakers to create more in-depth characters; these variations are embedded in character construction and therefore create a challenge for translators to accurately portray these characters in the target text. "Language variations go beyond mere linguistics, as it has profound connections with social, cultural and political aspects of society" (Renna, 2021, p. 35). Yet it should be mentioned that works of fiction are not expected to faithfully reproduce each and every linguistic aspect, as it is rather personal and each author may adapt linguistic variations to one's

desired narrative (Renna, 2021, p. 35). This perspective is further corroborated by Fatimah Aljuied (2025, p. 5) as she argues that there is no single way of translating linguistic variations in audiovisual translation texts, as translators' decisions can be influenced by too many variables.

That being said, scholars have created sets of suggested strategies for translating language variations, which would be relevant to take into consideration when adapting the source text for the target audience. Aljuied states that before exploring the ways that translators may deal with linguistic variation in translation, the distinction between the terms "strategy" and "techniques/procedures" must be made (2025, p. 5). It is this author's belief that the simplest way to understand it is to view "strategies" as translators' plans that guide their decisions, while techniques and procedures are specific steps that translators will undertake. Assis Rosa (2012, p. 85) proposes the following classification of translation procedures and techniques that may be applied in regard to linguistic markers:

- (1) **Omission** of linguistic markers;
- (2) **Addition** of linguistic markers ;
- (3) **Maintenance** of linguistic markers;
- (4) **Change** of contextual meaning signalled by linguistic markers: a linguistic marker may be changed into a milder or stronger variant.

The consideration of linguistic markers is indispensable because translating linguistic varieties requires dealing with the linguistic markers that indicate them. And usually, it is not the variety itself that is being changed, but linguistic markers that represent it.

As for strategies, following on Rosa's typology, Ramos Pinto (2018, p. 22) identified 2 general strategies, or for clarity, *approaches* to linguistic varieties translation – neutralisation and preservation. Both approaches have additional strategies, as well as it is shown in Figure 1.

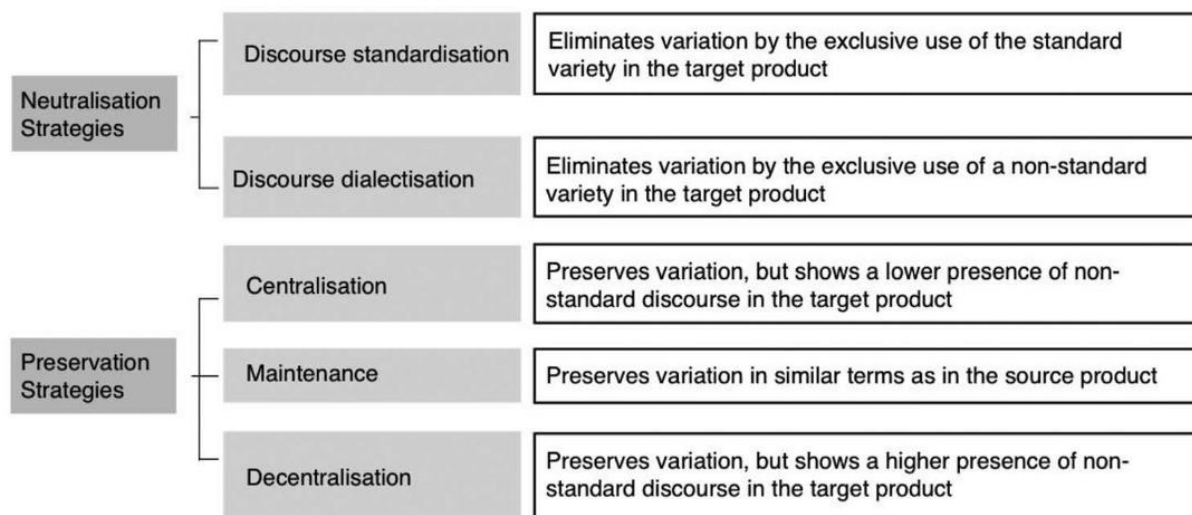


Figure 1. *Ramos Pinto typology of strategies of linguistic variation translation*

Now, both standardisation and dialectisation eliminate language variations by either making the character speak only standard or only non-standard language. While preservation strategies, such as centralisation, maintenance and decentralisation, focus on keeping the language variety in the target product. Furthermore, Aljuied (2025, p. 8), building on both Rosa's and Ramos Pinto's proposed techniques and strategies, suggests the following research framework shown in Figure 2.

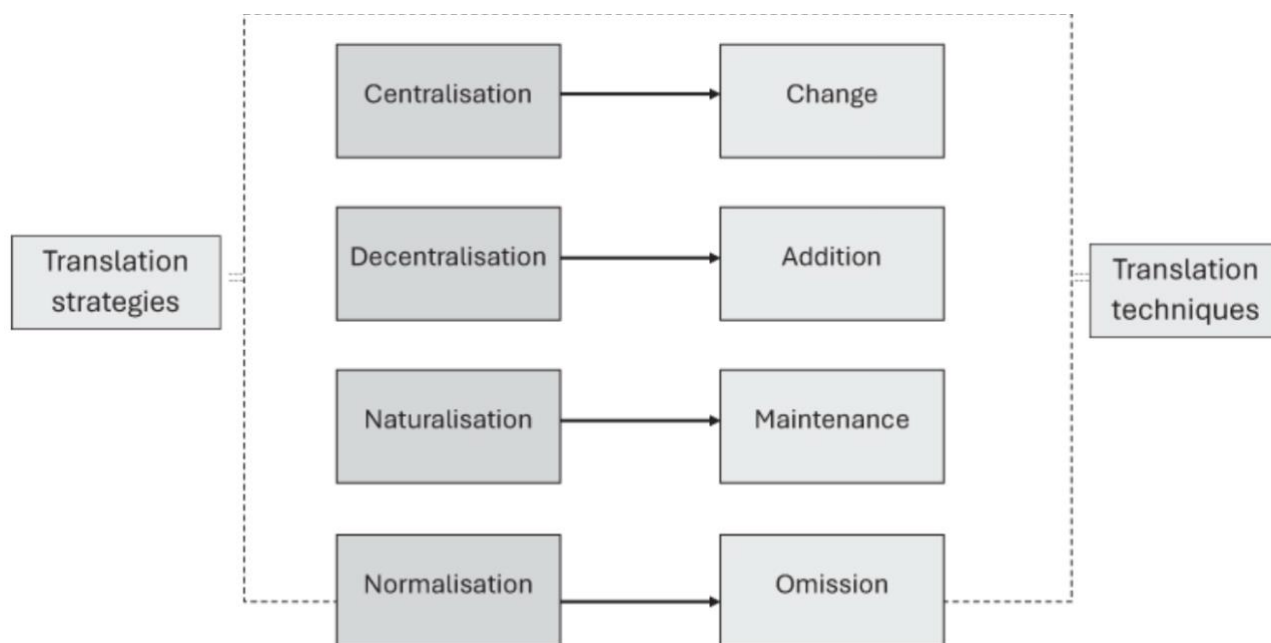


Figure 2. *Aljuied's translation strategies and techniques for linguistic variations*

Notably, Ramos Pinto has listed *maintenance* under the preservation strategy, which, for Assis Rosa, fell under the technique definition (Aljuied 2025, p. 7). That being stated, it may be potentially more accurate to consider maintenance a technique as “*maintaining*”, for example, an idiolect or an accent is not always possible across different languages, as usually the *maintenance* is about using the

supposedly equivalent linguistic markers of the target language, which, in other words, is what *naturalisation* strategy means (Aljuied 2025, p.p. 7-8). Furthermore, as centralisation and decentralisation, the case of maintenance and naturalisation has been either covered in Ramos Pinto typology shown in Figure 1, or answered just above, the last, normalisation strategy should also be explained. To put it simply, any language variation that is other than standard language is *corrected* and changed into a more neutral, standard language (Rosa 2012, p. 88). Taken into consideration, Rosa's classification of techniques, Ramos Pinto's typology of strategies, Aljuied's adapted strategies and procedures table is arguably of most use for researching idiolect and accent rendition as it uncovers both techniques and strategies while also allowing for a much broader take on possible solutions of language variety translation. Therefore, in the empirical part of the research, Aljuied's suggested classification will be applied.

2. DUBBING AS AN AUDIOVISUAL TRANSLATION MODE

Dubbing, the most expensive mode of audiovisual translation, was originally met with a lot of criticism. It was arguably deserved as the quality was not high, and only with time did lip-syncing improve as translators and dialogue writers started collaborating (Chaume, 2014, p. 2). Dubbing is the only audiovisual translation mode that can create an illusion for the viewer that one is watching the original content, unlike subtitling, one does not read the text and hear a foreign language, nor does one hear both the original and the translated languages at once, as it is the case with voice-overs. Dubbing ensures cultural adaptation and language modification while keeping its humour, tone and nuances. It convinces the audience by using various synchronies, hiring actors who act the part instead of only reading the script (like in voice-overs) and localised, translated material by translators and editors who worked behind the scenes on the final product. This chapter will overview dubbing quality standards, the dubbing process and multimodality in dubbing.

2.1. Dubbing quality standards

As technological advancements have allowed for various modes of audiovisual translation to prosper, opportunities to choose preferred languages and audiovisual translation modes for different individual needs have become more accessible for the viewer. Be it audio description for the blind and visually impaired or subtitles for the deaf and hard of hearing. That being said, countries have been divided by researchers on their preferred AVT modes, for example, Scandinavian countries and the Netherlands as subtitling nations, Poland, Bulgaria, Latvia and Lithuania as voice-over countries, while Germany, Spain, Italy and France as dubbing (Flis, Szarkowska, 2024, p. 194; Chaume 2014, p. 6). To ensure qualitative results, dubbing requires adhering to certain quality standards. Frederic Chaume (2020) lists them as follows:

- The observance of three types of synchronisation;
- Creation of credible and natural dialogue, convincing sentences, gestures, delivery and intonation;
- Fidelity to source film;
- Semiotic coherence between words and images;
- Avoidance of overacted or underacted performances;
- and technical accuracy.

