

# Phraseology in Disney Animated Movies and Their Croatian Translations

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Jakopović, Karla

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Sveučilište J.J.Strossmayera u Osijeku  
Filozofski fakultet  
Preddiplomski studij Engleskog jezika i književnosti i Mađarskog jezika i  
književnosti

Karla Jakopović  
**Frazeologija u Disneyjevim animiranim filmovima i hrvatskim  
prijevodima**  
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Mentor: doc. dr. sc. Goran Schmidt

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Abdović, 0122229412  
ime i prezime studenta, JMBAG

## Abstract

Phraseological units and phraseology in general have an immense role in any language, English and Croatian are no exception to this rule. This is why this research is based on phraseological units, their meanings, usage, and translation. The phraseological units used in this research are from the Disney animated movies *Hercules* and *Atlantis: The Lost Empire*. These two Disney animated movies have been chosen because they are both highly comedic, interesting, and brimming with irony which illustrates the diverse usage of phraseological units particularly well. Both animated movies contain a great amount of various phraseological units. Bearing that in mind, they are a great example of the importance and diversity of phraseological units in any language.

This research is based on 30 phraseological units, 20 from *Hercules* and 10 from *Atlantis: The Lost Empire*. The second part of this research is focused on these phraseological units and their analyses. Detailed analysis includes definitions from one of the dictionaries, an example sentence, from an animated movie itself, and sometimes a supporting sentence, a translation into the target language, Croatian, and a context in which the phrase was used. The equivalent translations of phrases were found in *Hrvatsko - engleski frazeološki rječnik* (Vrgoč, D. & Fink-Arsovski, Ž., 2008). A paraphrase of the phraseological unit was given when the equivalent translation could not be found.

This bachelor's thesis consists of 3 parts. Theory, terminology, and definitions of phraseology are described in the first part because they are important for understanding how phraseological units and their translation function. The second part consists of examples and their detailed analysis. The third part is a brief conclusion of the thesis.

Keywords: animated movie, language, phraseology, idioms, phraseological units, translation, English, Croatian

Abbreviations used:

A - Atlantis

AHDI - The American Heritage Dictionary of Idioms

BFHJ - *Baza frazema hrvatskog jezika*

CaOD - Cambridge Online Dictionary

CoOD - Collins Online Dictionary

FD - The Free Dictionary by Farlex

G - Glosbe

HEFR - *Hrvatsko - engleski frazeološki rječnik*

H - Hercules

HJP - Hrvatski jezični portal

MWD - Merriam-Webster Dictionary

OD - Oxford Dictionaries

UD - Urban Dictionary



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## 1 Introduction

The research theme of this bachelor paper is the phraseological units from the Disney animated movies *Hercules* and *Atlantis: The Lost Empire* and their translation into Croatian. Phraseological units are “a word group with a fixed lexical composition and grammatical structure” (FD). They are an interesting research topic because their meaning is generally figurative and cannot be derived from the parts of the phraseological unit, it must be understood as a whole. Phraseological units are often rather hard to translate because of their figurative meaning. When it comes to translating, they are one of the most demanding and time-consuming parts. Bearing in mind that they are a crucial, culturally and historically very interesting part of any language this paper will deal with translating and describing phraseological units from the source language, English, into the target language, Croatian. In some cases, Croatian can provide an equivalent for the phraseological unit, but in some cases it cannot, so a paraphrase of the phraseological unit is proposed.

The paper consists of three major parts. The theoretical background on phraseology is described in the first part. It explains what phraseological units are and how they can be recognised. A detailed analysis of the chosen phraseological units is the second, and the main part of the research paper. The analysis includes a phraseological unit, its definition, context, and a translation into the Croatian language. The third part of the research paper is a conclusion that summarises the whole research and its main ideas.

## 2 Theoretical background

Phraseological units are one of the crucial parts of every language. Their primary role is to enrich the everyday language and allow users of the language to express themselves in a more complex way. They also give insight into the history of a language. Phraseological units are frequently used in a wide array of situations and can be formal and informal. It is hard to precisely define what they are or what phraseology is. Because of that, it is important to describe and explain some basic terms connected with phraseology and phraseological units.

