

# Dubbing English Animated Films into Croatian

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**Baotić, Helena**

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Sveučilište J. J. Strossmayera u Osijeku  
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Dvopredmetni sveučilišni diplomski studij engleskog jezika i književnosti –  
prevoditeljski smjer i nakladništva

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**O hrvatskoj sinkronizaciji engleskih crtanih filmova**

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Mentor: doc. dr. sc. Goran Schmidt

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U Osijeku, datum 14. 09. 2020.

Helena Baotić, 0267025478  
ime i prezime studenta, JMBAG

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## **Abstract**

The purpose of this master's thesis is to explore and analyse the Croatian dub industry and to compare selected English animated films with their dubbed versions. The first half of the thesis will focus on the theoretical part, which will cover the definition and technical aspects of dubbing and give a brief overview of national preferences, and ending with an analysis of Croatian dubbing traditions, concentrating mostly on public perception of dubbed films and preferred regional dialects used for the dub. The second half of the thesis will be an extensive case study of five selected animated films, starting with their short plot summaries. Translation strategies for personal and geographical names, culturally-specific elements, idiomatic expressions and metaphors, wordplay and jokes, and dialects and slang terms will be carefully analysed and compared to the source language version. A brief explanation of the dubbed item will also be given, including putting a suggestion for a better translation where necessary. The main objective is to observe how Croatian dubbing industry is perceived in the public eye and to assess its overall quality when compared to the original versions.

**Keywords:** dubbing, technical aspects of dubbing, national preferences, dubbing in Croatia, public's perception of dubbed films, regional dialects, translation strategies for dubbing



## Introduction

Ever since Croatia became an independent country and started dubbing imported animated films, there has been a lot of talk about the overall quality of Croatian dubbing, with many viewers harshly criticising the use of regional dialects when voicing certain types of characters. Back when Croatia was a part of Yugoslavia, the dubbing process was quite different. There were not any commercial television studios which dealt with dubbing other than the national television – Hrvatska radiotelevizija – and the voice actors all spoke in the standard variety. That all changed in the late 1990s and the early 2000s, when commercial studios introduced colourful and rich regional dialects of Croatia to dubbed animated films, much to the dismay (and joy) of audience members. This paper will explore Croatia's dubbing history and by analysing five selected animated films released from 2004 to 2017, it will observe the translation strategies used for translating specific elements of vocabulary and speech.

Chapter 1 gives the definition of dubbing and presents its technical aspects. Unlike the cheap and fast subtitling, dubbing is a much more expensive and complicated process which necessitates the cooperation of experts from different fields – voice actors, dubbing director, sound engineers, and others. The chapter gives an overview of dubbing routines followed in Western European countries and lists the pros and cons of dubbing and subtitling. The final part discusses national preferences in Europe and explains why the USA and other English-speaking countries are reluctant to watch dubbed content.

Chapter 2 focuses on dubbing in Croatia in four separate subheadings. The first one gives a brief look at Croatia's dubbing history starting in the late 1960s and up until the 1990s and 2000s, and lists currently active dubbing studios. The second and the third subheading discuss the use of and the lack of certain regional dialects, respectively, and explain the meaning of *urban* and *rural* components. The final subheading deals with the public's opinion on dubbing, explaining why some viewers are so opposed to the concept of using different regional dialects.

Chapter 3 is an extensive dub analysis and research of various translation strategies used for dubbing the five selected animated films. After giving short plot summaries for each film in the first subheading, the following five subheadings deal with the issues of translating specific language elements: personal and geographical names, culturally-specific elements, idiomatic expressions and metaphors, wordplay and jokes, and finally, dialect and slang terms.

## **1. Dubbing – definition, technical aspects, and national preferences**

After the introduction of subtitles (or “intertitles”, to be more precise) in early silent movies, the following years of the 20<sup>th</sup> century have brought about a rise in sound films. Movie distributors were faced with a serious dilemma: how to get around language barriers and distribute their films to foreign audiences? Subtitling and dubbing emerged as the best solutions to this problem, with many countries choosing one or the other as their standard practice, according to each country’s political and cultural factors. Dubbing is a form of film translation whose main feature is the replacement of the original voice with another that tries to match lip movements as close as possible. It is a complex and expensive process which involves many experts in different fields (Yau 492-493).

In his article “Dubbing practices in Europe: localisation beats globalisation”, Chaume explains the dubbing routine in Western European countries. When a distributor or a TV channel decides to broadcast a foreign audio-visual text (this includes films and TV series, documentary shows, cartoons and animated films), a dubbing studio is assigned to dub it into the target language. The studio hires a translator who will produce a rough translation, and in the meantime, a production crew is gathered (consisting of the dubbing director, voice actors, and sound engineer). In order to sound as natural and believable as possible, the dialogue writer turns the rough translation into a dubbing script, while the technicians take care of text and lip synchronisation. Some believe that the task of dialogue writing should be entrusted to the translators themselves, as dialogue writers may not necessarily be fluent in the source language. They usually have an excellent grasp on the target language, but they may change the film’s message and meaning just for the sake of achieving lip-sync and natural flow of the text (166). Next, the script is read aloud by dubbing actors, under the guidance and supervision of the dubbing director and the sound engineer. The finished recording is sent back to the client. If approved, the actors return to the studio and perform using the final version of the translation. They record inside the dubbing cabin, free to stand up or sit on a stool, with the script placed on lecterns in front of them. The director and the sound engineer receive script copies as well (154-155).

The script also contains dubbing symbols, inserted by the dialogue writer. These symbols are clues designed to help actors imitate the character’s gestures and paralinguistic signs, to imitate their voice pitch and tone, and so on. They are written as abbreviations and are inserted between the dialogue lines. That way, the actors know when and how those lined are supposed to be uttered. Some of the symbols commonly used are those signifying laughter, crying, silences and pauses,

interrupted conversations, voices coming from sources other than the character's mouth (like a telephone or a television set), and background noise. However, the main issue with these symbols is the fact that each country uses its own set of abbreviations based on their respective lexical systems and the same symbols may not be used for the same occurrences. Therefore, it is hard to tell if a unification of symbols in dubbing countries will ever occur. The same applies to other dubbing practices, like text segmentation, number of dialogue lines per take, and time codes, which are also not unified or homogenised; each dubbing country, and even each dubbing studio has its own set of rules. Author of the article concludes that globalisation has not yet reached this industry, even though some attempts have been made. These have included creating various software, applications, and fandubs (these are used for dubbing Japanese *anime* series broadcast on the web). But, one globalising trend that most experts can agree should be followed by all dubbing countries is a list of academic proposals of dubbing standards. They include the following: adequate lip-sync, credible and spontaneous dialogues, along with credible acting, translation that is coherent with the visuals and also as a global text, equivalence to the source text, and technical accuracy (Chaume 160, 162-165).

Yau compares dubbing to subtitling and lists the pros and cons of both translation forms. When watching a dubbed programme, the viewer is not distracted by subtitles at the bottom of the screen, so he/she can focus easily on the images and the content. Dubbing is convenient for the visually impaired and for viewers with limited literacy. However, in order to preserve lip-sync, natural expression and accuracy must be sacrificed. Subtitling is faster, cheaper, and much simpler in technological terms, since even an average person with adequate computer skills can create his/her own translation using a subtitle editing software. By mastering compression skills, the subtitler makes subtitles that will fit the available screen space, which usually means one or two lines of text. Subtitling also preserves the original actors' voices and sound qualities of their speech, while that is, obviously, not the case in dubbing (493).

Dwyer elaborates further on the dub-vs-sub debate in her book, suggesting that the choice between the two should depend on the type of media content, its purpose, and the target audience. While subtitling works better for genres like drama, dubbing is a better choice when it comes to children's programme, documentaries narrated off-screen, and dialogue-heavy fast-paced content. Some scholars propose for a flexible mix of subtitling and dubbing within a single programme, and others feel that both options should be available for the viewing public to choose whichever they prefer (44).

When speaking of national preferences in translation methods, smaller nations with small language markets usually choose subtitling, seeing as it is a cheaper and quicker alternative. European countries which have opted for dubbing most of their media content are France, Italy, Germany, and Spain, collectively referred to as FIGS. Other smaller countries whose official language is one from within the FIGS grouping are also classified as dubbing nations. One such example is Austria, a small country with a German-speaking community. There are three important factors which affect national preferences for screen translation, and they are the country's economic wealth, its language community size, and the state of its national film industry (judged by calculating their film import/export ratio). Despite that, some European countries directly contradict these conclusions and prove that this is not a simple black-and-white issue. Czech Republic, Slovakia, Hungary, and Bulgaria, countries of the so-called Eastern bloc, have opted for dubbing despite the fact that none of them have a large audience nor are their languages dominant in Europe. On the other hand, Romania, one of the largest Eastern European countries, does not follow this and they subtitle around 90 percent of their media imports (Dwyer 38-40). The situation in the United States is a bit different. Unlike Europeans, Americans are unaccustomed to watching dubbed films and reading subtitles, the reason being that they are the world's largest producers of films (along with Bollywood), so they are used to hearing English in their films. Their aversion towards dubbing and subtitles probably stems from watching badly dubbed Asian kung-fu films, where the dubbed dialogue was much shorter than the spoken dialogue, thus creating a comical effect, and from "not wanting to exert the effort to read" (Rittmayer 5). The same somewhat applies to other English-speaking countries like Canada, Australia, the UK, and Ireland. These nations also have little exposure to foreign media and so, they use both subtitling and dubbing, depending on the genre and the target audience (Dwyer 41).

## 2. Dubbing in Croatia

This chapter will give an overview of Croatian dubbing market, which saw its rise in the second half of the 20<sup>th</sup> century. Public's opinion on dubbing will be examined, as well as the use of regional dialects when voicing different types of characters. Croatia is a small country with only around four million speakers of the language, and that is why its dubbing market is limited. That is also the reason why the discussion on this topic is almost non-existent in academic literature, except for various online discussion forums where users can freely speak their minds on the issue. The best extensive study on Croatian dubbing traditions can be found in Žanić's book titled *Kako bi trebali govoriti hrvatski magarci? O sociolingvističkim animiranim filmovima*. His findings, along with those from few online articles on the subject, will be presented in the following subheadings.

### 2.1. The history of Croatian dubbing

The beginnings of Croatian dubbing can be traced back to 1968, when the producers of formerly called TV-Zagreb (now HRT – Hrvatska radiotelevizija) decided to dub the animated series *The Flintstones*. At the time, the dubbing director and the voice actors did not need to bother choosing a regional dialect to use for the characters – actors speaking in the standard language variety was a given. One of the voice actors remembers how the Americans praised the Croatian dub and deemed it the best dub in Europe, saying that the voice of Fred Flintstone sounded similar to the original one (Žanić 41-42). The trend of high-quality dubs continues in the 1980s. By that time, a series of short animated classics was dubbed for television audiences, with actors still speaking in the standard variety (10). For a long time, HRT studios held monopoly over the dubbing business, and with the arrival of commercial television comes the need to open more studios. Studios currently in business are Net, which deals in cable television, Livada, for cinema releases, and Duplicato, owned by Blitz. Smaller studios, like Studio6, AVC produkcija, and Avid produkcija are also known for their work other than dubbing.<sup>1</sup> The first major motion Hollywood pictures to get official Croatian dubs<sup>2</sup> are the live-action/animated *Stuart Little* in 1999 and the computer-animated *Finding Nemo* in 2003 (Žanić 42). Croatia continues to dub its imported

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<sup>1</sup> <https://lider.media/aktualno/sinkronizacija-filmova-nuzno-zlo-postalo-dobar-biznis-i-skola-za-kreativce-26101>

<sup>2</sup> The first official Croatian dubs since Croatia's declaration of independence from the Socialist Federal Republic of Yugoslavia in 1991.

animated films to this day, with mixed public opinions on whether or not regional dialects should be used when voicing different characters, an issue which will be discussed later.

## **2.2. Urban and rural components (*North and South*)**

When it comes to the choice of regional dialects for characters' voices, two are the most dominant, and those are the dialects of Zagreb and Split areas. By the late 1980s, these two cities have already established their respective vernaculars and regional spheres of influence. Thanks to popular music, many words and expressions from Dalmatia have entered into everyday usage of non-regional speakers, but interestingly enough, the opposite did not happen; only a handful of Kajkavian idioms are heard in Dalmatian regions, like *fakat* and *kužiti* (Žanić 71-72).

Since Zagreb is the capital and the largest city in Croatia, there are four different types of idioms that can be heard there, making for a complex sociolinguistic situation: general speech used by the younger population born in Zagreb, conservative Kajkavian in old town centre and suburban communities, Zagreb-Štokavian used by Štokavian speakers who moved to Zagreb, and the substandard variant used by residents of Zagreb when they try to speak the standard variety. All four types share two common characteristics which are commonly heard in dubs, and those are dynamic accent and syncretic vocative in personal names (assimilation of vocative case and the nominative case) (167). Zagreb is seen as Croatia's rational, civilised, and elite centre. Since major media and dubbing studios are located there, not to mention the fact that most of the actors have graduated and live there, it is not surprising that Zagreb has been chosen to represent the *urban* component in animated films, the American *North*; its geographical equivalents in the original film version would be New York or American Midwest (175).

If the film's story takes place under the sea or in a seaside city, however, Split and Dalmatia take place as the *Other* urban component, albeit a bit different from Zagreb. Due to music festivals and songs by famous Dalmatia-born singers, continental Croatia has created a stereotypical image of Dalmatia as a place of relaxation, fun, and seafaring adventures. A Dalmatian is a charming, social, and friendly person. That is the reason why many sidekick characters in animated films are dubbed in Dalmatian/Split accent – a Dalmatian man is not just a chatty guy lazily lying in the shade and flirting with girls; he is also noble, intelligent, and a reliable friend (175).

The idioms that represent the *rural (South)* component are the Štokavian idioms of the Adriatic hinterland (mostly Ikavian dialect) and organic Kajkavian speech (176). Many Croatians

tend to stereotype people from remote, rural Kajkavian-speaking regions as cheerful but simple-minded hicks and drunkards, so it is not uncommon to hear their dialect and vocabulary assigned to such characters in films (their geographical equivalents are the Southern States, mainly the Texan accent, though that one is also commonly used as a Dalmatian equivalent) (117).

It is impossible to fully transfer the language component to the recipient culture, but it can be somewhat achieved if each country finds its most approximate regional equivalent: "...valjda nekakav Sjever i Jug postoje u svakom kutku svijeta" (Žanić 118). Even though Croatia is a small country, it has many regional language varieties and the choices for geographical equivalents are quite decent and fitting most of the times. When it comes to the use of standard language, Croatian dubbing studios have a tendency to assign it to negative characters; Americans use the standard British English for that, because they see it as a historically and politically foreign variety, so it cannot be perceptually neutral (180).

### **2.3. The lack of Istrian and Slavonian idioms in dubbing**

The lack of Čakavian idioms, spoken mainly in the regions of Istria and Kvarner, is peculiar for several factors. The dialect was initially perceived as rural or archaic, but it was adopted by the younger, urban generations in the 1990s, thanks to popular music and mass media. The region is also known for its cuisine and healthy lifestyle which have turned it into a popular tourist destination. Finally, when observed from a commercial and a dubbing perspective, it is a prosperous and demographically relevant region. The reason why it is not chosen for dubbing is in the following: if a character were to be dubbed in an Istrian regional dialect, the film's story would have to take place in a seaside city or under the sea. However, Split had taken that place earlier and monopolised the seaside dimension in dubbed films. The centre, Zagreb, had already chosen Split and Dalmatia to be its Other, its *South*. Their dialect is the one they recognise the most and the one they have chosen as a representative of coastal Croatia (Žanić 49-50).

