ELOPE

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The Function of Language in Characterization: Dialectal Speech in the Animated Film *Chicken Little*

Summary

The article discusses the use of language varieties by the main character in the animated film *Chicken Little* in English and Slovene. Both versions of the film are dubbed by professional actors and are aimed at a young target audience, children. The main intention of the article is to analyze the characteristics of Chicken Little's speech in both languages, to compare the differences in the use of language varieties, and to evaluate the consequences of shifts in language use on the character and the story in the target language. The analysis is based on a transcript of the speech and enables comparison on four different levels: phonetics, morphology, syntax and vocabulary. The main focus is on the analysis of speech in the target language: Maribor regional colloquial language, with influence from the dialectal speech of Ruše. The main conditions influencing the use of certain language varieties are taken into consideration: the characteristics of the dubbing process, specifics of the target audience, and prevailing norms related to the use of language on television.

Key words: *Chicken Little*, animated film, dubbing, children's literature, varieties of language, dialectal speech, Slovene language

Karakterizacijska vloga jezika: narečni govor v animiranem risanem filmu *Mali Pišček*

Povzetek

Članek obravnava jezikovno zvrstnost glavnega lika animiranega risanega filma Mali Pišček v angleški in slovenski različici filma. V obeh jezikih so besedilo sinhronizirali profesionalni igralci, film pa je namenjen mladi ciljni publiki, tj. otrokom. Cilj raziskave je analizirati značilnosti govora Malega Piščka v obeh jezikih, primerjati razlike v uporabi jezikovne zvrstnosti in ugotoviti, kakšne posledice so premiki na jezikovni ravni imeli na značilnosti lika in zgodbe v ciljnem jeziku. Preučevanje temelji na transkripciji govora v obeh jezikih, na podlagi katere je opravljena primerjalna analiza značilnosti govora z vidika glasoslovja, oblikoslovja, skladnje in besedja. Posebna pozornost je namenjena analizi govora v ciljnem jeziku, tj. mariborskemu pogovornemu jeziku z vplivi ruškega govora. Uporaba jezikovne zvrstnosti je analizirana z vidika značilnosti procesa sinhronizacije, posebnosti ciljne publike in prevladujočih norm o jezikovni rabi na televiziji.

Ključne besede: Mali Pišček, animirani risani film, sinhronizacija, otroška literatura, zvrsti jezika, narečni govor, slovenščina

The Function of Language in Characterization: Dialectal Speech in the Animated Film *Chicken Little*[1]

1. Introduction

Animated films or, simply, cartoons are a popular form of entertainment for children, especially for those in the pre-reading period.[2] With the easy accessibility of various kinds of films aimed specifically at children's needs and wishes, the growing popularity of those products among the youngest target audience is not surprising. Even though children often perceive them merely as entertainment, these films comprise other qualities as well: the stories are usually instructive and they often resemble the original traditional children's stories in content as well as in their main functions (O'Connell 2003, 113). Because of this resemblance, animated films could be understood as a sort of modern equivalent of, or to some extent even a substitute for traditional story books (ibid.). However, there are some important differences between films and books that have to be taken into consideration when translating and creating the final product. The two most distinctive characteristics of animated films that seem relevant for the analysis in this article are (1) the reduced role of an adult to read and interpret the story to a child (ibid.), and (2) the fact that the text is not written but spoken. The role of assuring that the film is understandable and entertaining is thus completely in the domain of the film's creators.

One of the important steps in attaining good understanding of foreign animated films in the target language (TL) is its adequate translation and adaptation to the specific requirements of the medium and audience, e.g. to the characteristics of audiovisual translation (dubbing) and the specifics of the target audience: children. Since the dubbing process deals with the reproduction of spoken language, the translated text must also be adapted to the requirements of expected language use.

The question of the transfer of spoken language and its correspondence to the special requirements regarding the characteristics of the target audience and the norms of language use is the main theme of this article. It deals primarily with the analysis of speech characteristics of the main character Chicken Little in the English and Slovene versions of the animated film *Chicken Little*. It discusses the differences in language use between versions and evaluates the consequences of shifts as well as their position within the prevailing norms.

2. About the film *Chicken Little*

The animated film *Chicken Little* is an entertaining story about a schoolboy who struggles to become accepted and appreciated among his schoolmates and other friends, but because of a strange set of circumstances, often fails. The main idea of the story is based on an old children's fable about Chicken Licken. The fable originates from England, probably from the 18th century, and it is still well-known, at least among the English-speaking population. It is a story about a little

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[1]   The article presents analysis results of the graduation thesis *Dubbing the Animated Film Chicken Little* (Cupar, 2012), written under the mentorship of Dr Alenka Valh Lopert and the co-mentorship of Dr Darja Darinka Hribar.