### 2.1. Phraseology

“The term ‘phraseology’ can be used, firstly, to name the field of study (phraseology research) and, secondly, to denote the set of linguistic units that are investigated in this field. The latter consists of phraseological units, which constitute the phrasicon, i.e. the block or inventory of idioms and phrases” (Fiedler, 2007: 15). Sometimes it is possible to refer to phraseological units as idioms. Fiedler emphasizes that those two terms are not synonyms. The word “idiom” is often used for other purposes, covering many kinds of multi-word units. As well, there are different terms such as cliché, a fixed expression, saying, proverb, multi-word lexeme, routine formula, phraseme, and set phrase that can be used synonymously with the term phraseological unit. Fiedler also suggests that the “phraseological unit” is the best choice to use because it has been widely used: “largely due to international cooperation between phraseology researchers and the dominant role the English language plays in the linguistic community” (Fiedler, 2007: 15). She also emphasizes that the term has equivalents in many languages such as French, Russian, and German.

### 2.2. Main characteristics of a phraseological unit

There are four important criteria that differentiate phraseological units from other random word combinations. These criteria are polylexemic structure, idiomaticity, lexicalization, and relative stability.

#### 2.2.1. Polylexemic structure

The first criterion is polylexemic structure. “PUs are polylexemic items, i.e. they consist of at least two independent words” (Fiedler, 2007: 17). Fiedler explains this as a defining criterion is

controversial since some phraseological word groups can be transformed into compounds. For example, *to catch somebody's eye* can be transformed into one word, *eye-catcher*.

### 2.2.2. Relative Stability

The second criterion is stability. Fiedler explains this to be “the key feature which makes PU distinctive from a random combination of words as a syntagma” (Fiedler, 2007; 19). Phraseological units are stable in their content and structure. That can be shown with an example of a phraseological unit *A bird in the hand is worth two in the bush*. It is only acceptable with this order of words because *\*a sparrow in the hand is worth two in the bush* is not a valid phraseological unit.

On the other hand, sometimes the spelling or the prepositions vary. That is the reason why this is called relative stability. For example, phraseological units *by leaps and bounds* and *in leaps and bounds* or *to throw pearls before swine* and *to cast pearls before swine* are accepted as synonyms.

### 2.2.3. Lexicalization

The third criterion is lexicalization. It describes the fact that phraseological units are recognised, accepted, and used by a vast number of people; or “retained in the collective memory of a language community” (Fiedler, 2007; 21). People tend to remember and use phraseological units, on various occasions, as a whole.

### 2.2.4. Idiomaticity

The fourth criterion is idiomaticity. It is “the term used to describe the common phenomenon that the meaning of an expression is difficult or even impossible to derive from the meanings of the constituents it is composed of” (Fiedler, 2007; 22). Idiomaticity is what makes phraseological units difficult to learn, translate and understand, especially for non-native speakers.

### 3 Research design

This research consists of 20 chronologically arranged phraseological units from The Disney animated movie *Hercules* and 10 chronologically arranged phraseological units from The Disney animated movie *Atlantis: The Lost Empire*. They are listed in their source language English and translated into the target language Croatian. The analysis includes a phraseological unit, its definition from one of the dictionaries, an example sentence in English from the animated movies, and the possible translation of the phraseological unit and the example sentence into the Croatian language. The translation of equivalent phraseological units is from *Hrvatsko - engleski frazeološki rječnik* (Vrgoč, D. & Fink-Arsovski, Ž., 2008). When an equivalent translation could not be found, a possible and logical paraphrase of the phraseological unit was proposed.

#### 3.1. The Aim

This research paper is based on 30 phraseological units and their translation into Croatian. This research aims to show how interesting and crucial phraseological units are in a language. They are a big part of all languages as they shape the language historically and culturally. As well, by translating and paraphrasing them, we can see how languages are culturally different or similar.

#### 3.2. Translation of phraseological units

“Translation is understood as the complex process of transferring a text from a source language (SL) into a communicatively adequate and equivalent text in a target language (TL) which meets all communicative requirements” (Fiedler, 2007: 117).

In the case of translating phraseological units, the source language and the target language do not always share equivalent forms. When there are no equivalent forms in the two languages, it is the translator's task to paraphrase and convey the correct meaning. That can be done by using various procedures, such as commenting paraphrase, omission, permutation, and compensation.