(Chaume, 2020, p.p. 109-110). Arguably, the most important standard to comply with in dubbing is synchronisation (Chaume, 2020, p. 111). Additionally, capturing various types of synchronies is perhaps the most challenging aspect of the dubbing process (Whitman-Linsen 1992, p. 17). Furthermore, as this paper focuses on idiolects and accents, it is important to present carry out a more in-depth investigation on various synchronies and especially *character synchrony*, its controversy and role in character portrayal. Researchers identify different numbers of synchronies; István Fodor

(1976) identifies three, while Candace Whitman-Linsen (1992) – nine. Nonetheless, categorisation proposed by Frederic Chaume (2004) is used the most among scholars (Dubosaitė, Satkauskaitė, 2025, p. 3). His categorisation includes three synchronies:

1. *Kinesic synchrony* is understood as the synchronisation of the actor's body movements and body language shown on screen and the given translation (Chaume, 2020, p. 111).

2. *Isochrony* ensures alignment of pauses and utterances between the source text and translated text, which means that the translated dialogue must match in time between the second actor opens their mouth to the second that they close them (Chaume, 2020, p. 112).

3. *Lip synchrony* ensures that the mouth movements seen on screen match the sounds heard by the audience (Chaume, 2020, p. 112).

There are two additional synchronies that are identified by some scholars (Whitman-Linsen, 1992; Szarkowska, Jankowska, 2024), starting with István Fodor (1976), who was the first one to distinguish *content* and *character* synchronies.

4. *Content synchrony* ensures that the verbal message and the visual narrative align in their aptness, fluidity and accuracy (Whitman-Linsen, 1992, p. 19). In other words, the dialogue must fit the situation, and what characters are saying in the dubbed version has to be aligned with what is shown on screen.

5. *Character synchrony* firstly refers to matching the voices in the original film and the dubbing actors, meaning that physical attributes in terms of age, gender, voice timbre, intensity and pitch must match (Szarkowska, Jankowska, 2024, p. 67). I. Fodor explains that if the voice of the dubbing actor fails to faithfully portray the personality of the given character, then *disochrony* is bound to happen (Fodor, 1976, p. 72; Szarkowska, Jankowska, 2024, p. 67). That being stated, this rather narrow definition of what character synchrony is arguably does not do it justice, and the broader concept of characterisation is crucial in both literature and audiovisual translation (Dubosaitė, Satkauskaitė, 2025, p. 4). For instance, Patrick Zabalbeascoa (2025) argues that the way a character is portrayed in some films could be more important than the plot. Additionally, Charlotte Bosseaux (2018, p. 51) points out that when adjusting translation in order to achieve better synchrony, the changes should not alter the perception of the character nor the overall meaning of the film. All this considered, one could argue that character synchrony involves faithful reproduction of a character's personality, behaviours and emotions through voice performance, as it has to convey the character's personality traits, emotional tone, idiolect, dialect, accent and other nonverbal communication.

Despite all of that, not all researchers recognise content and character synchronies as types of dubbing synchronies. For instance, Chaume (2004, p. 10) believed that these types do not strictly fall within synchronisation as he understands it. Regarding *character synchrony*, he preferred to call

it a *dramatisation* of the dubbing actors rather than a type of synchronisation, and as for *content synchrony*, he suggested referring to it as *coherence* (Chaume, 2004, p. 10).

Now, as a dubbing quality standard, it states that the image has to be coherent with the words that are being said, as well as internal coherence of the plot and cohesion of the dialogue (Chaume, 2014, p. 16). Additionally, Chaume argues that text has to not only make sense from a semantic but also from an iconographic point of view (2014, p.16). Yet, it would be appropriate to analyse this concept further in the following subsection through a multimodal lens, as this is what scholars may later refer to as *multimodal coherence*.

2.2. Multimodality in dubbing

Meaning in films is inherently transferred through different modes of communication; different semiotic resources such as images, dialogue and sound effects are utilised to create meaning and guide viewers' interpretation. Understanding multimodality is crucial for analysing films, and it is essential in regard to audiovisual translation, most importantly dubbing, as it completely takes away the original dialogue, which means that the translated material will have to account not only for appropriate translation but also the multimodal environment that the dialogue is embedded in.

There is a shared assumption that human interaction is not monomodal, as face-to-face communication, the most natural form, cannot be interpreted separately; words cannot be interpreted without facial expressions, gestures or intonation (Kovalenko & Martynyuk, 2021, p. 29). Likewise, no text is truly monomodal; even traditional texts combine different semiotic resources (Gambier, 2006, p. 6). In films, gestures, movements, oral and written language and other modes are used together to convey meaning (Gambier, 2006, p. 6). *Multimodal coherence*, in simpler terms, is exactly that – different modes used together to convey meaning. Since Halliday and Hasan (1976), scholars have used the terms coherence and cohesion interchangeably (Stöckl, Pflaeging, 2022, p. 2). However, cohesion, initially a linguistic concept, refers to a set of semantic relations that allow for the interpretation of the meaning in the text: “text as a coherent whole is the result of cohesive devices at work” (Halliday, Hasan, 1976, p. 12; Markhabayeva, Tseng, 2024, p. 2). In other words, cohesion is what links the modes together to convey meaning.

Regarding cinema, film theorist Bordwell (2008) explains how various types of audiovisual links guide the audience from one scene to another. He exemplifies the establishment of cohesive relations when the same object or character reappears in different scenes, as it helps the viewer to follow the storyline (Markhabayeva, Tseng, 2024, p. 2). The multimodal cohesive analysis reveals how repetitions and re-occurrences of people, places, objects and other narrative elements “are cued to the viewers for interpreting the narrative coherence within and across shots” (Markhabayeva,

Tseng, 2024, p. 2). Ultimately, multimodal coherence and cohesion should be perceived as tools that influence viewers' understanding of the audiovisual text.

Another important aspect regarding multimodality and how it shapes the narrative in dubbed films are modes that are being utilised. Such are:

- The *visual non-verbal mode*, which allows the audience to recognise and link a particular country or culture not only through the character's speech but also through visual elements. That may be a famous landmark or a stereotypical food shown on screen (Satkauskaitė, Kuzmickienė, 2022, p. 23). The two most important aspects of character portrayal are their appearance and behaviour (Satkauskaitė, Kuzmickienė, 2022, p. 23). Appearance may involve clothing, in the cases of anthropomorphic animals, an unusual body shape and posture for a regular animal. Behaviour allows the audience to distinguish characters by their behavioural traits even when appearances may be similar or identical. Consequently, the visual non-verbal mode is indispensable to understanding character portrayal.
- *Verbal mode*, which could be divided into verbal acoustic (speech) and verbal visual (static writing or text on-screen) modes, is arguably the most significant mode of character portrayal (Satkauskaitė, Kuzmickienė, 2022, p. 23). It involves dialogues, subtitles, characters' accents, idiolects and other linguistic varieties. Regarding the main functions of linguistic varieties, according to Ramos Pinto (2018, p. 25), are character depiction, power relations and solidarity disclosure, location indication and humour purposes. It is important to mention that these functions may be attributed to acoustic and visual modes as well.
- *Acoustic mode*, which usually includes sound and music. In particular multimodal film research, sounds and music are subdivided into diegetic sounds that are part of action, usually with source presented on the screen, door slam as an example; or non-diegetic (also known as extra-diegetic) complimenting sounds/music in the background (Wildfeuer, 2014, p. 89; Bateman et al., 2017, p. 33; Satkauskaitė, Kuzmickienė, 2022, p. 26). Holbrook (2005, p. 48), when summarising scholars' insights, argued that the function of diegetic sounds is to represent realism and reality, while non-diegetic sounds contribute to the emotional development of the film by emphasising certain personalities or creating some associations for the audience.

All things considered, dubbing is regarded as one of the most challenging modes of audiovisual translation as it requires thoughtful execution and compliance with multiple synchronies that ensure a qualitative result. It is evident that meaning in films is created through the dynamic interplay of various modes, such as verbal, non-verbal, visual and acoustic. Understanding multimodal coherence and cohesion helps to better understand how these different modes work together to convey meaning.

3. GARFIELD'S AND PRINCE'S IDIOLECT AND ACCENT IN THE *GARFIELD 2* AND ITS LITHUANIAN-DUBBED VERSION

For the comparative analysis of accents and idiolects, *Garfield: A Tail of Two Kitties* (2006), the original film and its Lithuanian-dubbed version were chosen. *Garfield: A Tail of Two Kitties* is a comedy sequel to the live-action/animated film *Garfield*. Garfield's character was originally introduced in a popular comic by Jim Davis, later converted into a film by Peter Hewitt, which, because of its success, was renewed for a sequel in 2006, directed by Tim Hill. The main protagonist of the film is a sarcastic and lazy cat named Garfield, who flies to London and, due to a series of unfortunate events, gets mistaken for the Prince, his royal lookalike. Though both cats look identical and there are no visible differences in their appearance, their behaviour, body language, and manner of speech differ greatly and therefore their accents and idiolects are of great importance for the audience to differentiate the two seemingly identical characters. This research combines insights from audiovisual translation, sociolinguistics and multimodality. The qualitative comparative analysis will focus on the differences of Garfield's and Prince's idiolects and accents in the original and the Lithuanian dubbed version based on the aforementioned Aljuied's (2025, p. 8) proposed model (Figure 2) of strategies and techniques for linguistic variation translation. The analysis will be supplemented by the comments of the director of the audio production studio *Garso architektūra* that dubbed the film into Lithuanian, Benas Sakalauskas. However, before delving into the linguistic analysis, the visual nonverbal mode will first be discussed, focusing on the behavioural differences between the two chosen characters.