The reason why Slavonian idioms are absent from dubbing are partially the same as they are for Istria and urban vernacular of Rijeka: Slavonia was simply too late to the national scene and Zagreb had already established itself as the urban representative. Other reasons are of linguistic and ambient sociocultural nature. The latter deals with the issue of transferring film's physical ambience to the recipient culture. That ambience is structured in pairings of *urban-rural* and *continental-coastal*, with continental being further divided into *mountains-lowland*. When

transferring, it is important for the recipient culture to find an appropriate geographical equivalent and language identity. Slavonia, famous for its plains and fields, and Slavonian idioms obviously cannot be transferred to a sea or a mountain film setting. Rather, it would be more appropriate to transfer Slavonia to forest or lowland settings. The linguistic reasons are related to issues of Slavonia's identity. It prevents it from creating a unique and recognisable Slavonian regional idiom which would be functionally applicable for dubbing. What this means is that Ikavian Slavonian idioms are too similar to idioms of Zagora and Herzegovina regions, Ekavian can be confused for and stigmatised as Serbian, and Ijekavian are too similar to the standard language. From a lexical standpoint, discourse of rural regions can be perceived as Bosnian due to many Turkish loan words, while more urban regions use Germanisms, which are also common in the more exposed Zagreb and northwest Croatia (53-55).

#### **2.4. Public's opinion on dubbing**

As mentioned in the subheading 2.1., voice actors in early dubbing projects did not speak in regional dialects. The trend of using Croatian regional dialects in dubbed animated films started in the early 2000s with the release of *Stuart Little* and *Finding Nemo*. The latter received high praise from Croatian audiences and critics for its outstanding dub, managing to win over even those viewers who dislike watching Croatian dubs. Even though both were dubbed in regional dialects and there was no prevalence of one dialect over the other in both films, the *Stuart Little* dub was received negatively by some Croatians, especially those living outside of Zagreb: "...izazvao [je] velik animozitet među nezagrepečanima" (Žanić 44). This would not be the only dub Croatian audiences would dislike, and the topic of Croatian dubbing practices would become a recurring topic of newspaper articles and dozens of online forum discussions.

Many viewers openly mock and oppose the idea of dubbing in general, with the exception of dubbing cartoons, because they understand that its audience consists primarily of children who cannot read. They also feel there is a problem with unequal distribution of regional dialects in the films. To be more precise, they criticise the overwhelming use of Dalmatian and Kajkavian dialects (which they believe leads to an overall lack of creativity and imagination when dubbing different characters) and the reinforcement of negative stereotypes concerning regional dialect speakers. Some parents who dislike the idea of their children adopting regional idioms other than their own suggest using the standard language variety in dubbing, not only because it represents a regionally neutral and a non-discriminatory variety, but because they feel that that is the language variety



children should learn; adopting the regional dialect is something the parents themselves and their immediate surroundings will take care of (11-12, 14). There are even those who advocate watching the films in their original language – English, because they feel that oftentimes a certain accent choice simply does not match a character’s personality, but this is disputed by the claim that that is merely a psychological issue related with language development (163). The clash between visual and auditive is also cited as a common issue when watching a dubbed film – the language of the recipient culture heard in the film contradicts the foreign language seen on the screen (written text on signboards or posters), and there is a discrepancy between the scenery and the language which the viewers associate with a different physical environment (122). Finally, those who are not opposed to dubbing in dialects, believe that different dialects actually improve the films, making for a more interesting, more colourful, and sometimes much funnier viewing experience (153). Disney Studios, though strict in many aspects, still allow for slight variations when dubbing their animated films: “...ipak dopuštaju da sinkronizacija u drugim zemljama bude malo drukčija, prilagođena pojedinom podneblju, čak to i podržavaju. Te različitosti, poput dijalekata, liku i filmu daju dodatnu draž.” They have even judged Croatian dubs as being the best ones in Europe.<sup>3</sup>

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<sup>3</sup> <https://www.jutarnji.hr/kultura/film-i-televizija/disney-presudio-njihovi-crtici-na-hrvatskom-zvuce-najbolje-u-europi-2224889>

### **3. Croatian dub analysis of selected animated films**

The central part of this thesis will be an extensive case study of the Croatian dub of five animated films: *Coco*, *Hotel Transylvania*, *Inside Out*, *Megamind*, and *The SpongeBob SquarePants Movie*. After presenting each film's plot summary, various translating strategies will be presented and examples from the films will be analysed accordingly, to show how Croatian dubbing studios have solved specific translation issues. Those include translating personal and geographical names, culture-specific elements, idiomatic expressions and metaphors, wordplay and jokes, and dialects and slang terms. Since the topic of film dubbing strategies is relatively new, there is not much research on it. However, there is plenty of literature on strategies for general translation, and seeing as dub can be considered as a form of spoken language, these general strategies will be applied in the analysis, using the most interesting examples. The example words and sentences will be shown in their original English text and in the Croatian dub, followed by explanations of the translations and, in some cases, by personal suggestions on alternative solutions.

#### **3.1. Plot summaries**

##### **3.1.1. *Coco***

A *Pixar* and *Walt Disney* production, *Coco* is a 3D computer-animated film from 2017 set in Mexico. 12-year-old Miguel wants to become a musician, but his family strictly forbids music. His great-great-grandfather abandoned his wife Imelda and their daughter Coco in order to pursue a music career, so Imelda banished music from the family and started a successful shoemaking business. Miguel is very fond of his great-grandmother Coco, now senile and mostly nonverbal. His idol is the town's late hero, the musician Ernesto de la Cruz, whose old movies he enjoys watching while playing a makeshift guitar. On the Day of the Dead, Miguel accidentally breaks a picture frame containing a photo of Coco and her parents on the altar which honours the family's ancestors. A folded section of the picture reveals his great-great-grandfather – whose face is torn out – holding Ernesto's famous guitar. Miguel thinks that is Ernesto and decides to enter a talent show playing Ernesto's guitar. He steals it from the mausoleum, strums it, and suddenly becomes invisible to everyone except his skeletal dead relatives, who are visiting from the Land of the Dead for the holiday. Miguel learns the theft caused this curse, and the only way to break it is to return

to the Land of the Living before sunrise, otherwise he will die. But, in order to go back home, he must receive an ancestor's blessing, which Imelda offers to do, on the condition he does not become a musician. Miguel refuses and decides to go get Ernesto's blessing instead. He meets Héctor, a down-on-his-luck skeleton who knows Ernesto and offers to help out in return for Miguel taking Héctor's photo back with him and putting it on the altar. Miguel sneaks into Ernesto's mansion and is welcomed as his descendant, but Héctor appears and again urges Miguel to take his photo. Héctor's and Ernesto's fight reveals a hidden truth: they had been friends who started a musical duo. At one point, Héctor got homesick and wanted to leave. Disappointed Ernesto poisoned Héctor, stole his songs and guitar, passed them off as his own, and became famous. Ernesto takes Héctor's photo and has Héctor and Miguel thrown in a sinkhole. Miguel realises that Héctor is Coco's father and his real great-great-grandfather. Héctor wants to visit Coco in the Land of the Living one last time before she forgets him and his soul disappears. Imelda saves them and Miguel tells her the truth about Héctor. They infiltrate Ernesto's concert in order to find Héctor's photo. Ernesto's crimes are exposed and he is ultimately defeated, but the photo gets lost. Héctor is slowly fading away, but together with Imelda, he manages to give Miguel his blessing, this time with no conditions. Miguel finally returns home and goes to see Coco. He plays a song that Héctor wrote and played for her when she was a child. Now cheered up Coco gives Miguel the torn-out piece of the photo and tells stories of her father to her family. The music ban is finally lifted. Next year, Coco's photo is seen displayed on the altar, and Ernesto's legacy had been destroyed, with Héctor being honoured instead. The ancestors visit for the holiday while Miguel sings and plays for his family.<sup>4</sup>

### **3.1.2. *Hotel Transylvania***

This 2012 computer-animated film was produced by *Columbia Pictures* and *Sony Pictures Animation*. The story opens in the year 1895. Count Dracula commissions a construction of a large five-star hotel which will serve as a safe haven for monsters living in fear of human persecution. In the present day, his daughter Mavis' 118<sup>th</sup> birthday is coming up. Seeing how she is more interested in learning about the outside world than having a party, Dracula gives her permission to visit a nearby human village. Mavis does not realize that the village is an elaborate scheme created by Dracula and the hotel staff in order to trick her into believing humans are a threat and to frighten her home. Their plan works, but it attracts the attention of a 21-year-old human traveller named

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<sup>4</sup> [https://en.wikipedia.org/wiki/Coco\\_\(2017\\_film\)](https://en.wikipedia.org/wiki/Coco_(2017_film))

Jonathan, who follows the staff to the hotel. Panicked Dracula disguises Jonathan as Frankenstein's relative and lies about hiring him as a party planner with a fresh and modern approach. Jonathan quickly charms the partygoers and especially Mavis, much to Dracula's annoyance. The hotel's chef, Quasimodo, realises that Jonathan is a human, so he captures him in order to cook him. Dracula freezes the chef, saves Jonathan, and confides in him about the past: his beloved wife Martha was killed by an angry human mob, so he built a castle to keep his daughter and monsters safe from human harm. Jonathan understands Dracula's concerns and decides to leave, but Dracula convinces him to stay until the party is over. Seeing Mavis sharing a kiss with Jonathan, causes Dracula to overreact and tell her that the human village was his creation. The situation escalates with Quasimodo's arrival. Since he is still frozen and unable to speak clearly, Mr. Fly acts as his translator. He tells the guests that Jonathan is a human in disguise, leaving them shocked and outraged. Mavis does not care and accepts Jonathan for who he is. Out of respect for Dracula, Jonathan feigns disinterest and turns Mavis down, leaving the hotel. Heartbroken Mavis tells Dracula that she and Jonathan had a "Zing," a spark connecting destined lovers, not unlike Dracula and Martha. Dracula realises his mistakes, apologises to the hotel patrons, and convinces his friends to help him bring Jonathan back. They head to the airport to catch his plane, but the town road is blocked by a Monster Festival. The humans admire the group and agree to help protect Dracula from sunlight while he rushes to the airport. He assumes his bat form, gets Jonathan's attention, and then flies to the cockpit window. He uses mind-control on the pilot to speak through him, apologises to Jonathan, and gives blessing to his and Mavis' relationship. The pilot is manipulated to return to the Transylvanian airport. Dracula brings Johnny to Mavis and the two make up and rekindle their relationship, with Dracula's approval. The film ends with the couple and the monsters having a big party.<sup>5</sup>

### **3.1.3. *Inside Out***

*Inside Out* is a 2015 3D computer-animated film by *Pixar Animation Studios* and *Walt Disney Pictures*. It follows the life of 11-year-old Riley, whose actions are controlled by Joy, Sadness, Anger, Disgust, and Fear, personified emotions in her mind – the Headquarters. Riley's everyday experiences turn to memories and get sent to long-term memory at the end of each day, but the five most important – core – memories remain in Headquarters and power aspects of Riley's personality, which look like floating islands. The leader, Joy, works hard to keep Riley

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<sup>5</sup> [https://en.wikipedia.org/wiki/Hotel\\_Transylvania](https://en.wikipedia.org/wiki/Hotel_Transylvania)

happy and tries to minimize Sadness' influence. Riley's father's new job takes their family to San Francisco. Her days are full of bad experiences, and the situation escalates when Sadness turns one of the core memories sad, causing Riley to cry in front of her class. While trying to undo the damage, Joy accidentally knocks the other core memories over, causing a shutdown of the personality islands. The memories, along with herself and Sadness, get sucked out of Headquarters and sent to long-term memory storage. Subsequent control in Joy's absence fails miserably, resulting in Riley distancing herself from her friends, parents, and hobbies. This causes the islands to slowly deteriorate and fall into the "Memory Dump," a dark pit containing forgotten memories. In an effort to restore her happiness, Anger inserts an idea in Riley's mind to run away from home. On their trip through the long-term memory, Sadness and Joy meet a pink elephant-like creature called Bing Bong, who is Riley's imaginary friend from early childhood. He learns of their troubles and suggests riding the "train of thought" back to Headquarters. They manage to catch it, but it stops whenever Riley falls asleep and eventually derails when another personality island falls apart. Joy decides to go back alone, but the ground beneath her feet collapses, sending her and Bing Bong down to the Memory Dump. Joy realises Sadness' purpose and importance after seeing that one of Riley's sad memories had turned happy thanks to her friends and parents comforting her. She manages to escape using Bing Bong's wagon rocket, but Bing Bong decides to sacrifice himself by staying behind and fading away, since the wagon cannot support their combined weight. When Joy reunites with Sadness and they finally return to Headquarters, she hands the control over to Sadness. Sadness prompts Riley to return home and tearfully confess her troubles to her parents – she is having difficulties adjusting and she misses their old life. They comfort her and admit to feeling the same. Joy and Sadness work together, creating a new core memory and a new personality island. One year later, Riley is enjoying her new life and her emotions are admiring the new islands and an expanded control console.<sup>6</sup>

#### **3.1.4. *Megamind***

*Megamind* is a computer-animated film released by *Paramount Pictures* and *DreamWorks Animation* in 2010. Megamind and Metro Man are alien orphans sent to Earth after the destruction of their respective planets. Megamind's pod lands in a prison courtyard, and Metro Man's in a wealthy couple's mansion. In school, all of Megamind's efforts to fit in and make friends are thwarted by Metro Man, whose superhuman abilities and charisma win everybody over, making

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<sup>6</sup> [https://en.wikipedia.org/wiki/Inside\\_Out\\_\(2015\\_film\)](https://en.wikipedia.org/wiki/Inside_Out_(2015_film))

Megamind realise that his destiny might actually lie in being a villain. Years later, Metro Man is a superhero defending Metro City from Megamind and his assistant Minion, a fish-like creature in a mechanical suit. The duo kidnap reporter Roxanne Ritchi in an effort to lure Metro Man to a copper-lined observatory and eliminate him. Metro Man, apparently dying, reveals that copper is his weakness, allowing Megamind to kill him using a death ray. Megamind enjoys his victory and takes over the city, but boredom and depression make him realise that, without a hero to oppose him, he has lost his purpose in life. Seeing and talking to Roxanne in Metro Man's museum – while wearing the disguise of the curator, Bernard – gives Megamind the idea to create a new hero. By using Metro Man's DNA, he makes a serum which will grant a person superhero powers. Roxanne and Hal Stewart, her dim-witted cameraman who has a crush on her, discover Megamind's secret lair. Hal then accidentally gets injected with the serum and so, in order to train him to become a superhero, Megamind disguises himself as his "Space Dad." He also continues dating Roxanne using the Bernard disguise. Feeling Hal is ready, he sets a date for their fight. The night before, Megamind and Minion get into a fight over their suddenly differing ambitions, and so do Roxanne and Hal, due to her refusing Hal's advances. During their date, Megamind's Bernard disguise fails, and Roxanne, feeling tricked, breaks up with him. Hal fails to show up for the fight and Megamind seeks him out. He is shocked to learn that Hal had gone on a crime spree and decided to become a villain. Megamind reveals that Space Dad is actually just one of his disguises, causing enraged Hal to attack him. He manages to escape and meets with Roxanne. The two go to Metro Man's secret lair to find answers while Hal is terrorizing the city. Megamind and Roxanne are surprised to learn that Metro Man is actually alive and that he faked his death in order to retire. He refuses to help and tells Megamind that there will always be heroes willing to fight evil. Megamind feels responsible for Hal's actions and decides to turn himself in, and Roxanne gets captured by Hal while trying to reason with him. Hal challenges Megamind to a fight, using Roxanne as leverage. Minion, disguised as the prison warden, releases Megamind and they go fight Hal. During the fight, Megamind finds his superhero serum gun and shoots Hal, reverting him to human form. Hal is arrested, Megamind is celebrated as the city's new hero, and Metro Man, disguised in the crowd, silently congratulates his former rival.<sup>7</sup>

