

## Streszczenie w języku angielskim

This doctoral dissertation examines the communicative practices of selected fictional television characters originating from different countries with distinct local cultural and social contexts, in order to determine how their idiolect – an individual manner of language use – reflects their personality traits, social roles, and interpersonal relationships.

The research material comprises four local versions of the *Un gars, une fille* format: the original Canadian version from Quebec and three adaptations – Polish (*Kasia i Tomek*), Russian (*Caaua u Mauua*), and Italian (*Love Bugs*). This sitcom presents short scenes from the everyday life of a couple in love. During adaptation by local broadcasters, the dialogues were not merely translated; their content was also adjusted to the cultural context of the target audience.

The analysis focuses on the ways in which the characters – sharing similar personality and relational traits – communicate in different cultural and linguistic settings, particularly in interactions that either build or disrupt relationship harmony. In the case of fictional characters, an idiolect is not a spontaneous creation of the individual but the result of the collaborative work of scriptwriters and actors, enabling the modelling of specific impressions and the creation of a coherent character portrayal.

The study employs James Paul Gee's discourse analysis methodology, with emphasis on grammatical, semantic, and pragmatic aspects. A comparison of dialogue corpora from the initial episodes of each version of the series reveals differences in communication strategies stemming from local cultural norms, including the expression of emotions, family relationships, and approaches to sensitive topics such as sexuality, politics, and religion. The comparison encompasses both everyday private conversations between the protagonists and dialogues in family and institutional contexts.

A distinguishing feature of this work lies in its treatment of a television programme as a cultural text subjected to linguistic analysis, without evaluating its artistic value. The dialogues are approached as transcripts of natural conversations, allowing for the application of research tools typically used in the analysis of authentic linguistic interactions. This approach makes it possible, on the one hand, to reconstruct models of communication from real-life contexts and, on the other, to capture the potential of television formats to shape new linguistic patterns among audiences.

The findings indicate significant differences in the degree of linguistic directness. Dialogues in the Quebec and Russian versions display greater explicitness, whereas the Italian and Polish adaptations tend to employ more restrained forms, particularly when addressing intimate or controversial topics. Such differences may be associated with varying degrees of institutional secularism, religious sensitivity, and prevailing cultural norms in the countries studied.

The results have practical applications in language mediation and intercultural communication, where it is essential to take into account the norms and cultural practices of all participants in interaction. Furthermore, the dissertation opens the possibility of extending the analysis to other television format adaptations, as well as to various media genres, using the same methodology. These findings may contribute to research on communication strategies across different cultural spheres and on the influence of television in shaping linguistic and social patterns.

**Keywords:** idiolect, discourse analysis, television format adaptation, intercultural communication, *Un gars, une fille*