3.1. Garfield's and Prince's behavioural traits

Before delving into the linguistic analysis, it is important to begin by discussing and distinguishing the characters by their behaviour, as, besides the verbal mode of communication, the visual non-verbal mode, through which their behaviour is revealed, allows for differentiating the characters even when their appearance is identical. In this particular case, characters' behaviour differs greatly as Garfield is known to be lazy, often slouching when moving, laid back and rather selfish. Seldom does



Figure 3. *Garfield's shameless behaviour*

he consider how his behaviour affects others, for example, in Figure 3, Garfield is seen acting nonchalantly, burping shamelessly, even though his owner's and best friend's (in his own words) John's proposal just got ruined as the engagement ring got missing and his girlfriend Liz has announced that she has an upcoming trip to England. Not only was Garfield unbothered by this, but he had also finished the turkey that was supposed to be John's and Liz's dinner, and he also showed no compassion towards his saddened owner as he rolled his eyes while John was confiding in him.

Arguably, during the course of the film, Garfield's softer, more noble side shows up as he has a somewhat change of heart, yet his behavioural traits are consistent throughout the film. One aspect of his personality that is undeniably omnipresent is his mischievous nature. A good example of Garfield's rather self-serving, careless nature is his course of action when John tries to leave both him and Odie (a pet dog of John's who lives with Garfield and is usually mocked by him) at the kennel, trying to ensure that they would be taken care of while John himself would fly to London to propose to Liz. Firstly, Garfield escapes and, without a single worry, but with a smirk on his



Figure 4. *Garfield sneaking out of the kennel*



Figure 5. *Garfield pushing Odie out*

at the kennel (Figure 5). Yet, Garfield had run out of time as John was coming back to the car, and therefore, Garfield was forced to quickly change his mind and grab Odie inside for the sake of not getting caught. Lastly, as Garfield was determined to secretly fly to London with John, he decided to throw away all of John's clothes (Figure 6) with no regard towards the consequences of his actions for John and hide in his suitcase. As mentioned before, Garfield's

face and being rather content with himself (Figure 4), sneaks out of the facility and into John's car.

Afterwards, as Odie has also escaped and followed Garfield to the car, Garfield roughly tries to stop him from getting in and pushes Odie out because he cannot be

bothered with taking care of him and would prefer to leave him

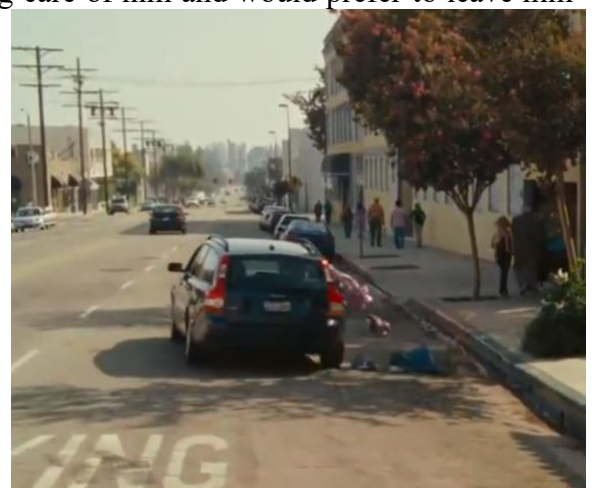


Figure 6. *Garfield throwing John's clothes away*

behavioural tendencies are rather consistent; his actions are mostly self-serving without much consideration for others.

It could be argued that Prince, just like Garfield, is lazy, especially given that the opening line of the film is “Once upon a time, in an English castle far, far away, there lived a pampered personage”.



Figure 8. *Prince ringing the bell*

Additionally, he is introduced as he is ringing the bell for his subordinates (Figure 7) to get him breakfast, as if he is not to be bothered to get it himself. That being said, Prince is an *aristocat*; in his case, laziness is not to be perceived the same way as in Garfield’s case. His royal upbringing plays a huge role in how his worldview was shaped and how he understands his rights and duties. It was also

mentioned by the narrator as well, “Prince knew no other life than a life of luxury”. While for Garfield, laziness is one of his defining traits, it is not the case for Prince. Though the character’s differences in social classes are arguably rather strongly reflected linguistically, their behaviour gives away their background as well. In Prince’s case, his stance alone alludes to his aristocratic upbringing (Figure 8). He is not shown slouching or reckless in his way of moving. He is always considerate and acts on behalf of the best interest of his subordinates. Prince respects the traditions and obeys the rules; his royal duties are his most important priority. He moves gracefully and does not lose his poise even in situations of distress. For example, once Lord Dargis forcefully put him into a picnic



Figure 9. *Prince's stance*



Figure 7. *Prince covered in filth*

basket and threw him into the river. Though Prince got himself out of the sewer, he was fully covered in filth (Figure 9), and yet even then, one can notice his poise, voice of command and determination to firstly, take a bath to make himself presentable (a reasonable request for a cat of nobility) and then urgently get back to the Carlisle Castle to save his subordinates. However, it should also be acknowledged that, though not physically abusing the way Garfield did with Odie, he is also seen being rather rude with him as he is pointing a finger at him while commanding him.

In this context, even after being betrayed and thrown out to the filth, his immediate actions spoke of duty towards the castle animals who relied on him, and urgency to take on the responsibilities

bestowed upon him. Additionally, it is important to note that while both cats were *abducted* in rather similar circumstances and times, each reacted differently. Garfield tried to physically resist and break free from Smithee's (the butler of the Carlisle Castle who had mistaken Garfield for the Prince) hands. While Prince, once John had found him and mistakenly took him for Garfield, did not try any sudden or erratic movements to break free. He was rather content when John mentioned getting him a bath. Now, one might say that this alludes to Prince's naivety. However, his relaxing and not using physical force was a conscious choice. Because, even though by a stranger, it was mentioned that he is getting what he originally asked for. This further proves his aristocratic background, as cats from that environment are arguably used to their demands being complied with. The only time Prince is seen in a different light than usual is when he is seen angry and physically hitting the hotel bedsheet with his fist (Figure 10), as he knew he had to find a way to get back to Carlisle Castle and contrary to what he was used to, no one was compelled to comply. However, that act was also motivated by his sense of duty and therefore, the tendency remains the same; Prince sticks to his morals regardless of the circumstances and is consistent in his ways.



Figure 10. *Visibly angry Prince*

In this regard, Prince and Garfield are rather identical; their behavioural traits have remained consistent throughout the film. Of course, by the end of the film, Garfield did learn a lesson about empathy and caring for others, while Prince discovered a more adventurous side of himself, yet Garfield's mischievous nature is still omnipresent in the same way Prince's sense of duty is.

3.2. Analysis of Garfield's accent and idiolect translation

In the original version of the film, Garfield is voiced by an American actor, Bill Murray, who, though himself is originally from Illinois, voiced Garfield with a somewhat unpolished New York accent. The accent arguably matches Garfield's lazy and sarcastic personality. When choosing the right actor for such a character, according to Benas Sakalauskas, the director of the Lithuanian version of the film, Andrius Rožickas, chose Vytautas Šapranauskas to play Garfield in accordance with the original voice actor, Bill Murray. However, in the Lithuanian dubbed version, Garfield's accent was neither kept nor was it altered, and therefore, judging solely from the accent rendition perspective, a strategy of normalisation was followed as language was standardised and accents omitted. That being said, Garfield's idiolect, which in the source text shaped his identity as someone who is nonchalant, sarcastic and overall, hardly impressed with anything that is happening around him, as well as apathetic to the consequences of his actions to others, was noticeably altered in the Lithuanian dubbed version. Benas Sakalauskas explains that the studio had a lot of creative freedom when dubbing this

film and not a lot of strict control from the clients; in fact, it was one of the least restrictive projects they have worked on, and thus they were able to look at the project from a creative standpoint on how to localize the final product for its target audience, which in turn made Garfield as popular as it has become in Lithuania. Granted, there are ever-present internal quality standards of the studio to make sure the movie looks and sounds good, while the clients always expect the technical and creative side to be handled properly.

In the source text, Garfield speaks in an informal, casual manner using simplified constructions, emphasising his lack of effort in proper communication with others. He is sarcastic in a rather “matter-of-fact” type of way, and for some audiences, it may be harder to catch his witty remarks as the overall manner of speaking, no matter the context, is disinterested and lazy. In the source text, Garfield would always speak slowly and hardly ever lose his temper. However, in the target text, his manner of speech is much more lively, with more alterations and additions, arguably for the sake of comedic intent. Benas Sakalauskas sheds light on this notion, that it was the wish of the whole Lithuanian team to make this character livelier, which, in return, “*paid off handsomely*”³ (B. Sakalauskas, 2026 04 13).

It is important to point out that Garfield’s Lithuanian voice actor was a famous Lithuanian comedian, Vytautas Šapranauskas, who was known for improvising and going off script as well as experimenting with his vocals, which, as a result, made his characters funnier and more memorable than in the source text. The Lithuanian version of Garfield is a great showcase of this. Throughout the film, a lot of additions were noticed from the beginning. For instance, as Garfield shows off his house and introduces the audience to his lifestyle, he says that it is good to be king (Table 1).