[2]   Zwitter (1998, 69) suggests three approximate age groups of young readers/listeners/viewers: the youngest, aged between 2 and 6, who are in the pre-reading period, children aged 7–14 and youth aged 14–18. The target audience of animated films for children is usually the first age group (2–6 years old).

chicken who naively assumes that the acorn which fell on his head is a sign that the sky is falling and that this has to be immediately reported to the king. On his journey to the king with some other animals, he meets a fox, who pretening that she wants to help, seduces them into a trap and eats them ("Chicken Licken" n. d.). The main lesson of the story is to teach young children not to jump to conclusions and overreact ("Mali Pišček" n. d.).

Although the film's plot has many parallels with the fable, it differs because it is set into modern times. In the film the main character is also a chicken, named Chicken Little, who gets hit by a flying panel, which falls from an alien spaceship, and because of that he assumes that the sky is falling. Nobody believes him, and he becomes a laughing stock, which affects his relations with his father and schoolmates. After some time the aliens appear again and try to destroy the city of Oakey Oaks. With the help of his two friends, Chicken Little succeeds in saving the city and the Earth from destruction, proves that his assumptions were correct and becomes a hero. The story and the end of the film are thus different from the fable; however, the main symbols (oaks, the falling sky), many characters and their characteristics (Chicken Little, Foxy Loxy, Turkey Lurkey etc.) remain the same, which certainly relates the story to the original fable. The similarities between the fable and the film probably do not remain unnoticed by those children who know the original story.

The film was produced by Walt Disney Animation Studios and was released in 2005 in America and in 2006 in Slovenia. The dubbed version was produced by Studio ritem, the text was translated by Teja Bivic, and the production team included the director Jure Zebec, sound technician Samo Drole and creative leader Marciej Eyman ("Mali Pišček" n. d.). The main character Chicken Little, whose speech is analyzed in this article, was dubbed by the actor Zach Braff in English and by Matjaž Javšnik in Slovene.

3. Dubbing animated films for children

In Slovenia foreign animated films for children have to be dubbed if the target audience is pre-school children.[3] However, some animated films are not aimed exclusively at pre-school children but also at other age groups; therefore, these are produced in two different versions, dubbed and subtitled (e.g., *Ice Age*, *Alvin and the Chipmunks*, and *Shrek*). Since the most common practice in translating other types of audiovisual products in Slovenia is subtitling, the reason for producing both versions is probably to reach a broader audience.

The choice to dub audiovisual products for children is connected with the characteristics of the target audience: mainly children in pre-school or those in the 1st or 2nd grade of primary school. Most of them are usually not able to read or are at least insufficiently fluent readers to be able to follow the story through subtitles (Bevc and Hafner 2009 in Frišek 2009, O'Connell 2003). Because the main characteristic of dubbing is the complete transposition of the original speech with the speech in the TL (Díaz Cintas 2003, 195), this type of audiovisual translation is the most appropriate method for presenting the story to children in the TL. It also allows more adaptation of the content to domesticate the story and bring it closer to the audience, although some basic demands of the dubbing process must be considered as well. These are mostly connected to various aspects of synchrony, meaning that in order to create a product that seems authentic to the viewer, the dubbed text has to be synchronized with some aspects of the original film and the image on the screen as much as possible. According to different characteristics, Whitman-Linsen (1992

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[3]   Zakon o javni rabi slovenščine (Public Use of Slovene Language Act 2004, article 24, paragraph 2) states that "foreign animated films aimed at pre-school children are allowed to be publicly performed only in dubbed Slovene versions."

in O'Connell 2003, 79) identifies three categories of synchrony: (1) visual/optical synchrony: movement of the lips, kinetic/dynamic synchrony; (2) audio/acoustic synchrony: voice colour, prosody and culture-specific terms; (3) content synchrony: specific linguistic problems with translating the text.

All three types of synchrony should be taken into consideration during the translation process, although the final product does not usually depend solely on the translator's work. The translation of the text is only the first step in a long dubbing process, and many changes can be done at later stages by the other co-creators of the final product (Martínez 2004). While during the translation process the translator can usually have quite an influence on visual and content synchrony (with use of certain translation techniques), the translator's influence on the audio/acoustic synchrony is more limited because the final product – the speech realization – is usually affected by the speakers (usually actors) who dub the text.

