







## ARTICLE

# The Linguacultural Speech Patterns of the Marvel Universe Characters (MCU) and Translation Issues

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## ABSTRACT

This study investigates the linguacultural speech patterns of characters in the Marvel Cinematic Universe (MCU) and the challenges associated with their translation. Through a detailed linguacultural analysis of selected MCU films, it examines how character speech serves as a marker of cultural identity, social status, and professional background. Particular attention is given to how these elements manifest through lexical choices, idiomatic expressions, slang, sociolects, and intertextual references. Speech is categorized according to cultural, social, and professional markers, with emphasis on the inclusion of non-American cultural expressions, generational language features (such as youth slang), and context-specific linguistic variations that contribute to character development and narrative authenticity. The study examines the translation strategies, applied in official dubbed or subtitled versions, focusing on domestication and foreignization as key approaches to cultural adaptation. Findings suggest that although humor, sarcasm, and general tone are often preserved, many character-specific cultural distinctions and identity markers tend to be simplified or lost in translation. This loss can influence how non-English-speaking audiences perceive individual characters, particularly in terms of their distinct cultural or social identity. By addressing these issues, the research contributes to discussions in audiovisual translation

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theory, intercultural communication, and the representation of cultural identity in globalized media storytelling.

**Keywords:** Linguacultural Speech Patterns; Linguacultural Analysis; Marvel Characters; Cultural and Social Speech Patterns; Translation Adaptation

## 1. Introduction

The Marvel Cinematic Universe (MCU) has become an integral focal point in discussions of the contemporary Western film industry and its far-reaching cultural influence. As a transmedia phenomenon, the MCU constructs a modern mythology, seamlessly integrating its narratives, themes, and symbolic elements into a vast array of linguistic and cultural contexts. Rooted in a rich comic book tradition characterized by an extensive history and a multitude of interconnected storylines, the franchise masterfully develops distinct character identities. These identities are meticulously crafted through a combination of recognizable cultural and social markers, including emblematic objects, precisely designed costumes, and well-defined ideological frameworks.

Central to this characterization is the deliberate use of language, with speech patterns that align with each character's narrative background and persona. The translation of these linguacultural idiosyncrasies across different languages and cultural landscapes presents both theoretical and practical challenges. This warrants a closer examination of the strategies employed to preserve their semantic integrity and stylistic distinctiveness. Inevitably, linguistic adaptations in translation may lead to notable shifts, potentially reshaping the original meaning and cultural resonance. This study aims to investigate the extent to which these translated elements preserve or transform the linguacultural essence of the source material. It also seeks to assess the broader implications of such modifications for audiences within the cultural and linguistic context of Kazakhstan.

This study builds upon a foundation established by several theoretical frameworks and prior research. Numerous scholars have expanded upon and reinterpreted L. Venuti's theories of domestication and foreignization<sup>[1]</sup>, offering significant perspectives on the methodologies used in translating fictional films. These approaches inform the extent to which translators either integrate the linguistic elements of the source material into the conventions of the target language<sup>[2]</sup>, or maintain the original's unique stylistic and

cultural characteristics<sup>[3, 4]</sup>. Within the field of audiovisual translation (AVT), scholars have long debated the optimal approaches for retaining both linguistic and cultural dimensions in translated media<sup>[5, 6]</sup>. Furthermore, research in sociolinguistics and pragmatics offers a crucial perspective on how language functions as a marker of social hierarchy, cultural identity, and ideological positioning<sup>[7, 8]</sup>. Despite the extensive body of work on AVT and cultural adaptation, a notable gap persists in the examination of how fictional characters—particularly those with intricate and highly stylized speech—are linguistically reconstructed across different languages.

This study is essential as it examines the translation of culturally and socially stylized speech patterns in the Marvel Cinematic Universe (MCU). While previous research has explored audiovisual translation (AVT) in film, limited attention has been given to the linguacultural analyses and adaptation of characters' language, which is deeply embedded with cultural references, sociolects, and distinctive stylistic features. The MCU presents a unique challenge, as its characters' speech often conveys specific social identities, humor, and cultural positioning, all of which contribute to their narrative roles within one extended context. By analyzing how these linguacultural elements are preserved, modified, or lost in translation, this research aims to provide valuable insights into the complexities of adapting socially and culturally marked speech for international audiences.

