

Translation Strategies in the Dubbing of Children's Animated Movies: A Case Study of Frozen I and II

Nikolić, Valentina

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Dvopredmetni diplomski studij Hrvatskog jezika i književnosti i Engleskog jezika i
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Prijevodne strategije u sinkronizaciji dječjih animiranih filmova.

Na primjeru *Snježnog kraljevstva I i II*

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VALENTINA NIKOLIĆ, 0122226590

Ime i prezime studenta, JMBAG

Abstract

This paper will explore the translation strategies used to translate the two musical fantasy animated movies, *Frozen I* and *Frozen II* from the original (English) language into the source language (Croatian). The paper begins with a brief introduction to the world of audiovisual translation, which lists its main modes, dubbing and subtitling. The brief overview of dubbing and subtitling, its advantages and disadvantages will be listed, as well as the process of dubbing and the quick overlook of dubbing in Croatia. The main part will try to analyze translation strategies used to translate names, wordplay and jokes, idioms, metaphors and sayings, as well as cultural differences between the two languages. The examples are extracted from both movies and the most interesting ones are listed in the table below. The objective of this paper is to observe how these aforementioned elements were translated into the target language and to determine if the message was conveyed successfully to the Croatian audience.

Key words: audiovisual translation, dubbing, subtitling, translation strategies

Sažetak

Ovaj rad istražit će koje su prijevodne strategije korištene pri prevođenju dva glazbena animirana filma, Snježno Kraljevstvo 1. te Snježno Kraljevstvo 2, s originalnog (engleskog) jezika na ciljni (hrvatski) jezik. U uvodnom dijelu rada, objasnit će se pojmovi audiovizualnog prijevoda te dvije glavne vrste; sinkronizacija i titlovanje. U radu se definiraju pojmovi sinkronizacije i titlovanja, prednosti i nedostatka prethodno spomenutih pojmova, te se fokusira na proces sinkronizacije i sam razvoj sinkronizacije u Hrvatskoj. U glavnom dijelu rada istraživat će se prijevodne strategije korištene pri prijevodu imena, igre riječi, viceva, idioma, metafora i izreka, te kuluroloških razlika između jezika. Najvažniji primjeri su sortirani u tablice, prevedeni i objašnjeni. Cilj ovog rada je vidjeti na koji način su prevedeni prethodno spomenuti dijelovi, ocijeniti kvalitetu sinkronizacije na ciljnom jeziku te zaključiti šalje li se ista poruka na ciljnom jeziku.

Ključne riječi: audiovizualno prevođenje, prijevodne strategije, sinkronizacija, titlovanje

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Introduction

Technology has revolutionized entertainment accessibility and audiovisual translation plays a pivotal role in making the content available to diverse audiences. In the past couple of decades, audio-visual material has been accessible to almost every corner in the world. Books and lullabies are not the only source of fun and entertainment anymore. Audiovisual translation opened up a whole new spectrum of multimedia material, connecting people no matter the language and the diversities. The widespread availability of content on smartphones has significantly changed viewing habits, providing viewers with greater flexibility and convenience in choosing what, when and where they want to watch. Children have a deep affinity for animated movies because these films offer a world of creativity, imagination, and captivating storytelling. In order to broadcast a certain material to the preferred audience of choice, translators choose between a couple of modes. The two main modes of audiovisual translation are subtitling and dubbing, the latter often preferred in animated movies.

In the first chapter of this thesis there will be a brief introduction to audiovisual translation and its main features, dubbing and subtitling. The definitions of both will be listed, as well as the advantages and disadvantages and which one is more suitable for dubbing children animated movies. Furthermore, the focus will mainly be on dubbing, its process, and the brief history of dubbing animated movies in Croatia.

In the second chapter, a short summary and an introduction to the movies *Frozen I* and *Frozen II* will be outlined. Moreover, there will be a research based on translating differences between the source language (English) and the target language (Croatian). The main focus will be on translating names, wordplay and jokes, idioms, metaphors and sayings, and cultural differences between the source language and the target language. The aforementioned parts will be defined, and the translation strategies (procedures) will be explained. In the tables below, all (the most important and interesting ones) examples will be listed, translated and explained.

The final part of this paper will conclude all of the above written and assess the quality of dubbed animated movies.

1. Audiovisual translation

After the introduction of intertitles¹ in silent films in 1920s, a great need for translating sound movies emerged. Soon enough, dubbing and subtitling became one of the two main modes of audiovisual translation (AVT). AVT, which includes subtitling, dubbing, voice over and other forms of translating audio and video content, originally dates back to the mid-fifties and sixties, but received its publication boom in the early 1990 (Remael 12). This phenomenon is growing today due to the advancements of new technology and multimedia material. Subtitling and dubbing techniques have evolved, and new forms of AVT, such as voice-over and audio description for the visually impaired, have emerged. These developments have thus created the need for audiovisual translation methods to be accessible to the greater audience. There is easy access to other cultures and languages through various audio-visual channels including movies, TV shows, cartoons, video games, advertisements, etc. In his article, “Insights into the False Orality of Dubbed Fictional Language and the Language of Dubbing”, Baños states that “when working with audiovisual texts, we are therefore dealing with a very heterogeneous group of texts which are presented in different formats, deal with different topics, fulfill various functions, and will be interpreted and enjoyed by an equally heterogeneous group of viewers (76). The main question arises: how can these texts be faithfully translated into the target language while maintain the same or similar meaning? The role of the (audiovisual) translator is to translate dialogue from the source text to the language text respecting the characteristics of the media format in use. Also, they must ensure that all cultural references are easily understandable to the target audience.² Their job may sound easy, but it is quite the opposite. In order to translate the message of the source languages to the target language, translators are met with numerous challenges. Lozano adds that “translator must decipher each code individually in order to understand the text better and adapt the translation to the audiovisual requirements” (2017). Some of the challenges (audiovisual) translator face include “fast paced dialogue exchanges among characters, the use of unknown dialectal and sociolectal variations, instances of overlapping speech and interfering diegetic noises and music... (Cintas, 2009). The following part will deal with the comparison of dubbing and subtitling, namely dubbing and why is it more suitable for children animated movies.

¹ <https://www.merriam-webster.com/dictionary/intertitle>

² <https://www.eurotrad.com/en/how-become-audiovisual-translator/#:~:text=Audiovisual%20translators%20translate%20dialogue%20from,to%20comprehend%20and%20appreciate%20them.>

1.1. Dubbing vs. subtitling

Dubbing is a technique used to make foreign films, TV and other audiovisual content accessible to a global audience. It is a complex process which includes the replacement of the original soundtrack which ensures synchronization of the translated dialogue with the actor's lip movements, while making viewers believe that the actors on screen are speaking their language (Cintas, Orero, 442). Chaume (2004) established the following types of synchronization: firstly, the phonetic or lip synchrony which includes adapting the translation to the articulatory movements of the on-screen characters, secondly, the kinetic or body movement synchrony which explains that the translation must comply with the movements of screen characters, and lastly, isochrony which refers to the duration of the translation with the screen character's utterances. In his article, Chaume (2007) presented a list of dubbing standards which includes good lip-sync, credible, but not too spontaneous dialogue, coherent translation from linguistic and a visual point of view, technical rigor (avoiding unnecessary voices and sounds in the background and focusing on audible and distinct voices) and credible acting. One of the objectives of dubbing is to convince the audience that the characters are speaking their language in order to provide enjoyable and relatable viewing experience. Banos argues that in order for the viewers to be fully involved in the cinematic experience, the dialogues must comply with synchrony constraints, fit naturally to the lips of the actors and sound spontaneous (75).

Subtitling, on the other hand, consists of "incorporating a written text (subtitles) in the TL on the screen where an original version of the film is shown, such that subtitles coincide approximately with the screen actor's dialogue" (Chaume 2010). Subtitling is more a cost-effective and a quicker process compared to dubbing because it does not require hiring additional actors or extensive voice recording and synchronization. Original voices are preserved which allows viewers to hear the authentic performance. Moreover, viewers can easily follow the subtitles on the bottom of the screen while simultaneously learning a new language and improving their language skills.