The special characteristics of audio/acoustic synchrony also have to be considered in analysis in this article. According to Whitman-Linsen (1992), this type of synchrony is subdivided into three categories: (a) voice colour, (b) prosodic elements (accent, intonation and speed/tempo of the speech) and (c) culture specifics (accents and dialects) (O'Connell 2003, 79). Those speech characteristics usually reveal a great deal of information about the speaker: on the basis of a person's voice, we make assumptions about gender, approximate age, weight, height etc.; and the prosodic speech elements can reveal the person's geographic and social background (O'Connell 2003). Therefore, the choice of actors for dubbing is very important, because their speech characteristics can certainly have influence on characterization, at least to some extent.

When choosing the appropriate speakers, a certain level of consistency in the character's voice and speech characteristics in both languages should be attained, although for a character to sound persuasive, it is usually even more important that the speaker's voice and his speech characteristics match the character (O'Connell 2003, 87). The same practice prevails in the choice of speakers for dubbing in Slovenia, i.e. children's characters are often dubbed by women with soft/gentle voices, since dubbing with children would be more difficult and time-consuming (Bevc 2009 in Frišek 2009). Another important speaker characteristic is his ability to identify with the character and interpret the role in his own way; however, at the same time his interpretation should not be too intense (Tarter 2007 in Frišek 2009; Chaume Varela 2004).

4. Children as the target audience

The main objectives when creating an audiovisual product for children should certainly be a focus on (a) the characteristics of the genre, and (b) the specifics of the target audience. According to Klingberg (1986 in O'Connell 2003, 107), audiovisual and multimedia texts could be understood as a variety of children's literature; therefore, their main characteristics are similar to those of other children's texts. One of their most important features is their multifunctionality, meaning that it comprises different functions: its purpose is not merely entertainment, but also development of linguistic skills, socialization and the acquisition of world knowledge (Puurtinen 1998 in O'Connell 2003, 110). To create similar effects by the audiovisual product on the target audience in the TL, it is important that the creators reproduce this multifunctionality in the TL as well, and do not focus only on entertainment at the expense of other functions.

When reproducing these functions in the TL the specific characteristics of the target group should be taken into consideration. Children's understanding differs from an adult perspective, and their

world knowledge is limited and can therefore relate only to things that are familiar or understandable (Lathey 2006; Oittinen, 2000). It is thus important that the creators of audiovisual products be aware of the aesthetic, educational and language standards that are appropriate for a given age group (Cerar 1998, 7). Animated films are usually aimed at the youngest age group, children between 2 and 8 years old, who are able to relate only to simple and not too complex notions and examples; therefore, the language structures should not be too long or too complicated. The level of vocabulary should be appropriate to their level of comprehension because they are unable to understand or even relate to more abstract vocabulary. It should correspond to their imaginary world, and it should not contain too many foreign words and incomprehensible expressions (Cerar 1998, 7; Zwitter 1998, 71).

To create a product that is comprehensible to children in the TL, translators usually focus on the TL system: they adjust the original to the characteristics of the target public and target culture (Díaz Cintas 2003; Puurtinen 2006). Text interventions – e.g. content or language simplification, grimaces, exaggeration and adjustment of cultural-specific elements – are usually more acceptable within children's literature than in other genres, since they are treated merely as adaptations to the target audience in order to bring the content of the story closer to the viewers (Cerar 1998, 6). However, when adjusting the original, two main principles must be considered: (1) the adjustments must be appropriate and in accordance with accepted norms of morality; (2) the story, characterization and language must be adjusted to the child's level of comprehension (Shavit 2006, 26).

5. Placement of Chicken Little's speech into English and Slovene language varieties

The English and Slovene languages both exist in several varieties that can be classified into two main categories,[4] i.e. dialects and registers in English, and social and functional varieties in Slovene (Skubic 2005). The main logic of the classification in both languages is quite similar, which enables comparison between languages; however, some differences occur on the content level, i.e. in terms of defining and understanding the sub-varieties which can cause some confusion when comparing both classifications (Skubic 2005, 77). The differences are discussed where necessary.