Table 1. *Example of Addition, Garfield’s case*

Timestamp	SL	TL	BT	Technique	Strategy
00:03:38- 00:03:40	It’s good to be king.	Gera būti karaliūm.	It’s good to be king.	Addition	Decentralisation

Whereas in the ST, the /u/ sound is much more emphasised instead of /a/, which would be the standard way to pronounce the word “king” in Lithuanian; this addition of altered pronunciation does not give Garfield an accent, but it does emphasise *his* idiolect and carelessness towards the pronunciation rules. Additionally, at the time of the utterance, Garfield was getting comfortable in a chair and was visibly shown moving his head and mouth as if he were purring. Therefore, such prolonged sounds were aligned with lip synchrony. This non-standard pronunciation could also be perceived as a mockery of the royal title, which he does not take seriously or with respect. Such

³ Translation made by the author of the thesis

phonetic alterations can be noticed alongside other creative character rendition solutions, as it is shown in Table 2

Table 2. *Example of Maintenance, Garfield's case*

Timestamp	SL	TL	BT	Technique	Strategy
00:07:19- 00:07:21	Oh, you poor sap.	Uoj, įsimylėjęs Šekspiras.	Oh, a love- struck Shakespeare.	Maintenance	Naturalisation

“Poor sap”, though sarcastic, is uttered almost in a consoling way in the source text; again, it is worth reminding that Garfield’s sarcasm in the original is of a casual nature and therefore harder to notice. But in the target text, “a love-struck Shakespeare” is pure mockery of John’s situation as *Shakespeare* was pronounced by using a short vowel /i/ instead of the long one /i:/ in the word „Šekspyras“, alongside a clear sarcastic tone. Now, in this case, it could be argued that with the added alteration of pronunciation and *sap* changed into *Shakespeare*, the strategy is centralisation with the technique of change. However, one would beg to differ that the strategy was naturalisation, as *sap* means a gullible person, and a love-struck person usually is as well. *Shakespeare* was potentially chosen for the comedic intent, but the translation is still rather natural and faithful to the source text. Benas Sakalauskas shed light on these cases as they were also a product of improvisation and translation “on the fly” to make the character more lively.

During the scene, as Garfield is saying “Oh”, his back is shown, and as he continues to say “you poor sap”, he is then shown facing the camera and cinematographically is in a wide shot, meaning all of his body is visible. Just from Table 2 alone, it is visible that the translation is longer, as in the source text, there are 4 syllables, while 9 are present in the target text. One could argue that isochrony was not visibly broken as the voice actor strategically continued his phrase “Uoj įsimylėjęs...” while in the source text only “Oh” was uttered. Additionally, the Lithuanian Garfield spoke much faster than in the original and thus managed to finish his line in time. That being said, lip synchrony was not exactly followed, as just from the length alone, it would be hard to keep up with it. However, as Garfield mutters his words rather lazily and is shown leaning his head a bit forward after rolling his eyes, the mismatch is not so clearly noticeable.

A consistent technique of addition was also noticed in the Lithuanian version regarding Odie’s name. Whenever Garfield would refer to or talk to Odie, he would refer to him as *Odisėjas* (eng. *Odysseus*) or *cucakas*, which does stand for a *dog*, but the term is not standard and not applicable and thus may be considered as slang. In the Lithuanian language dictionary, the specific term does not even come up; the closest variant is *ciuciukas*. The Lithuanian language WordNet⁴ Search suggests

⁴ <http://lkz.lt/?zodis=ciucė&id=04010040000>

ciucė, which, as it explains, means *dog* in children's language. It is not as if Garfield does not know Odie's real name, as John says it throughout the film as well. It is used mostly as a casual mockery of Odie that is not present in the source text, as it is shown in Table 3. Yet, no other character refers to Odie by a nickname, as well as it is also known that usually nicknames are shortenings of the name, which only further proves the point that this name-calling is unique to Garfield's idiolect and his ways of treating others.

Table 3. Example of Garfield addressing Odie

No.	Timestamp	SL	TL	BT	Technique	Strategy
1.	00:17:42- 00:17:45	Deport Odie? I like this country already.	Deportuoti cucaką? Geri įstatymai, man čia patinka.	Deport the doggie(slang)? Good laws, I like it here.	Addition	Decentralisation
2.	00:20:28- 00:20:32	Ok, Odie, I'll give you one small clue. It's not in there!	Cucakai, cucakai, kas tu per žmogus... Ar aš kalbu su siena?!	Doggie, doggie, what kind of a person are you...Am I talking to a wall?!	Addition, change	Decentralisation, centralisation
3.	00:22:28- 00:20:30	Okay, blockhead, time to bust out of here.	Klausyk, Odisėjau, kelk savo inkarą, reikia varyt iš čia.	Listen, Odysseus, lift up your anchor, we need to get out of here.	Change	Centralisation
4.	00:24:48- 00:24:50	Odie, help, please.	Odisėjau, padėk.	Odysseus, help.	Addition, omission	Decentralisation

Just from the text amount alone in the 1st example, it is visible that the target text is longer than the original, and the technique of addition visibly changed the script. In the scene, Garfield is shown trying to crawl out of John's bag, and as he is saying "Deport Odie?" his head is turned to the side, yet his mouth is visible, and thus lip synchrony is visibly disrupted; the remaining line he says while his head is turned towards the camera. That being said, isochrony is followed accordingly. V.

Šapranauškas, though, is voicing more text, and manages to do it in time with the pauses. Again, this is due to the fact that he speaks faster and thus is able to fit in the timeframe of the original phrases. In the 2nd example of Table 3, the voice actor Vytautas Šapranauškas not only adds the slang term for the dog but also deviates completely from the script. As the context of the scene is that Odie was tasked to find a toy hamburger and was looking in all the wrong places, Garfield seemingly lost his patience. Though the original Garfield is usually shown nonchalant and laid back, this is one of those rare cases where, even in the source text, he does raise his voice. Additionally to the change of script and addition of the nickname, his last line, “Am I talking to a wall?!” was also voiced more energetically and confrontationally than in the source text.

3rd example in Table 3 showcases Garfield calling Odie a *blockhead* in the source text, making this the only instance where he uses a derogatory term on him in the original. While the Lithuanian Garfield potentially alludes to the Greek Hero Odysseus, as he was also a sea traveller. In this case, the derogatory value was removed, and therefore a change was made to reduce the linguistic variation from non-standard to more neutral, yet still playful variation. The origin of Odie’s name deserves a broader comment here; it may seem that Odie is a shortening of Odysseus, and thus Garfield’s nickname makes sense. Some online sources, such as ⁵wiki-hosting platforms, also state that, yet the page is created by fans and thus is not official. The cartoonist Jim Davis actually explains in an interview, which has been quoted in multiple sources such as ⁶*Grunge* article, that Odie’s name comes from an old commercial he did for a car dealership where there was a character *Odie, the village idiot*. He liked the name and decided to reuse it for Garfield’s comic.

The 4th example in Table 3 showcases the omission of a politeness marker, as Lithuanian Garfield does not say *please*, and the addition of the humorous nickname that is still being preferred by Garfield rather than Odie’s real name in a situation where he is expecting his help.

There are also cases where Garfield is less confrontational with Odie in the source text and does not use his name. However, in the target text, Garfield refers to Odie by his nickname more often, as it is shown in Table 4.

Table 4. Examples of TT Garfield’s added nicknames for Odie

No.	Timestamp	SL	TL	BT	Technique	Strategy
1.	00:09:02-00:09:04	Look, why don’t you stay here and get your fleas removed?	Klausyk, cucakas, tu pasilik čia, tau blusas išnaikins.	Listen, doggie (slang), you stay here, they will get rid of your fleas.	Addition	Decentralisation

⁵ [https://hero.fandom.com/wiki/Odie_\(Garfield\)](https://hero.fandom.com/wiki/Odie_(Garfield))

⁶ <https://www.grunge.com/207413/the-bizarre-history-of-garfield/>

2.	00:19:34- 00:17:36	Let's remind ourselves what we're looking for.	Cucakai, tu prisimink ko tu ieškai!	Doggie(slang), remember what you're looking for!	Addition	Decentralisation
3.	00:22:01- 00:22:05	Can you imagine taking a nap on that table?	A jauti cucy, neblogai tau būtų miegoti ant to stalo?	Ei, do you feel doggie (short slang form), that it wouldn't be bad to sleep on that table?	Addition	Decentralisation

In the 3rd example of the 4th Table, Garfield uses a shortened slang form. It was arguably chosen for synchronisation purposes since, as he utters “can you imagine” and “a jauti cucy”, it is shown on the screen in an extreme wide shot, meaning his whole body, the bed in the hotel room and Odie are shown, and the correct Lithuanian version of *imagine* – *įsivaizduoji*, would have taken too long and would not be in accordance with lip synchrony. However, the given translation is informal, often used in spoken language, and was aligned with both isochrony and lip synchrony as the /y/ at the end of the word *cucy* matched the exact timing and lip movements of the original utterance. Benas Sakalauskas seconds that adhering to dubbing synchronies is crucial, and sometimes even the nicknames for Odie had to be added or adapted to match isochrony and lip synchrony.

Though Garfield is perceived as lazy in both the original and Lithuanian versions, it was truly his defining trait only in the original. It is now evident that there are some differences in Lithuanian Garfield's character as he is more confident and funny than in the original; he is more verbally deliberate, and his vocabulary is filled with many colloquial filler words that deviate from standard Lithuanian, such as *tipo* (like), barbarisms like *durnas* (stupid) and *nu* (well) which is also a deviation from the standard *na* (correct form of *well*), that add to his idiolect. His voice actor supposedly chose to have these filler words for the comedic effect they would have on the younger Lithuanian audiences, and his language was often tailored to strengthen the humour in comparison to the source text. For instance, when John is rehearsing his proposal to Liz on Garfield, who is not a fan of the idea of John getting married to her, he responds as it is shown in Table 5.