While subtitling is mostly used in live action films and TV series, dubbing is often preferred in the animation world where "target text need to be adapted to special audience, the child, that can neither see, nor hear, nor understand the same thing as adults (Lorenzo 36). Specifically, dubbing is mainly focused on younger audiences, which means that young viewers who do not speak/understand the language properly, can easily follow the movie without the need to follow the

subtitles. As previously mentioned, dubbing is an extensive project which includes skilled actors who can easily bring characters to life by providing unique voices and emotions which enhances viewer's connection to the characters. Finally, dubbing is preferred over subtitling because it "allows an animation to be adapted to different cultures while retaining the original meaning."³

As aforementioned, both dubbing and subtitling has its advantages and disadvantages, and their popularity may vary from one country to another based on cultural preferences, audience expectations, industry norms, budget constraints, etc. For example, dubbing is preferred translation method both for films and TV series in countries such as France, Italy, Germany and Spain while subtitling, as a cheaper option and due to the prevalence of English proficiency among the population, is preferred for smaller markets including Scandinavia, the Netherlands, Portugal, the Balkans, where dubbing is used only for children animated movies. Voice-over is preferred in countries such as Russia, Poland, Ukraine where there are a couple of voice actors with the original soundtrack which persists. Belarus and Slovakia are countries which have a separate official language that sometimes produce their own dubbings but are generally using dubbed versions of other countries due to the language similarities.⁴

1.2. Process of dubbing

In his article, "Dubbing practices in Europe: Localisation beats globalization", Chaume elaborated the labor-intensive process of dubbing in Western European countries: once a TV channel or a distributor decides to broadcast a foreign audiovisual text, dubbing studio is charged with the task of dubbing it to the target language. The studio production then finds a translator, and organizes the whole production process (including dubbing director, dubbing actors, sound engineer, etc.). The rough translation is made and domesticated by a dialogue writer to make it sound more natural. Dubbing actors read the synchronized, more natural translation aloud, with the help of the dubbing director and the sound engineer. The sound engineer records the dialogue and the dubbing studio sends back to the client with a new dubbing track with the desired target language. Finally, the dubbing actors read the final translation aloud, free to make gestures and movements and can either stand or sit on a stool while voicing (154-155). Respectively, Žanić explains the process of dubbing in his book titled *Kako bi trebali govoriti Hrvatski magarci? O sociolingvističkim animiranim filmovima*

³ <https://www.atltranslate.com/blog/dubbing-animation>

⁴ <https://bigthink.com/strange-maps/dubbing-map/>

(2009), where he mentions that when a distributor is interested, the company sends not only the tape of the complete movie, but also video tapes or segments with specific parts for each character that needs to be synchronized with the local language. Then, the company searches actors similar in character, age and voice to the original voice. The selected actors are required to create videos that include various moods and emotions of their respective characters. These videos are sent for assessment to the studio or dubbing team. After the videos are created, they undergo an approval process. All the selected actors record their part, often with partner to easily transition into the roles. The most “dynamic parts” are chosen and the distributor synchronizes all human sounds, including murmur, screams, background noise (40). This process involves collaboration among translators, dialogue writers, dubbing actors and directors, sound engineer and quality control teams to create a localized version of the content that fits the target audience. In his article, “Factors in dubbing television comedy”, Zabalbeascoa argues that “dubbing must be regarded as a joint effort of a team of professionals, where the translators cannot be oblivious of the rest of the team, nor is he or she entirely accountable for some of the shortcomings of the final result” (95).

1.3. History of dubbing in Croatia

Croatia is a small country with the population of little over 4 million and the film industry is not quite expanded, which also goes for animated movies. Most of the imported animated movies are subtitled or dubbed. Dubbing in Croatia traces all the way back to 1968, when the first cartoon serial, *The Flintstones*, was televised on a Croatian TV network – HR Zagreb. Back then, Žanić explains, the directors and actors did not concern themselves about the socio-cultural status, political connotations, age, social or regional identities or stereotypes because it was known that the language of choice will be standardized Croatian. Americans even praised Croatian synchronization of the aforementioned cartoon, mainly claiming that Josip Marotti, the man who lent the voice to Fred Flinstone, has a similar voice to the original American actor (42). In the 80s, Croatia continued to broadcast a series of short classical cartoons in a standardized Croatian. However, in recent years, Žanić points out the fact that there have been more and more animated and computer movies filmed in a nonstandard variety which adds authenticity and regional flavor to the dubbed content. The first full-length film to be dubbed for theatrical screening in Croatia with non-standard language variety was *Stuart Little* in 1999, full title *The Great Adventure of Stuart Little*. Shortly after, *Stuart Little 2* was also dubbed for Croatian audiences. The positive response from the audience encouraged the

continued practice of dubbing foreign animated films. Žanić also mentions the first fully linguistically processed (computer) animated film in Croatia, *Finding Nemo* in 2003 which only led to the expansion and the multitude of other dubbed animated movies (40).

Today, there are a couple of production studios in work such as Net, which broadcasts cable television, *Livada* with the most cinema movies, *Duplicato*, and other smaller studios such as *Avid produkcija*, *AVC produkcija* and *Studio 6*.⁵ *Livada produkcija*, is a Zagreb studio founded in 2005 which specializes with audio and video production. The studio dubs all Disney feature films and TV series, including *Frozen I* and *Frozen II*.

2. Methodology and research

This chapter will deal with the analysis of the selected movies, *Frozen I* and *Frozen II*. Firstly, both movies will be presented and summarized. Furthermore, various strategies (procedures) will be explained and (the most interesting) examples from the movies will be analyzed accordingly. This includes strategies for translating personal (and geographical) names, translating wordplay and jokes, idioms, metaphors and sayings, as well as cultural differences between the source and the target language. Not much literature can be found on translating strategies specifically for dubbed animated movies, however there are numerous sources on the general translation strategies as well as a list of scholarly articles that examine this type of topic.

2.1. FROZEN I and II

Frozen I (2013.) is an American computer-animated musical fantasy produced by Walt Disney Animation Studios and released by Walt Disney Pictures. The film was inspired by the 1844 Danish fairy tale *The Snow Queen*, written by Christian Andersen. It was directed by Chris Buck and Jennifer Lee and produced by Peter Del Vecho. It features a talented cast of voice actors, including Idina Menzel as Queen Elsa, Kristen Bell as Princess Anna, Josh Gad as Olaf, Jonathan Groff as Kristoff, etc. The film premiered at the *El Capitan Theatre* in Los Angeles on November 19, 2013, and went into its general theatrical release on November 27. It won two Oscars at the 86th Academy Awards, and other numerous accolades. The film was praised for its visuals, screenplay, themes, music and voice acting, and it is even considered as the best animated film since the studios'

⁵ <https://lidermedia.hr/aktualno/sinkronizacija-filmova-nuzno-zlo-postalo-dobar-biznis-i-skola-za-kreativce-26101>

renaissance era.⁶ The film was released for the Croatian public on November 28, 2013, with 13.092 viewers in the first week of the debut. The actors in the dubbing version include: Sementa Rajhard as Anna, Kristina Krepela as Elsa, Andrej Dojkić as Kristof, Ronald Žlabur as Olaf, etc.⁷

The plot revolves around Queen Elsa and the question of her powers, alongside with her sister, princess Anna. Elsa is gifted with magical powers that can control the ice and snow; however, she is not always able to control them. When they were younger, while playing, Elsa unintentionally injured Anna, which deeply concerned their parents. They took Anna to a colony of stone trolls led by Grand Pabbie, who heals Anna but erased her memories of Elsa. The sisters then were isolated in the huge castle, both counting the days in boredom waiting for Elsa's coronation. Their parents, the King and the Queen (later known as Queen Iduna and King Agnarr in *Frozen II*) are lost at the sea and presume dead. At the day of the Elsa's Coronation, locals arrive as well as the notorious Duke of Weselton (in the movie often mispronounced as the Duke of Weaseltown) and the charming, but cunning Prince Hans of the Southern Isles. Anna and the Prince bump into each other and realize they like each other so much that they decided to marry. When they announced the news to Elsa and asked for her blessing, she was perplexed and denied their offer. Anna attacked her saying she is not supportive enough of her, which caused Elsa to unleash her power and freeze the whole town. Elsa then fled to the North Mountain, where she created an ice castle for herself. Anna went for her immediately and alongside her journey, she met Kristoff, the ice deliverer, and Sven, the reindeer. They decided to help Anna so they went with her. All of the sudden, a pack of wolves attack them and they are left without Kristoff sleigh. Forced to go by foot, they soon meet Olaf, a kind and friendly snowman whom Elsa created when they were little kids. Olaf joins them and once they reach the palace, Anna explains how Elsa froze everything, but Elsa does not back down, as she feels this is where she belongs. In the middle of the argument, Elsa strikes Anna with a curse, giving her a strand of white hair. Kristof takes Anna to Grand Pabbie, who explains only an "act of true love" can cure Anna. Desperately, they take Anna back to Hans only to find out he never actually loved her but only wanted her for the throne. Meanwhile, Hans orders Elsa's execution. Elsa is then trapped, trying to escape from the shackles. Anna meets Hans and explains to him that he needs to kiss her in order for her to stay alive, but Hans shows his true face and reveals her the truth. He captures her alone in a room to die, and lies to others that Elsa was the one who actually killed her.