## 2. Materials and Methods

The Marvel Cinematic Universe (MCU) was constructed following a narrative model inspired by its comic book origins, establishing a self-contained continuity that serves as the foundation for interconnected storylines. Character development within the MCU is structured through solo films, which introduces individual superheroes and establish their linguistic, social, and cultural attributes. These introductions enable subsequent crossover films to focus on collective narratives without the need for reintroducing main characters. Given the significance of character interactions

in shaping speech patterns, this study mostly focuses on films where multiple protagonists converge within a single storyline such as *The Avengers* (2012), *Avengers: Age of Ultron* (2015), *Avengers: Infinity War* (2018), and *Avengers: Endgame* (2019), etc. The selection of these films is justified by the presence of all major characters, allowing for a comparative analysis of their speech patterns and linguistic characteristics. To ensure reliability, the study is based on officially released translations of these films.

The study is guided by the following research questions:

- What linguacultural features can be identified in the speech patterns of MCU characters?
- What translation strategies are employed to maintain linguistic and cultural authenticity across different languages?
- To what extent do domestication and foreignization shape the adaptation of speech patterns in translation?
- How do translation strategies impact character identity and narrative coherence within the target linguaculture?

A systematic approach was employed to address these questions, comprising both qualitative and quantitative methods. The research was conducted in three stages:

A detailed *linguacultural examination* of the speech patterns in the original English-language films was conducted. Linguistic features, including lexical choices, idiomatic expressions, sociolects, humor, and cultural references, were identified and categorized to facilitate comparative analysis. A minimum of 50 speech pattern units per film was analyzed to ensure a representative sample. The units were manually coded using qualitative analysis, with each instance classified according to predefined categories (e.g., idiom, slang, intertextual reference, cultural-specific expression).

The same *linguacultural analytical framework* was applied to the officially translated versions of the selected films in Kazakh and Russian languages. These languages were selected because they are neither genealogically nor linguistically related to English or to each other, ensuring a more impartial evaluation of translation techniques. The distinct grammatical structures and cultural backgrounds of these languages allow to provide a broader perspective on the extent of domestication and foreignization in translation.

A cross-linguistic *comparative translation analysis* was

conducted to assess how effectively the translations preserved the original speech characteristics. The study examined the extent to which linguacultural markers were retained, adapted, or omitted in the translated versions. Special attention was given to the balance between domestication and foreignization, as well as the overall impact of translation choices on character authenticity and narrative coherence.

By analyzing translations in two linguistically and culturally distinct target languages, this study provides an objective assessment of how speech patterns are adapted in various linguistic environments. The findings contribute to a broader understanding of the challenges involved in preserving linguacultural identity in the translation of fictional characters within global media franchises.

All films, both in their original and translated versions, were analyzed in strict accordance with applicable copyright and broadcasting laws. The study was conducted using officially licensed copies of the films, ensuring full compliance with intellectual property rights and ethical research standards. No unauthorized reproductions or modifications were made, and all data used for analysis adheres to legal frameworks governing media research and academic study.

## 3. Results and Discussion

### 3.1. Cultural Identity in Character Speech

The scripts of Marvel films have been widely recognized for their detailed character development and the distinctive linguistic and stylistic features of their dialogues. Translating these dialogues necessitates a comprehensive analysis to ensure the precise transmission of semantic and cultural content. This study investigated the linguistic structures and speech patterns present in the original MCU scripts, emphasizing the socio-cultural and linguacultural dimensions that influence translation. These elements, which carry distinct stylistic and cultural markers, are integral to character construction and narrative consistency. By examining selected characters, the challenges inherent in translating these speech patterns were identified and strategies for maintaining their cultural and stylistic authenticity were explored.

Two overarching categories have been identified: *cultural* and *social*. As the primary events unfold within an alternative version of the United States and are built-in American linguistic context, the diversity of the characters is unequiv-

ocal. However, the characters cannot be called classically multicultural. Despite their differences in origin, they are typical examples of ultra-Americans with different backgrounds but assimilated and guided by the key principles of a metamodern paradigm, namely: “constant oscillation and metaxy, sensibility, sincerity, hope, praising mistakes, pluralism and diversity”<sup>[9]</sup> in reacquired grand narrative of the XXI century. Beyond their ethnic backgrounds, the characters can also be classified according to widely recognized social groups, each contributing to their distinct speech patterns and linguistic identities. In many cases these two categories overlap contributing to the richness of the MCU’s socio-cultural landscape, reinforcing character identities and interpersonal dynamics.