### ***3.1.5. The SpongeBob SquarePants Movie***

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<sup>7</sup> <https://en.wikipedia.org/wiki/Megamind>

*The SpongeBob SquarePants Movie* is a live-action/animated film based on *Nickelodeon's* popular animated television series *SpongeBob SquarePants*. It was distributed by *Paramount Pictures* and released in 2004. The film opens with a band of pirates going to a movie theatre to watch *The SpongeBob SquarePants Movie* using the tickets they found in a treasure chest. SpongeBob is excited for the opening ceremony of Mr. Krabs' second restaurant, the Krusty Krab 2, and hopeful that he will be promoted as the restaurant's manager. But, Mr. Krabs promotes SpongeBob's neighbour and co-worker, Squidward Tentacles, and explains that SpongeBob is still too young and immature to handle the responsibility. At the same time, Mr. Krabs' business rival, Plankton, is planning to steal the Krabby Patty secret formula, so he puts his plan "Z" into action. He steals King Neptune's crown, sends it to the mysterious Shell City, and frames Mr. Krabs for the crime. Seeing his boss's life in danger prompts SpongeBob to travel to Shell City with his best friend Patrick to retrieve the crown and clear Mr. Krabs' name – who gets temporarily frozen by Neptune – within the agreed time limit of six days. Plankton steals the secret formula and uses it to sell Krabby Patties at his restaurant, the Chum Bucket. He gives away free helmet hats to his customers, which are actually mind-controlling devices designed to enslave them and help Plankton take over Bikini Bottom. SpongeBob and Patrick reach a monster-filled trench and decide to turn back, but Neptune's daughter, Mindy, arrives to tell them about Plankton and encourages them to proceed. When they cross it, they immediately get confronted by Dennis, a vicious hitman hired by Plankton to eliminate them. A hard-hat diver steps on Dennis, grabs SpongeBob and Patrick, and brings them to his beachside souvenir shop, revealed to be Shell City. SpongeBob and Patrick are stuck motionless under a heat lamp and unable to get the crown. Their tears short-circuit the lamp's power cord, causing the smoke to activate the sprinkler system and rehydrate them. They take the crown and head for the beach, where they meet David Hasselhoff, who offers them a ride to Bikini Bottom on his back. They are once again confronted by Dennis, but a boat knocks him back into the sea. Hasselhoff launches SpongeBob and Patrick down to the restaurant, just in time to prevent Neptune from executing Mr. Krabs. Plankton then reveals that his plan includes taking over the world. SpongeBob finally embraces his immaturity and sings a rock song that destroys the helmets and frees Bikini Bottom's residents. Plankton is arrested, Neptune thaws out Mr. Krabs, and SpongeBob gets his promotion.<sup>8</sup>

### **3.2. Translating personal and geographical names**

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<sup>8</sup> [https://en.wikipedia.org/wiki/The\\_SpongeBob\\_SquarePants\\_Movie](https://en.wikipedia.org/wiki/The_SpongeBob_SquarePants_Movie)

Name is “a word or phrase that constitutes the distinctive designation of a person or thing”.<sup>9</sup> Fernandes gives a similar definition in his article, saying that “*names* are thus defined as the word(s) by which an individual referent is identified, that is to say, the word(s) whose main function is/are to identify, for instance, an individual person, animal, place, or thing” (45). Names are either proper nouns or common nouns, the difference being that the former denotes the name of a specific individual and it is capitalised in writing (Fernandes 45), while the latter is a generic name for a person, a place, or a thing in a class or group and does not require capitalisation unless it appears at the beginning of a sentence or in a title.<sup>10</sup>

When translating people’s names, Newmark states that first and last names are transferred, meaning that the SL word is transferred to a TL text and transliterated – converted to a different alphabet (81). Names of all living and most deceased people are normally transferred – thus preserving their nationalities – as well as geographical names, unless they already have recognised translations (231, 82). For geographical names, he warns that it is important for the translator to check the most recent atlas and gazetteer and not to invent new terms (216). In his article, Fernandes writes that names can be divided to conventional and loaded names. The former signifies names which do not carry a semantic load and they do not need to be adapted to the TL system, and the latter are seen as “motivated” for translation (49-50). Expanding upon this classification, he suggests ten strategies for translating names in children’s literature, and some of them will be used for analysing examples from the selected films.

#### 1) The rendition strategy

This strategy is used when the name is found in the standardised language and has a semantical meaning, signifying that the name has “a certain quality of a particular narrative element and/or [can] create some comic effects”, with the humour usually coming from puns and double meanings (Fernandes 46). What this means is that if the name has a meaning in the lexicon of the SL, a name with the same or a similar meaning can be produced in the translated text (50).

#### a) Examples from *Hotel Transylvania* – case study

English text/SL	Croatian dub/TL
Invisible Man	Nevidljivi čovjek
<b>Explanation/suggestion:</b> The literal translation of the character’s name.	

<sup>9</sup> <https://www.merriam-webster.com/dictionary/name>

<sup>10</sup> <https://www.grammarly.com/blog/common-noun/>



b) Examples from *Inside Out* – case study

English text/SL	Croatian dub/TL
Joy	Sreća
Sadness	Tuga
Anger	Bijes
Disgust	Gadljivost
Fear	Strah
<b>Explanation/suggestion:</b> All of these are names of the main characters who represent personified human emotions, so these words have their equivalents in Croatian. The translator was able to reproduce them in the TL easily and accurately.	

c) Examples from *Megamind* – case study

English text/SL	Croatian dub/TL
Megamind <sup>11</sup>	MaksimUm
<b>Explanation/suggestion:</b> The film's main character chose his supervillain name as a symbol of his ego and pride in his genius intellect. <i>MaksimUm</i> is a literal translation of the word <i>maximum</i> – ‘the highest limit’ – but <i>-um</i> is a word in itself, which translates to ‘mind,’ so the name has a double meaning (also hinted at in the film's Croatian title, where <i>-u</i> is capitalised, signifying a compound word).	
English text/SL	Croatian dub/TL
Minion	Minimum
<b>Explanation/suggestion:</b> <i>Minion</i> is a word meaning a ‘subordinate’ or an ‘underling,’ which matches this character's personality, being Megamind's faithful assistant. <i>Minimum</i> is the antonym of <i>maksimum</i> , and it perfectly displays the boss-and-underling relationship and preserves the alliteration in their respective names.	

d) Examples from *The SpongeBob SquarePants Movie* – case study

English text/SL	Croatian dub/TL
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<sup>11</sup> Due to the name's unusual nature – it is an invented name, therefore, not exactly susceptible to rendition (literal translation), it might be possible to classify it in the recreation strategy (which will be explained in more detail further below), which deals in invented names. However, I chose to put it in the rendition category due to the fact that the *-mind* in *Megamind* and the film's translated title *Maksimum* can be translated literally.

SpongeBob	SpužvaBob
Patrick Star	Patrik Zvijezda
Plankton	Plankton
<b>Explanation/suggestion:</b> All three names are literally translated, with minor changes in the spelling of <i>Patrick</i> .	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
Chum Bucket	Kanta
<b>Explanation/suggestion:</b> <i>Chum</i> is sharkbait consisting of fish parts, bone, and blood. <sup>12</sup> The translation works fine, since <i>kanta</i> is the literal translation of <i>bucket</i> .	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
Shell City	Školjograd
<b>Explanation/suggestion:</b> A literal translation of a fictional city's name.	

## 2) The copy strategy

A name does not go through any orthographic changes and it looks the same as in the original text (Fernandes 51).

### a) Examples from *Coco* – case study

English text/SL	Croatian dub/TL
Miguel Rivera	Miguel Rivera
Coco	Coco
Ernesto de La Cruz	Ernesto de La Cruz
Dante	Dante
Héctor	Héctor
Elena	Elena
Imelda	Imelda
<b>Explanation/suggestion:</b> All of these names remain the same as in the original, so there is no need to add any explanations or suggestions.	

### b) Examples from *Hotel Transylvania* – case study

English text/SL	Croatian dub/TL
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<sup>12</sup> <https://en.wikipedia.org/wiki/Chumming>

Frankenstein	Frankenstein
<b>Explanation/suggestion:</b> The only difference is in the Croatian pronunciation – <i>Frankenštajn</i> .	

c) Examples from *Inside Out* – case study

<b>English text/SL</b>	<b>Croatian dub/TL</b>
Bing Bong	Bing Bong
<b>Explanation/suggestion:</b> None	

d) Examples from *Megamind* – case study

<b>English text/SL</b>	<b>Croatian dub/TL</b>
Roxanne Ritchi	Roxanne Ritchi
<b>Explanation/suggestion:</b> The name remains the same, except in few occasions where a vocative case is used to address the character, thus making it <i>Roxanno</i> .	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
Hal Stewart	Hal Stewart
Bernard	Bernard
Metro Man	Metro Man
<b>Explanation/suggestion:</b> None	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:45:18</b> <b>MINION:</b> Are you wearing Jean Paul Gaultier's <i>Pour Homme</i> ?	Stavili ste Jean Paul Gaultierov <i>Pour Homme</i> ?
<b>Explanation/suggestion:</b> The brand name remains as in the original. <sup>13</sup>	

3) The transcription strategy

A name is transcribed in the closest corresponding letters of the target language and adapted at morphological, phonological, or grammatical level (Fernandes 51).

a) Examples from *Hotel Transylvania* – case study

<sup>13</sup> When it comes to translating brand or trade names, Newmark suggests transferring unless the TL culture markets the product under a different name. The name can also be replaced by a functional or generic term (140).

English text/SL	Croatian dub/TL
Martha	Marta
Wanda	Vanda
<b>Explanation/suggestion:</b> The same names exist in Croatian, so there are only minor changes in spelling and pronunciation.	

b) Examples from *The SpongeBob SquarePants Movie* – case study

English text/SL	Croatian dub/TL
Dennis	Denis
<b>Explanation/suggestion:</b> Like in the examples above, the name is common in Croatia; there is a small change in spelling and pronunciation (short /e/ in English, long /e/ in Croatian)	

4) The substitution strategy

An existing name in the original text is substituted for a semantically and formally completely different name, meaning the names are not related to each other, but both names exist in their respective referential worlds (Fernandes 52).

a) Example from *Hotel Transylvania* – case study

English text/SL	Croatian dub/TL
<b>00:21:37</b> <b>JONATHAN:</b> One time, in Hamburg, I roomed with this dude who I caught stealing my shampoo.	Jednom sam, u Berlinu, bio cimer s tipom koji mi je stalno krao šampon.
<b>Explanation/suggestion:</b> This is an example of an unjustified substitution of one geographical place for another. Hamburg and Berlin are both famous German cities, so it is unclear why the translator decided to change it in the dub.	

b) Examples from *The SpongeBob SquarePants Movie* – case study

English text/SL	Croatian dub/TL
Sandy	Luna

<b>Explanation/suggestion:</b> <i>Sandy</i> is a diminutive form of Alexandra and Sandra, and <i>Luna</i> is the Latin word for ‘moon,’ so there is no correlation between these names. The translator could have chosen Sandra or any other name starting with an S.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
Gary	Slavko
<b>Explanation/suggestion:</b> Like in the previous example, there is no correlation between form or meaning.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
Perch Perkins	Špiro Girica
<b>Explanation/suggestion:</b> <i>Perch</i> is a freshwater gamefish and its Croatian name is <i>grgeč</i> . <i>Perkins</i> is a mid- and southern English surname. <sup>14</sup> <i>Špiro</i> is an older Croatian name common in areas around Split and Šibenik. <sup>15</sup> <i>Girica</i> is another name for <i>gavun</i> , a fish common in the Adriatic Sea. <sup>16</sup> This translation works nicely because the translator opted for a Dalmatian name and a saltwater species of fish, which makes more sense than the original, given the story’s setting under the sea.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
Lloyd	Štef
<b>Explanation/suggestion:</b> <i>Štef</i> is a prototypical name in Croatia’s Kajkavian-speaking regions. No correlation between the names.	

### 5) The recreation strategy

An invented name in the SL text is recreated in the TL text and similar effects of the new referent in another cultural setting are reproduced. This strategy is common when dealing with neologisms (Fernandes 52-53).

#### a) Examples from *Hotel Transylvania* – case study

<b>English text/SL</b>	<b>Croatian dub/TL</b>
Mr. Ghouligan	meštar Zombislav

<sup>14</sup> <https://en.wikipedia.org/wiki/Perkins>

<sup>15</sup> <https://slobodnadalmacija.hr/mozaik/zivot/dalmatinska-retro-imena-teski-su-hit-roko-bepo-cvita-i-roza-vise-nisu-rezervirani-za-bake-i-djedove-doznajte-koja-su-jos-u-diru-i-sto-znace-531820>

<sup>16</sup> <https://hr.wikipedia.org/wiki/Gavun>

**Explanation/suggestion:** Derived from Arabic *ghūl* and anglicized as *ghoul*, the term represents a demonic grave-robber who feeds on corpses and children.<sup>17</sup> The character's name seems to be a combination of *ghoul* and *Houlihan*, a surname of Irish Gaelic origin,<sup>18</sup> or possibly the noun *hooligan*. Ghouls are similar to zombies, so the translator opted for *zombi* (a creature more familiar to Croatians than a ghoul), and the suffix *-slav* is common for some Croatian male names.

b) Examples from *The SpongeBob SquarePants Movie* – case study

<b>English text/SL</b>	<b>Croatian dub/TL</b>
Bikini Bottom	Bikini Dolina
<b>Explanation/suggestion:</b> Bikini Bottom is based on Bikini Atoll in the Pacific Ocean, a test-site for nuclear weapons. <sup>19</sup> The word <i>dolina</i> means ‘valley.’	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
Krusty Krab	Rakova poslastica
<b>Explanation/suggestion:</b> <i>Krusty</i> and <i>Krab</i> are the modified spellings of the adjective <i>crusty</i> and the noun <i>crab</i> . <i>Rakova poslastica</i> can be translated as ‘Crab’s treat.’ The translation is adequate.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
Mr. Eugene Krabs	Gospodin Eugen Kliješćić
<b>Explanation/suggestion:</b> The first name’ translation falls under the transcription strategy. <i>Kliješćić</i> is a combination of two words: derivation of <i>kliješta</i> – ‘pincers’ – and the suffix <i>-ić</i> , common in majority of Croatian surnames.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
Squidward Tentacles	Kalamarko Pipkavac
<b>Explanation/suggestion:</b> The name <i>Kalamarko</i> is derived from <i>kalamar</i> – the European squid – and possibly, the name Marko or some other male name ending in <i>-ko</i> . The surname <i>Pipkavac</i> comes from the verb <i>pipati</i> , meaning ‘to touch,’ most likely referring to squids using their tentacles to interact with their environment (and having an excellent sense of touch).	