Table 5. Example of TT Garfield's strengthened humour

Timestamp	SL	TL	BT	Technique	Strategy
-----------	----	----	----	-----------	----------

00:04:08 - 00:04:12	Liz is a girl. No, worse – she’s a girl vet!	Liza yra Merga! Blogiau – veterinorė!	Liz is a chick! Worse – vet chick!	Addition, change	Decentralisation
------------------------	---	--	---	---------------------	------------------

The joke in the source text is that being a vet girl is worse than simply being a girl. However, in the target text, a few lexical alterations were made. The word *girl* was changed into a derogatory term for a girl – *merga*. Meaning that even if she wasn’t a vet, John marrying her is already a bad thing. Additionally, the Lithuanian Garfield uses the word *veterinorė* for a *vet*, which is a colloquial variant of the standard noun that adds more humour to the line as well. Therefore, a shift in register is visible from neutral to informal by adding and intensifying colloquial markers. In terms of synchronisation, isochrony was followed as the saying was uttered in its separate parts: “Liz is a girl”; “No, worse”; “She’s a girl vet”. The Lithuanian voice actor used the pauses strategically and managed to start and end the corresponding phrases at the same time. Lip synchrony is trickier in this example as *girl* and *merga* are not pronounced similarly, yet in the scene, Garfield is seen opening his mouth widely enough to make it believable he is saying “*merga*”. Then followed by “*worse*”, which is aligned rather well with “*blogiau*” in the target text. The part where lip synchrony, or lack thereof, is noticed the most is the last part of the saying: “She’s a girl vet” is uttered considerably differently from “*Veterinorė*”.

There is a particular scene in the film where the antagonist of the film, Lord Dargis, has captured Garfield and is carrying him in a bag towards the dungeon. During that scene, we can only hear Garfield, but we cannot see him, which means that the visual non-verbal mode becomes practically eliminated, and thus makes the verbal mode essential for Garfield’s characterisation in the given scene. Additionally, as lip synchrony becomes irrelevant, and no facial expressions or body language are visible, it creates rather favourable circumstances for the voice actor to improvise and go off the script.

Table 6. Example of addition and change, Garfield’s case

Timestamp	SL	TL	BT	Technique	Strategy
01:02:09 - 01:02:18	Oh, please. I’m so weak. And...and you’re so strong. So powerful.	Man silpna, man svaigsta galva ir kojos. Duokit man valerijono lašų.	I feel weak, my head and legs are dizzy. Give me valerian drops.	Change, Addition, Omission	Decentralisation

In the source text, Garfield is almost pleading with Lord Dargis, and the audience can comprehend the hint of sarcasm, but given Garfield’s rather helpless position in that situation, it could almost be

taken for a real yielding. Now, in the target text, Garfield is not so much pleading; in fact, he is heard whining and complaining. His statement of Lord Dargis being strong and powerful disappears completely in the target text, as well as the contrasting comparison between Garfield himself (the weak) and Lord Dargis (the strong). Instead, in the target text, one could say that Garfield is almost being sassy, asking for the valerian drops and saying that his legs are also dizzy like his head, which does not exactly make sense and therefore adds to the humour of the scene. Despite the alterations in such a case, multimodal coherence and character synchrony are maintained as Garfield's sarcastic and dramatic personality is preserved through his humorous remarks, while the audience only sees the bag in which he is being carried to be locked away. Such altered translation involves various techniques such as change, as Garfield's pleading was changed into mockery; addition, as additional humorous remarks were added; and omission, as contrastive comparison and statements of Lord Dargis superiority were eliminated. This mix of various techniques follows the strategy of Decentralisation, as the result shows a higher presence of Garfield's own idiolect in the target text.

According to B. Sakalauskas, all actors had complete freedom, and as for Vytautas Šapranauskas, he, alongside the dubbing director Andrius Rožickas, dubbed practically "on the fly" (2026 04 13); they would read the text, look at what is shown and create dialogues that may not have been in the original script. A great example of this would be the change of lyrics during Garfield's musical part, after he had decided to stay in the castle and accept his new royal status, as it is shown in Table 7.

Table 7. Rendition of Garfield's song into Lithuanian

No.	Timestamp	SL	TL	BT	Technique	Strategy
1.	00:36:09- 00:36:12	I sleep on a bed that's real fluffy.	Šokinėju ant minkšto <i>matraso</i> .	I jump on a soft <i>matress</i> (slang).	Addition, change	Decentralisation
2.	00:36:12- 00:36:14	I eat from a plate made of gold.	Valgau kugelį, kokį tik noriu.	I eat whatever <i>kugelis</i> I want.	Addition, change	Decentralisation
3.	00:36:15- 00:36:19	They feed me until I get stuffy. My pasta never gets cold.	Ir į lovą man neša kavą, kakavą, ir dabar visi parodom, ką turim pietums.	And they bring me coffee, hot cocoa to bed, and now everyone	Addition, change	Decentralisation

				shows what we have for lunch.		
4.	00:36:20-00:36:24	All of my devoted subjects, they know it's all about me.	Viso pasaulio žmonės, arkliai, žvėrys man lenkiasi.	People, horses, and animals from all over the world bow down to me.	Addition, change	Decentralisation
5.	00:36:24-00:36:27	Folk is so loyal to this cat who is royal.	Dainuoju kiek tik noriu, o vat taip vat visaip.	I sing as much as I want, and like this and like that.	Omission, change	Centralisation

The first case is an example of achieved decentralisation through the technique of addition, specifically the addition of slang, as “*matrasas*” is a slang form for *mattress*. It should be noted that, in 2013, the Commission of the Lithuanian Language approved the usage of the word *matrasas* and *matracas* as acceptable variants for the *mattress*, yet in 2006, it was still considered an unusable loanword. And even if slang was to be disregarded in this sentence, using the word *mattress* instead of the *bed* gives away Garfield’s not-so-royal background, thus highlighting his unpolished idiolect. Additionally, *sleep* is changed to *jump*, thus this verbal and behavioural change makes Garfield seem more playful than in the original, as it emphasises Garfield’s mischievous nature, as he uses the bed for a purpose other than its main one to sleep on.

Two techniques were utilised in the second example: firstly, the use of a *plate made of gold*, which highlighted Garfield’s new luxurious reality, was changed to Garfield gloating about what he can eat, and the addition of the Lithuanian dish *kugelis* localised the final result for the target audience.

In the third example, a complete change of the original text is shown with the addition of rhyming *kava/kakava* (coffee/hot cocoa), which was not present in the source text, as well as connecting the sentences, which was very well timed, as during Garfield’s words “o dabar parodom, ką turim pietums” (*and now everyone shows what we have for lunch*), butlers are shown revealing the trays with food. As a result, multimodal coherence in the Lithuanian-dubbed version is even stronger than in the original.

In the fourth example, the original message remains the same, however there is a severe addition of humour present in the target text, as instead of singing about his subordinates, Garfield is listing random categories of creatures that seem to first come to mind and are not rationally based, as

horses are also animals. Additionally, the message about others knowing all of this is about him was changed into everyone bowing down to him, strengthening his portrayal as a self-centred, egotistical character.

Rhyme that is present in the source text is completely omitted in the fifth example; matter of fact, it is changed to Garfield aimlessly gloating about how he can sing, which fits his careless persona and his unpolished idiolect, yet does not reflect the original text of the song. It should be mentioned that throughout the musical part, the montage often shows not only Garfield but also the castle and other castle animals. When Garfield is shown, he is constantly in movement, and thus, dubbing synchronies are not always of relevance throughout the montage. Yet there are a few instances which demand a closer look, because Garfield is shown on screen long enough to analyse how synchronised his visible singing was.

Table 8. *Exploration of Garfield's visible singing*

No.	Timestamp	SL	TL	BT	Technique	Strategy
1.	00:35:56 - 00:35:58	With lots of servants doing my will.	Kur daugybė tarnų daro tai, ką aš liepiu.	Where a lot of servants are doing what I command.	Maintenance	Naturalisation
2.	00:35:58 - 00:36:00	I got me a life.	Čia mano namai.	This is my home.	Change	Centralisation
3.	00:36:00 - 00:36:01	Without hassle.	Ir čia man labai gera.	And I feel really good here.	Addition, Change	Decentralisation

If looking only from the verbal mode perspective, the first example shows maintenance of the source text. During this segment, the beginning of the sentence is sung while showing the kitchen staff standing up from the table in reaction to Garfield's room bell ringing, and Garfield is only seen on-screen singing during the "doing my will" part. He is shown in a medium wide shot playing the piano while turning his head to the camera. Garfield is visibly shown opening his mouth for a prolonged period of time while singing "my will". In the target text, to synchronise this, Garfield distorts the word "liepiu" to "liepiua", prolonging the /a:/ to match the mouth movements and finish the line at the same time, thus maintaining lip synchrony and isochrony.

In the second example, there is a change of meaning from getting a new life to this castle being Garfield's home. In the source text, the name of the song is "Movin' on up". The phrase is repeated throughout the song, and in the target text, it was changed to "Čia mano namai" and used in

all the parts where “Movin’ on up” was sung. During this part, Garfield is shown sliding on the floor towards the camera, singing, and when he stops sliding, he rolls his eyes. This makes the last word “life” the most prominent part of the phrase, as he is no longer in the movement, besides facial grimaces (eye roll). Just like with the example above, Garfield prolongs the vowels, in this case, [larf], to match this; in the target text, Garfield is voiced using the prolonged first /a:/ in the word “namai”, ensuring the maintenance of lip synchrony and isochrony. Additionally, in this scene, back vocalists are heard singing “Movin’ on up” as Garfield is finishing his line, which in the target text was the repeated part of the phrase: “mano namai”.

In the third example, there is an addition of Garfield expressing how he feels in the castle, and a change from the original meaning, as the lack of hassle remains not mentioned in the target text. As shown in Table 8, the target text is longer than the source text. During the scene, Garfield is shown in a close-up shot lying in the bed, leaning on the pillow while looking at the camera lazily, fitting the “without hassle” phrase as he, in the literal sense, is shown laid-back while singing it. In this case, the entire utterance is displayed on-screen, disrupting lip synchrony and isochrony. Firstly, in the target text, the phrase is uttered with urgency and more energy, which does not align with the kinesic synchrony, as he is not shown in a hurry to prove that he *is feeling really good here*; the change of tone and speed also breaks character synchrony as idiolect is changed from a relaxed one to a more energetic one. There is also a lack of lip synchrony due to additional syllables and a change of speed. Unlike other cases, in which speed was proven to help maintain the isochrony, in this one, the Lithuanian Garfield finishes his line before the original one does on screen, almost making it look like he is yawning, which again strengthens the visibility of the isochronic mismatch.