The article focuses mainly on social varieties, which can be divided into two main sub-varieties: standard and non-standard. Standard English (SE) is a standardized variety, usually used in writing and education, and does not have an associated accent. It is a purely social dialect[5]; its group of native speakers mostly belong to the top of the social scale and have the highest degree of power, wealth and prestige (Trudgill 1999, 8–9). Standard Slovene (SS) has an all-national and representative role, and serves as a means of communication throughout Slovenia. It is almost never taught as a mother tongue, but is acquired through education, reading and watching television (Križaj Ortar et al. 2010, 18; Toporišič 2000, 14). Both languages have their own variation of Spoken Standard language, which is usually used in formal settings or in conversations with people from other parts of the country. In English different variations of Spoken Standard English exist (American SSE, British SSE etc.); however, each of them is homogenous in terms of grammar, vocabulary and spelling (Biber et al. 1999, 18; Nordquist n. d.). In Slovenia that variety is known as the Literary Colloquial variety. It is not standardized; however, its main characteristics are

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[4]   In Slovene classification, 5 different categories exist; however, we are only interested in the two most important (Toporišič 2000, 13–14).

[5]   In the English-speaking world on the whole, there are different forms of Standard English: Scottish, American or English SE.

widely recognized: it is based on general, non-marked speech characteristics, with its main focus on Central Slovene regional colloquial language. Because of its non-standardization, it is often marked by characteristics of different regional colloquial dialects (Toporišič 2000, 16 and 17).

Non-standard English is subdivided into three main categories: (1) regional dialects which are spoken in certain region (e.g., America, Great Britain), (2) social dialects or sociolects, which are spoken in specific social groups, and (3) idiolects which represent special characteristics of an individual's speech (Biber et al. 1999; Hribar 2007). Non-standard Slovene is subdivided into two main categories: (1) seven dialectal groups (Littoral, Charinthian, Lower Carniolan, Upper Carniolan, the Rovte, Styrian and Pannonian), and (2) regional colloquial dialects (e.g., Central Slovene, South Styrian, North Styrian etc.) which are made up of several geographical dialects, i.e., the kind of social varieties between Standard Literary Slovene, on the one hand, and dialects on the other[6] (Toporišič 2000, 12–21).[7]

The functional varieties or registers are used according to specific situations or intentions (Skubic 2005, 77). Thus, the level of formality in a conversation often depends on the situation of the speaker, e.g., on the purpose of the conversation, the characteristics of the target audience etc. Depending on those specifics, language can be more or less formal or informal (Hribar 2007, 119). Formal language is usually associated with Standard Spoken language, while less formal varieties are associated with non-standard language, e.g., sociolects (slang), idiolects etc. (Nordquist n. d.).

In both versions of the film, the speech of the main character Chicken Little can be classified as non-standard language; however, some differences appear on the level of marked language used, which also causes certain differences in register. In English (SL) the character's speech is recognized as non-standard and informal: he speaks an American regional dialect with some general characteristics of American colloquial language, with occasional use of slang vocabulary. In Slovene (TL) his speech is also non-standard and informal; however, the level of formality is lower than in SL since the characteristics of regional colloquial dialects occur more frequently. The influence of marked non-standard language is often very noticeable, since the language is not marked merely by the characteristics of one of the general dialectal groups (e.g., Styrian dialect, which would to some extent correspond to the use of regional dialect in SL), but by a sub-variety of regional colloquial dialects: a specific variety of North Styrian, the Maribor regional colloquial language with influence from the dialectal speech of Ruše[8]. Zorko (1995, 308 and 341) has established that Maribor regional colloquial language was formed at the intersection of the Styrian and Pannonian dialectal groups; however, it was influenced by the Eastern Carinthian dialectal group as well. Both dialectal groups, the Styrian and the Carinthian, meet in Selnica and Ruše; therefore, the speech of Ruše is a sort of link between them. It has some special dialectal characteristics that are typical only of the Ruše and Pohorje areas; however, most of its characteristics are typical of North Styrian dialect. Because of some special characteristics that are not widely recognized in the Literary Colloquial variety, the register is less formal.

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6   Koletnik and Valh Lopert 2013: "Maribor colloquial language on stage." *Aktuelle Tendenzen der Sprachwissenschaft: ausgewählte Beiträge zu den GeSuS-Linguistiktagen an der Metropolitan Universität Prag, 26.–28. Mai 2011*, (Schriftenreihe Philologia, ISSN 1435-6570, Bd. 176). 73–85. Hamburg: Kovač.

7   To avoid confusion in terminology, it must be noted that in Slovene the term dialect is understood only as a regional dialect, a sub-variety of non-standard language, while in English classification the term has a broader meaning and includes the speech of social groups and individuals (sociolects and idiolects) (Hribar 2007, 13).