The *cultural*, or more specifically, *ethnic category* includes characters such as Natasha Romanoff (Black Widow), Wanda Maximoff (Scarlet Witch), Thor, and Loki, whose speech patterns reflect their distinct heritage, traditions, and linguistic influences. The analysis of the speech patterns of culturally marked characters reveals that the cultural category identified in this study is conveyed through deliberate linguistic strategies, including the use of specific *lexical choices*, *syntactic structures*, and *phonetic features*. Additionally, these characters’ speech incorporates cultural allusions and references, which serve to reinforce their distinct ethnic, historical, and social backgrounds. To illustrate this phenomenon, the following section presents selected examples from the lines of key characters. These examples highlight how their linguistic traits contribute to the construction of their cultural identity. One could argue that the mechanisms used in image construction are based on stereotypes rather than objective reality. However, these stereotypes are often easily understood and usually grounded in specific cultural or historical contexts.

*I’m Russian, or I was* (*The Avengers*, 2012) is a famous self-identifying phrase by Natasha Romanoff. When experiencing strong emotions, she occasionally reacts with Russian phrases like *Ya tebya lyublyu* (*I love you*), *Bozhe moi* (*Oh my God*) or *Chto za chyort?* (*What the hell?*) and these scenes reveal her native linguistic heritage. Scenes where Natasha Romanoff extensively speaks Russian in interactions within a Russian-speaking setting are commonly dubbed in translations into other languages, including Russian and Kazakh, primarily due to the linguistic and cultural expectations of

target audiences. As explored in audiovisual translation studies, such as those by Chaume<sup>[10]</sup> and Pérez-González<sup>[11]</sup>, dubbing is often preferred in multilingual films to maintain narrative coherence and accessibility. Dubbing Natasha’s Russian dialogue ensures that non-Russian-speaking audiences can comprehend the scenes without the disruption caused by simultaneous subtitling. Furthermore, it aligns with established practices in blockbuster films, where linguistic immersion is deprioritized in favor of narrative clarity. By dubbing both English and Russian dialogue in target languages, translators achieve linguistic uniformity, allowing audiences to focus on the plot rather than the complexity of multilingualism. Additionally, dubbing helps preserve the emotional tone and cultural distinctions of Natasha’s speech, ensuring her character’s identity remains intact while enhancing the viewing experience for global audiences. Studies by Luyken et al.<sup>[12]</sup> also highlight that action-heavy films benefit from dubbing due to the audience’s visual focus on high-paced sequences, further supporting the use of this approach for Natasha’s Russian dialogue.

Alongside her cultural background, Natasha’s past professional training is reflected in her concise, pragmatic speech, which emphasizes her spy persona and serious, reserved communication patterns—traits stereotypically associated with Eastern Europeans. Even her occasional use of dry humor or sarcasm is infrequent and typically serves a functional purpose rather than providing comedic relief. Content analysis of *lexical choices* reveals that Natasha Romanoff rarely employs US-bound stylistic units including culturally specific idioms and allusions as well as wordplays, or other phonetic stylistic devices. The above and similar are conventionally considered linguistic and cultural challenges, especially in audiovisual translation, which often requires conciseness with an informational richness of speech units. We observe that Natasha’s expression of her cultural background through occasional bilingualism in the original films is not consistently preserved in translations, whereas her professional background remains prominently conveyed.

Wanda Maximoff, one of the few female superheroes in the MCU and originally from the fictional Eastern European country of Sokovia, initially speaks with a strong accent and non-native English syntax, reflecting her Slavic roots. Over time, her speech evolves, illustrating, among other things, her cultural assimilation into the American context of the

MCU. In general, the character's speech is comparatively easy to translate into other languages as Wanda mostly uses simple but rather formal phrasing instead of natural English flow. Definitive and structured sentences with rare contractions: *It is my fault, We will fight. We will avenge* or *This is war, and he is not ready for it* (Avengers: Age of Ultron, 2015) show a common trait among most non-native English speakers.

As for Wanda's phonetic accent, it is not preserved or emphasized in audio-visual translations into other languages, particularly Russian, due to localization practices and the character's perceived cultural identity within the target context. In Russian translations, retaining her Sokovian accent may be deemed unnecessary or potentially confusing, as Sokovia is not explicitly linked to Russian culture. Translators instead prioritize creating a voice that feels natural and relatable to Russian audiences. Furthermore, Russian viewers may interpret Wanda's accented English in the original as a marker of foreignness within the American context, a distinction that becomes redundant when localized into Russian, where she already fits the linguistic norm. Consequently, her speech is often neutralized to meet audience expectations and maintain focus on her narrative role rather than her accent or origin.