All things considered, it is evident that Garfield’s character was often not synchronised in the Lithuanian version of the film. He was more mischievous and playful than in the original; he also spoke more rapidly, which did help with isochrony as though there were longer dialogues in the target text. His speed helped to start and finish them in time; it also contributed to his character being more energetic than in the source text. However, as it was pointed out in the interview with B. Sakalauskas, the aim was to make the character livelier, and not necessarily as faithful to the original, as improvisations were incorporated into the workflow. It is arguable that all these Vytautas Šapranauskas’s additions and alterations made the film much better received by the Lithuanian audience in comparison to the original version by its intended audience.

3.3. Analysis of Prince’s accent and idiolect translation

Prince was voiced by the English actor Tim Curry in the original version of the film. Granted, as a member of the British aristocracy, Prince uses standard British language and, as it is expected of a representative of the British upper class, speaks in a fluent, sophisticated way. As a matter of fact,

Prince's British accent, vast vocabulary, and calmly respectful tone make it practically impossible for the audience to mistake him for Garfield despite their identical appearances, which, as discussed before, is also due to the differences in their behavioural traits. Unlike in Garfield's case, there were not so many alterations when it came to Princes' idiolect. In his case, his Lithuanian voice actor, Saulius Bagaliūnas, was faithfully depicting Prince's character in the target product. However, his accent, similarly to Garfield's, was not maintained, and thus a normalisation strategy was followed. It is important to note that this research further proves what Minutella's interviewed professionals had told her, that a full reproduction of native varieties of English is impossible due to the lack of faithful equivalents. It was also mentioned that if attempts are being made to convey the British accent, it is usually done through a more refined register, formal manner of speech and contrasting elevated phrases (as opposed to, for example, American accented characters) (Minutella, 2021, p.p. 93-94). This was the case with the Prince as he, differently from Garfield, always kept his formal and polite register, regardless of the troublesome situation. Arguably, the omission of his British accent makes his idiolect ever more important, as his speech was a direct indicator of his royal background. Benas Sakalauskas confirms that the contrast between the two characters was deliberate, as this is a classical motive, meaning two mirroring characters who look exactly the same but have severely contrasting personalities. It was one of the aims to make Prince speak as correctly as possible to reveal his royal upbringing and contrast with Garfield's unpolished speech. Prince speaks calmly and maintains his respect towards others when approaching them, no matter the circumstances. He does not use slang, and his vocabulary is elevated. For example, when the late Lady Eleanor leaves the castle to him in her will, contrary to the greedy Lord Dargis, Prince is grateful and pays his respect to her even after her death, as it is shown in Table 9.

Table 9. Example of Prince's idiomatic expression translation

Timestamp	SL	TL	BT	Technique	Strategy
00:12:15- 00:12:18	Good show, Lady Eleanor. Bless her heart.	Širdingai dėkoju, Ledi Eleonora. Geras ji žmogus.	Heartfelt thank you Lady Eleonor. She's a good person.	Maintenance	Naturalisation

The register remains polite and fitting for Prince's royal idiolect in both the source text and the target text. It is notable that the compliment "good show" was not translated literally and was changed into an acknowledgement. Similarly, the idiomatic expression "bless her heart", which sounds like a wish, was translated as a statement; that being said, the chosen phrase is of equal intended meaning, though without the religious undertone present in the source text. In this example, character synchrony is

preserved through a maintained register and his polished idiolect. During the scene, Prince is shown in a medium wide shot, standing a bit turned to the side, yet his lip movements are fully visible even as he moves up to Lady Eleanor’s portrait and down to his servant Winston. Isochrony remains intact throughout the phrase, yet lip synchrony is not matched entirely, especially during the “Good show” part, as “Širdingai dėkoju“ is pronounced vastly differently. By the end of the phrase, it becomes more synchronised as when Prince is saying “heart” he opens his mouth rather widely as he emphasises the /a/ sound, similarly in the target text “žmogus” is uttered at the same time while also emphasising the /o/ sound, which looks relatively convincing on the screen.

At the beginning of the film, it was actually the Prince who was the first to utter the phrase “It is good to be king”, as it is shown in Table 10.

Table 10. *It’s good to be king, Prince’s case*

Timestamp	SL	TL	BT	Technique	Strategy
00:03:03- 00:03:05	Oh, it’s good to be the king.	Taip, gera būti karaliumi.	Yes, it’s good to be the king.	Maintenance	Naturalisation

In the source text, Prince says this phrase in a relaxed manner with self-satisfaction heard in his voice. In the target text, differently from Garfield’s case (Table 1), where though the script was the same, there was an addition of altered pronunciation, highlighting his own idiolect and breaking the character synchrony, Prince’s idiolect remains faithful to the source, as the tone remains the same and no alterations of pronunciation are recorded.

In another instance, in which Prince is mistaken for Garfield, he responds with the following utterance provided in Table 11.

Table 11. *Example of Maintenance, Prince’s case*

Timestamp	SL	TL	BT	Technique	Strategy
00:12:15- 00:12:18	Garfield? What the devil is a Garfield?	Garfildas? Kas po Perkūnais yra Garfildas?	Garfield? Who under the thunder is Garfield?	Maintenance	Naturalisation

Firstly, though Prince is covered in filth and finds himself far from his castle, he remains considerably calm with John; his tone is curious. Secondly, the *devil*, which is a common and mild curse word, is replaced with a thunder god in Lithuanian mythology – *Perkūnas*. This culturally specific equivalent preserves the function of the phrase while also adapting the cultural reference for the target audience. This translation remains coherent with Prince’s character in the source text and therefore preserves character synchrony.

The audience rarely sees Prince angry or vexed; however, after being brought back to John's hotel, he is seen irritated about his current situation, as shown in Table 12.

Table 12. Example of vexed Prince's idiolect translation

Timestamp	SL	TL	BT	Technique	Strategy
00:32:37- 00:32:39	Listen, you dolt. There's been a coup d'etat.	Klausyk, tu kvaily. Įvyko perversmas.	Listen, you fool. There has been an overthrow.	Maintenance, Change	Centralisation

In this case, *dolt* is replaced with its equivalent insult as both are derogatory but not strongly substandard; the linguistic marker was maintained. *Coup d'etat* is a phrase of French origin, sounds foreign and formal; it was changed into a more neutral and transparent Lithuanian term. During the scene, Prince is shown being dried off with a towel by John after a shower and is constantly shaken throughout the delivery of the phrase, thus making lip movements rather unclear and therefore allows the voice actor more freedom with the line delivery. Yet it was somewhat visible that isochrony was not necessarily as strictly followed. Even though his head was constantly moving, it was visible how the Lithuanian Prince was making a short pause between "Listen, you fool" and "There has been an overthrow" while on the screen, Prince was shown constantly talking and his lips moving. That being said, as Prince was saying "coup d' etat" in the target text, he was also prolonging the e in "Perserversmas", matching the lip movements shown on screen.

Throughout the film, Prince addresses others by using the British expression "old boy/man" on several occasions, which, according to the Longman Dictionary of Contemporary English, is an old-fashioned, often affectionate and informal form of address for men. However, as it is shown in Table 13, translation solutions for such a noun phrase were varying.

Table 13. Examples of Prince's linguistic expression translations

No.	Timestamp	SL	TL	BT	Technique	Strategy
1.	00:14:31- 00:14:35	No thanks, old boy. You just run along and enjoy yourself.	Uoj ne, ačiū. O tu gali eiti sau?	Oh, no thanks. Can you go away?	Omission	Normalisation
2.	00:15:11- 00:15:14	Oh, Dear me. I may have misjudged the old boy.	O, Dieve. Tikriausiai suklydau pasitikėdamas	Oh, God. I must have made a mistake by	Change	Centralisation

			šituo senberniu.	trusting this bachelor.		
3.	00:44:46- 00:44:49	Quite right, old boy. They must have given me yours.	Turbūt, šuniuk, man pakišo tavo košę.	Perhaps, puppy, they slipped me your porridge.	Change	Centralisation
4.	01:13:09- 01:13:11	Well done, old man.	Na, ačiū, bičiuli.	Well, thank you, buddy.	Maintenance	Naturalisation
5.	01:16:58- 01:17:00	Good show, old man.	Aš leidžiu. Šauk.	I allow it. Shoot.	Omission	Normalisation

In the 1st example, Prince is responding to Lord Dargis's proposal to go for a picnic. In the source text, "old boy" almost mitigates his refusal and disinterest. However, in the target text, it is omitted, thus making his response harsher than in the original. The same technique of omission is used in example 5, as the addressee is omitted entirely. Thus, in both cases, the strategy of Normalisation was relied upon as the character's idiolect was normalised to a standard language variant.

In the 2nd example, Prince is speaking with disappointment in his voice for trusting Lord Dargis after he throws him into the river. The noun phrase "old boy" is changed into a considerably more severe one by calling Lord Dargis a "bachelor", which, according to the Lithuanian language WordNet Search⁷, has a negative connotation in the target language. This, in turn, adds a hint of an insult to the phrase.

In the 3rd example, Prince is given lasagna at a pub, which he figures was supposed to be Odie's dish. Conveniently, Odie barks, which Prince takes for an agreement that this was, in fact, his meal. The referential phrase "old boy" is changed to "puppy" in accordance with the character being addressed. That being said, character synchrony is only partially maintained as the original sounds formal, polite and British (old boy), yet the target text is more playful and simplified in comparison.

The 4th case is an example of maintenance, as "old man" was translated to "buddy", given that the dictionary explains that "old man" is often used to address a male friend, thus maintaining the character's idiolect.