8   Ruše is a small town near Maribor.

6. Linguistic analysis of Chicken Little's speech in the source and target languages

To analyze the characteristics of non-standard language use and consequently the differences in register in both languages, deviations from standard language norms are observed. In English the norm is Standard English (SE), with a focus on the characteristics of American SE; in Slovene the norm is Standard Slovene (SS). Deviations from the norm can be observed on all linguistic levels. While in SL not much variation exists among different levels, in the TL the most obvious deviations occur in phonetics/pronunciation and vocabulary, the less obvious in morphology and the least in syntax. The analysis focuses primarily on the differences in the amount and level of deviations between SL and TL, which serve as a basis for further discussion about the effects of those changes. It is based on a transcript of the speech in the original and in translation.

Phonetics

In SL the character's speech is not marked by any specific accent, and the pronunciation is mostly consistent with the norm. Occasionally some pronunciation characteristics typical of colloquial language do occur: (a) pronunciation of colloquial expressions: *gotta* (SE got to, have got to);[9] (b) omission of first or last consonant: *'cause* (SE because)*; thinkin'* (SE thinking)*.*

In TL the deviations from the norm are much more frequent, and many of them are recognized as typical characteristics of Maribor regional colloquial language and the dialectal speech of Ruše.

(1) The main deviations occur in the pronunciation: (a) use of long narrow é for a: *za méno* (SS za mano)[10] 'after me'*, dén* (SS dan) 'day'; (b) use of diphtongs ei, ou for e, o: *néi* (SS ne) 'no', *véidla* (SS vedela) 'knew'*, tóu* (SS to) 'this'*, róuža* (SS roža) 'flower'*;* (c) omission of vowels (modern vowel reduction or MVR) in the beginning, middle or end of the word: *mám* (SS imam) 'I have got'*; ponósn* (SS ponosen) 'proud of'*; dáns* (SS danes) 'today'; *láh* (SS lahko) 'can'; in pre- and post-stressed position, non-stressed vowels disappear: *blá* (SS bila) 'was'*, narédli* (SS naredili) 'made'; (d) use of o-ending with masculine participle *-il, -el, -al*: *prijávo* (SS prijavil) 'applied'*, rȩ́ko* (SS rekel) 'said'*, zmógo* (SS zmogel) 'was able to'*; študíro (*SS študiral 'misliti'*)* 'thought'; (e) the pronunciation of [f] for sonorant /v/ preceeding voiceless consonant: *fstrášo* (SS ustrašil) 'got scared of'*; míkrovalófko* (SS mikrovalovko) 'microwave'*;* (e) pronunciation of sonant pairs lj and nj: *živlêja* (SS življenja) 'life'*; méjaj* (SS menjaj) 'change'*; srédni* (SS srednji) 'the middle'*.*

(2) The second type of change involves occasional changes in word-stress: (a) stress shift towards the beginning of the word: *sámo* (SS samó) 'only, just'; (b) realization of the first stress in verbs where in standard language two different stresses are possible: *poslúšte* (SS poslúšajte also poslušájte) 'listen', *pomágali* (SS also pomagáli) 'helped'.

Morphology

In English some general characteristics of colloquial language occur: (1) use of interjections: *oh, um*; (2) use of standard abbreviations: *you're* (SE you are); (3) use of non-standard abbreviations: *gonna* (SE going to). Deviation from Standard language occurs in only one example, when the plural form of a demonstrative pronoun is used instead of the singular: *there's these cloaking panels* (SE there are these).

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[9]   SE stands for Standard English.
[10]   SS stands for Standard Slovene.

In Slovene the use of general characteristics of colloquial language (mostly interjections and particles) is more frequent. Moreover, several characteristics typical of Maribor colloquial language appear, features which significantly mark the language. These characteristics are indicated by the following: (1) rare colloquial use of the demonstrative pronoun: *tóti* (SS ta) 'this'; (2) 1st person dual ending *-ma* for standard *-va* in verbal conjugation: *smà* (SS sva) 'we are', *rábima* (SS rabiva) 'we need'; (3) the use of *-te* for standard *-ste* in the conjugation of atematic verbs: *véte* (SS veste) 'you know', *bôte* (SS boste) 'you will'; (4) expression of intention with the Maribor colloquial verb of possibility: *bi mógu poníknit* (SS bi moral ponikniti) 'I should disappear'; (5) use of short infinitive with modal verbs: *mórmo povédat* (SS moramo povedati) 'we have to tell'; (6) omission of initial consonant in imperative form: *lèjte* (SS glejte) 'look'.