<sup>17</sup> <https://www.britannica.com/topic/ghoul>

<sup>18</sup> <https://en.wikipedia.org/wiki/Houlihan>

<sup>19</sup> <https://theconversation.com/spongebobs-bikini-bottom-is-based-on-a-real-life-test-site-for-nuclear-weapons-96687>

6) The phonological replacement strategy

This strategy involves replacing a SL name with a phonemically or graphologically similar TL name: “a procedure in which a TT name attempts to mimic phonological features of a ST name by replacing the latter with an existing name in the target language which somehow invokes the sound image of the SL name being replaced” (Fernandes 54).

a) Examples from *Hotel Transylvania* – case study

English text/SL	Croatian dub/TL
Mavis	Maja
Eunice	Ecija
<b>Explanation/suggestion:</b> The pronunciation and the form are very similar, so these are good name choices.	
English text/SL	Croatian dub/TL
Wayne	Vuco
Winnie	Vucka
<b>Explanation/suggestion:</b> The names are derived from the word <i>vuk</i> , ‘wolf,’ with <i>Vucka</i> being a female form. The translations are fitting, due to these characters being werewolves.	
English text/SL	Croatian dub/TL
Murray	Mumi
<b>Explanation/suggestion:</b> The translator opted for the derivation of the noun <i>mumija</i> , ‘mummy,’ since this character is an Egyptian mummy.	

b) Examples from *Inside Out* – case study

English text/SL	Croatian dub/TL
Riley	Rajka
<b>Explanation/suggestion:</b> A good choice for the name, because it is very similar to the original.	

c) Examples from *The SpongeBob SquarePants Movie* – case study

English text/SL	Croatian dub/TL
Karen	Karla
Mindy	Mimi

**Explanation/suggestion:** Both choices fit, because they sound very similar to the original names.

7) The conventionality strategy

Used for geographical names and names of historical and literary figures. Every nation has its own set of conventionally accepted translations of particular names (Fernandes 55).

a) Examples from *Hotel Transylvania* – case study

English text/SL	Croatian dub/TL
Count Dracula	Grof Drakula
<b>Explanation/suggestion:</b> The character is inspired by Bram Stoker's vampire Dracula from the novel of the same name. <i>Grof Drakula</i> is the accepted Croatian name, written with <i>k</i> instead of <i>c</i> and the word <i>Count</i> having its equivalent in the TL.	
English text/SL	Croatian dub/TL
Jonathan	Ivica
<b>Explanation/suggestion:</b> Although not a reference to any specific historical or literary figure, the character's name, Jonathan, has its equivalents in many European languages, so it is included in this category. Ivica is another form of Ivan, a Croatian version of John or Jonathan.	
English text/SL	Croatian dub/TL
Quasimodo	Quasimodo
<b>Explanation/suggestion:</b> Another name inspired by a literary character; it remains the same in the dub.	
English text/SL	Croatian dub/TL
<b>00:11:55</b> <b>DRACULA:</b> It's actually Hawaii.	To su zapravo Havaji.
<b>Explanation/suggestion:</b> This is the conventionalised Croatian spelling of Hawaii, with a different pronunciation too.	

b) Examples from *The SpongeBob SquarePants Movie* – case study

English text/SL	Croatian dub/TL
King Neptune	Kralj Neptun



<b>Explanation/suggestion:</b> Based on the Roman god of sea, Croatia has its conventional translation of his name, differing in a single letter and pronunciation.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
Cyclops	Kiklop
<b>Explanation/suggestion:</b> Cyclops is a one-eyed giant from Greek mythology. The human diver character in the film wears an old-fashioned diving suit and a helmet with one large, round viewport, hence the nickname Cyclops. <i>Kiklop</i> is the conventionalised Croatian name.	

### 3.3. Translating culturally-specific elements

One of the many definitions of culture defines it as a phenomenon which encompasses many aspects of life, such as language, religion, social norms, art, cuisine, or fashion. People living in a certain country adopt shared patterns of behaviours, interactions, and cognitive constructs, thus developing a group identity unique to their nation.<sup>20</sup> Newmark defines it as a way of life peculiar to a community that uses a particular language to express itself. He goes on to explain his distinction between three types of language: cultural, universal, and personal. Personal language is how he refers to idiolect, or expressing oneself in a personal way, and that one is the most difficult to translate. Generic terms, like *live* or *star*, and everyday objects, like *table* and *mirror*, belong to the universal category, since there is usually no problem in translating them. Terms like *monsoon* or *steppe* belong to specific cultures and they will be difficult to translate if there is no cultural overlap between the SL and the TL (94). Newmark, however, does not regard language as an aspect belonging to culture, but it does contain “all kinds of cultural deposits, in the grammar (genders of inanimate nouns), forms of address (like *Sie?* *usted*), as well as the lexis (‘the sun sets’)”. Furthermore, he classifies foreign cultural words as belonging to any of these categories: ecology, material culture, social culture, organisations and activities, and gestures and habits (95).

When translating these cultural words, Newmark suggests various strategies, and some of them will be used to analyse the examples from the films.

#### 1) The transference strategy

This strategy involves transferring a SL word to a TL text and it will usually be transliterated to a different alphabet. Some scholars argue that this is not a translation strategy, but

<sup>20</sup> <https://www.livescience.com/21478-what-is-culture-definition-of-culture.html>

the term transference is used due to a lack of a better one. Newmark states that “only cultural objects or concepts related to a small group or cult should be transferred” (81).

a) Examples from *Coco* – case study

English text/SL	Croatian dub/TL
<p><b>00:03:32</b>  <b>MIGUEL:</b> And the winner is <i>Luchadora</i> Coco!  Coco!</p>	<p>Pobjednik je <i>luchadora</i> Coco!</p>
<p><b>Explanation/suggestion:</b> <i>Lucha libre</i> is a Mexican term for professional wrestling, and the wrestlers are called <i>luchadores</i>. The sport is famous for its fighters wearing colourful masks and performing “high-flying” manoeuvres.<sup>21</sup></p>	
English text/SL	Croatian dub/TL
<p><b>00:03:47</b>  <b>ELENA:</b> I asked if you would like more <i>tamales</i>!</p>	<p>Pitala sam hoćeš još koji <i>tamales</i>!</p>
<p><b>Explanation/suggestion:</b> <i>Tamales</i> is the plural form of <i>tamale</i>, a Mesoamerican dish made of dough, steamed in a banana leaf or a corn husk, and filled with various ingredients.<sup>22</sup></p>	
English text/SL	Croatian dub/TL
<p><b>00:26:06</b>  <b>ARRIVALS AGENT:</b> Welcome back.  Anything to declare?  <b>SKELETON:</b> Some <i>churros</i>. From my family.</p>	<p>- Dobrodošli. Nešto za prijaviti?  - Samo <i>churrose</i>. Od moje familije.</p>
<p><b>Explanation/suggestion:</b> A plural form of <i>churro</i>, this fried dough pastry is eaten with chocolate or other sweet toppings. It is predominantly sold in Spanish-speaking countries.<sup>23</sup></p>	
<p><b>Conclusion:</b> As Newmark states, these culture-specific elements are merely transferred in their original form and as such, no Croatian equivalents have been found and used for the dub. The film’s setting in Mexico and the heavy use of traditional elements of Mexican culture drive the plot and thus, it makes sense that the translator chose to keep the original terms.</p>	

<sup>21</sup> [https://en.wikipedia.org/wiki/Lucha\\_libre](https://en.wikipedia.org/wiki/Lucha_libre)

<sup>22</sup> <https://en.wikipedia.org/wiki/Tamale>

<sup>23</sup> <https://en.wikipedia.org/wiki/Churro>

b) Examples from *Inside Out* – case study

English text/SL	Croatian dub/TL
<p><b>00:07:57</b>  <b>JOY:</b> Hey, look! The Golden Gate Bridge! Isn't that great?</p>	<p>Gledaj! Most Golden Gate! Zar nije divan?</p>
<p><b>Explanation/suggestion:</b> Golden Gate Bridge is a famous suspension bridge located in San Francisco and one of its most recognised symbols. Croatia does not have a translated name for this bridge, so it is transferred.</p>	

2) The cultural equivalent strategy

This strategy entails replacing a SL cultural term (or in some cases, a neutral one) with a TL cultural word (82-83).

a) Examples from *Hotel Transylvania* – case study

English text/SL	Croatian dub/TL
<p><b>00:24:42</b>  <b>JONATHAN:</b> I've got tickets to six Dave Matthews Band concerts.</p>	<p>Napokon sam se uspio dogovoriti' s najboljom ekipom na Zrću.</p>
<p><b>Explanation/suggestion:</b> Dave Matthews Band is an American rock band. Zrće is a beach on Pag Island, famous for its nightclubs and wild summer parties. Given the context of the scene where the dubbed line is spoken (Jonathan running away in fear of being killed by Dracula), it would make sense that a young person like Jonathan would regret not being able to party at Zrće beach before he dies, which is something that many young adults see as an unforgettable experience.</p>	
English text/SL	Croatian dub/TL
<p><b>00:33:12</b>  <b>(SONG LYRICS)</b> <i>But now you're eating frogs and mice  Scarfing them down like Doritos</i></p>	<p><i>A danas jedeš hrčke, žabe  Idu u slasti k'o čvarci</i></p>
<p><b>Explanation/suggestion:</b> <i>Doritos</i> is an American brand of flavoured tortilla chips. <i>Čvarci</i> are a traditional Slavonian dish made of fried pork fat, eaten as an appetiser or a side dish.</p>	

The translation works fine, since both are small, salty snacks, although any brand of original Croatian snack could have been used instead, making for a more approximate equivalent.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>01:08:34</b> <b>WAYNE:</b> Come on, let's move it!	Vozi, Miško!
<b>Explanation/suggestion:</b> <i>Vozi, Miško!</i> is a quote from the 1980 Serbian film <i>Ko to tamo peva</i> . The film follows the misadventures of several eccentric passengers on an old, worn-out bus driven by the slightly mentally challenged Miško. The line is spoken by his father, the bus's ticket inspector, <sup>24</sup> and it literally means <i>Drive, Miško!</i> Thanks to the film's success, the line has entered into popular usage in former Yugoslavian countries, and it works as a funny joke for adults who have seen the film.	

b) Examples from *Inside Out* – case study

<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:11:31</b> <b>ANGER:</b> Congratulations, San Francisco, you've ruined pizza! First the Hawaiians and now you!	Svaka čast, San Francisco, uništio si pizzu! Prvo rikula, a sad ovo!
<b>Explanation/suggestion:</b> Hawaiian pizza is a pizza topped with pineapple, ham, cheese, and tomato sauce. Many pizza lovers dislike this unusual flavour combination and often list pineapple as one of their least favourite toppings. <sup>25</sup> Hawaiian pizza is not that common in Croatian pizza parlours, so the translator opted for another unpopular topping – <i>rikula</i> , 'arugula,' an edible plant used for salads and known for its bitter and peppery flavour, <sup>26</sup> though the original line could have been kept in.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:34:57</b> <b>MIND WORKER:</b> You know what? Save "Chopsticks" and "Heart and Soul", get rid of the rest.	Znaš što? Ostavi „Zvončice” i „Bratec Martin”, ostalo u smeće.

<sup>24</sup> [https://hr.wikipedia.org/wiki/Tko\\_to\\_tamo\\_peva](https://hr.wikipedia.org/wiki/Tko_to_tamo_peva)

<sup>25</sup> [https://en.wikipedia.org/wiki/Hawaiian\\_pizza](https://en.wikipedia.org/wiki/Hawaiian_pizza)

<sup>26</sup> <https://en.wikipedia.org/wiki/Eruca-vesicaria>

**Explanation/suggestion:** “Chopsticks” and “Heart and Soul” are short tunes appropriate for piano beginners.<sup>27</sup> Croatian children are most likely not familiar with them, so Croatian versions of “Jingle Bells” and “Frère Jacques” – “Zvončići” and “Bratec Martin,” respectively – are good translation choices.

c) Examples from *Megamind* – case study

English text/SL	Croatian dub/TL
<b>00:26:00</b> <b>HAL:</b> I got a DJ, rented a bouncy house. Made a gallon of dip.	Imam DJ-ja, vel'ki trampolin, sto kila grickalica.
<b>Explanation/suggestion:</b> There are two culturally-specific items in the second sentence. The first one is <i>gallon</i> , a unit for measuring volume, used in the UK and the USA, and the second one is <i>dip</i> . The translator chose to replace <i>dip</i> with <i>grickalice</i> , ‘snacks,’ since those are more likely to be consumed at Croatian parties and small social gatherings. Croatia uses the metric system, so the weight measuring unit <i>kila</i> – ‘kilogram’ – is used instead of the volume measuring <i>gallon</i> .	

d) Examples from *The SpongeBob SquarePants Movie* – case study

English text/SL	Croatian dub/TL
<b>00:08:56</b> <b>PLANKTON:</b> It's lemon-scented.	Ajme, miriše na lavandu.
<b>Explanation/suggestion:</b> <i>Lavanda</i> (‘lavender’) fields can be found throughout central Dalmatia, especially on Hvar Island. The flower is known for its intense but pleasant smell, and dried lavender bags are sold as souvenirs, so Dalmatians likely prefer lavender scent over lemon (which is used in household cleaning products and usually recognised as such).	
English text/SL	Croatian dub/TL
<b>00:09:59</b> <b>MS. PUFF:</b> We paid \$9 for this? <b>SANDY:</b> I paid 10.	- I mi smo za ovo dali 9 kuna? - Ja san dala 10.

<sup>27</sup> <https://www.classicfm.com/discover-music/instruments/piano/history-of-chopsticks-music-euphemia-allen/>

<b>Explanation/suggestion:</b> The USA dollar is replaced with the Croatian kuna, thus keeping up with the Croatian localisation of the film's setting.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:20:45</b> <b>KING NEPTUNE:</b> Before I turn this conniving crustacean into fishmeal, who here has anything to say about Eugene Krabs?	Prije nego pretvorim ovog raka lopužu u buzaru, ima li tko što za reći o Eugenu Kliješću?
<b>Explanation/suggestion:</b> <i>Buzara</i> is a traditional Dalmatian meal of sautéed shrimps, olive oil, garlic, white wine, and tomato purée. <sup>28</sup> The translator could have used any generic seafood meal, since not all viewers will be familiar with buzara.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:30:26</b> <b>KAREN:</b> If they make it back, Neptune might discover some fingerprints. Tiny fingerprints.	A ti znaš čiji su ono otisci na Neptunovoj kruni. Oni mali ki ćevapi.
<b>Explanation/suggestion:</b> <i>Ćevapi</i> is a grilled dish of minced meat served in a flatbread with chopped onions and sour cream. It is a regional specialty from Balkan countries, similar to kebab. The translator decided to replace a neutral phrase ( <i>tiny fingerprints</i> ) with a culturally-specific item, thus making for a funny line in the dub.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:31:02</b> <b>GAS STATION ATTENDANT:</b> Hey, mister. Does that hat take ten gallons?	Hej, gospon. Ste si oči pozabili?
<b>Explanation/suggestion:</b> Another replacement of the culturally-specific <i>gallon</i> for a new line with a completely different meaning. The context of the scene is the following: gas station attendants make fun of Dennis' large hat by implying one could fill it up with a high amount of gas. The translator decided to focus on a different joke: Dennis is seen taking off his black sunglasses, but he is wearing another identical pair underneath. The attendants, speaking in a Kajkavian dialect, ask him, " <i>Ste si oči pozabili?</i> " <sup>29</sup> , which can be translated as " <i>Have you forgotten/left your eyes elsewhere?</i> " The translator could have easily left in the hat joke, adapting it to Croatian language by converting to the metric system and translating	

<sup>28</sup> <https://gastro.24sata.hr/kolumne/nevjerojatno-buzara-je-autohtono-hrvatsko-jelo-11177>

<sup>29</sup> *Pozabiti* is a Kajkavian idiom, and it means 'to forget.' <https://radiogornjiograd.wordpress.com/prirucnik-purgerskog-govora/>

the line literally. But the sunglasses joke works just as fine, even though non-Kajkavian speakers may not understand the meaning of the word *pozabili*.