⁶ [https://en.wikipedia.org/wiki/Frozen_\(2013_film\)](https://en.wikipedia.org/wiki/Frozen_(2013_film))

⁷ https://sinkropedija.fandom.com/wiki/Snje%C5%BEno_kraljevstvo

Elsa eventually frees herself, and goes to find Anna. Olaf helps Anna to get out of the castle. Then the two went out in the blizzard to find Kristoff. Evil Hans finds Elsa and tells her she was to one to kill her, to which Elsa breaks down and stops the storm. Fighting for his place for the throne, Hans tries to kill Elsa, to which Anna stops in between and freezes completely solid. While Elsa mourns over Anna, Anna starts to slowly melt. An “act of true love” saved her. Elsa is now finally able to control her magic and dispels the snow, bringing spring back. She even gives Olaf a small cloud. Hans is arrested and banished from Arendelle and Elsa cancels the trade agreement with Weselton to get back at Hans. Anna gives Kristoff new sleighs, and the two reveal their true feelings for each other. Everything is back as it was in Arendelle, and Elsa promises to never lock the gate again.

In the sequel of *Frozen I*, the main characters Elsa, Anna, Kristoff, Sven and Olaf go on another adventure to pursuit the origins of Elsa’s magical powers. *Frozen II* brings back the skilled voice actors, with Idina Menzel as Queen Elsa, Kristen Bell as Princess Anne, Josh Gad voicing Olaf, and Jonathan Groff once again portraying Kristoff. Premier of *Frozen II* was held in Hollywood, Los Angeles on November 7 2019, and went into its general theatrical release on November 22. The film received positive reviews from critics, receiving a nomination for Best Original Song at the 92nd Academy Awards, among numerous other accolades. The film used more complex, enhanced technology and was considered an interdepartmental collaboration. The theatrical release for the Croatian public was on November 21, 2019, with 72.812 viewers in the first week of the debate. The actors in the dubbing version include Sementa Rejhard as Anna, Kristina Krepela as Elsa, Andrej Dojkuć as Kristoff, Ronal Žlabur as Olaf. ⁸

The film is set three years after the first movie and it begins with a flashback to the past where Anna and Elsa listen to their father, King Agnarr of Arendelle, the story about how their grandfather, King Runeard, constructed a dam in the Enchanted Forest which led to a conflict between the Arrendelian troops and the Nolthudra people which angered the elemental spirits of earth, fire, water and air, causing the Enchanted Forest to be trapped in a mist. Back in the present, Elsa hears a mysterious voice and follows it, which awakens the elemental spirits. They start to bring havoc in the kingdom and force everyone to evacuate. Once again, the Stone Troll colony and Grand Pabbie,

⁸ https://en.wikipedia.org/wiki/Frozen_II

help the kingdom and guide Elsa and the others to try and uncover the truth about the past in order to save the kingdom from elemental spirits. Elsa, Anna, Olaf, Kristoff and Sven reach the Enchanted Forest which is surrounded by the mist. Elsa awakens the air spirit, which turns to a tornado, and catches everyone in the vortex. Elsa manages to calm down the situation and forms the ice sculptures frozen in time. The ice sculptures are presented as pictures from their father's past. In the Forest, they meet the Northuldra people and the Arendellian troops who are still in a conflict. Elsa and Anna discover that their mother, Queen Iduna, was a Northuldran who saved their father, King Agnarr, an Arendellian, during the conflict between the tribe and the troops. Elsa, Anna and Olaf continue their travels north, while Kristoff and Sven stay behind. Elsa sends Anna back in order to keep her safe from the dangerous trip to the Ahtohallan, a mythical river that holds the key to the past. The journey reveals that her grandfather constructed the dam as a ploy to undermine the Northuldra people because he did not associate with anything magical and did not want to incorporate their region into the kingdom. Elsa discovers that it was her grandfather who started the conflict between them by murdering the unarmed Northuldran leader in cold blood. Elsa sends a message to Anna about the truth moments before she freezes, which causes Olaf to slowly flutter away. Anna decides to destroy the dam in order for the piece to be restored. Elsa saves the kingdom of Arendelle from the flood with the help of the Water Spirit. Kristoff finally proposes to Anna, Elsa revives Olaf and explains she is the fifth spirit and that her and Anna are the bridge between the people and the magical spirits. Anna becomes the Queen of Arendelle, and Elsa becomes the protector of the Enchanted Forest.

2.2. Translating names (and geographical places)

A name is a word or group of words used to refer to an individual entity.⁹ Crystal (112) points out that the science that studies names is known as onomastics (Greek *onomastikos* from *onoma* 'name'), usually divided into the study of personal names (anthroponomastics from Greek *anthropos* 'human being') and place names (toponomastics from Greek *topos* 'place'). In more popular usage, the term onomastics is used to refer to personal names and toponomastics for place names. According to Newmark (1988), people's first and last names are typically transferred directly in translation, preserving the original nationality or cultural identity of the individual, as long as there are no specific connotations or wordplay associated with the names in the source text. However, he

⁹ <https://www.britannica.com/topic/name>

mentions some exceptions of translating names, such as monarchs, saints, popes, prominent figures of classical Greece, Rome and Renaissance, if such names are transparent (214-215).

This part will explain how names are translated into the source language, mostly following the categorization of Lincoln Fernandez article “Translation of Names in Children’s Fantasy Literature: Bringing the Young Reader into Play” (2006) in which he proposes different types of strategies including the rendition strategy, copy strategy, transcription strategy, substitution, recreation, phonological replacement, transposition and conventionality. The aforementioned strategies will be explained and the examples will be listed below.

The rendition strategy

This strategy is used when the name is transparent or semantically motivated, i.e., when the name in a source text acquires meaning to be rendered in the target language (50). As can be seen from the following examples, all names are translated so that they have the same meaning in Croatian, thus, there is no need for additional explanation.

SL	TL
Enchanted Forest	Začarana šuma
Prince Hans of the Southern Isles	Princ Hans od Južnih mora
Wind Spirit	Duh vjetra
Fire Spirit	Duh vatre
Southern Sea	Južno more
Earth Giants	Zemljani divovi
Lichen Meadows	Lihenski pašnjaci
Dark Sea	Tamno more
Wandering Oaken's trading post	Dučančić lutajućeg Oakena
North Mountain	Sjeverna gora
Coronation Day	Dan krunidbe
Official Arendelle Ice Master and Deliverer	Kraljevski dostavljač i meštar od leda

The copy strategy

As the name speaks for itself, this strategy is the simplest type of translation where the names are copied and are reproduced in the target language exactly as they appear in the source text (51). In the two movies, there are only three examples of this strategy:

SL	TL
(Queen) Elsa	(Kraljica) Elsa
Olaf	Olaf
Sven	Sven

Transcription strategy

This strategy is similar to the copy strategy; however, Fernandez explains, translators attempt to transcribe a name which is transliterated or adapted at multiple levels including morphology, phonology, grammar, i.e., a name conforms to the target language system (51). Translators did not experience too much trouble with this strategy because most of the names are easily pronounced and written in the TL as well.

SL	TL
(Princess) Anne	(Princeza) Ana
Kristoff	Kristof
Arendelle	Arendel
Ahtohallan	Atohalan
Yelena	Yelana
Ryder	Rider
Halima	Helina
Rocko	Roko

Some of the names in the movies are a combination of the aforementioned strategies. A couple of character have royal titles in their names, which have their equivalent in the Croatian language. These are: Queen Iduna – Kraljica Iduna, Honeymaren - Mednamaren which is a combination of the

rendition and the copy strategy, furthermore, King Agnarr – kralj Agnar, Lieutenant Matthias – poručnik Matias, Nolthudra people – narod Noltudra, King Runeard – kralj Runard as a combination of rendition and the transcription strategy.