Syntax

The fewest differences between the SL and TL appear on the syntactic level. Since the language is spoken, the sentences are usually simple and short. In both languages the same characteristics of spoken language occur: (1) use of breaks between sentences and within one sentence: *You bet, dad. I … Unless you think we need … closure?* (2) unfinished sentences: *Ja, čújte, trenêr, véte, jáz bi sámo … uh, em …* 'Yeah, but coach I have a good feeling …'; (3) repetition: *Vréčo, ki máš vréčo?* 'Bag, where's your bag?' (4) discourse markers: *čúj, lêj,* 'yeah', 'you know'. In TL one characteristic of Maribor colloquial language also appears: duplication of the negative particle *no*: *nêna* (SS ne).

Vocabulary

In SL the character's vocabulary is predominantly colloquial, since mostly short words of Anglo-Saxon origin generally prevail (Hribar 2011)[11]. Besides formal expressions, many non-formal expressions and phrases are also used: *dad* (SE father)*; kid* (SE child)*, guy* (SE a man); *buddy* (SE a good friend); *you bet* (SE of course, surely). Occasionally slang expressions also occur: *cool* (SE excellent); *smack* the ball (SE hit the ball); these colour the language to some extent, but their usage is not frequent; therefore, his vocabulary could not be recognized as particularly slangy. The use of non-formal language is also marked by some of the phonetic and morphological characteristics already discussed within morphological characteristics: *gonna* (SE going to); *outta* (SE out of) (*American Heritage Dictionary* [2014]; *Oxford Dictionary of Modern Slang* [2014]).

In TL the vocabulary is more marked with regional dialectal characteristics than in SL. Besides the standard vocabulary also some non-standard vocabulary (often of German origin) does occur: e.g., colloquial expressions, slang and jargon: *šánsa* (SS možnost) 'chance', *telêbniti* (SS pasti) 'to fall', *písker* (SS lonec) 'pot', *núcati* (SS potrebovati) 'need', *próbati* (SS poskusiti) 'try', *plêh* (SS pločevina) 'sheet metal', *fájn* (SS dobro) 'good, nice', *stári* (SS prijatelj) 'a friend', *cár* (SS človek vpadljivega vedenja) 'awesome man, the man', *lúzer* (SS poraženec) 'loser', *fôter* (SS oče) 'dad', *frájer* (SS človek vpadljivega vedenja, zunanjosti) 'to be popular', *kúl* (SS super, dobro) 'cool', *tríca* (SS met za tri točke) 'three point shot', *ta glávni* (SS pomemben) 'the man' (*Slovenski pravopis* 2001; Zorko 1995). Moreover, German loan-words appear: *láufati* (SS teči) 'to run' ← Ger. laufen, *cájt* (SS čas) 'time' ← Ger. zeit, *švóhna* (SS šibka) 'weak' ← Ger. schwach, *nabíldan* (SS mišičast) 'to be bulked up' ← Ger. bilden (SS oblikovati). The use of German loan-words is a distinctive characteristic of the Styrian dialectal group (Zorko, 1995)[12]. One Anglicism is used: *símpl* (SS preprosto) 'simple'. Characteristics of non-formal vocabulary are also expressed through some of

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[11]   Study material given by Dr D. D. Hribar.

[12]   The frequent use of German loan-words in Maribor colloquial language is discussed in detail by Z. Zorko in *Narečna podoba Dravske doline* (1990, 350–352), where most of these loan-words are also listed.

the phonetic and morphological characteristics previously discussed, e.g. special stress in words, pronunciation of vowels, differences in conjugation.

7. Shifts in language use and their consequences

Analysis of speech characteristics shows that deviations from standard language are more frequent in the TL than in the SL, resulting in Chicken Little's speech in Slovene being more marked. When comparing the film in both languages, the differences are noticeable and have an important impact on the film as a whole. To evaluate the effects of the shifts in language use on the characteristics of the story, the Comparative Descriptive Model of Translation by Kitty M. van Leuven-Zwart (1989) is used. The model "works from the 'bottom up': an analysis of microstructural shifts leads to a description of shifts on the macrostructural level" (Leuven-Zwart 1990, 230) and therefore consists of two components or models – comparative and descriptive. The comparative model is used to analyze concrete translational shifts on the microstructural level (the level of word groups and sentences), which occur on different linguistic levels: the syntactic, the semantic, the stylistic and the pragmatic. The descriptive model serves to describe "the effects of microstructural shifts at the level of macrostructure" (ibid. 229), that is on the "characterization of persons, the nature and ordering of actions and events, the point of view from which the text is presented to the reader etc." (ibid). According to the model, the shifts in Chicken Little's language can be categorized as "stylistic modulations with respect to a social aspect of disjunction" (Leuven-Zwart 1989, 163), which consists of five categories, each based on a different aspect of disjunction: i.e., the register element, professional element, time element, text-specific element and the culture-specific element (ibid). In Chicken Little's speech it is mainly the disjunction in register element that occurs.