### 3) The functional equivalent strategy

Similar to the cultural equivalent strategy, but this one entails the translation of a SL cultural word with a general, culture-neutral word (83).

#### a) Examples from *Coco* – case study

English text/SL	Croatian dub/TL
<p><b>00:09:42</b>  <b>ELENA:</b> <i>Ofrenda</i> room. <i>Vamonos</i>.</p>	<p>U sobu s oltarom. Idemo.</p>
<p><b>Explanation/suggestion:</b> <i>Ofrenda</i> is an elaborate ritual display holding a collection of objects intended for honouring the deceased family members. It is decorated on Día de Muertos, a Mexican holiday honouring the dead.<sup>30</sup> <i>Oltar</i> literally means altar, so the translation choice seems obvious.</p>	
English text/SL	Croatian dub/TL
<p><b>00:15:23</b>  <b>ELENA:</b> You'll craft <i>huaraches</i> just like your <i>Tia</i> Victoria.</p>	<p>Pravit ćeš <i>sandales</i> k'o tvoja teta Victoria.</p>
<p><b>Explanation/suggestion:</b> <i>Huaraches</i> are durable, handmade shoes made of old rubber car tyres and leather, worn by Mexican farmworkers from rural communities.<sup>31</sup> The translator replaced <i>huaraches</i> with a neutral word <i>sandale</i> and added an <i>s</i> at the end of the word, which signifies the Spanish plural form, even though <i>sandale</i> is already plural.</p>	

#### b) Examples from *Hotel Transylvania* – case study

English text/SL	Croatian dub/TL
<p><b>00:51:44</b>  <b>JONATHAN:</b> That's only happened to me one other time. This weird dude at a Slipknot concert.</p>	<p>To mi se samo jedanput dogodilo, s jednim <i>psycho</i> tipom na <i>death metal</i> koncertu.</p>

<sup>30</sup> <https://en.wikipedia.org/wiki/Ofrenda>

<sup>31</sup> <https://theculturetrip.com/north-america/mexico/articles/a-brief-history-of-the-mexican-huarache/>

**Explanation/suggestion:** Slipknot is an American heavy metal band. Children are likely unfamiliar with it, so the translator dropped the band name and replaced it with the neutral term *death metal*.

c) Examples from *Inside Out* – case study

English text/SL	Croatian dub/TL
<p><b>00:09:25</b></p> <p><b>ANGER:</b> Get out the rubber ball, we're in solitary confinement.</p>	<p>Ima li netko turpiju, jer osuđeni smo na ćeliju.</p>
<p><b>Explanation/suggestion:</b> When Riley moves into her new room, she is disappointed to see how unsightly and empty it is. Anger says the line above, referencing The Cooler King, a character from the 1963 film <i>The Great Escape</i>, who passes the time in solitary confinement by bouncing a rubber ball against the wall.<sup>32</sup> The dub replaces this with a more generic line, which translates to: 'Does anybody have a nail file, because we're doomed to a cell.' It is a reference to prisoners using sharp objects, including nail files, to scrape off metal bars on prison windows in order to escape incarceration.</p>	
English text/SL	Croatian dub/TL
<p><b>00:29:10</b></p> <p><b>DAD'S FEAR:</b> Sir, reporting high levels of sass!</p> <p><b>DAD'S ANGER:</b> Take it to DEFCON Two.</p>	<p>- Šefe, drskost prve klase!</p> <p>- U stanje pripravnosti.</p>
<p><b>Explanation/suggestion:</b> DEFCON, the defence readiness condition, is an alert state system used by the US Armed Forces. The levels range from DEFCON 5 – the least severe – to DEFCON 1 – the most severe (start of nuclear war).<sup>33</sup> The translator chose a generic term <i>stanje pripravnosti</i>, 'standby.'</p>	
English text/SL	Croatian dub/TL
<p><b>00:35:01</b></p> <p><b>MIND WORKER 1:</b> U.S. Presidents. What do you think?</p> <p><b>MIND WORKER 2:</b> Yeah, just keep Washington, Lincoln and the fat one.</p>	<p>- Političari. Što s njima?</p> <p>- Čuvaj Mandelu, Gandhija i onog Šveda.</p>

<sup>32</sup> <https://www.imdb.com/title/tt2096673/movieconnections>

<sup>33</sup> <https://en.wikipedia.org/wiki/DEFCON>



**Explanation/suggestion:** Most young viewers would likely be unfamiliar with American presidents, so the translator chose internationally known figures like Mandela and Gandhi.

d) Examples from *Megamind* – case study

English text/SL	Croatian dub/TL
<p><b>00:04:25</b></p> <p><b>MEGAMIND:</b> While they were learning the “Itsy Bitsy Spider”, I learned how to dehydrate animate objects and rehydrate them at will.</p>	<p>Dok su oni učili dječje pjesmice, ja sam učio dehidrirati živa bića i ponovno ih rehidrirati.</p>
<p><b>Explanation/suggestion:</b> “Itsy Bitsy Spider” is a popular nursery rhyme in English-speaking countries. It is not known in Croatia, so the translation is a generic phrase <i>dječje pjesmice</i>, meaning ‘children’s songs.’</p>	
English text/SL	Croatian dub/TL
<p><b>00:44:07</b></p> <p><b>MINION:</b> Who wants churros?</p> <p><b>MEGAMIND (as SPACE DAD):</b> I do!</p>	<p>- Tko hoće slanac?</p> <p>- Ja!</p>
<p><b>Explanation/suggestion:</b> Unlike the transferred example from <i>Coco</i> mentioned earlier, this item was neutralised and replaced with <i>slanac</i>, a word designating a generic type of elongated salted bagel. Croatia does not have sweet pastries that look like churros, hence the translation choice for a completely different type of baked good.</p>	

4) The transposition strategy

A transposition, or a shift, is a strategy which involves some grammar change. The first type is a change from singular to plural or a change in the adjective position. The second type is required when the SL grammatical structure does not exist in the TL. The final, third type occurs when it is grammatically possible to translate literally, but such structure may not match with natural usage in the TL (86).

a) Examples from *The SpongeBob SquarePants Movie* – case study

English text/SL	Croatian dub/TL
<p><b>00:08:25</b></p>	

<b>PLANKTON:</b> I've exhausted every evil plan in my filing cabinet... from A to Y.	- A da nisan proba sa svin svojim opakim planovima...od A do Z.
<b>KAREN:</b> A to Y?	- Od A do Z, kažeš?
<b>PLANKTON:</b> Yeah, A to Y. You know, the alphabet.	- Od A do Z, znaš, ono, abeceda.
<b>KAREN:</b> What about Z?	- A šta je sa Ž?
<b>PLANKTON:</b> Z?	- Ž?
<b>KAREN:</b> Z. The letter after Y.	- Je, Ž. Slovo koje ide posli Z.
<b>PLANKTON:</b> W, X, Y, Z. Plan Z!	- U, V, Z, Ž. Plan Ž!
<b>Explanation/suggestion:</b> This is an example of the third type of transposition. Croatian and English alphabets are different. Croatian alphabet does not have Q, W, X, and Y, and its final letter is Ž. Although it would be grammatically fully possible to translate this joke literally, it would not fit with the already established story localisation and there might be some confusion among young viewers as to why Z, and not Ž, is the final letter in the alphabet.	

#### 5) The descriptive equivalent strategy

This strategy implies adding some extra information to the culture-specific element in order to explain its meaning (83-84).

#### a) Examples from *Coco* – case study

English text/SL	Croatian dub/TL
<b>00:40:49</b> <b>GUSTAVO:</b> He choked on some <i>chorizo</i> !	Ugušio se kobasicom <i>chorizo</i> !
<b>Explanation/suggestion:</b> <i>Chorizo</i> is a type of pork sausage from Spain and Portugal. <sup>34</sup> The translator added the word <i>kobasica</i> – ‘sausage’ – next to the culturally-bound term in order to specify what exactly it is.	

### 3.4. Translating idiomatic expressions and metaphors

When describing idioms in her book, Baker refers to them as “frozen patterns of language which allow little or no variation in form ... often carry[ing] meanings which cannot be deduced

<sup>34</sup> <https://en.wikipedia.org/wiki/Chorizo>

from their individual components” (113). Unless they are deliberately trying to make a joke or a pun, a person cannot change the word order or the grammatical structure, add or delete a word, and replace a word with another (113-114). Easily recognisable idioms contain expressions which obviously violate truth conditions, like “It’s raining cats and dogs”, expressions not in accordance with grammatical rules, like “the powers that be”, and expressions starting with *like*, such as “like a bat out of hell”. The following conclusion can be drawn from these examples: if the expression makes little sense in a given context and it is very difficult to understand if interpreted literally, it is very likely that it is a case of an idiom and the translator should recognise it as such (116). The situation is similar in the case of metaphors, as well. Metaphors are figurative expressions used to describe one thing in terms of another. If a sentence is grammatical but nonsensical, it is important for the translator to analyse that nonsensical element for a possible metaphorical meaning (Newmark 104).

Baker explains the difficulties involved in translating idioms. Firstly, the idiom may not have an equivalent in the TL; it can even be culture-specific (but that does not make it untranslatable). Secondly, the idiom might have a similar counterpart in the TL, but the context of use is different. Finally, the idiom can sometimes be used in the source text in both literal and idiomatic sense (119-121). As with other lexical items, idioms are translated according to specific strategies, and Baker lists six, some of which will be applicable to the examples found in the films.

#### 1) Translating using an idiom of similar form and meaning

The translator finds an idiom in the TL which consists of similar lexical items to the SL idiom and carries roughly the same meaning. However, these kinds of matching idioms are rare (125).

##### a) Examples from *Coco* – case study

English text/SL	Croatian dub/TL
<p><b>00:02:06</b>  <b>MIGUEL:</b> She rolled up her sleeves and she learned to make shoes.</p>	<p>Zavrnila je rukave i naučila praviti cipele.</p>
<p><b>Explanation/suggestion:</b> <i>To roll up one’s sleeves</i> means ‘to prepare oneself for hard work.’ The same is said in Croatian.</p>	

##### b) Examples from *Hotel Transylvania* – case study

English text/SL	Croatian dub/TL
<b>00:18:48</b> <b>DRACULA:</b> Yes, what do you want, a cookie? You did all right, man. Move on already.	Da, i što sad želiš, orden? Bio si dobar. A sada, vrati se na posao.
<b>Explanation/suggestion:</b> <i>What do you want, a cookie?</i> is an alternative form of <i>what do you want, a medal?</i> ( <i>what do you want, a biscuit?</i> is a UK alternative). It is a sarcastic response to someone who seeks praise for an unimpressive accomplishment. <sup>35</sup> The same phrase, albeit the version with the <i>medal</i> , exists in Croatian and it is used in the dub.	

c) Examples from *Megamind* – case study

English text/SL	Croatian dub/TL
<b>00:00:36</b> <b>MEGAMIND:</b> Went to jail, lost the girl of my dreams and got my butt kicked.	Bio sam u zatvoru, izgubio djevojku snova, a nakon toga su mi dobro isprašili tur.
<b>Explanation/suggestion:</b> <i>To kick someone's butt</i> means 'to attack and injure someone severely.' Another expression which is the same in Croatian.	
English text/SL	Croatian dub/TL
<b>00:51:48</b> <b>ROXANNE:</b> You don't judge a book by its cover or a person from the outside.	Knjige se ne sude po koricama, a ni ljudi po izgledu.
<b>Explanation/suggestion:</b> The idiom means that a person's outward appearance cannot be an indicator of their worth and character qualities. The same idiom exists in Croatian.	

d) Examples from *The SpongeBob SquarePants Movie* – case study

English text/SL	Croatian dub/TL
<b>00:14:47</b> <b>KING NEPTUNE:</b> Anyway, the point is, you won't wear it until you learn how to rule with an iron fist.	Uostalom, nećeš je nositi dok ne naučiš kako vladati čeličnom rukom.

<sup>35</sup> [https://en.wiktionary.org/wiki/what\\_do\\_you\\_want\\_a\\_cookie](https://en.wiktionary.org/wiki/what_do_you_want_a_cookie)

<b>Explanation/suggestion:</b> <i>To rule with an iron fist</i> is defined as ‘ruling in a very strict and cruel manner.’ The Croatian expression is the same.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:26:11</b> <b>SPONGEBOB:</b> Feast your eyes, Patrick.	Pasi oči, Patrik.
<b>Explanation/suggestion:</b> This means ‘looking at something with great enjoyment’ and the Croatian version is pretty much the same.	

2) Translating using an idiom of different form but similar meaning

The idiom has a different form (it consists of different lexical items), but its meaning remains similar to that of the SL idiom and sends pretty much the same message (127).

a) Examples from *Coco* – case study

<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:03:44</b> <b>ELENA:</b> Oh, you're a twig, <i>mijo</i> .	Pa ti si kost i koža.
<b>Explanation/suggestion:</b> Someone who is a <i>twig</i> is very thin and of small stature. The translator chose a similar expression which translates to ‘skin and bones.’	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:36:18</b> <b>HÉCTOR:</b> Don't yank my chain, <i>chamaco</i> .	Nemoj me zezat', stari.
<b>Explanation/suggestion:</b> This expression is translated literally in the dub, so the message remains the same, despite the different form.	

b) Examples from *Hotel Transylvania* – case study

<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:03:45</b> <b>ARCHITECT:</b> Any humans daring to even look over there will run away real quick.	Svaki čovjek koji se usudi ovdje prismrdjet' uteć' će k'o muha bez glave.
<b>Explanation/suggestion:</b> The expression <i>kao muha bez glave</i> signifies ‘a confused person,’ so <i>uteći kao muha bez glave</i> would mean something like ‘running away in confusion.’	

However, in this case, the idiom *pobjeći glavom bez obzira* ('running away and not looking back') would fit better and be much closer in meaning.

English text/SL	Croatian dub/TL
<b>00:13:32</b> <b>FRANKENSTEIN:</b> She's a Dracula, for Pete's sake.	Pa ona je Drakula, glogovog mu kolca.
<b>Explanation/suggestion:</b> The phrase <i>for Pete's sake</i> is a variant of <i>for God's sake</i> , <i>for Christ's sake</i> , and possibly, <i>for pity's sake</i> . <sup>36</sup> An equivalent exists in Croatian ( <i>za Boga miloga</i> ), but the translator decided to make a funny joke referencing vampires and wooden stakes (the line is directed at Mavis, a vampire). So, the line could be interpreted something like this: 'By the wooden stake, she's a Dracula!' This form is similar to the exclamatory phrase <i>By the gods!</i>	
English text/SL	Croatian dub/TL
<b>00:21:01</b> <b>JONATHAN:</b> What? It's a good jam. Don't be a grandpa.	Daj, super je stvar. Nemoj bit' konzerva.
<b>Explanation/suggestion:</b> <i>Konzerva</i> is derived from <i>konzervativac</i> , and the dubbed line translates to: 'don't be so conservative.' The translation choice fits well and it matches the scene context, since Jonathan is implying that Dracula is old-fashioned and therefore, a conservative person.	
English text/SL	Croatian dub/TL
<b>01:10:00</b> <b>FRANKENSTEIN:</b> He'd run for the hills!	Klisnuo bi u mišju rupu!
<b>Explanation/suggestion:</b> <i>To run for the hills</i> means 'to flee quickly.' <i>Klisnuti u mišju rupu</i> means 'to run away in fear/before danger,' and the literal translation would be 'to run away (and hide) in a mouse hole,' so the message remains similar to the original.	

c) Examples from *Inside Out* – case study

English text/SL	Croatian dub/TL
<b>00:15:33</b> <b>JOY:</b> You lucky dog.	Koja si ti sretnica.