Additionally, it is important to emphasize one unifying characteristic of the above-mentioned immigrant characters: their gender. Both Wanda Maximoff and Natasha Romanoff share several notable traits as female characters within the MCU, particularly in their linguistic and narrative representation. Both are characterized by a combination of cultural identity and personal trauma, which is reflected in their dialogue. Their speech patterns are typically concise, introspective, and pragmatic, aligning with conventional portrayals of strong yet emotionally complex female characters.

Research on the language of female fictional characters frequently emphasizes that female characters are often portrayed with speech styles that highlight emotional intelligence, subtlety, and relational cooperation, in contrast to the more assertive or overtly confrontational styles typically attributed to male counterparts<sup>[13–15]</sup>. Translation-focused studies, such as those by De Marco<sup>[16]</sup>, and González V.P.<sup>[17]</sup>, underscore the challenges posed by gendered linguistic features, including tone, emotional depth, and relational language. These subtle elements are often at risk of being di-

minished or neutralized during translation, which can significantly influence the audience's perception of the characters' identities. In the MCU, Wanda Maximoff and Natasha Romanoff exhibit linguistic traits traditionally associated with female characters. However, their roles transcend gendered stereotypes, as their individuality is shaped by their cultural identities, personal histories, and unique narrative arcs. In this context, gender functions as one aspect of their characterization rather than its defining feature.

Two more leading characters of MCU are Thor and Loki. Both are Asgardian figures, who employ elevated, archaic language reminiscent of Shakespearean English, reinforcing their Norse mythological heritage and divine status. In the same way as Wanda and Natasha they show the gradual adaptation and assimilation to the fictional American setting through their speech patterns.

Cultural and chronological shifts are expressed through distinctive markers in the source texts. In the speech of both characters there are phrases indicating that they oppose people and themselves, as beings from another dimension: *You people are so petty... and tiny* – Thor's use of *you people* (The Avengers, 2012) and Loki's phrase *You will never be a god* (Avengers: Age of Ultron, 2015). These phrases of the formal, declarative sentence structure, mirror the authoritative and poetic style of old mythological narratives and create an air of regal detachment, reinforcing his divine, noble origins.

A defining characteristic of Thor and Loki's speech is their frequent use of archaic phrases and syntactic structures, enriched with metaphors, alliteration, symbolism, and other literary devices reminiscent of medieval and early modern literature. For instance, Loki's declaration in Infinity War, (2018): *I am burdened with glorious purpose*, employs the phrase *burdened with* and the elevated diction of *glorious purpose* to evoke a Shakespearean, medieval tone. Similarly, his metaphorical statement, *An ant has no quarrel with a boot* (Avengers: Infinity War, 2018), aligns with the allegorical style common in epic storytelling, drawing parallels to The Poetic Edda and The Prose Edda, the primary sources of Norse mythology that recount cosmogonic myths and tales of gods and heroes.

The linguistic contrast between Asgardian speech and modern English is further emphasized through distinct archaic markers such as *thee*, *thy*, inversions in sentence structure, and obsolete phrase constructions. Both Thor and Loki

frequently employ archaic pronouns and verb forms, as seen in expressions like *I say thee nay!* and *Ultron, we would have words with thee* (Avengers: Age of Ultron, 2015). The use of *thee* and formal rhetorical structures reinforces a medieval linguistic aesthetic, enhancing their portrayal as figures from an ancient and mythological realm.

Translating Thor and Loki's speech patterns into Kazakh or Russian presents a unique challenge due to their highly stylized, archaic dialogue. Effective translation demands analyses of both the literary traditions of the source and target languages, ensuring that the elevated, Shakespearean tone and mythological grandeur are retained. A crucial strategy for achieving this fidelity is familiarity with the translated versions of The Poetic Edda and The Prose Edda in Kazakh and Russian. These foundational texts of Norse mythology contain essential stylistic and poetic markers, including alliteration, symbolic metaphors, and archaic structures<sup>[18]</sup>, which should be reflected in Thor and Loki's speech in translation. Understanding the rhythm and tone of these works enables translators to craft dialogue that resonates with the audience while maintaining the characters' distinctive verbal identity.