The most frequent and noticeable shift is the replacement of non-marked/standard vocabulary in the SL with (a) marked lower colloquial vocabulary in the TL: 'fell' > *telebno* (SS padel); or (b) standard vocabulary which is marked by pronunciation characteristics of Maribor colloquial language: 'bed' > *pójsla* (SS postelja); 'know' > *véte* (SS veste). Typical examples include the following: (1) Come on. All I need is a chance. > Dáj nó, sámo êno šánso núcam. (2) I am the champion, my friend! And I'll keep on fightin' till the end … beu-neu-neu … and I am the champion, I … I … I am the champion … gone is the loser, 'cause I am the champion … of the world![13] > Jáz sə̀n hùd frájer, stári mój! Do kónca bom pêlo … tóti bój! Bau bau baum … Jáz sə̀n ta glávni, ja… ja… jáz sə̀n najbóljši! Ja pa kdó je záj lúzer, ker jáz sə̀n ta glávni … Jáz sə̀n cár! (3) I agree. Vacuum sealed. OK, great, dad. > Štíma, fóter! (4) No. Uh, I, uh ... I fell out of bed. > Ne. Uhm, jàz … telêbno sə̀n s pójsle. (5) Abby, please. This is exactly what fell on me the first time. There's no way I'm bringing this up again. > Ráca, lêj, tó mi je že ítak pádlo na písker, tàk da ni šáns, da mu tóti plêh spét nêsem pod kljún. (6) We all know I don't have a good arm. > Ja pa sej vsí véte, da màm švóhne róke.

The frequent and consistent shifts in language use on the microstructural level resulted in changes on the macrostructural level, particularly in changes of characterization. Shifts to more informal language variety in the TL emphasized some of Chicken Little's characteristics that were not emphasized in the SL. The simple, frequently marked vocabulary and pronunciation in the TL emphasize his youth and naivety, and significantly distinguish him from other characters whose speech is less marked. Moreover, as a consequence of marked language in the TL, comic effects are created in places where no similar effects exist in the SL. On the contrary, his language in the SL is less marked and very similar to the language used by other characters; therefore, his speech in the SL does not stand out and therefore has no distinguishing role.

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[13]   "The lyrics is character's adaptation of the single *We Are the Champions* by Queen from 1977 (Queen, n. d.)"

The difference in characterization caused by language use is also expressed in the relationship between Chicken Little and his father. Whereas in the SL the characteristics of their language are very similar, in the TL the difference in their language use is considerable: Chicken Little's language is more marked, while the father's language is less marked than in the SL. The difference is most noticeable when they talk to each other: this emphasizes their generational difference as well as the interpersonal distance in their relationship. These elements form a main motif in the story, in the English as well as in the Slovene version; however, the difference in language varieties in the TL gives it more emphasis, and therefore probably affects the viewer's understanding of the father-son relationship and of the story itself.

8. Use of non-standard language and norms

The discussions about the appropriateness of different language varieties in mass media (whether television, cinema, radio, theatre or public speech) are commonplace. Since one of the main functions of audiovisual products for children is the development of language skills (O'Connell 2003), even greater emphasis is put on debate about the appropriateness of language use in programs for children. The prevailing practices in creating audiovisual products and maintaining its characteristics are usually connected with the habits and wishes of the audience, as well as translation policies and media demands (Díaz Cintas 2003). Those practices are expressed in different types of norms, which serve as the primary orientation in creating adequate or acceptable final product (Kovačič 1995). There are at least three sets of norms that should be taken into consideration when dubbing an animated film for children: norms related to translating for children as the target audience, norms related to language use in mass media, and translational norms.