<sup>36</sup> [https://en.wiktionary.org/wiki/for\\_Pete%27s\\_sake](https://en.wiktionary.org/wiki/for_Pete%27s_sake)

<b>Explanation/suggestion:</b> <i>Lucky dog</i> is an idiom meaning ‘an incredibly lucky person.’ The Croatian equivalent means the same, and only the form is slightly different from the SL idiom.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:53:24</b> <b>JOY:</b> Don't let anything happen to these.	Čuvaj ovo kao zjenicu oka.
<b>Explanation/suggestion:</b> The dubbed line would be translated as ‘guarding something as the pupil of one’s eye.’ The expression does not exist in English, but its meaning is pretty much the same as the original – ‘to take good care of something.’	

d) Examples from *Megamind* – case study

<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:02:50</b> <b>MEGAMIND:</b> Mr. Goody-Two-Shoes on the other hand, had life handed to him on a silver platter.	Gospodin Dobrica je, za razliku od mene, sve dobio na srebrnom pladnju.
<b>Explanation/suggestion:</b> <i>A goody two shoes</i> is ‘a virtuous and well-behaved person, to the point where it becomes annoying.’ The word <i>dobrica</i> signifies a nice, kind, and mannered person, but it is usually used in a positive context. The point of Megamind’s narration is to mock Metro Man, so the word receives a negative connotation in the dub.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:04:39</b> <b>MEGAMIND:</b> No matter how hard I tried, I was always the odd man out.	Što god bih pokušao, uvijek sam bio ružno pače.
<b>Explanation/suggestion:</b> <i>Odd man out</i> is ‘a person who differs from the other members of a particular group,’ and <i>ružno pače</i> means ‘ugly duckling.’ It is a person who turns out to become beautiful against all expectations, so in a way, it can represent a person who stands out from other people. Therefore, it can be considered an adequate translation equivalent.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:32:40</b>	

<b>ROXANNE:</b> It's time we stood up to Megamind and show him he can't push us around.	Moramo Maksimumu pokazati zube. Ne može se igrati s nama.
<b>Explanation/suggestion:</b> The literal translation of <i>pokazati zube</i> would be 'to show your teeth to someone.' The expression means 'to stand up to a superior opponent,' so while its form is different, the meaning is the same as the original.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:33:54</b> <b>ROXANNE:</b> This is the motherload.	Ovo je pun pogodak.
<b>Explanation/suggestion:</b> <i>Motherload</i> , also spelled as <i>motherlode</i> , means 'jackpot' or 'big findings.' <i>Pun pogodak</i> can be translated as 'bull's eye,' so it is an approximate equivalent.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:59:28</b> <b>MEGAMIND:</b> You fell for the oldest evil trick in the book!	Pao si na najstariji zločesti štos!
<b>Explanation/suggestion:</b> <i>The oldest trick in the book</i> is 'a method of deception that has been known or used for a long time.' The Croatian expression is almost the same.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>01:18:39</b> <b>MEGAMIND:</b> Old habits die hard.	Neke se stvari ne mijenjaju.
<b>Explanation/suggestion:</b> The dubbed line literally means 'some things never change.' A literal translation of the original line <i>old habits die hard</i> exists in Croatian, but the translator opted for one with more-or-less the same message.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>01:20:18</b> <b>MEGAMIND:</b> What a drama queen.	Kakva melodrama.
<b>Explanation/suggestion:</b> <i>Drama queen</i> is 'a person who responds to situations in a melodramatic way,' so the Croatian dub is fitting; it translates to 'such melodrama.'	

d) Examples from *The SpongeBob SquarePants Movie* – case study

<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:03:36</b>	



<b>CUSTOMER:</b> I'm really scared here, man.	Umra sam od straja, čovječe.
<b>Explanation/suggestion:</b> <i>Umrijeti od straha</i> can be translated as ‘to be scared to death,’ so it fits well with the original line.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:06:31</b> <b>SPONGEBOB:</b> And tonight, after my big promotion, we're gonna party till we're purple. <b>PATRICK:</b> I love being purple!	- A večeras, nakon mog promaknuća, tulumarili bumo do besvijesti! - Volim biti bez svijesti!
<b>Explanation/suggestion:</b> The website Urban Dictionary defines <i>party till you're purple</i> as: “to party your butt off until you can’t breathe.” <sup>37</sup> The dubbed line can be translated as ‘we will party until unconscious.’ To do something <i>do besvijesti</i> means ‘to do something non-stop,’ ‘to do something like crazy,’ so it is a good equivalent.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:10:59</b> <b>SPONGEBOB:</b> Hold the phone, folks.	Trenutak, ljudi.
<b>Explanation/suggestion:</b> <i>Hold the phone</i> means ‘to stop immediately’ and <i>trenutak</i> means ‘moment,’ as in, ‘give me a moment.’ It is a good translation choice.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:11:17</b> <b>MR. KRABS:</b> Oh, for crying out loud, SpongeBob, you didn't get the job.	Asti ga moruzgve, kume, nisi posta menadžer!
<b>Explanation/suggestion:</b> <i>For crying out loud</i> is an expression similar to the already-mentioned <i>for Pete's sake</i> and its variants, and it is used to express frustration or annoyance. Like those phrases, it is translated as ‘za boga miloga’ or ‘pobogu.’ But the translator turned it into a funny catchphrase. <i>Moruzgva</i> is ‘sea anemone,’ and <i>asti</i> is a saying from Split used to indicate surprise, something like <i>Look!</i> in the English language. It can also be part of a curse word. <sup>38</sup>	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:18:40</b>	

<sup>37</sup> <https://www.urbandictionary.com/define.php?term=party%20till%20you%27re%20purple>

<sup>38</sup> <http://www.bartul.hr/epublication/rjecnik/index.html#/13/zoomed>

<b>MR. KRABS:</b> As new manager, you've gotta keep a sharp eye out for paying customers.	Ka novi menadžer, moraš vrebat' na mušterije koje imaju pare, jel'.
<b>Explanation/suggestion:</b> <i>To keep a sharp eye</i> has its equivalent in Croatian ( <i>imati na oku</i> ). The verb <i>vrebat</i> means 'to stalk', 'to watch out for,' so it a close equivalent.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:21:47</b> <b>SPONGEBOB:</b> There. I think I made my point.	Evo. Mislim da sam bil jasan.
<b>Explanation/suggestion:</b> <i>Biti jasan</i> means 'to make yourself clear,' which has a similar meaning to the SL phrase <i>to make a point</i> .	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:36:47</b> <b>LOCAL FISH:</b> Plankton's giving them away free with every Krabby Patty.	Plankton ih dili šakon i kapon uz svaki Rakburger.
<b>Explanation/suggestion:</b> The expression ( <i>dijeliti</i> ) <i>šakom i kapom</i> signifies 'excessive generosity when giving away something.' It closely matches the sentiment of the original line.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>01:05:11</b> <b>DENNIS:</b> You got guts, kid. Too bad I gotta rip them out of you.	Imaš srca, mali. Šteta što ti ga moram iščupati.
<b>Explanation/suggestion:</b> <i>Guts</i> is an informal term for internal organs, but the phrase <i>to have guts</i> means 'to be brave.' <i>Imati srca</i> ('to have a heart') also means 'to be brave or compassionate.' So, Dennis is complimenting SpongeBob for being brave – <i>imaš srca</i> – and then threatening to kill him – <i>šteta što ti ga moram iščupati</i> , making for a clever pun and a perfect translation choice.	

### 3) Translating by paraphrasing

This strategy is used when a matching idiom cannot be found in the TL, so the translator must resort to paraphrasing the source text (129).

#### a) Examples from *Coco* – case study

English text/SL	Croatian dub/TL
<b>00:35:37</b> <b>HÉCTOR:</b> Dead as a doorknob.	Mrtav hladan.
<b>Explanation/suggestion:</b> This is a phrase meaning ‘not alive,’ ‘certainly dead.’ It comes from a misinterpretation of the expression <i>dead as a doornail</i> . <sup>39</sup> The dubbed line has a meaning unrelated with death; it signifies ‘a coldblooded, emotionless, or a disinterested person.’ But in the context of the film’s scene (Héctor utters this line just as he finishes painting Miguel’s face so he could blend in with the skeletons in the Land of the Dead), it is a good translation choice.	

b) Examples from *Inside Out* – case study

English text/SL	Croatian dub/TL
<b>00:28:57</b> <b>DAD'S ANGER:</b> All right, make a show of force. I don't want to have to put "the foot" down. <b>DAD'S FEAR:</b> No, not the foot!	- U redu, upozorimo je. Ne želim poduzimati oštre mjere. - Ne, samo to ne!
<b>Explanation/suggestion:</b> <i>To put the foot down</i> means ‘saying very firmly that someone must do something.’ The line in the dub is paraphrased to mean ‘to take drastic measures.’	

c) Examples from *Megamind* – case study

English text/SL	Croatian dub/TL
<b>00:38:44</b> <b>MEGAMIND:</b> Oh, you're such a pill, Minion.	O, ti si takav panj, Minimume.
<b>Explanation/suggestion:</b> When someone is <i>a pill</i> , it means they are annoying. The expression <i>ti si takav panj</i> can be translated as ‘you’re such a tree stump,’ and it means that the person is ‘dense or slow to understand something.’	
English text/SL	Croatian dub/TL
<b>00:45:32</b>	

<sup>39</sup> [https://en.wiktionary.org/wiki/dead\\_as\\_a\\_doorknob](https://en.wiktionary.org/wiki/dead_as_a_doorknob)

<b>MEGAMIND:</b> No, my main man. Get out of town!	Ne, stari moj. Kakva ideja!
<b>Explanation/suggestion:</b> <i>Get out of town!</i> is an expression of disbelief or surprise. There is no direct equivalent for it in Croatian, so the translator replaced it for a more generic phrase <i>Kakva ideja!</i> , which translates to something like ‘That’s such a (crazy) idea!’	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>01:01:10</b> <b>MEGAMIND:</b> Guess what, Buster Brown? It's made from copper.	Znaš što, mladiću? Napravljena je od bakra.
<b>Explanation/suggestion:</b> The Urban Dictionary defines <i>Buster Brown</i> as “a really goofy looking person who also has very poor social skills and is usually not wanted by a majority of a group.” <sup>40</sup> The dubbed line is paraphrased using a generic term <i>mladić</i> , meaning ‘young man.’	

d) Examples from *The SpongeBob SquarePants Movie* – case study

<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>01:08:00</b> <b>SPONGEBOB:</b> Sorry to rain on your parade, Plankton.	Oprosti kaj smo ti pokvarili zabavu, Plankton.
<b>Explanation/suggestion:</b> The Merriam-Webster dictionary defines the phrase <i>rain on someone’s parade</i> as “spoiling someone’s pleasure.” <sup>41</sup> The Croatian version is a non-idiomatic translation, ‘Sorry we ruined your fun, Plankton.’	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>01:08:49</b> <b>PLANKTON:</b> Oh, grow up. What, you think this is a game of kickball on the playground?	Slušaj, mali. Tribaš ti još puno kruva udrobit' u mliko ak' 'oš mene dobit'.
<b>Explanation/suggestion:</b> The ST line does not exist in Croatian, so the translator chose a different idiom. It seems to be a regional variant on <i>Još pure moraš jesti</i> , a phrase originating from Bosnia and Herzegovina (though other variants can be heard in different Croatian regions). Pura is a traditional meal supposedly good for gaining strength and increasing	

<sup>40</sup> <https://www.urbandictionary.com/define.php?term=Buster%20Brown>

<sup>41</sup> <https://www.merriam-webster.com/dictionary/rain%20on%20someone%27s%20parade>

endurance. The phrase is used when we want to tell someone that we are better than them and they still have much growing up to do before they reach our level.<sup>42</sup>

### 3.5. Translating wordplay and jokes

Merriam-Webster defines wordplay as “playful use of words” and “verbal wit”.<sup>43</sup> The primary purpose of wordplay is to create a humorous effect and that is achieved by playing with the word’s spelling, grammar, sound, or its any other aspect (Pisek 42). That creation of humorous effect is the reason why wordplay is not only found in literature, but also in audio-visual material, like film and TV program (38).

Regarding the translation of wordplay, it is generally considered to be of little importance when transferring a text to another language, unless it is a text where wordplay has an essential humorous or poetic function. However, translating it is often quite challenging due to the very nature of wordplay – their dependency on one particular language for meaning and effect (37).

One common type of wordplay is pun, and Newmark states that “one makes a pun by using a word ... or two words with the same sound ... or a group of words with the same sound ... in their two possible senses, usually for the purpose of arousing laughter or amusement.” Puns are common in such languages like Chinese or English because they are most easily made with monosyllables. He goes on to explain the best strategies for translating puns. Firstly, they can be translated with no difficulties if they are “based on Graeco-latinisms that have near-equivalents in the source and target languages”. Secondly, they can be compensated by making a new pun on another word that has associated meaning if the purpose is only to raise laughter. Finally, they must be transferred, translated, and explained if they are used to illustrate a language or a slip of the tongue (217).

In his article “Factors in dubbing television comedy”, Zabalbeascoa identifies six types of jokes. His classification is made according to the way they lend themselves for translation and the translation strategies required: the international joke, the national-culture-and-institutions joke, the national-sense-of-humour joke, the language-dependent joke, the visual joke, and the complex

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<sup>42</sup> <https://vukajlija.com/jos-pure-moras-jesti/429610>

<sup>43</sup> <https://www.merriam-webster.com/dictionary/wordplay>

joke – the last one being a combination of any of the above-mentioned (97). The few examples found in the films will be categorised according to this classification.