Substitution

In this strategy, both names exist in their referential words, but are unrelated to each other in terms of form or semantic significance (52).

SL	TL
Samantha	Štefica
Explanation: It is unclear why the translators chose this name in the dubbed version; however, this character does not actually exist in the movies and is only mentioned once by Olaf to create a humorous effect.	

Recreation

This type of strategy includes creating an invented name in the SL, thus recreating an invented name in the TL, while trying to produce similar effects (52).

SL	TL
Gale	Vihor
Explanation: In the movie, The Wind Spirit, whom Olaf named Gale, is one of the four elemental spirits in the Enchanted Forest, who can transform into powerful tornadoes and produce strong winds. In English, gale is defined as a very strong wind. ¹⁰ The translator opted for Vihor, which in Croatian, has the same meaning, so the translation fits well.	
Clay	Grga
Explanation: Clay in the movies is one of Kristoff's friendly trolls. Clay is defined as a thick, heavy soil that is soft when wet, and hard when dry or baked. ¹¹ Trolls can take the shape of a rock, which make sense for the name in the source language. However, in the target language, there is no connection with the name.	

¹⁰ <https://dictionary.cambridge.org/dictionary/english/gale>

¹¹ <https://dictionary.cambridge.org/dictionary/english/clay>

Marshmallow	Puslica
Explanation: Marshmallow is a soft, pink or white candy often made of sugar ¹² and in the movie, it is a name for the giant snow monster whom Elsa created to guard her palace. Puslica is also a type of cake/candy made out of sugar and egg-whites. The translation fits well since he resembles this type of candy.	
Duke of Weselton/Weaseltown	Vojvoda od Smislograda/Šmizlograda
Explanation: The duke is the arrogant and cunning antagonist in this movie who, upon finding the news about Elsa's power, turned against Arendelle. His name was often mispronounced as "Weaselton" The authors played with the word weasel, an animal whose name can also portray a sneaky, untrustworthy, and insincere person ¹³ thus perfectly describing his cunning-like personality. "Šmizla" in Croatian can be described as a flirtatious, but petty woman with a tendency to pretence. The translation is not ideal, but fits well considering the fact that "šmizla" also carries a negative connotation.	
Grand Pabbie	Dida Trol
Explanation: The authors in the original text played with the noun <i>grandpa</i> which is one's grandfather. <i>Grand-</i> is a suffix denoting one generation removed in ascent or descent, so the noun <i>grandpa</i> equates to <i>djed/dida</i> in the target language. The authors created a name (Pabbie) by splitting the word, but the same could not be reproduced in the dubbed version, so the translators kept the noun <i>dida</i> (grandpa) and added <i>Trol</i> .	

2.3. Translating wordplay and jokes

Regardless of the language difference, humor is a universal phenomenon which brings people together. However, translating humor requires creativity and a deep understanding of both the source and target language cultures. In her article, "Audiovisual translation of puns in animated film: strategies and procedures" (2019), Aleksandrova claims that the ratio of freedom and restriction depends on many factors, such as the pragmatics of the pun, its context, language pair, etc. The translator is oscillating between freedom and restriction, between literal (direct) and free translation when looking for the right solution. The author also adds that when translating an audiovisual

¹² <https://dictionary.cambridge.org/dictionary/english/marshmallow>

¹³ <https://www.merriam-webster.com/dictionary/weasel>

product, the translator must take into account extra linguistic and technical details that are irrelevant for other types of translation. He has to make sure that target text is compatible of the visuals, facial expressions, lip synchronizations (86- 89).

Wordplay, according to Delabastita, can be described as a “name for the various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structure with more or less similar forms or more or less different meanings”. One of the most common types of wordplay is pun. Newmark states that in order to create a pun, one uses a word, or a group of words with the same sound in their two possible senses, for the purpose of creating laughter and humorous effect. He adds that puns are most common in English and Chinese language, since they are easily made with monosyllables (211). There are several types of puns which can be classified into: homophonic puns (relying on the way two words sound alike but have different meanings and spelling, e.g. *A bicycle can't stand on its own because it's two-tired*), homographic puns (words that are spelled the same but have different meaning, they are true in both interpretations of the word, and are best understood when read, e.g. *Every calendar's days are numbered*), compound pun which is a combination of the two aforementioned types, e.g. *Jungle animals are very fair. Cheetas are always spotted*¹⁴, etc.

In his article, “Factors of dubbing television comedy”, Zabalbeascoa identifies six types of jokes: the international joke, the national-culture-and institutions joke, the national sense of humor joke, the language dependent joke, the visual joke and the complex joke. In the two movies, only a handful of jokes were analyzed and they fall into the group of language dependent joke and the visual joke.

Language dependent jokes

According to Zabalbeascoa, this type of joke depends on polysemy, homophony and other features of natural language, but can easily be translated into the target language due to the relation of the two languages (97). This type of joke is one of the most common one, which can be found in many cultures and languages, but their translatability relies on the languages involved as well as the linguistic and cultural context.

¹⁴ <https://www.yourdictionary.com/articles/examples-puns>

	SL	TL
00:13:15	-Your sister's coronation. -My sister's corneration.	-Krunidba vaše sestre. -Krumidba moje sestre.
<p>Explanation: When someone mispronounces a word, they tend to replace the original word with a similar sounding word, even if it makes no particular sense. The authors did this by replacing the word <i>coronation</i> with <i>corneration</i>, so the dubbed version provided the same solution, replacing the word <i>krunidba</i> with <i>krumidba</i>.</p>		
00:20:37	-You look beautiful. -You look beautifuler. I mean, not „fuller“. You don't look fuller. But more beautiful.	-Jako si lijepa. -Ti si još lijepija. Mislim, ne ono ljepljiva, nego, još ljepša.
<p>Explanation: The comparative of adjective beautiful is more beautiful, what Anna intended to tell Elsa. The comparative form <i>-er</i> is one of the most common in English, so Anna mistakenly spelled it. Fuller in English is an adjective describing someone or something bigger in size or quantity. In the target text, translators played with the word „lijepija“, which is also misspelled use of the comparative form of “lijepa”, and used the adjective „ljepljiva“, which means „sticky“.</p> <p>The Croatian version of this wordplay has a similar effect, in which the meaning is different, but the message and the execution was successful.</p>		
00:41:28	-What if you hate the way he eats? What if you hate the way he picks his nose? -Picks his nose? -And eats it!	-A što ako odvratno jede? Ili ako ti bude grozno ako kopa nos? -On da kopa nos? -I jede šmrklje.
<p>Explanation: “It“ in the source text refers to boogers, which means <i>šmrklje</i> in Croatian. In this example, translators added extra information, because the translation would not quite work without it as it does in the source text. Additionally, the word <i>šmrklje</i> creates the humorous effect which is suitable for the audience of choice.</p>		
1:30:53	-I could kiss you. I could. I mean. I'd like to. I'd... May I? We me. I mean, may we?	-Mogao bih te poljubiti. Mogao bih. Ovaj, volio bih. Smili mi? Ovaj, smijemo li mi?
<p>Explanation: This example is similar to the first one in this group, where the translation “Smili</p>		

mi?” has no particular meaning, but it was just a mispronounced word, so this was easy for the translators to translate in the target language.		
00:5:37	-Only Ahtohallan knows. -Octa-who-what?	-Samo Atohalan zna. -Ata-ho-što?
Explanation: When a character does not understand a word or a phrase right, they will ask for them to pronounce it again, by purposefully mispronouncing the word and adding the interrogative word <i>who</i> . Anna does this in the movie by repeating the name Ahtohallan as Octa-who-what. Because of the similar pronunciation, the translators did the same in the target language. They replaced <i>octa</i> with <i>-ata</i> , and put the interrogative word <i>who</i> (<i>što</i>) at the end of the word.		
00:13:37	-Air. Tree. People. Treeple.	-Zrak. Stablo. Ljudovi. Sljudovi.
Explanation: The word <i>treeple</i> has no meaning in English, such as the word <i>sljudovi</i> in Croatian, so the translator had an easy task with this one and just added a letter <i>-t</i> , i.e., <i>-s</i> in front of the words.		
01:08:26	-Do you Anna, take Kristoff, to be your trollfully wedded husband?	-Uzimaš li ti, Ana, Kristofa, za svog zakonitog trol muža?
Explanation: Lawfully wedded means <i>legally married</i> ¹⁵ and the Croatian equivalent for that is <i>zakoniti</i> (muž/žena). The authors of the source text played with the word <i>troll</i> and <i>lawful</i> , since in the movie, the troll cited these words. So, in the original version, the joke was successful since <i>trollfully</i> and <i>lawfully</i> rhyme, however in the target language, translators had no other choice but to dissect words and translate literally, with no rhyme. The back translation equates to <i>Do you Anna, take Kristoff, for your lawfully troll husband?</i>		