In cases where a direct linguistic equivalence is unattainable, adaptation through culturally appropriate stylistic choices is necessary. For Kazakh audiences, Turkic epic oral traditions such as Alpamys Batyr, Er Targhin, or older Manas and Oguz Name serve as effective stylistic models. These Central Asian heroic narratives contain poetic structures, metaphorical expressions, and rhythmic storytelling techniques that parallel Norse sagas in their grandeur and formality. Drawing from these sources allows translators to maintain the richness of Thor and Loki's speech, ensuring that their linguistic identity remains consistent within the Kazakh cultural context. Similarly, in Russian, epic literature such as *The Tale of Igor's Campaign* provides a parallel literary framework. These texts feature a heroic and archaic tone that aligns with Thor and Loki's speech patterns, making them valuable reference points for translators seeking to preserve an elevated and formal style in the target language.

Additionally, a deep understanding of the historical development of the target language is essential. The evolution of archaic and formal speech registers in Kazakh and Russian provides insight into how best to render Thor and Loki's dialogue. For example, Russian contains layers of archaic and

ecclesiastical language from Old Church Slavonic, which could be selectively used to evoke an ancient and regal tone. Likewise, Kazakh, with its deep oral poetic traditions and formal address structures, offers a means of preserving the solemnity and authority inherent in Thor and Loki's speech.

However, it is equally important to avoid excessive adaptation that distorts the characters' original cultural identity. Over-reliance on local epic traditions could risk transforming Thor and Loki into figures that seem rooted in old Kazakh or Russian folklore rather than maintaining their Norse mythological essence. The goal of translation should be to preserve the distinctiveness of their Asgardian origins while ensuring their speech remains accessible and resonant for the target audience. Striking a balance between faithfulness to the source material and cultural adaptation is key to maintaining their unique, otherworldly presence within the MCU.

The translation of *culturally* and *ethnically* marked speech patterns requires more than a direct rendering of words; it necessitates a thorough engagement with the literary, historical, and linguistic traditions of both the source and target cultures<sup>[19]</sup>. Whether through a faithful preservation of the original linguistic features or an adaptation that aligns with Kazakh and Russian cultural contexts, the primary objective is to retain the essential markers that define the characters' identities. Striking a balance between linguistic authenticity and accessibility ensures that audiences perceive the characters' speech as a reflection of their cultural heritage while remaining engaging and comprehensible. By grounding translation strategies in a deep understanding of historical and literary traditions, translators can effectively preserve the distinct voices of these characters, reinforcing their portrayal as otherworldly and regal figures within the MCU.

### 3.2. Social Identity in Character Speech

The second category that is clearly reflected in the speech of MCU characters is *social category*, it reflects professional, social status, and other group affiliations within the modern society.

Despite their distinct personalities, attitudes, and background narratives, each of which is distinctly reflected in their speech patterns, Tony Stark (Iron Man) and Steve Rogers (Captain America) emerge as two primary figures in the Mar-

vel Cinematic Universe and in American cultural representation more broadly. These characters are widely regarded as iconic symbols that “*explore American national identity*”<sup>[20]</sup> and “*shape contemporary understandings of national identity, the righteous use of power, and the global role of the United States*”<sup>[21]</sup>. Stark and Rogers represent two contrasting yet interrelated aspects of American identity, with Stark embodying individualism, innovation, and irreverence, while Rogers personifies duty, tradition, and unwavering moral integrity. These ideological differences are manifest in their respective speech patterns, shaping their characterization and interpersonal dynamics throughout the MCU.

Stark’s dialogue is characterized by rapid speech, sarcasm, and frequent pop culture references, which highlight his intellect and modern, self-made ethos. His tendency to interrupt conversations and employ informal, conversational expressions reinforces his role as a quick-thinking innovator who challenges authority. This is evident in lines such as *Doth mother know you weareth her drapes?* (The Avengers, 2012), where he mocks Thor’s archaic manner of speaking, showcasing his irreverent humor. Similarly, his iconic declaration, *I am Iron Man* (Avengers: Endgame, 2019), asserts his confidence and underscores his embrace of personal identity over anonymity, deviating from traditional hero archetypes<sup>[22]</sup>. Even in moments of crisis, Stark’s speech remains infused with self-assurance, as exemplified in *If we can’t protect the Earth, you can be damn well sure we’ll avenge it.* (The Avengers, 2012), blending heroism with his characteristic directness while having a strong connection to the American context via cultural references like *No hard feelings*, *Point Break* or *That man is playing GALAGA!* (The Avengers, 2012).