1) Translating language-dependent jokes

These types of jokes depend on features of natural language for their effect, like homophony or polysemy. If the source and target language are closely related, the jokes can then be translated easily (97). Almost all of the film examples fall under this category.

a) Examples from *Hotel Transylvania* – case study

English text/SL	Croatian dub/TL
<p><b>00:41:55</b></p> <p><b>JONATHAN:</b> You could almost see Budapest.</p> <p><b>MAVIS:</b> Who-da-pest?</p>	<p>- Skoro pa se vidi Budimpešta.</p> <p>- Kakva fešta?</p>
<p><b>Explanation/suggestion:</b> Sometimes, if an English speaker mishears a word (which is unknown to him/her, in most cases), he/she will usually repeat it back to the speaker by replacing the misheard segment of the word with the interrogative word <i>who</i>. Mavis does that by repeating the name <i>Budapest</i> as <i>Who-da-pest</i>. The translator did a similar thing in the dub: <i>Budim-</i> is switched with the question word <i>kakva</i> ('what kind?') and the noun <i>fešta</i> (party) is used for <i>pest</i>, since <i>-pešta</i> would have no meaning in Croatian, and the pronunciation is similar. All of this makes for a funny joke which emphasises Mavis' ignorance of the outside world.</p>	
English text/SL	Croatian dub/TL
<p><b>01:01:46</b></p> <p><b>SHRUNKEN HEAD:</b> Here he comes. Count Crock-ula.</p>	<p>Evo i njega, grof Kakula.</p>
<p><b>Explanation/suggestion:</b> After Dracula ruins Mavis' birthday party, one of the Shrunken Heads hanging from a doorknob sarcastically calls him <i>Count Crock-ula</i>. The word <i>crock</i> can be used to describe "a phony or false thing or someone who is a sham".<sup>44</sup> The translator likely made the joke by deriving the nickname from the informal verb <i>kakati</i>, 'to poo.' It is a good choice due to the pronunciation sounding similar to the original.</p>	

<sup>44</sup> <https://www.urbandictionary.com/define.php?term=crock>

b) Examples from *Inside Out* – case study

English text/SL	Croatian dub/TL
<p><b>00:51:00</b></p> <p><b>ANGER:</b> Our life was perfect until Mom and Dad decided to move to San Fran Stinktown.</p>	<p>Život nam je bio bajka sve dok mama i tata nisu odlučili odseliti u San Fran Smrtko.</p>
<p><b>Explanation/suggestion:</b> The translator found a similar-sounding equivalent for <i>San Fran Stinktown</i>, although the lexical items in the dub have a different meaning: <i>Smrtko</i> is derived from the noun <i>smrt</i>, which means ‘death.’ It matches well because the implication is that, to Anger, the city of San Francisco is equal to (or worse than) death.</p>	
English text/SL	Croatian dub/TL
<p><b>01:15:37</b></p> <p><b>MIND WORKER COP 1:</b> Hey! Come back here!</p> <p><b>MIND WORKER COP 2:</b> Forget it, Jake. It's Cloud Town.</p>	<p>- Hej! Vrati se!</p> <p>- Zaboravi, Pero. Prohujalo s vihorom.</p>
<p><b>Explanation/suggestion:</b> Two mind worker cops are questioning the cloud woman whose husband was blown away by Bing Bong when he was passing through Cloud Town with Joy and Sadness. When they run through the town again, they blow away the woman, too. One of the cops tries to stop them from escaping, but his colleague stops him and says the line.<sup>45</sup> It is a variation on the quote “Forget it, Jake. It’s Chinatown.” from Roman Polanski’s 1974 film <i>Chinatown</i>. The antagonists get away with their crimes, so the quote illustrates the film’s bleak ending.<sup>46</sup> The translator chose a different film reference: <i>Prohujalo s vihorom</i> (<i>Gone with the Wind</i>), a famous period drama from 1939.<sup>47</sup> Here, the title of the film functions as a pun – when something is “gone with the wind,” it means it has disappeared forever.</p>	

c) Examples from *Megamind* – case study

English text/SL	Croatian dub/TL
<p><b>00:34:43</b></p> <p><b>MEGAMIND:</b> You know the drill.</p>	<p>- I dok kažeš britva...</p> <p>- O, ne, britva, samo to ne!</p>

<sup>45</sup> <https://www.slashfilm.com/inside-out-easter-eggs/2/>

<sup>46</sup> <https://www.ign.com/lists/movie-moments/18>

<sup>47</sup> [https://bs.wikipedia.org/wiki/Prohujalo\\_s\\_vihorom\\_\(film\)](https://bs.wikipedia.org/wiki/Prohujalo_s_vihorom_(film))

<b>MEGAMIND (as BERNARD):</b> Oh, no, not the drill!	
<b>Explanation/suggestion:</b> In this scene, Megamind is tricking Roxanne into thinking that he is torturing Bernard with various torture devices. The joke is in the double meaning of the word <i>drill</i> . The idiomatic expression <i>You know the drill</i> means ‘you know what to do.’ On its own, the term <i>drill</i> signifies a power tool used in construction (but it can also be used as a weapon). The translator replaced the idiom with a different one, <i>dok kažeš britva</i> . This is a variation on the phrase <i>dok kažeš keks</i> (‘quickly,’ ‘as soon as possible’), and the term <i>britva</i> means ‘razor,’ another tool that can be used as a weapon, thus making it a good equivalent to the original joke.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:39:54</b> <b>MEGAMIND (as SPACE DAD):</b> You've been blessed with unfathomable power. <b>HAL:</b> What kind of power? <b>MEGAMIND (as SPACE DAD):</b> Unfathomable. It's unf... without fathom.	- Podarena ti je nedokučiva moć. - Kakva moć? - Nedokučiva. Nedo... moć bez kuće.
<b>Explanation/suggestion:</b> <i>Nedokučiva</i> is a literal translation of the word <i>unfathomable</i> and it was also possible to create a funny wordplay just like in the source text, due to the fact that the translator found the word <i>kuće</i> (genitive case of <i>kuća</i> , ‘house’), which sounds similar to <i>-kuč</i> in <i>nedokučiva</i> .	

d) Examples from *The SpongeBob SquarePants Movie* – case study

<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>01:07:55</b> <b>PLANKTON:</b> Oh, yes. Well done, SpongeBoob.	Tako, odlično, kume. Ma jes' ga vidija?
<b>Explanation/suggestion:</b> <i>Boob</i> is an informal noun signifying ‘a stupid person.’ Since no equivalent in Croatian could be found in order for the joke to work, the translator decided to omit <i>SpongeBoob</i> completely and replace it with a new line <i>Ma jes' ga vidija?</i> , which can be translated as: ‘Would you look at that?’	



## 2) Translating visual jokes

The humour in these types of jokes comes from the image on the screen and the joke itself depends on the combination of the said image and words. The translator must find a compensation in words that will cover the same images (97).

### a) Examples from *Inside Out* – case study

English text/SL	Croatian dub/TL
<b>00:20:44</b> <b>JOY:</b> Train of Thought! Right on schedule.	Vlak misli! Točno po rasporedu.
<b>Explanation/suggestion:</b> <i>Train of thought</i> is defined as “a series of thoughts and ideas that someone is having”. <sup>48</sup> Since the Train of Thought in the film is an actual train that runs on train tracks and has stations around Riley’s mind and the Croatian equivalent – <i>tijek misli</i> – has no lexical items which are translated as ‘train,’ the translator was forced to translate the phrase literally.	

### b) Examples from *The SpongeBob SquarePants Movie* – case study

English text/SL	Croatian dub/TL
<b>00:03:54</b> <b>SPONGEBOB:</b> I want you to do me a favour, Phil. <b>PHIL:</b> What? <b>SPONGEBOB:</b> Say cheese.	- Može usluga, Filipinjo? - Kakva? - Sam' gledaj.
<b>Explanation/suggestion:</b> In this scene, SpongeBob is comforting a scared customer whose burger is missing a cheese slice. He holds out a single cheese slice with the intent to put it in the burger and says the line <i>Say cheese</i> . This is a phrase used by photographers when they want the subject to smile, because saying the word ‘cheese’ in an exaggerated way makes a person look like they are smiling widely. The Croatian equivalent is <i>ptičica</i> (‘little bird’), so the joke would not work. The translator omitted the line and replaced it with <i>Sam' gledaj</i> (‘Just watch’).	
English text/SL	Croatian dub/TL
<b>00:26:59</b>	

<sup>48</sup> <https://www.merriam-webster.com/dictionary/train%20of%20thought>

<b>PLANKTON:</b> Hey there, old buddy. Freeze.	Kume Klištiću, a šta si se smrza?
<b>Explanation/suggestion:</b> Plankton’s line is meant to mock Mr. Krabs, who is literally frozen in place by King Neptune. The verb <i>freeze</i> can mean ‘stop moving’ and ‘becoming cold enough to become solid.’ When used in a figurative sense, the verb <i>smrznuti se</i> means ‘to be scared stiff,’ so it is an appropriate equivalent.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:55:20</b> <b>SPONGEBOB:</b> He's making a humorous diorama of...Alexander Clam Bell?	Jož, Patrik, kaj to ovaj sad radi? Patrik, pa ovo je strašno!
<b>Explanation/suggestion:</b> In this scene, the human diver is making a souvenir of a seashell. It is holding a rotary phone and a nametag in front of it says <i>Alexander Clam Bell</i> . This is a reference to Alexander Graham Bell, a Scottish-American inventor who patented the first telephone. The joke is omitted in the dub, since there is no proper way of transferring it to Croatian and preserving the message. SpongeBob’s lines now translate to: ‘Oh, Patrick, what is he doing now? Patrick, this is awful!’	

### 3.6. Translating dialect and slang terms

Cambridge Dictionary defines dialect as “a form of a language that is spoken in a particular part of a country or by a particular group of people and that contains some words, grammar, or pronunciations that are different from the forms used in other parts or by other groups.”<sup>49</sup> As mentioned before, Croatia is known for its rich dialect culture and the public’s opinion on their use in dubbed animated films varies from viewer to viewer. Seeing as there is little chance that Croatian dubbing studios will switch to dubbing all animated films in standard language, the use of dialect will prevail for now.

One specific language item that goes hand-in-hand with dialect is slang. In her article “Understanding slang in translation”, Lègaudaitė states that while the origin of the word itself is uncertain, its first occurrence dates back to 1756, when *The Oxford English Dictionary* defined it as a special type of vocabulary used by people of low or disreputable character. Slang will subsequently receive many different definitions in dictionaries, some of them stating that it is a sub-cultural speech, a place for popular new words and phrases, or a playful, unconventional, and

<sup>49</sup> <https://dictionary.cambridge.org/dictionary/english/dialect>

informal type of language designed to oppose standard linguistic forms. Most slang terms are short-lived, and some lose their slang status if they have been in use for a longer period of time (91-92).

When it comes to translating slang, the main problem lies in different language systems and cultures; censorship is also an important factor to consider. If there is a large discrepancy between the source and target language, it is important for the translator to be able to choose the right translation strategy and also, to be careful with sensitive texts. They must be familiar with cultural peculiarities of the source language and find the most appropriate equivalent in the target language in order to preserve the original style. However, some scholars believe that translators should remain faithful to the crudity and vulgarity of the original text, because they see slang as a stylistic device which makes the tone of the text sound more expressive and livelier (92-93).

Czenna lists several strategies for translating dialectal elements in literature, which will be applied in the film examples.

1) Replacing dialectal elements in SL with dialectal elements in TL

a) Examples from *Hotel Transylvania* – case study

English text/SL	Croatian dub/TL
<b>00:19:44</b> <b>JONATHAN:</b> Hey, speaking of awesome, that cape thing is killing it.	E, kad smo već kod ludog, ovaj plašt ti totalno rastura.
<b>Explanation/suggestion:</b> The Urban Dictionary defines the phrase <i>killing it</i> as ‘absolutely dominating’ or ‘looking fresh.’ <sup>50</sup> The Croatian term <i>rasturati</i> is a close equivalent; it means ‘to be overwhelmingly superior in some aspect.’ <sup>51</sup>	

b) Examples from *Inside Out* – case study

English text/SL	Croatian dub/TL
<b>00:09:17</b> <b>JOY:</b> All through the drive, Dad talked about how cool our new room is.	Dok smo se vozili, tata je pričao o našoj zakon sobi.

<sup>50</sup> <https://www.urbandictionary.com/define.php?term=Killing%20it>

<sup>51</sup> <https://www.zargonaut.com/?s=rasturati&submit=>

**Explanation/suggestion:** If something is described as being *cool*, it means it is ‘awesome’ or ‘great.’ *Zakon* is the most approximate equivalent Croatian slang term, its meaning in the figurative sense is pretty much the same as *cool*.

c) Examples from *Megamind* – case study

English text/SL	Croatian dub/TL
<p><b>00:07:43</b></p> <p><b>HAL:</b> That's unfreaking believable, it's crazy.</p>	<p>Nemreš bilivit, čovječe, ludilo.</p>
<p><b>Explanation/suggestion:</b> If something is <i>unfreakinbelievable</i>, it means that it is ‘just too much for words to adequately express.’<sup>52</sup> <i>Nemreš</i> is a modified and contracted form of the negative verb <i>ne možeš</i>, meaning ‘you can’t,’ while <i>bilivit</i> is a modification of the anglicism <i>believe</i>, and both terms are commonly heard in Zagreb.</p>	
English text/SL	Croatian dub/TL
<p><b>00:37:58</b></p> <p><b>HAL:</b> Could this day get anymore funtastic?</p>	<p>Može li ovaj dan bit' više pljuga?</p>
<p><b>Explanation/suggestion:</b> <i>Funtastic</i> is simply a combination of <i>fun</i> and <i>fantastic</i>. <i>Pljuga</i> can be a slang for ‘something very simple’ or for ‘something of bad quality,’ ‘something not worth the effort.’ It is used in Zagreb.<sup>53</sup></p>	
English text/SL	Croatian dub/TL
<p><b>00:41:19</b></p> <p><b>MEGAMIND:</b> Can't wait. LOL. Smiley face.</p>	<p>Jedva čekam. L-O-L. Smajli.</p>
<p><b>Explanation/suggestion:</b> <i>LOL</i> is an abbreviation for ‘laughing out loud,’ and <i>smiley face</i> is an emoticon representing a smiling face. Both are used in online communication and text messaging. They have been adopted in the Croatian language as anglicisms.</p>	
English text/SL	Croatian dub/TL
<p><b>00:57:23</b></p> <p><b>HAL:</b> Pretty cool, right?</p>	<p>Baš guba, ne?</p>

<sup>52</sup> <https://www.urbandictionary.com/define.php?term=unfreakinbelievable>

<sup>53</sup> <https://www.zargonaut.com/?s=pljuga&submit=>

<b>Explanation/suggestion:</b> Another example of the term <i>cool</i> . However, this time it was translated as <i>guba</i> , commonly heard in Zagreb; the meaning is the same.	
English text/SL	Croatian dub/TL
<b>00:57:37</b> <b>HAL:</b> I saw her having dinner and making googly eyes at some intellectual dweeb! Who needs all that noise?	Vidio sam je kako večera i hofira s nekim odvratnim štreberskim tipom! Kom treba ta šmizla?
<b>Explanation/suggestion:</b> When a person has <i>googly eyes</i> , it means they are looking at someone they like. The dub replaced it with the verb <i>hofirati</i> . It is an older term used by older residents of Zagreb and it means ‘to court someone.’ <sup>54</sup> <i>Noise</i> is ‘nonsense.’ <sup>55</sup> The dubbed version used the slang term <i>šmizla</i> instead. It represents a person, usually female, who is prone to dressing up and wearing excessive makeup. It can also be heard in Zagreb. <sup>56</sup>	
English text/SL	Croatian dub/TL
<b>00:59:31</b> <b>HAL:</b> You little blue twerp!	Glupi plavi krelac!
<b>Explanation/suggestion:</b> <i>Twerp</i> is an ‘annoying little person.’ <sup>57</sup> The translator opted for <i>krelac</i> , which is an ‘idiot’, ‘someone who is not very bright.’ The term is used in Zagreb. <sup>58</sup>	

d) Examples from *The SpongeBob SquarePants Movie* – case study

English text/SL	Croatian dub/TL
<b>00:06:28</b> <b>PATRICK:</b> Congratulations, buddy.	Čestitam, stari.
<b>Explanation/suggestion:</b> <i>Buddy</i> is another word for ‘friend.’ When literally translated, <i>stari</i> means ‘old man,’ but it can be used for addressing close friends. It is commonly used in continental Croatia.	
English text/SL	Croatian dub/TL
<b>00:25:05</b> <b>PATRICK:</b> You're hot.	Baš si komad.

<sup>54</sup> <https://radiogornjigrad.wordpress.com/prirucnik-purgerskog-govora/>

<sup>55</sup> <https://www.urbandictionary.com/define.php?term=Noise>

<sup>56</sup> <https://www.zargonaut.com/smizla>

<sup>57</sup> <https://www.urbandictionary.com/define.php?term=twerp>

<sup>58</sup> <https://www.zargonaut.com/?s=krelac&submit=>

**Explanation/suggestion:** If someone is *hot*, it means they are very attractive. *Komad* is a slang term for an attractive person, used in Rijeka and Zagreb.