Visual joke

Adapting visual jokes in dubbing requires a combination of linguistic creativity, cultural understanding, timing, and the skills of voice actors and directors. Translators can face an enormous challenge while trying to faithfully translate verbal and visual puns. With this type of joke, humor is dependent on what is presented on the screen and the joke which is a combination of words and a

¹⁵[https://www.oxfordlearnersdictionaries.com/definition/english/wedded#:~:text=%E2%80%8B%5Busually%20before%20noun%5D%20,\(live%20together%20in%20wedded%20bliss](https://www.oxfordlearnersdictionaries.com/definition/english/wedded#:~:text=%E2%80%8B%5Busually%20before%20noun%5D%20,(live%20together%20in%20wedded%20bliss)

picture, so the translator's job is to find a compensation in words that will cover the same image (97).

	SL	TL
1:00:03	-Man, am I out of shape.	-Ajoj, u lošoj sam formi.
<p>Explanation: In this particular scene, Anna, Kristoff and Olaf are running away from Marshmallow, and Olaf is literally falling apart (his body parts are rearranged) and is out of breath. Being <i>out of shape</i> means an unfit person, or no longer having the same shape or contour.¹⁶ In the original version, both of these meanings apply, since Olaf is out of breath and his body is altered. However, in the dubbed version, the phrase <i>u lošoj sam formi</i> means someone who is unfit and not necessarily someone whose body parts are falling apart, but still, the joke was successful.</p>		
00:46:10	-It was like my whole life got turned upside down.	-Cijeli mi se život bio okrenuo naglavce.
<p>Explanation: The phrase <i>turn upside down</i> means to change completely and in a bad way.¹⁷ The phrase in Croatian has the same meaning. The authors played with the phrase and with the visuals. When Anna, Kristoff and Sven met Olaf, his head was separated from the rest of his body, so Anna tried to assemble him but she put his head upside down. When she figured it was wrong, she put the head right to his body. The phrase and the joke work both in source and the target language since it takes a literal meaning as well as the idiomatic expression.</p>		
00:46:15	-Head rush!	-U glavu!
<p>Explanation: <i>Head rush</i> is described as “sudden lightheaded or dizzy feeling.”¹⁸ In this particular scene, Anna is trying to assemble Olaf and smashes the carrot (which serves as his nose) through his head, to which he exclaims the phrase. The Croatian equivalent for that would be <i>vrtoglavica</i>, but translators opted for <i>u glavu!</i> which literally translates to (<i>straight</i>) <i>in the head!</i> where Anna put the carrot, so it fits naturally into the target language.</p>		
00:46:50	-And who's the funky-looking donkey over there? -That's Sven.	-A tko je ovaj čudnjikavi dlakavac ovdje? -To je Sven.

¹⁶ <https://www.merriam-webster.com/dictionary/out%20of%20shape>

¹⁷ <https://dictionary.cambridge.org/dictionary/english/turn-upside-down>

¹⁸ <https://www.merriam-webster.com/dictionary/head%20rush>

	-Aha, and who's the reindeer?	-Aha, a tko je sob?
<p>Explanation: In this particular scene, Olaf is meeting Kristoff and Sven. Olaf was referring to Kristoff and not Sven (the reindeer), making fun of Kristoff's appearance by calling him a <i>funky-looking donkey</i>. Translators opted for <i>čudnjikavi dlakavac</i> which would translate back to <i>funny hairy guy</i>, purposely omitting the word <i>donkey</i>, and adding <i>dlakavac</i>, thus making the audience believe he could refer to either one.</p>		
00:58:32	-Heads up!	-Čuvaj glavu!
<p>Explanation: The phrase <i>heads up</i> can be defined as a warning that something is going to happen, usually so that you can prepare for it.¹⁹ The phrase <i>čuvaj glavu</i> exists as the equivalent in Croatian. While running away from Marshmallow, Olaf was falling apart and he exclaims this phrase by almost crashing to Anna and Kristoff (with his head). The joke was successful in both the source and target language since it can be translated literally (Olaf's head flying) and idiomatically (a danger that needs to be avoided).</p>		
1:05:22	-What's going on? -I've learned to just roll with it.	-Što se to događa? -Ma, samo se prepusti.
<p>Explanation: <i>To roll with (sth)</i> means to adapt to a situation despite unexpected circumstances or challenges. The Croatian version <i>prepustiti se</i> conveys the similar message. However, in this particular scene, the authors of the original played with the verb <i>to roll</i> and with the visuals, since Kristoff's friends, trolls, during this particular scene, curled up in a stone and rolled up to them.</p>		
1:28:50	-Hands down, this is the best day of my life. And, quite possibly, the last.	-Bez daljnjeg, ovo je najbolji dan u mom životu. A vjerojatno i posljednji.
<p>Explanation: The idiom <i>hands down</i>²⁰ would mean something along the lines of definitely, surely, and the dubbed version <i>bez daljnjeg</i>, translates similarly. However, in this scene, Olaf is saying those lines while melting and his hands (twigs) are falling down from his body. This joke applies in the source language since the original phrase can be translated literally (his hands are going down) and idiomatically, but the same was not reproduced in the target language.</p>		

¹⁹ <https://dictionary.cambridge.org/dictionary/english/heads-up>

²⁰ <https://www.merriam-webster.com/dictionary/hands%20down>

2.4. Translating idioms, metaphors and sayings

Dubbing, whether for films, TV shows or other media, often involves translating idioms, metaphors and sayings from one language to another while ensuring that the meaning and the cultural nuances are preserved. Some of the idioms used daily in English language are e.g., *break a leg* (to wish someone good luck), *piece of cake* (used to describe something done effortlessly), *a penny for your thoughts* (way of asking someone to share their thoughts on a particular matter) ... In her book, *In other Words* (1992), Baker defines idioms as “frozen patterns of language which allow little or no variation in form and ... often carry meanings which cannot be deduced from their individual components” (63). While translating idioms and fixed expressions, she points out the fact that most of the translators are often more successful when translating idioms into their mother tongue or the language they habitually use. This is because native speakers have an intuitive understanding of when and how to use idiomatic expressions, which can be a challenge for non-natives. The problems and challenges that idiomatic and fixed expressions pose in translation can be broadly categorized into two main areas, as highlighted by Baker, a) recognition and interpretations of idioms and b) rendering meaning into the target language (64-65). Baker lists the following strategies when translating idioms and those are using an idiom of similar form and meaning, using an idiom of similar meaning but dissimilar form, and paraphrasing. These strategies can also apply to metaphors and sayings and will be listed in the table below.

Translating using an idiom (metaphor or saying) of similar form and meaning

This strategy entails using an idiom in the source language that conveys approximately the same message in the target language idiom, and consists of same lexical patterns. The examples will be listed below in the table, translated and explained.

	SL	TL
00:40:35	-So, tell me, what made the queen go all ice-crazy?	-Nego, reci, zašto je kraljica prolupala i sve smrznula?