In the film, there is one instance where both characters are in identical situations and utter identical phrases in the source text, yet in the target text, the script was changed for both characters. While looking for John with Odie, Garfield is found by Prince's butler Smithee. At the same time,

⁷ <https://ekalba.lt/zodziu-prasmiu-tinklas/leksinis-irasas/NET.895d6d03-e002-4228-851e-4b68606a422f.LexicalEntry/?reiksme=1>

Prince is found by Garfield's owner John, after Prince just managed to get out of the sewer. As it is shown in Table 14. In the source text, phrases potentially allude to Garfield's and Prince's similarities; after all, they are both being *kidnapped* to their understanding. Yet in the target text, their reactions highlight their differences, and Garfield was direct and rude towards Smithee, calling him grandpa and using the pronoun *tu*, which is the informal version of *you*. Prince, on the contrary, was referring to John with a maintained formal register, using formal verb forms such as *nelieskite* (don't touch) and *turite* (have) as well as formal pronoun forms such as *jūs* (you).

Table 14. Comparison between Garfield's and Prince's identical phrase translation

Character	Timestamp	SL	TL	BT	Technique	Strategy
Garfield	00:23:42 - 00:23:45	Why is it the weird ones always go for the cat, not the dog?	Nesiartink, diedukas, iš kur aš žinau, gal tu blusų turi.	Do not come close grandpa, how can I know that you don't have any fleas.	Change	Centralisation
Prince	00:25:15 - 00:25:20	Why is it the weird ones always go for the cat, not the dog?	Nelieskite manęs, iš kur aš žinau, gal jūs blusų turite.	Do not touch me, how can I know that you do not have any fleas.	Change	Centralisation

The idiolect of both characters in this example was deliberately highlighted by the Lithuanian team to emphasise the contrast of their character despite their identical appearance and the situation they were in. Prince, though in distress, has kept his formal register by keeping to formal pronouns, while Garfield was audacious as usual, not bothering himself with politeness and formalities. In this case, the technique of change was utilised via making their idiolects more distinct, where, in the source text, not only was it not visible, but it was also arguably aligned for the purpose of demonstrating their similarities.

CONCLUSIONS

1. Upon evaluating the visual non-verbal mode, it was found that although the appearances of the analysed characters, Garfield and Prince, are identical, their behaviours differ considerably. This study has identified that Prince is often shown carrying himself with a graceful poise, while Garfield is often shown slouching when moving. This research has also confirmed that Prince is recognisable even covered in faeces, as his tone remains calm and authoritative, and his stance remains upright, thus signalling royal upbringing. While Garfield remains recognisable to the audience throughout the film, he is often shown behaving selfishly and with a mischievous smirk on his face while acting out of self-serving motives. The behaviours of these characters were proven to be their main visual non-verbal differentiating factor. Garfield's actions are driven by selfishness and laziness, while Prince is portrayed as someone who, contrary to Garfield, would be considerate of others, e.g. his subordinates.
2. The analysis of the verbal acoustic mode focused mainly on the accents and idiolects of the two main characters of the original animation and translation into Lithuanian. Regarding accents, in the source text, Garfield has an unpolished New Yorker's accent, while Prince has a British one. Neither the American nor the British accent was maintained in the target text. Thus, the comparative investigation of their speech in the source and target texts has shown that their idiolects became critical for their character's portrayal. The carried out analysis has identified a few cases where Garfield in the target text would pronounce words in a non-standard way by using short vowels instead of long ones. Such alterations of standard word pronunciation were not present in the source text. Prince's character did not have such added alterations in the source text either. Meanwhile, in the Lithuanian dubbed version of the film, his royal upbringing was conveyed through elevated vocabulary and authoritative tone.
3. After the semi-structured interview, it is possible to state that the greater success of the Lithuanian dubbed version of the film, compared to the original, was determined by the significant changes in Garfield's dialogue. The interview with the audio production studio *Garso architektūra* director Benas Sakalauskas displayed that these changes were spontaneous. He stressed that the conscious decisions of the voice actor Vytautas Šapranauškas and the dubbing director Andrius Rožickas made the character livelier than in the original – such was the intention of the whole Lithuanian team.
4. Garfield's idiolect in the Lithuanian dubbed version and his character synchrony were researched both on the linguistic level, essentially by recreating some of the statements and making them domesticated, and on the paralinguistic level, by adjusting the voice timbre, speaking speed, and sometimes adding ironic, sarcastic or otherwise different intonations from the original ones. These significant changes could be implemented due to, according to

Sakalauskas, the liberal approach of the clients, which allowed a lot of freedom to the dubbing team. This was especially relevant for Garfield's voice actor, Vytautas Šapranauškas.

5. When researching the differences between Garfield's idiolect in the source and target texts, it was uncovered that his idiolect in the target text was rather amplified. This means that he was voiced as a more confident personage, at times less considerate of other characters, for instance, Odie. His lazy, cynical persona was made more sarcastic, bold and lively. After applying Fatimah Aljuied's (2025) proposed linguistic variety translation technique and strategy classification model, the results of the analysis reveal that *Addition* (14 cases) was the most common technique, and *Decentralisation* was the most recurring strategy employed when translating Garfield's idiolect and *Maintenance* (2 cases) was the technique upon which it was relied upon the least when rendering his character. On the contrary, Prince's idiolect was considerably preserved. His elevated vocabulary was kept in the target text with the corresponding equivalents of the uttered phrases. Unlike in Garfield's case, when translating Prince's character, there were two leading techniques for his idiolect translation: *Maintenance* (5 cases) and *Change* (4 cases), while *Naturalisation* and *Centralisation* were the leading strategies for Prince's idiolect rendition.

SUMMARY

This research paper examines the translation of accents and idiolects in the American 2006 film *Garfield: A Tail of Two Kitties*, directed by Tim Hill, and its Lithuanian-dubbed version, *Garfildas 2*. The study aims to identify the differences in how idiolects and accents are represented in both the original and dubbed versions, with a particular focus on the two main characters: Garfield and Prince. Since the characters’ appearances are identical, the only visual non-verbal element that distinguishes them is their behaviour, which is analysed through the lens of multimodality. However, the primary focus of the analysis is on the idiolects and accents that represent the acoustic verbal mode. This comparative qualitative investigation of how the idiolects and accents present in the source text are rendered in the Lithuanian-dubbed film follows Aljuied’s (2025) framework of linguistic variation, translation techniques and strategies. The analysis is enriched by comments from the interview with the director of the audio production studio *Garso architektūra*, who dubbed the film into Lithuanian, Benas Sakalauskas. Findings reveal that, despite their identical appearance, Garfield and Prince are differentiated by their behaviour as Garfield acts out of selfishness, while Prince’s behaviour is driven by royal obligations. The study shows that accents were not consistently translated, making idiolect translation the central mechanism for character differentiation. Translation of Garfield’s utterances predominantly utilised the technique of *Addition* and the strategy of *Decentralisation*, whereas translation of Prince’s speech featured techniques such as *Maintenance* and *Change*, with strategies like *Naturalisation* and *Centralisation* being most frequent.

Salvija Dubosaitė, Idiolektų ir akcentų perteikimas lietuviškai dubliuotoje „Garfildas 2“ versijoje. Magistro darbas, vadovė Prof. Dr. Danguolė Satkauskaitė, Vilniaus universitetas, Kauno fakultetas, 2026, 46 p.

SANTRAUKA

Šiame moksliniame darbe nagrinėjamas akcentų ir idiolektų vertimas 2006 m. Timo Hillo režisuotame filme *Garfield: A Tail of Two Kitties* ir jo lietuviškai dubliuotoje versijoje *Garfildas 2*. Tyrimo tikslas – nustatyti idiolektų ir akcentų perteikimo skirtumus originalioje ir dubliuotoje versijose, ypatingą dėmesį skiriant dviem pagrindiniams veikėjams: Garfildui ir Princui. Kadangi veikėjų išvaizda yra identiška, vienintelė juos skirianti vizualinė neverbalinė raiškos priemonė yra jų elgesys, kuri yra analizuojama per multimodalumo prizmę. Tačiau daugiausiai dėmesio analizėje skiriama idiolektams ir akcentams, kurie reprezentuoja akustinę verbalinę raiškos priemonę. Šis lyginamasis kokybinis tyrimas, kuriame nagrinėjama, kaip originale esantys idiolektai ir akcentai perteikiami lietuviškoje filmo versijoje, remiasi Aljuied (2025) kalbinių variantų vertimo technikų ir strategijų klasifikacija. Analizę praturtina komentarai iš interviu su muzikos prodiuserių studijos „Garso architektūra“, dubliavusios šį filmą į lietuvių kalbą, direktoriumi Benu Sakalausku. Ištirti pavyzdžiai iliustruoja, kad nepaisant identiškos išvaizdos, Garfildas ir Princas skiriasi savo elgesiu, nes Garfildas elgiasi vedamas savanaudiškumo, o Princo elgesį lemia jo karališki įsipareigojimai. Tyrimas taip pat atskleidė, kad akcentai versti nenuosekliai, todėl idiolektų vertimas tapo pagrindiniu veikėjų diferenciacijos mechanizmu. Garfildo pasakymai daugiausia versti taikant *pridėjimo* techniką ir *decentralizacijos* strategiją, o Princo kalbai versti pasitelktos *išlaikymo* ir *keitimo* technikos, o *natūralizacija* ir *centralizacija* – dažniausiai taikytos strategijos.