2) Replacing standard language in SL with dialectal elements in TL

a) Examples from *Coco* – case study

English text/SL	Croatian dub/TL
<b>00:40:04</b> <b>FRIDA KAHLO:</b> He's too busy hosting that fancy party at the top of his tower.	Prezauzet je fensi tulumom na vrhu svojeg tornja.
<b>Explanation/suggestion:</b> The word <i>fancy</i> has entered into Croatian slang vocabulary, spelled according to the phonological rule. The meaning remains the same.	

b) Examples from *Hotel Transylvania* – case study

English text/SL	Croatian dub/TL
<b>00:21:30</b> <b>JONATHAN:</b> Who's Mavis? Is this her room?	Tko je Maja? Ovo je njena gajba?
<b>Explanation/suggestion:</b> <i>Gajba</i> is a slang term for 'a place of residence,' heard in Zagreb. It is equivalent to the American slang <i>crib</i> .	
English text/SL	Croatian dub/TL
<b>00:37:24</b> <b>JONATHAN:</b> Relax. No one suspects anything.	Skuliraj. Nitko ništa ne sumnja.
<b>Explanation/suggestion:</b> <i>Skulirati se</i> is a slang term used in Zagreb, meaning 'to relax' or 'to calm down.'	

c) Examples from *Megamind* – case study

English text/SL	Croatian dub/TL
<b>00:25:25</b> <b>ROXANNE:</b> We miss you, Metro Man.	Fališ nam, Metro Mane.

<b>Explanation/suggestion:</b> The verb <i>miss</i> has been replaced by the slang term <i>faliti kome</i> ( <i>nedostajati</i> would be the standard variety). The meaning is still the same, however, and this phrase can be heard throughout Croatia.	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:57:09</b> <b>HAL:</b> Could you just, just shut up for one second. I'm trying to beat this level.	Možeš se samo malo začmrljit', pokušavam završit' nivo.
<b>Explanation/suggestion:</b> <i>Čmrljiti</i> is another slang term from Zagreb, and it means 'to shut up' or 'to be quiet.' <sup>59</sup>	

d) Examples from *The SpongeBob SquarePants Movie* – case study

<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:04:57</b> <b>SPONGEBOB:</b> I'm ready. Promotion.	Ful spreman. Unapređenje.
<b>Explanation/suggestion:</b> <i>Ful</i> is a slang term from Rijeka and Zagreb, and it means 'very,' 'extremely.'	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:21:18</b> <b>SPONGEBOB:</b> I now realize that he's a great big jerk!	Sad sam shvatio da je običan folirant!
<b>Explanation/suggestion:</b> <i>Folirant</i> is a noun derived from the verb <i>folirati</i> , which means 'to lie,' 'to deceive,' so <i>folirant</i> is 'a deceptive person,' 'a liar.' <sup>60</sup> One of the aspects of Kajkavian dialect is a lack of vocalisation in verbs in first person, male form ( <i>l</i> is not replaced by <i>o</i> , so instead of <i>shvatio</i> it is written as <i>shvatio</i> ). <sup>61</sup>	

3) Replacing dialectal elements in SL with dialectal elements of different dialects

a) Examples from *Hotel Transylvania* – case study

<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:19:10</b>	

<sup>59</sup> <https://radiogornjigrad.wordpress.com/prirucnik-purgerskog-govora/>

<sup>60</sup> <https://www.vecernji.ba/sto-znaci-foliranje-502430>

<sup>61</sup> <https://gramatika.hr/pravilo/vokalizacija-zamjena-l-o/13/>

<b>JONATHAN:</b> And I was just mountain climbing with some dudes...	Planinario sam tu s nekom ekipom...
<b>Explanation/suggestion:</b> <i>Dude</i> is a slang term for ‘a man.’ The Croatian term <i>ekipa</i> usually refers to ‘sports team,’ but as a slang it signifies ‘a group of close friends,’ similar to ‘guys.’ It is used in Split, but the character speaks in a variety of Zagreb dialect.	

4) Replacing foreign accent in SL with foreign accent in TL

a) Examples from *Coco* – case study

English text/SL	Croatian dub/TL
<b>00:03:12</b> <b>MIGUEL:</b> Hola, mama Coco.	Hola, mama Coco.
<b>Explanation/suggestion:</b> The original line is spoken in Spanish (the Mexican Spanish variety) and it is kept as such in the dub.	

b) Examples from *Hotel Transylvania* – case study

English text/SL	Croatian dub/TL
<b>00:36:28</b> <b>QUASIMODO:</b> Bonjour, Monsieur Dracula! May I make you an omelet?	Bonjour, Monsieur Dracula! Može jedan slasan omlet?
<b>Explanation/suggestion:</b> The character has a French accent, and it is preserved in the dub.	

5) Replacing foreign accent in SL with standard/regional accent in TL and vice versa

a) Examples from *Hotel Transylvania* – case study

English text/SL	Croatian dub/TL
<b>00:01:16</b> <b>DRACULA (singing):</b> <i>Hush, little vampire, don't say a word Papa's gonna bite the head off a bird</i>	<i>Spavaj mi, spavaj, djetesce ti, Tatica će svima krv popiti</i>



**Explanation/suggestion:** Dracula’s accent is Eastern European or Slavic, reminiscent of classical movie vampires, with accentuated /v/ and /r/ sounds.<sup>62</sup> He speaks in standard variety in the dub.

b) Examples from *The SpongeBob SquarePants Movie* – case study

English text/SL	Croatian dub/TL
<b>00:02:43</b> <b>NARRATOR:</b> The sea. So mysterious, so beautiful. So... wet.	More. Tako tajanstveno, tako predivno. Tako... mokro.
<b>Explanation/suggestion:</b> The narrator in the original has a thick French accent. It is a reference to Jacques Cousteau, a famous French oceanographer and filmmaker. <sup>63</sup> In the dub, he has a Dalmatian accent.	
English text/SL	Croatian dub/TL
<b>00:03:06</b> <b>MR. KRABS:</b> I'd rather not discuss till me manager gets here.	Ne mogu vam ništa reć' dok ne dođe čovik.
<b>Explanation/suggestion:</b> Mr. Krabs’ voice is described by his voice actor as “piratey” with “a little Scottish brogue”. <sup>64</sup> In the dub, he has a thick Dalmatian/Split accent, evident by the Ikavian yat reflex in the noun <i>čovik</i> (Lisac 106).	
English text/SL	Croatian dub/TL
<b>01:01:53</b> <b>DAVID HASSELHOFF:</b> I can take you there.	Ja vas morem tamo pribacit'.
<b>Explanation/suggestion:</b> David Hasselhoff is playing as himself and he speaks in General American English. His character in the dub is presented as an American who is speaking imperfect Croatian, evident by his poor syntax and grammar and random English words thrown in the conversation.	

6) Replacing regional accent in SL with regional accent in TL

<sup>62</sup> <https://tvtropes.org/pmwiki/pmwiki.php/Main/VampireVords>

<sup>63</sup> [https://en.wikipedia.org/wiki/List\\_of\\_SpongeBob\\_SquarePants\\_characters](https://en.wikipedia.org/wiki/List_of_SpongeBob_SquarePants_characters)

<sup>64</sup> [https://en.wikipedia.org/wiki/Mr.\\_Krabs](https://en.wikipedia.org/wiki/Mr._Krabs)

a) Examples from *Hotel Transylvania* – case study

English text/SL	Croatian dub/TL
<b>00:03:39</b> <b>ARCHITECT:</b> You got 400 acres of haunted forest in front of you. You got the Land of the Undead on the perimeters.	Ispred njega ima 400 jutara uklete šume i još je svuda opasan Zemljom živih mrtvacu.
<b>Explanation/suggestion:</b> The architect speaks in Cockney accent in the original, while in the dub his speech is in Štokavian dialect.	
English text/SL	Croatian dub/TL
<b>00:08:22</b> <b>MURRAY:</b> Yeah, I took the Tigris through the Nile, and there was absolutely no traffic.	Da, iš'o sam ti Tigrisom preko Nila i stari, uopće nije bilo krkljanca.
<b>Explanation/suggestion:</b> Murray speaks in African-American Vernacular English in the original, and his dub voice is in Štokavian with elements of slang from Zagreb. The word <i>krkljanac</i> is one such slang term for ‘traffic jam.’ <sup>65</sup>	
English text/SL	Croatian dub/TL
<b>00:19:23</b> <b>JONATHAN:</b> So, then I see these goofy-looking dudes on fire. And I just kind of followed them to this, like, amazing castle.	I tak' ja vidim te blesave frajere kak' gore. I tak' ja fino za njima do ovog tu genijalnog dvorca.
<b>Explanation/suggestion:</b> Jonathan voice is likely in Californian English accent, informally referred to as the ‘Surfer Dude’ voice. <sup>66</sup> In the dub, he speaks in a variety of Zagreb dialect commonly used by the younger, urban population.	

b) Examples from *The SpongeBob SquarePants Movie* – case study

English text/SL	Croatian dub/TL
<b>00:08:04</b> <b>KAREN:</b> Don't get worked up again, Plankton, I just mopped the floors.	Ajde, ajde, ne pini. Neću ja za tobom prati pode.

<sup>65</sup> <http://www.zargonaut.com/krkljanac>

<sup>66</sup> <https://melmagazine.com/en-us/story/surfer-voice-california-hawaii-history>

<b>Explanation/suggestion:</b> Karen's General American English accent is switched for Dalmatian/Split variety. Another example of Ikavian yat reflex is seen in the verb <i>ne pini</i> ( <i>ne pjeni se</i> is the standard variety).	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:28:16</b> <b>GAS STATION ATTENDANT:</b> Lloyd, take off your hat in respect.	Štef, prosim te, skini kapu u čast.
<b>Explanation/suggestion:</b> The attendants speak in a Southern accent, and the dub turns them to Kajkavian speakers. The name Lloyd is exchanged with Štef, a prototypical Kajkavian name, and <i>prosim te</i> means 'please/I ask of you' ( <i>molim te</i> is the standard variety).	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:32:42</b> <b>SPONGEBOB:</b> I know. I'll go in and create a distraction, and you get the key.	Znam. Ušel bum i napravil bum frku, a ti uzmi ključ.
<b>Explanation/suggestion:</b> SpongeBob in the original speaks in General American English and Kajkavian in the dub. The future tense is conjugated by adding present <i>bum</i> , <i>buš</i> , etc. and the participle active, e.g. <i>došel bum</i> (Šojat 130).	
<b>English text/SL</b>	<b>Croatian dub/TL</b>
<b>00:48:05</b> <b>SPONGEBOB:</b> Why did we jump over the edge instead of taking the stairs?	Zakaj smo skočili a nismo išli po štengama?
<b>Explanation/suggestion:</b> The use of Kajkavian pronoun <i>zakaj</i> ( <i>zašto</i> is the standard variety) and the noun <i>štenge</i> , 'stairs' ( <i>stube</i> or <i>stepenice</i> in the standard language).	

#### 4. Conclusion

As mentioned before, Croatia is a small country with a small speaker base, so its dubbing market is limited to animated films only, while all other media content is subtitled. Its beginnings can be traced back to the late 1960s, with the animated series *The Flintstones*, whose excellent dub delighted even the American producers. The trend of high-quality dubbed content – all of it having characters speaking in the standard variety – continues through the 1980s. After the breakup of Yugoslavia, and Croatia receiving its independence, the first animated films to be dubbed in Croatian regional dialects are *Stuart Little* and *Finding Nemo*, receiving mixed and positive reviews, respectively. The audience would continue to voice their opinions on dubs of imported animated films to this day. Many of them dislike it due to an overwhelming use of certain dialects (like Kajkavian and Dalmatian) and a disregard of others (like Istrian or Slavonian) in the majority of films. They feel the studios should tone down the dialects, while others feel that everything should be dubbed in the standard variety, because that way nobody would feel discriminated or insulted. However, this is not possible and feasible, since standard language – language in its purest form – exists in theory only, nobody actually speaks it. The issues that arose during the course of this research were finding and choosing the best examples among many (some of them were sometimes hard to classify and put in the appropriate category) and the lack of academic literature on Croatia's dubbing market and on dubbing in general. Only Žanić's book and a handful of online newspaper articles provided a good overview of Croatia's dubbing practices and the public's opinion, while literature on general translation methods and strategies served well for the dub analysis. Characters' names are renditioned, copied, or phonologically replaced in most of the films, while substitution and recreation are the most common strategies for names in the *The SpongeBob SquarePants Movie* (which makes sense, since most of the character's names are made up and also, the television series had already been dubbed into Croatian, so the dubbed names have already been established years earlier). I appreciate the translators' consistency with the names' adaptation in a film, meaning that if they chose to adapt one name, other names are also adapted to match. This is evident in *Hotel Transylvania* and *Coco*, but it is somewhat off-putting and strange to hear in *Inside Out* and *Megamind*, where some names are copied from the original version while others are recreated in Croatian, leading to a clash of the original and the dub. The translation of cultural references is the most interesting one to learn about and do research on. Most of the elements from *Coco* are transferred, since the story's setting in Mexico is what drives the plot, so the translator chose to retain the elements in their original form. Cultural equivalent is the most common strategy used in all films, and probably one that Croatian translators are most

fond of, while functional equivalent is a close second. This strategy is useful when dealing with those elements which would be too difficult or too obscure for young viewers to understand, so it is easier to just replace them with neutral terms. Translations of idiomatic expressions and metaphors are also quite interesting for observation, because translators must be very creative and imaginative to find the best equivalents, especially when there are none. Those idioms that have a similar form and meaning to the original are usually rare, but the selected films have quite a few examples. However, the biggest number of examples belong either in the category of paraphrasing or in the category of idioms with a similar meaning but different form (either due to the lack of a similar idiom in Croatian or as a stylistic choice for a slightly different wording). The jokes in the films are either language-dependent or visual, where the former has excellent dub equivalents found by their respective translators, while the examples for the latter were difficult to transfer to Croatian, so the translators were forced to literal translations (e.g. *Inside Out's* Train of Thought as Vlak misli) or complete omissions of the jokes by paraphrasing the sentence and completely changing the message (two examples from *The SpongeBob SquarePants Movie*). Replacing ST dialect with TL dialect and replacing SL standard language with TL dialect are the most common strategies for dealing with dialectal elements. The biggest number of examples found are from *Hotel Transylvania*, *Megamind*, and *The SpongeBob SquarePants Movie*, since those movies are dubbed heavily in regional dialects. Finally, there are several examples where the foreign accent in the SL is replaced with a standard/regional accent in the TL and where the regional accent in SL is replaced with a regional accent in TL. These are most prevalent in *The SpongeBob SquarePants Movie* and *Hotel Transylvania*. For the majority of all the translation strategies, the translators were able to find good and adequate solutions, which proves just how professional and serious Croatian dubbing studios are. Despite their shaky beginnings and the never-ending dissatisfaction and complaints of audience members, Croatian dubs are of such high quality that even Disney studios recognised them as such, and deemed them among the best in Europe. I feel the lack of certain dialects in dubbed films is unjustified and disappointing, because they are a part of Croatia's rich and diverse dialect culture, just as Kajkavian or Dalmatian are. While some translators can (and will) sometimes go overboard with the amount of dialectal elements and regional idioms used in the dub, it is my belief they should remain present and the studios should continue to dub in various dialects. They give the characters an impression of liveliness and give a certain spark to their voices. It is important to preserve the original sentiment and aspects of character's personality as much as possible, the latter of which could not be achieved if the voice actors spoke in the monotone and stilted standard variety.

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