Sarcasm, in particular, poses a translation challenge, as it often relies on intonation and contextual cues that may not directly transfer into other languages. Some languages lack grammatical structures that convey irony in the same way as English, requiring compensatory strategies such as adjusting word order, punctuation, or tone in subtitles and dubbing to ensure the sarcastic intent remains clear. Additionally, Stark’s frequent pop culture references – often used humorously – may require selective adaptation; while globally recognizable references can remain intact, obscure ones may need functional equivalents that preserve the humorous effect.

Conversely, Steve Rogers’ speech is formal, measured, and straightforward, emphasizing clarity, respect, and a strong moral compass. His speech patterns reflect his 1940s sensibilities and a working-class, military background, with little reliance on sarcasm and a preference for earnestness over wit. His dialogue consistently reinforces his principled nature, as illustrated by *I don’t like bullies. I don’t care where they’re from.* (The First Avenger, 2011), a statement that succinctly encapsulates his moral clarity. His unwavering values are further exemplified in *There’s only one God, ma’am, and I’m pretty sure he doesn’t dress like that.* (The Avengers, 2012), where he maintains his deeply held beliefs even in the face of extraterrestrial threats. Perhaps most emblematic of his resilience is the phrase *I can do this all day* (Avengers: Endgame, 2019), which recurs throughout the MCU as a testament to his determination and unyielding spirit, mirroring his steadfast approach to heroism.

In translation, preserving the above-mentioned qualities requires a formal and respectful tone while ensuring that his speech does not become archaic or overly rigid. Additionally, Rogers’ patriotic expressions, such as his references to American values and history, present a challenge when translating for international audiences. While a neutral approach – preserving the literal meaning of patriotic statements – may be preferable in some contexts, slight adaptations that maintain the core themes of duty and heroism can enhance audience engagement without erasing the cultural specificity of his character.

Peter Parker (Spider-Man) presents a distinct contrast to Tony Stark and Steve Rogers, as his speech reflects the linguistic characteristics of youth culture. Numerous studies have demonstrated that adolescent language constitutes a distinct sociolinguistic category, characterized by unique stylistic and cultural markers that serve “*to fashion themselves as different kinds of people*”<sup>[23]</sup>. Unlike the formal and principled speech of Rogers or the sharp-witted, confident rhetoric of Stark, Parker’s dialogue is defined by an informal, energetic tone, frequent use of slang, and abundant pop culture references, the common features of adolescents’ language regardless of a language or culture<sup>[24]</sup>. These linguistic choices help to establish his relatability as a young, modern character and reinforce his position as a representative of contemporary youth within the MCU.

Parker’s speech patterns throughout the MCU exem-

plify these linguistic traits, making him one of the most relatable and dynamic characters in the franchise. His dialogue is filled with rapid, excitable speech, hesitation markers, and filler words, reflecting the spontaneity and enthusiasm typical of teenagers. For example, his nervous, rambling delivery when interacting with Tony Stark – *I mean, Mr. Stark, I'm... I'm not trying to impress you or anything, but I'm really strong and I've been fighting crime and stuff...* (Spider-Man: Homecoming, 2017) – illustrates both his youthful insecurity and eagerness to prove himself. Additionally, his speech frequently incorporates contemporary slang and cultural references that resonate with younger audiences. In Avengers: Infinity War (2018), he excitedly compares the plan to defeat Thanos to Aliens (1986), saying, *You ever see this really old movie, Aliens?* This mirrors his earlier Empire Strikes Back (1980) reference in Captain America: Civil War (2016), reinforcing his generational perspective and pop-culture fluency. Unlike the structured, rhetorical styles of Stark or Rogers, Parker's language is filled with humor, self-deprecating remarks, and exclamations that emphasize his youthful, spontaneous nature. His extensive use of phrases like *Oh my God, Dude*, and *This is awesome!* further marks his dialogue as distinctively adolescent. These linguistic choices make Parker an authentic representation of universal modern youth and also serve to contrast him with older heroes, highlighting his coming-of-age journey within the MCU.