(1) Children's literature is one of the rare genres where a certain level of interference in the TL text is acceptable in order to attain better understanding or to bring the story closer to the target public. However, such changes should not affect the understanding of the story (Shavit 2006, 26) and the final product should keep its prevailing functions: e.g., entertainment, development of linguistic skills, socialization and the acquisition of world knowledge (Puurtinen 1998 in O'Connell 2003, 110). With regard to these norms, it seems that, in products for children, non-standard language could be used for special purposes at least to some extent if the product manages simultaneously to retain all the main functions.

(2) Attitudes toward use of non-standard language in public discourse and mass media in Slovenia differ widely and are not often uniform. Considering the traditional view that the mass media should provide for language culture, the use of standard spoken language with minor deviations to non-standard varieties should prevail (Kovačič 1995, 63). However, it seems that with the recent rapid development in and growing popularity of different types of media, their traditional role is changing and perhaps declining in importance, the result of which can be observed in changes of some traditional practices regarding language use in public discourse. Skubic (2005, 233) sees these changes as the consequence of "the social and economic circumstances in globalized neoliberal capitalism", with one of the main changes being the "two-way approaching and blurring the boundaries between the objective and practical" (ibid.), e.g. the standard and the non-standard. In Slovenia the consequences of that process can be observed in actual language use in public discourse, where the use of non-standard language is becoming more and more frequent in many types of programs: e.g., talk-shows, television sit-coms, commercial radio programs etc. Considering that audience interest results in profit, the recent increased use of non-standard language in mass media could be understood as a way of adapting the characteristics of the media

to the wishes and demands of the audience. In this respect the traditional view with its strict focus on standard language seems to be losing clout, at least in the field of language use in mass media.[14]

(3) With regard to translational norms, some differences in opinion in the use of non-standard language also exist. These are mostly connected with the understanding of different approaches to attaining equivalence between the SL and the TL. Those who believe that translation should exist only at the level of semantic equivalence usually speak in favor of the use of standard language. In contrast, those who believe that, in addition to semantic equivalence, other types of equivalence (e.g., functional, personal or social) should also be attained, argue that non-standard varieties should also be used in public discourse. They see language as a tool for the characterization of persons, interpersonal relations or speech situations/positions. Non-standard language resembles language use in everyday life, which makes speech more authentic (Kovačič 1995, 63–65). Similar practices are already very frequent in theatre, where language is often used as means of identifying people, and the use of strictly standard language seems to be more an exception than the rule.

As this article has shown, the norms regulating language use in animated films aimed specifically at children are complex and diverse, and probably no straight answer about the 'most appropriate language variety' can be given; however, these recent tendencies in practice can serve as an orientation toward and indicator of desired practices. They indicate that the use of non-standard language is becoming more acceptable in mass media, especially when it is used for a special purpose and its use does not significantly change the functions of the product. Therefore, in children's programs a certain level of non-standard language is no longer understood as a significant deviation from the norm, especially if it contributes to the understanding of the story or creates positive effects.

9. Conclusion

Analysis of Chicken Little's speech in both languages shows different levels of deviation from standard language, which results in a change of register. Frequent and significant shifts on the microstructural level, most evident in the use of vocabulary, cause changes on the macrostructural level and influence the story as a whole. The frequent use of marked speech in the TL has an effect on the characterization of Chicken Little and presents him differently than in the SL, causing a divergence in our understanding of the story in each language.

Considering the norms and prevailing practices regarding language use in audiovisual products aimed at children, these changes could be understood as intentional: they were used in order to attract children's attention or to make the character more appealing to children. However, since the translator is only one link in a chain comprising the entire dubbing process, these changes are not necessarily the result of actual choices by the translator, but were probably caused at later stages, most likely by the actor dubbing Chicken Little. At least two facts speak in favor of this assumption. First, the translation of other characteristics of the text, which are primarily the translator's domain and less likely to be changed by other creators of the film (e.g., translation of proper names and culture-specific elements), show no noticeable deviations from the SL, leading to the assumption that the translator had no intention of creating differences between the text in the SL and TL.[15] Second, Chicken Little's speech characteristics correspond to the language background of the actor

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[14] Skubic (2005, 238) predicts that traditional standard language will retain its role in the fields where it is traditionally present and where a certain level of standardization is necessary to attain understanding, e.g. administrative and legal texts etc.

[15] The analysis of all three fields (language use, translation of proper names and translation of culture specific elements) is available in the graduation thesis *Dubbing the Animated Film Chicken Little* (Cupar 2012).

who dubbed the character. Therefore, the changes in language use are probably a result of the actor's (intentional) decisions to mark the character with his own interpretation, and action which influenced the story as a whole.

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