Explanation: *Go all ice-crazy* literally translates to *poludjeti od leda* which would be insufficient in the TL. The translators literally translated it while still retaining the original message, which would

translate back to <i>go crazy and freeze everything</i> .		
00:43:16	-But I just paid it off.	-Taman sam otplatio zadnju ratu.
Explanation: <i>Pay (sth) off</i> ²¹ in this particular sense means to pay back the money you owe in full, <i>it</i> referring to Kristoff's ruined sleds. The Croatian equivalent for this idiom matches, but the translators only added <i>zadnju ratu</i> which translates back to (<i>I just paid off</i>) <i>the last installment</i> .		
00:51:46	-All right. I'm just blocking you out because I gotta concentrate, here.	-U redu, ja ću te sad ignorirati jer se moram penjati.
Explanation: The phrase <i>to block out</i> means to ignore someone or something. ²² The translation fits well since it entails the same meaning in the target language.		
00:40:26	-Seriously, were you raised in a barn?	-S'ti rođena u štali?
Explanation: When someone is <i>raised in a barn</i> it usually means someone is acting in an uncivilized and unmannered way. ²³ The translation also fits well since it entails the same meaning in the target language.		
1:21:17	-Olaf, you're melting. -Some people are worth melting for.	-Olafe, topiš se. -Za neke ljude se vrijedi rastopiti.
Explanation: <i>To melt</i> means to start to feel love or sympathy ²⁴ and the same meaning applies in Croatian language. This line could apply as a wordplay and a visual joke, since Olaf is saying those lines while literally melting in front of a fire.		
1:29:14	-Anna? But she froze your heart. -The only frozen heart here is yours.	-Ana? Ali, zaledila ti je srce. -Jedino ledeno srce ovdje je tvoje.
Explanation: When someone has a <i>frozen heart</i> , it usually means they are thoughtless, cruel person. The authors played with the literal (since Elsa did freeze Anna's heart) and metaphorical meaning here, and the translation works just the same as it conveys the same meaning in the target language.		
00:08:39	-And yet, change mocks us with her beauty.	-No, mijena nam se ruga svojom krasotom.
Explanation. The Croatian equivalent in this example works just fine since both examples would mean something along the lines of <i>nothing last forever</i> .		

²¹ <https://dictionary.cambridge.org/dictionary/english/pay-off>

²² <https://www.merriam-webster.com/dictionary/block%20out>

²³ <https://www.yourdictionary.com/raised-in-a-barn>

²⁴ <https://dictionary.cambridge.org/dictionary/english/melt>

00:22:27	-Angry magical spirits are not for the faint of heart.	-Ljuti duhovi nisu za one slabijeg srca.
Explanation: <i>Faint of heart</i> means lacking the courage to face something difficult or dangerous ²⁵ , while in the Croatian language this phrase does not exist, but translate something along the lines of <i>plašljiv, nesiguran</i> , and the phrase <i>slabijeg srca</i> fit quite well.		
00:22:21	-Well, never a dull moment with you two.	-S vas dvije baš nikad nije dosadno.
Explanation: <i>Never a dull moment</i> means something exciting is always happening. ²⁶ The translation fits since it has the same meaning in the target language.		

Translating using an idiom of similar meaning but dissimilar form

This strategy involves using different lexical items to convey more or less the same meaning (74).

00:41:01	-Pay attention!	-Sjediš na ušima!
Explanation: The phrase <i>sjediti na ušima</i> literally translates back to <i>sitting on ears</i> . As can be seen, different lexical items were used, since <i>pay attention!</i> literally translates to <i>obradi pažnju!</i> However, the Croatian version of this idiom exists and is something that one usually says when someone is not listening carefully.		
01:08:29	-That dam will weaken their lands, so they will have to turn to me.	-Ta brana će oslabiti njihovu zemlju, a onda ih imam u šaci.
Explanation: This phrase, <i>to turn to me</i> means to rely on somebody, i.e. their help. However, in this case, this phrase is said by the King Runeard, who betrayed the Nolthudra people, so it conveys a negative meaning. The translation works great, since the Croatian idiom <i>imati u šaci</i> is said when someone is plotting against the other and is planning to turn against them.		

²⁵ <https://www.merriam-webster.com/dictionary/faint%20of%20heart#:~:text=%3A%20lacking%20the%20courage%20to%20face,for%20the%20faint%20of%20heart>.

²⁶ <https://www.merriam-webster.com/dictionary/never%20a%20dull%20moment>

Translating by unidiomatic paraphrase/paraphrasing

According to Baker, this type of strategy is the most common one, used when there is no match in the target language or when it seems inappropriate to use an idiomatic expression because of the differences in stylistic preferences in the source and language text (74). As can be seen from the table below, there are numerous examples which did not find their equivalent in the target language, so the translators had to opt for a paraphrase.

	SL	TL
00:14:38	-That last word really seemed to throw her.	-Ta zadnja riječ ju je zbilja zbunila.
Explanation: <i>Throw off</i> in this sense means to distract, or divert someone. ²⁷ Croatian does not have an equivalent for it, so they opted for <i>zbuniti</i> which would mean <i>to confuse (someone)</i> , so the translation fits well.		
00:14:01	-I think I'll turn in.	-Mislim da idem leći.
Explanation: <i>Turn in</i> is a phrase meaning to go to the bed. ²⁸ Since there is no equivalent for it, the translator paraphrased it, so in the dubbed version, <i>ići leći</i> means <i>go lay down/to sleep</i> .		
00:39:35	-I don't take people places.	-Ja nisam ničiji vodič.
Explanation: <i>Take (people) places</i> means telling people to go to the correct place or position. ²⁹ The translation works well, since the phrase in Croatian also literally translates to not being anybody's tour guide.		
1:04:01	-You are a sight for sore eyes.	-Tako vas je krasno vidjeti.
Explanation: <i>A sight for sore eyes</i> means being happy or pleased seeing someone. ³⁰ The Croatian idiom does not exist, but the translation works well, meaning <i>It is lovely to see you</i> .		
00:15:31	-I just don't wanna mess things up. -What things? You're doing great.	-Samo ne bih htjela nešto uprskati. -Kako uprskati? Pa sve ti ide od ruke.
Explanation: The phrase to <i>mess (sth) up</i> means to do something wrong or badly. ³¹ The dubbed version paraphrased it to <i>uprskati nešto</i> which literally translates back to <i>to splash something</i> ,		

²⁷ <https://www.merriam-webster.com/dictionary/throw%20off>

²⁸ <https://dictionary.cambridge.org/dictionary/english/turn-in>

²⁹ <https://www.ldoceonline.com/dictionary/take-your-places>

³⁰ <https://dictionary.cambridge.org/dictionary/english/sight-for-sore-eyes?q=a+sight+for+sore+eyes>

³¹ <https://dictionary.cambridge.org/dictionary/english/mess-up>

<p>however, the meaning is similar. Also goes for the Croatian phrase <i>ići od ruke</i> which means someone can do a task with almost no difficulties.³²</p>		
1:05:40	-Why are you holding back from such a man?	-Zašto se sramiš pred ovakvom momčinom?
<p>Explanation: The phrase <i>(to) hold back</i> means not doing something, often caused by fear or because you do not want to worsen the situation.³³ The translators paraphrased it and used the verb <i>sramiti se</i> which means being shy or nervous to do something. Moreover, <i>momčina</i> in Croatian describes a bold, impressive, admirable, man so the translation fits well, since the trolls wanted to portray Kristoff in the best way possible to impress Anna.</p>		
00:37:03	-We may be getting on in years, but we're still strong.	-Ostarili smo ponešto, ali i dalje smo snažni.
<p>Explanation: <i>Getting on in years</i> is a euphemized idiom meaning getting old.³⁴ The dubbed version <i>ostarili smo ponešto</i> translates back to we have somewhat gone older, so the translation fits well.</p>		
00:28:48	-Don't patronize me.	-Nemoj mi ništa govorit'.
<p>Explanation: To patronize in this example means to act condescending towards someone. Since the Croatian equivalent does not exist, the translator opted for paraphrase, which translates back to <i>don't tell me anything</i>.</p>		
00:24:38	-Sven, keep us steady, will ya?	-Sven, drži kurs, može?
<p>Explanation: Keep steady means maintaining balance, being fixed. The translation works well, since <i>držati kurs</i> translates back to hold/maintain the course.</p>		
1:16:39	-You're no match for Elsa.	-Nemaš šanse protiv Else.
<p>Explanation: <i>No match for somebody</i> means unable to compete with someone else.³⁵ The translation works well since it translates into the same meaning.</p>		
00:23:34	-But then, one day, she just shut me out.	-Jednog se dana udaljila od mene.
<p>Explanation: <i>Shut someone out</i> means to not include someone/prevent them from having</p>		