The examination of the speech patterns reflecting specific cultural or generational identities leads to the discussions about the level of necessary linguacultural adaptation in translating. Preserving the characteristics of Parker's adolescent language requires dynamic equivalence – maintaining the intent and effect rather than strict word-for-word translation. However, excessive localization – such as replacing Parker's American pop-culture references with equivalents from the target culture – risks altering his identity as a quintessentially American teenager. Instead, translators can retain references that are globally recognizable, e.g., *Star Wars*, while using youth-appropriate slang in the target language to capture his energetic and informal style.

Having explored speech patterns shaped by cultural identity and generational differences, it is also essential to examine how professional backgrounds influence linguistic choices within the MCU. Doctor Stephen Strange and Bruce Banner (aka Hulk), both representatives of the sci-

entific and academic elite, employ precise terminology and structured discourse reflective of their intellectual training in medicine and physics. In contrast, Rocket Raccoon and Drax the Destroyer, figures associated with crime and survival, utilize informal, coarse, and sometimes literal language that mirrors their backgrounds in the criminal underworld and combat. By using professional and stereotypical patterns in characters' speeches, the MCU effectively reinforces social identities, ensuring that linguistic choices align with each character's expertise and lived experiences.

Doctor Strange and Bruce Banner distinguish themselves through methodical speech, often infused with technical jargon and logical explanations that reflect their expertise. Strange, a former neurosurgeon, maintains a precise and authoritative tone, as seen in Avengers: Infinity War (2018), when he warns Tony Stark: *Your bloodstream, fully irradiated with gamma radiation*. His use of clinical terminology and structured phrasing reflects his background in medicine, emphasizing his analytical mindset. Likewise, Bruce Banner's speech, shaped by his expertise in physics, features scientific explanations and complex reasoning. His statement in Avengers: Endgame (2019) about time travel – *If you travel back into your own past, that past becomes your future, and your former present becomes the past, which can't now be changed by your new future He's got to heat the cube to a hundred and twenty million Kelvin just to break through the Coulomb barrier. Well, if he could do that he could achieve Heavy Ion Fusion at any reactor on the planet* (Avengers: Endgame, 2019) – demonstrates his reliance on technical precision and theoretical knowledge. Their structured and intellectual speech patterns align with their professions, reinforcing their portrayal as rational and scientific thinkers.

In translation of technical precision and academic rigor, incorporating specialized terminology from medicine and physics, it is essential to preserve both the quantity and quality of scientific language without unnecessary simplification. The meaning of complex terminology is often understood from context, and retaining this linguistic accuracy ensures the integrity of the characters' intellectual identities. Unlike culturally or socially marked speech, scientific discourse is largely universal and should be translated using the same principles applied to technical or scientific texts<sup>[25]</sup>. However, adjustments must be made to align with the function of



the film—primarily entertainment—ensuring that while the dialogue remains intellectually authentic, it does not disrupt narrative engagement for general audiences.

In stark contrast, Rocket Raccoon and Drax the Destroyer embody the speech patterns of individuals shaped by the criminal underworld and battlefields, using informal, unrefined, and direct language. Rocket's speech is marked by sarcasm, slang, and a practical, street-smart tone that reflects his life as a bounty hunter and smuggler. His comment in *Avengers: Infinity War* (2018) like *You know you can't eat a 'pascis' battery, right?* or his infamous line *I need that guy's eye* exemplifies his casual, mocking tone and highlights his irreverent and unscrupulous nature. Drax, by contrast, exhibits a speech pattern characterized by extreme literalism and blunt statements, reflective of his warrior mentality and lack of figurative understanding. His response *Nothing goes over my head. My reflexes are too fast, I would catch it* (*Guardians of the Galaxy*, 2014), demonstrates his inability to process metaphors and his straightforward approach to communication.

Unlike the refined, intellectual dialogue of Strange and Banner, Rocket and Drax's speech is shaped by their survivalist and combative lifestyles, prioritizing directness and humor over scientific precision, thus a direct translation may fail to convey the same irreverent tone, requiring the use of localized criminal slang that carries similar connotations in the target language. However, caution is necessary to avoid anachronistic or culturally incongruent jargon that may disrupt the film's setting. Drax's extreme literalism, by contrast, relies on wordplay and misunderstandings of figurative language. These jokes often lose their impact in translation, necessitating functional equivalence strategies — recreating the humor through alternative figurative expressions in the target language that allow for similar misinterpretations. These contrasting linguistic styles illustrate how speech functions as a marker of professional identity within the MCU and are expected to be repeated in a target language.