LIST OF REFERENCES

- Aljuied, Fatimah. (2025). Arabic Dubbing of Linguistic Variation in Disney Animated Films. In *The Routledge Handbook of Translation and Young Audiences*. Routledge. <https://doi.org/10.4324/9781003291169-23>
- Bateman, J. A., Hiippala, T., & Wildfeuer, J. (2017). *Multimodality : foundations, research and analysis a problem-oriented introduction* (1st ed.). De Gruyter Mouton. <https://doi.org/10.1515/9783110479898>
- Bordwell, D. (2008). The Hook: Scene Transitions in Classical Cinema. Online Essay (David Bordwell's Website on Cinema) Available online at: <http://www.davidbordwell.net/essays/hook.php> (accessed November 30, 2025).
- Bosseaux, Charlotte. 2018. "Investigating dubbing: Learning from the past, looking to the future." In *The Routledge handbook of audiovisual translation*, edited by Luis Pérez-González, 48-63. London, New York: Routledge, 2018. <https://doi.org/10.4324/9781315717166-18>
- Chaume, Frederic. 2004. "Synchronization in dubbing: A translational approach." In *Topics in audiovisual translation*, edited by Pilar Orero, 35-52. Amsterdam, Philadelphia: John Benjamins.
- Chaume, Frederic. 2014. *Audiovisual translation: Dubbing*. Abingdon, Oxon: Routledge.
- Chaume, Frederic. 2020. "Dubbing." In *The Palgrave handbook of audiovisual translation and media accessibility*, edited by Łukasz Bogucki and Mikołaj Deckert, 103-132. Cham: Palgrave Macmillan. doi.org/10.1007/978-3-030-42105-2_6
- Crystal, D. (2008). A Dictionary of Linguistics and Phonetics. <https://doi.org/10.1002/9781444302776>
- Dubosaitė, S., & Satkauskaitė, D. (2025). It's Good to Be King: Accents and Idiolects in Garfield: A Tail of Two Kitties and Their Lithuanian Dubbing. *transLogos Translation Studies Journal*, 8/1(8/1), 25–40. <https://doi.org/10.29228/translogos.74>
- Flis, G., & Szarkowska, A. (2024). Voice-over country? Okay, Boomer. How young viewers are disrupting the AVT landscape in Poland. *The Journal of Specialised Translation*, (42), 193–216. <https://doi.org/10.26034/cm.jostrans.2024.5989>
- Fodor, István. 1976. *Film dubbing: Phonetic, semiotic esthetic and psychological aspects*. Hamburg: Buske.
- Gambier, Y. (2006). Multimodality and Audiovisual Translation. *MuTra2006 – Audiovisual Translation Scenarios: Conference Proceedings*, 1-8. https://www.euroconferences.info/proceedings/2006_Proceedings/2006_Gambier_Yves.pdf
- García de Toro, Ana Cristina. (1994) "Idiolecto y traducción." In: Bueno García, Antonio; Ramiro Valderrama & Juan Miguel Zarandona (eds.) 1994. *La traducción de lo inefable: Jorge Guillén, la emoción ontológica: Claude Simon, el diálogo de la voz interior: actas del I Congreso*

- Internacional de Traducción e Interpretación de Soria. Soria: Diputación Provincial de Soria, pp. 91-101.
- Halliday, M. A. K., and Hasan, R. (1976). *Cohesion in English*. London: Pearson.
- Hatim, Basil & Ian Mason. (1997) *The Translator as Communicator*. London: Routledge.
- Heroes Wiki. (n.d.). Fandom. Retrieved March 20, 2026, from https://hero.fandom.com/wiki/Heroes_Wiki
- Holbrook, M. B. (2005). The Ambi-Diegesis of 'My Funny Valentine. In S. Lannin, & M. Caley (Eds.), *Pop Fiction: The Song in Cinema* (pp. 48-62). Intellect.
- IMDb. (n.d.). IMDb: Ratings, Reviews, and Where to Watch the Best Movies. Retrieved September 12, 2025, from https://www.imdb.com/?ref=ttawd_nv_home
- Kovalenko, L., & Martynyuk, A. (2021). Verbal, visual, and verbal-visual puns in translation: cognitive multimodal analysis. *Cognition Communication Discourse*, 22, 27–41. <https://doi.org/10.26565/2218-2926-2021-22-02>
- Lietuvių kalbos išteklių informacinė sistema E. KALBA. (n.d.). Retrieved March 15, 2026, from <https://ekalba.lt>
- Lietuvių kalbos žodynas. (n.d.). Retrieved April 30, 2026, from <http://www.lkz.lt>
- Markhabayeva, D., & Tseng, C. (2024). Multimodal cohesion and viewers' comprehension of scene transitions in film: an empirical investigation. *Frontiers in Communication*, 9. <https://doi.org/10.3389/fcomm.2024.1347788>
- Minutella, Vincenza. (2020). Translating foreign languages and non-native varieties of English in animated films: Dubbing strategies in Italy and the case of *Despicable Me 2*. *Journal of Audiovisual Translation*, 3(2), 47-63.
- Minutella, Vincenza. 2021. *(Re)Creating Language Identities in Animated Films*. Cham: Palgrave Macmillan. doi.org/10.1007/978-3-030-56638-8_1
- O'Donnell, W.R., & Todd, L. (1991). *Variety in Contemporary English* (1st ed.). Routledge. <https://doi.org/10.4324/9780203135433>
- Longman Dictionary of Contemporary English* | LDOCE. (n.d.). Retrieved March 15, 2026, from <https://www.ldoceonline.com/>
- Parra López, G., & Bartoll Teixidor, E. (2019). Gollum's linguistic precious. The use of idiolect in the depiction of the identity of fictional characters and its translation for dubbing. *MonTi Monografías De Traducción E Interpretación*, 343–370. <https://doi.org/10.6035/MonTI.2019.ne4.12>
- Ramos Pinto, S. (2018). Film, Dialects and Subtitles: An Analytical Framework for the Study of Non-Standard Varieties in Subtitling. *The Translator*, 24(1), 17-34. <https://10.1080/13556509.2017.1338551>

- Ramos Pinto, S. (2018). Film, Dialects and Subtitles: An Analytical Framework for the Study of Non-Standard Varieties in Subtitling. *The Translator*, 24(1), 17-34. <https://10.1080/13556509.2017.1338551>
- Renna, D. (2021). *Language Variation and Multimodality in Audiovisual Translation: A New Framework of Analysis* (1st ed.). ibidem.
- Rosa, A. A. (2012). Translating place: linguistic variation in translation. *Word and Text, A Journal of Literary Studies and Linguistics*, 2(02), 75-97.
- Sakalauskas, B. (2026 04 13), Semi-structured interview.
- Sánchez Iglesias, Jorge Juan (2001) “Restricciones semántico-textuales de la traducción del idiolecto: Lessico Familiare de Natalia Ginzburg.” In: Barr, Anne; Rosario Martín & Jesús Torres (eds.) 2001. *Últimas corrientes teóricas en los estudios de traducción y sus aplicaciones*. Salamanca: Universidad de Salamanca, pp. 703-717.
- Satkauskaitė, D., & Kuzmickienė, A. (2022). Frenchness in dubbed animation (an interdisciplinary approach) = Prancūziškumas dubliuotoje animacijoje: tarpdalykinė prieiga. Vilniaus universiteto leidykla. <https://doi.org/10.15388/vup-book-0027>
- Stöckl, H., & Pflaeging, J. (2022). Multimodal coherence revisited: notes on the move from theory to data in annotating print advertisements. *Frontiers in Communication*, 7. <https://doi.org/10.3389/fcomm.2022.900994>
- The Dubbing Database. (n.d.). Dubdb Fandom. Retrieved September 12, 2025, from https://dubdb.fandom.com/wiki/The_Dubbing_Database
- Valstybinės lietuvių kalbos komisijos Konsultacijų bankas. (n.d.). Valstybinė Lietuvių Kalbos Komisija. Retrieved April 30, 2026, from <https://vlkk.lt/konsultacijos/984-matracas-matrasas-ciuzinys>
- Wales, K. (2011). *A Dictionary of Stylistics* (3rd ed.). Routledge. <https://doi.org/10.4324/9781315833507>
- Whitman-Linsen, Candace. 1992. *Through the Dubbing Glass: The Synchronization of American Motion Pictures into German, French and Spanish*. Bern, Berlin, Frankfurt, New York, Paris, Wien: Peter Lang.
- Wildfeuer, J. (2014). *Film Discourse Interpretation: Towards a New Paradigm for Multimodal Film Analysis* (1st ed.). Routledge. <https://doi.org/10.4324/978020376620>
- Zabalbeascoa, Patrick. 2025. *Audiovisual Translation*. Abingdon: Routledge.

FILMOGRAPHY

Garfield: A Tail of Two Kitties. 2006. Directed by Tim Hill. Twentieth Century Fox, Davis Entertainment, Dune Entertainment, Major Studio Partners, Ingenious Film Partners.

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

Studento -ės vardas, pavardė	Salvija Dubosaitė
Darbo tema anglų kalba	Rendition of Idiolects and Accents in the Lithuanian Dubbed Version of “Garfield 2”
Darbo tema lietuvių kalba	Idiolektų ir akcentų perteikimas lietuviškai dubliuotoje „Garfildas 2“ versijoje
Darbo vadovo -ės pareigos, vardas, pavardė	Prof. Dr. Danguolė Satkauskaitė

Atliktos užduotys	Užduočių atlikimo galutinis terminas	Užduočių atlikimo data	Darbo vadovo parašas	Pastabos
Baigiamojo darbo temos pateikimas vadovei.	Iki vasario 24 d.	Vasario 20 d.		Tema turi būti suderinta su MA vadove.
Ižangos ir metodologinės/teorinės dalies pirmojo varianto pateikimas vadovei ir pirmojo empirinės dalies varianto pateikimas vadovei.	Iki kovo 16 d.	Kovo 9 d.		
Galutinio darbo varianto pateikimas vadovei.	Iki balandžio 16 d.	Balandžio 15 d.		
Galutinio darbo varianto įkėlimas į VU sistemą ir pateikimas per Teams.	Iki birželio 1 d. (imtinai)	Gegužės 22 d.		Studentai įkelia galutinį MA į Teams (Word ir PDF formatais). Iki tos pačios dienos MA privalo būti įkeltas ir į VU IS (PDF formatu). Baigiamųjų AVV SP darbų gynimai numatomi: 2026-06-08.

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