³² https://hjp.znanje.hr/index.php?show=search_by_id&id=dlhjXBc%3D

³³ <https://dictionary.cambridge.org/dictionary/english/hold-back?q=to+hold+back+>

³⁴ <https://www.merriam-webster.com/dictionary/getting%20on%20in%20years>

³⁵ <https://www.collinsdictionary.com/dictionary/english/no-match-for#:~:text=If%20one%20person%20or%20thing,full%20dictionary%20entry%20for%20match>

anything to do with it. ³⁶ The translation <i>udaljiti se od nekog</i> means to distance yourself from someone out of their life, which works well in this situation.		
00:5:40	-This is getting out of hand!	-Ovo izmiče kontroli!
Explanation: <i>Getting out of hand</i> means to become difficult to control ³⁷ , so the choice to translate this was quite easy since it has the same meaning in English.		
00:11:56	-Why do I have to wear this? -The queen has come of age.	- Zašto sam ovako odjeven? -Zato što je kraljica postala punoljetna.
Explanation: <i>Come of age</i> means to come to an age when you are recognized as an adult ³⁸ , and the Croatian version, <i>postati punoljetan</i> , fits since it has the same meaning.		
00:21:10	-As your closest partner in trade it seems only fitting that I offer you your first dance as queen.	-Kao svom najbližem trgovačkom partneru, ukazite mi čast prvog plesa s novopečenom kraljicom.
Explanation: The translation fits well, however, the translators opted for the adjective <i>novopečena</i> , which means someone who is new to something, who just became new. ³⁹		
00:45:48	-We got off to a bad start!	-Nije nam baš neko upoznavanje.
Explanation: <i>Get off to a bad start</i> means being unsuccessful in the early stages of doing something ⁴⁰ The phrase in the Croatian does not exist, so translators opted for a paraphrase, which would literally mean <i>we did not meet each other well</i> .		
00:44:11	-Hold up! We're coming! -You are? I mean sure, I'll let you tag along.	-Čekaj, stižemo! -Stižete? Mislim, ovaj, dobro, smijete sa mnom.
Explanation: The phrase <i>tag along</i> means to go somewhere with a person, especially if the asked you do go with them. ⁴¹ The translators opted for <i>smijete sa mnom</i> , which would mean <i>you can go with me</i> , so the translation fits well.		

³⁶ <https://www.collinsdictionary.com/dictionary/english/shut-out>

³⁷ <https://dictionary.cambridge.org/dictionary/learner-english/get-out-of-hand>

³⁸ <https://dictionary.cambridge.org/dictionary/english/come-of-age>

³⁹ https://hjp.znanje.hr/index.php?show=search_by_id&id=eFkURQ%3D&keyword=novopec%28C4%8Den

⁴⁰ <https://www.collinsdictionary.com/dictionary/english/get-off-to-a-good-bad-start>

⁴¹ <https://dictionary.cambridge.org/dictionary/english/tag-along>

00:58:39	-Woah, woah, woah, feisty pants!	-Hej, hej, smiri se, divljakušice.
<p>Explanation: <i>Feisty</i> is someone who is tough, independent, spirited.⁴² The Croatian adjective <i>divljakuša</i> has a bit of a negative connotation, meaning <i>crazy, savage girl</i>. However, translators opted for a diminutive <i>divljakušica</i>, which sounds appropriate given the nature of Kristoff's and Anna's relationship.</p>		
00:3:02	-Stand tall!	-Samo odvažno.
<p>Explanation: <i>Stand tall</i> means to act in a proud or confident way.⁴³ The adjective <i>odvažan</i> means someone who is bold and fearless so the paraphrase fits well.</p>		
00:3:10	-We let down our guard.	-Naš oprez je popustio.
<p>Explanation: <i>To lower/drop your guard</i> means stop being careful to avoid danger or difficulty.⁴⁴ The translation fits well since it conveys the same meaning in the target language.</p>		
00:8:32	-I'm just living the dream, Anna.	-Moj život je savršen, Anna.
<p>Explanation: The phrase Olaf mentions, <i>living the dream</i>, means having the ideal lifestyle or enjoying some well-deserved success.⁴⁵ The Croatian phrase translates to <i>my life is perfect, Anna</i>, which fits in this situation since it conveys the similar meaning.</p>		
00:13:21	-Doesn't matter. This is gonna be a cinch.	-Nema veze, rasturit ćemo vas.
<p>Explanation: When something is a cinch, it usually means something that is very easy and grants success.⁴⁶ In the dubbed version, this noun is replaced by the jargon <i>rasturiti</i> which could translate back to English as <i>we will kick your ass</i>. The translation fits well since it conveys the similar meaning and can be often heard in the Croatian language.</p>		
00:37:51	-No, no, no, the reindeer! That's a dead end!	-O ne, ne, ne, sobovi, zaglaviti će!

⁴² <https://www.collinsdictionary.com/dictionary/english/feisty>

⁴³ <https://dictionary.cambridge.org/dictionary/english/stand-walk-tall>

⁴⁴ <https://dictionary.cambridge.org/dictionary/english/drop-lower-guard>

⁴⁵ <https://grammarist.com/idiom/living-the-dream/>

⁴⁶ <https://dictionary.cambridge.org/dictionary/english/cinch>

<p>Explanation: In English, a <i>dead end</i> is usually described as a road or a path that leads nowhere.⁴⁷ The Croatian equivalent for this would be <i>slijepa ulica</i>. However, in this particular scene, the translators opted for the verb <i>zaglaviti će</i>, which translates back to <i>they(reindeers) will be stuck</i>, so it makes more sense to paraphrase it.</p>		
01:09:56	-Which lucky tunnel do we choose?	-Hm, koji tunelčić da izaberemo?
<p>Explanation: Here, the translators omitted the adjective <i>lucky</i> and used a diminutive form of -tunnel, which would translate back to <i>little tunnel</i>. However, the translation fits well since this type of phrase is used when someone has to make a decision between one or more things, and it fits Olaf's bubbly character.</p>		
01:11:11	-I could really use a bright side, Olaf.	-Daj mi reci nešto vedro, Olaf.
<p>Explanation: The phrase <i>on the bright side</i> refers to the good part of something that is mostly bad⁴⁸ In this scene, Anna is trying to cheer herself up and asks Olaf to tell her something happy, which is what Croatian translation equates to.</p>		
01:11:23	-I knew I could count on you.	-Na tebe se uvijek mogu osloniti.
<p>Explanation: <i>To count on someone</i> means to be confident that you can depend on someone.⁴⁹ The Croatian phrase fits well since it conveys the same meaning, literally translating to <i>I can always rely on you</i>.</p>		
1:17:40	-A least we got to say our marriage vows before she died in my arms.	-Barem smo izrekli ženidbene zavjete prije nego je izdahnula na mojim rukama.
<p>Explanation: The verb <i>izdahnuti</i> represents a euphemism for death, literally translating back to <i>exhale</i>. This choice of translation fits since it is something that people say when one dies, and it also fits with Prince Hans's character, who is trying to be poetic and sympathetic in this situation.</p>		
00:43:30	-You don't know what I've stepped in.	-Ne želiš znati gdje je to bilo.
<p>Explanation: The phrase in the source language literally translates to <i>Ne želiš znati u što sam stao/la</i>. The phrase in the target language fits well since it conveys the similar meaning.</p>		

⁴⁷ <https://dictionary.cambridge.org/dictionary/english/dead-end>

⁴⁸ <https://www.merriam-webster.com/dictionary/on%20the%20bright%20side>

⁴⁹ <https://dictionary.cambridge.org/dictionary/english/count-on>

00:44:13	-But taught me to never take the good for granted.	-Naučio me je da ništa dobro nije vječno.
<p>Explanation: To <i>never take good for granted</i> means to appreciate what you have and make the best out of every situation. The phrase which is more likely to be heard in the Croatian language would be <i>(ne) uzimati zdravo za gotovo</i>, which translates back to <i>(never) take something for granted</i>.</p>		
00:47:13	-Who knows the ways of men?	-Tko bi razumio te muškarce?
<p>Explanation: This phrase is often told when one cannot understand why someone else is acting the way he/she is. Literal translation would be <i>Who can understand men?</i> so the dubbed version fits.</p>		
1:23:24	-My love is not fragile.	-Moja ljubav je čvrsta.
<p>Explanation: This saying can be translated literally to <i>Moja ljubav nije krhka</i>, and it would give the same message, however the translators decided to use an antonym replaced the original meaning with <i>Moja ljubav je čvrsta</i> – which translates back to <i>My love is firm</i>.</p>		
00:4:58	-Tickle bumps!	-Trbuh mi se smije!
<p>Explanation: Anna exclaims this saying while playing with Elsa. Tickle bumps is something that a child would say, meaning their stomach hurts so much from smiling and laughter. Since this phrase does not exist in the source language, the similar translation was given in the target language as well. <i>Trbuh mi se smije</i> translates back to <i>My stomach is laughing</i>, which is of course, not possible, but as mentioned, it is something a child would exclaim.</p>		