The social identities of MCU characters are no less significant than cultural and ethnic storylines and are reflected in distinct speech patterns, shaped by profession, background, and status. Effective translation must balance linguistic fidelity with accessibility, ensuring that specialized speech styles remain recognizable while engaging target audiences. Avoiding over-translation or enhanced localization is crucial,

as excessive adaptation risks distorting character voices. By maintaining socially marked speech styles while ensuring audience accessibility, translations can preserve the unique identities of MCU characters across different linguistic and cultural contexts.

## 4. Conclusions

The MCU has evolved into a modern and universal mythology, transcending its American roots to appeal to a global audience. Though its setting is largely based on American cultural and historical landscapes, its characters and plotlines encapsulate universal values of heroism, resilience, and moral dilemmas. The metamodern philosophy embedded within the franchise underscores themes of integration, diversity, and unity, making it an essential part of contemporary global storytelling. The translation of the MCU is not merely a technical process; it is a cultural negotiation that enables different audiences to engage with a shared mythos while preserving the integrity of the original work.

The process of cultural translation within the MCU is deeply intertwined with globalization and cross-cultural adaptation. As the franchise reaches diverse audiences worldwide, it necessitates an adaptation strategy that incorporates global values while respecting local cultural nuances. This challenge is further complicated by the need to balance cultural specificity with universality. The translation of MCU dialogues, character speech patterns, and humor must be carefully executed to convey the same emotional, cultural, and intellectual impact across different linguistic and cultural landscapes.

Moreover, the MCU serves as a valuable case study for common translation challenges that are often examined separately, such as the translation of culturally-marked texts, socially-determined discourse, technical terminology, and humor. The analysis has demonstrated that these aspects frequently overlap, necessitating a more comprehensive and nuanced examination of translation strategies. Cultural and social markers are not isolated entities but rather interwoven elements that demand an integrated approach.

In addition to linguistic and cultural considerations, audiovisual translation (AVT) constraints significantly influence translation strategies. The need to synchronize dialogue with lip movements, maintain coherence with visual

and narrative elements, and ensure accessibility for diverse audiences affects the adaptation of culturally and socially determined speech patterns. These constraints often necessitate modifications in humor, dialectal variations, and linguistic play, further shaping audience perception of character identity.

The findings highlight the complexities of AVT and underscore the implications of translation choices on character authenticity and audience reception. The study contributes to translation studies by illustrating the balance between linguistic fidelity and accessibility in cross-cultural media adaptations.

The translation of the Marvel Cinematic Universe (MCU) represents a complex and multilayered process that goes beyond linguistic transfer; it involves the intricate interplay of cultural adaptation, character identity preservation, and narrative coherence. The study of linguacultural speech patterns within the MCU and their translation highlights the need for a balanced approach that integrates both foreignization and domestication strategies. While foreignization ensures that the unique cultural and linguistic identity of characters is retained, domestication helps in making the dialogue accessible and relatable to the target audience. Striking the right equilibrium between these two strategies is essential for maintaining the authenticity of the character identities and the coherence of the overarching narrative.

Ultimately, the study of MCU translation issues offers crucial insights into the evolving nature of cultural exchange in the era of global media expansion. The careful adaptation of language, humor, and cultural references ensures that audiences worldwide can engage with the franchise without losing the essence of its characters and storylines. As the MCU continues to expand its narrative universe, the role of cultural translation will remain pivotal in maintaining the balance between fidelity to the original and accessibility for international audiences.

While this study focuses on the MCU, the identified linguacultural patterns and translation challenges are also relevant to other transmedia and global franchises such as *Star Wars*, *Harry Potter*, or *The Witcher*, where character speech reflects complex cultural identities and must be carefully adapted for diverse international audiences. Applying this framework to similar franchises could provide further

insight into how language shapes character perception and cultural representation in global media. This addition aims to highlight the potential of the study's findings to inform future research in audiovisual translation and intercultural communication beyond the MCU context.

## Author Contributions

Conceptualization, A.I. and G.K.; methodology, B.K.; software, B.K.; validation, A.I., D.K. and B.S.; formal analysis, B.S.; investigation, G.K.; resources, D.K.; data curation, D.K.; writing—original draft preparation, G.K.; writing—review and editing, A.I.; visualization, S.K.; supervision, A.I.; project administration, S.K.; funding acquisition, G.K. All authors have read and agreed to the published version of the manuscript.

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The authors declare no conflict of interest.

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