2.5. Translating cultural differences

Translating cultural differences in dubbing animated movies requires a combination of linguistic skill, cultural sensitivity, creativity, etc. The goal is to make the content accessible and enjoyable to the target audience while respecting the integrity of the original material and cultural nuances. In his major work *Textbook of Translation* (1988) Newmark defines culture “as a way of life and its manifestations that are peculiar to the community that uses a particular language as its means of expression” (94). He distinguishes cultural from universal and personal language. Words like ‘monsoon’, ‘steppe’, ‘dacha’ are listed as cultural words and there usually is a problem while translating them unless there is a cultural overlap. Moreover, universal words like ‘table’, ‘mirror’, ‘swim’, he lists as the easiest one to translate since they are an everyday object. He also mentions the

personal language, often called idiolect, which can often be difficult to translate (94). In his work, he classified these types of words into the next categorization: Ecology (flora, fauna, plains, etc.), material culture (artefacts), social culture (work and leisure), organisations, customs, activities, procedure, concepts, gestures and habits. Newmark mentions the following strategies: transference, the cultural equivalence, functional equivalent strategy, transposition strategy, descriptive equivalent strategy. There are not many examples found of translating culturally specific elements, so only a couple of them will be listed below and they fall into the group of the cultural equivalence strategy.

Cultural equivalent strategy entails a similar translation by replacing the SL word with a TL cultural word.

	SL	TL
00:36:18	-Big summer blowout. Half off-swimming suits, clogs, and a sun balm of my own invention, yah?	-Ljetna rasprodaja – 50% na baden kostimen, klompice i moj originalni faktor za sunce, ja?
Explanation: Half off means something is being sold at half the original price. ⁵⁰ The translation fits well since -50% entails the same meaning and the Croatian viewers are more likely to see or hear this type of phrase used mostly in TV commercials or shops.		
00:59:28	-It's a 100-foot drop. -It's 200.	-Ovo je barem 10 metara. -20 metara.
Explanation: There are two different measurement systems for things like distances, volume and heights, imperial vs. metric. ⁵¹ Croatia uses the metric system, so the measurement unit <i>metar</i> was used instead of the imperial unit <i>foot</i> to entail the height difference. However, 100 foot is equal to 30.48 meters, which is not the equivalent in the target language, and the same goes for 200 feet, which is approximately 60 meters. The translators obviously did not bother too much with the exact measurements, so they just omitted 0, and circled it to <i>10 metara</i> which would amount to 33 foot-drop, and <i>20 metara</i> which amounts to 65 foot-drop.		
00:41:24	-Foot size? -Foot size doesn't matter.	-Broj noge? -Broj noge nije važan.

⁵⁰ <https://www.merriam-webster.com/dictionary/half%20off#:~:text=used%20to%20say%20that%20something,Peaches%20are%20half%20off%20today>.

⁵¹ <https://www.yourdictionary.com/articles/metric-vs-imperial-differences-use>

Explanation: In standard US sizing, the numerical shoe size is determined by the length of the foot, which is the distance from the heel to the toe. ⁵² This example also portrays a difference in the metric vs. imperial system, where Croatia uses <i>broj noge</i> (literally translated as foot number) designed as a numerical value, often referred to as <i>foot number</i> to each shoe size.		
00:59:37	-There's 20 feet of fresh powder down there.	-Dolje je tri metra novog snijega.
Explanation: Such as the previous example, the translators opted and converted the measurement unit <i>feet</i> with the measurement unit <i>metar</i> even though 20 feet amounts to approximately 6 meters.		
00:26:11	-Of course, we will have soup, roast and ice-cream.	-Svakako, imat ćemo juhu, pečenje i tortu.
Explanation: In this example, the translators replaced ice-cream with <i>torta</i> , which translates back as a cake. It makes more sense, since normally at Croatian weddings, guests eat the cake as a dessert at the end of the meals.		
00:38:29	-I will add a quart of lutefisk, so we have good feelings.	-Dam vam kiseli bakalarčić, za ispriku.
Explanation: A <i>lutefisk</i> is a dried whitefish prepared as a seafood dish in several Nordic countries. It is made from aged stockfish, or dried and salted cod, cured in lye. ⁵³ Bakalar is a traditional Croatian and Mediterranean dish, made from salted and dried codfish. They are both traditional dishes, but come from different culinary traditions and are made using different methods. The translators opted for <i>kiseli bakalarčić</i> , even adding the adjective 'sour', which fits the translation well.		

3. Conclusion

Frozen I and Frozen II are Walt Disney's two of the most famous animated musical movies which send a message of friendship, bravery, love, and essentially, finding your own truth. The goal of this paper was to analyze and explain the differences in dubbing these two movies between the source language (English) and the target language (Croatian). First, the paper mentions the theme of audiovisual translation and its main modes, dubbing and subtitling. Then, the definitions of both are given, as the advantages and disadvantages. The paper also discusses the history of dubbing in Croatia and its rise in successfully dubbing numerous animated movies. The paper's main part

⁵² <https://www.footfitpro.com/blog/item/447-your-shoe-size-what-do-those-numbers-and-letters-mean#:~:text=In%20standard%20US%20sizing%2C%20your,shape%20and%20width%20into%20account.>

⁵³ <https://en.wikipedia.org/wiki/Lutefisk>

discusses the translation strategies used to translate names, wordplay and jokes, idioms, metaphors and sayings as well as cultural differences. When translating names, a few of the strategies were mentioned, such as the transcription, rendition strategy, the copy strategy, recreation strategy, etc. Most of the names in the two movies are easily translatable into the target language, so they mostly fall into the transcription and the rendition strategy. Some of the names successfully recreated in the dubbed version, e.g. *Gale – Vihor*; *Marshmallow – Puslica*, however, a couple of them did not yield the identical meaning, and had to be altered in order to fit the situation, e.g. *Grand Pabbie – Dida Trol*, *the Duke of Weaseltown – Vojvoda od Šmizlograda*. Furthermore, the paper analyzed strategies for translating wordplay and jokes. Most of the jokes and wordplay can be rendered faithfully into the target language, such as the language dependent jokes, *coronation-corneration*, *Octa-who-what – Ata-ho-što?*, however there were a couple of jokes whose meaning was rendered, but the dubbed version provided a similar effect, such as the scene where Anna in the original version accidentally calls Elsa *fuller* (meaning bigger in size or amount) and in the dubbed version, she calls her *ljepljiva* (sticky). The same applies to visual jokes, some of them were successfully rendered into the dubbed version, e.g. *heads up – čuvaj glavu*, however there are a couple of visual jokes which did not provide the same result in the target language, such as the scene where Olaf's "hands" are falling down from his body. There are numerous phrases/idioms/sayings which did not find its complete equivalent in the target language, so for the most part, translators chose to paraphrase it, e.g., *mess things up - uprskati nešto*, *a sight for sore eyes – tako vas je krasno vidjeti*, etc. The paper also mentions a couple of cultural differences, which include the difference between metric and imperial system, e.g., a *100-foot-drop – 10 metara*. Even though it is not precisely converted, the difference was localized according to the Croatian standards of the metric system. I believe the translators did the best job they could by rendering an approximately similar message of the aforementioned parts. In some parts, I believe the translation was better than the original, e.g., the added information during the conversation between Anna and Kristoff (*it - šmrklje*), or the scene where Olaf meets Kristoff and Sven, *funky-looking donkey – čudnjikavi dlakavac*. Overall, the quality of the dubbed version is unequivocally successful and I believe that for the most part, the meaning and the translation was faithfully represented. Today, there are numerous synchronized versions of the imported animated movies, and their number, I believe, will continue to rise over the following years.

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