## 4 Analysis

The first part of the analysis describes twenty phraseological units from *Hercules*. These phraseological units are often used to describe the characters and their behaviour. They also greatly contribute to the satire of the movie. They are mostly used in parts of the movie that are playful and avoided in serious situations, and that makes a noticeable contrast. Some of them are meant to be easily understood by the whole audience, and some are intended for the older, grown-up audience.

### *Hercules*

#### 1. Choked up

“Hades: You know, I haven't been this choked up since I got a hunk of moussaka caught in my throat!” (H).

“Feeling a strong emotion and struggling to speak because of it.” (FD). This phrase is used at the beginning of the animated movie and bears a very ironic connotation. Hades uses it to ridicule an idyllic family scene. This phrase does not have a Croatian equivalent, but it can be translated as *ostati bez riječi* or *zanijemiti*. Although neither of the translations are even remotely similar, they bear the same meaning and can be functionally translated.

“Had: Znete, nisam tako *ostao bez riječi / zanijemio* od kad mi ju u grlu zapeo komadić musake.”

#### 2. Steamed up

Calliope: “If there's one god who you don't want to get steamed up, it's Hades.” (H).

A phrase used by one of the muses, Calliope, refers to the Hades. It means “to become very angry or upset.” (FD). This phrase was used in a satirical way because the character of Hades has flames instead his hair. When he gets angry or excited, the flames spread and get bigger. When he calms down, they go back to normal and steam can be seen and heard. This phrase, as well, does not have an equivalent in the Croatian language. It can be translated as *naljutiti nekoga / razjariti nekoga* and can be used interchangeably.

“Kaliopa: Ako postoji bog kojeg ne želiš *naljutiti / razjariti*, onda je to Had.”

### 3. I kill myself

“Zeus: You ought to slow down, you'll work yourself to death... Hah! work yourself to death! [crowd laughing] Oh, I kill myself.” (H).

This PU was used by Zeus while talking to his brother Hades, who is a god of death and the underworld. Zeus was referring to his own sense of humour and wordplay with the word death. He believes his joke is very amusing. It is “an expression for when one is overly amused with one's own humor” (UD). Its Croatian equivalent would be *umrijeti od smijeha*.

“Zeus: Moraš usporiti s poslom, izrabiti ćeš se do smrti... Hah! Izrabiti se do smrti! [ gomila se smije] Oh, *umrijeti ću od smijeha!*”

### 4. Lugubriousness

“Pain: (running down the stairs) Coming, your most lugubriousness!” (H).

A PU used by the one of the Hades minions, Pain. He was trying to cheer up the Hades and soften him. The phrase actually means “being in a depressed mess, that nobody wants to be around, or be in. Acting, mournful, or gloomy, (...) in an exaggerating manner” (UD). Pain is not portrayed as a very smart character, so instead of complimenting Hades, he offends him. This phrase contributes to the satire of the animated movie as well because Pain accurately described Hades. There is no equivalent for this phrase in the Croatian language as it is an invented word. It can be translated into Croatian as *depresivac / biti depresivan*, but in this particular context, to convey the original meaning, it can be translated as *noćna mora*.

“Bol: (trčeći niz stube) Dolazim, Vaša najveća noćna moro.”

### 5. Get (something) over with

“Panic: Hurry! Let's just kill the kid and get it over with, okay?” (H).

“To do, finish, or accomplish something—especially that which is difficult, unpleasant, or undesirable—as promptly or quickly as possible so as to no longer have to think about or deal with it.” (FD). The phrase was used by the second Hades' minion, Panic. Panic and Pain had a task to relieve Hercules of his immortality and kill him. For both of them, it is a very unpleasant and scary

task that they wanted to do as soon as possible. In the end, they failed. It can be translated as *privesti kraju*.

“Panika: Požuri! Ubijmo klinca i *privedimo to kraju*, može?”

## 6. Hold your horses

“Zeus: Whoa! Hold your horses! Which reminds me... [Zeus whistles and the Pegasus flies through an opening in the roof].” (H).

This phrase is “used to tell someone to stop and consider carefully their decision or opinion about something” (CaOD). In the animated movie, Zeus uses it to calm down Hercules's excitement about going into the world to train and become a hero. The phrase reminds Zeus to introduce Pegasus, the flying horse, to Hercules. Pegasus becomes Hercules's companion in everything he does through the course of the animated movie. In the Croatian language, there is no literal translation, but the equivalent is *stani na loptu*.

“Zeus: Whoa! *Stani na loptu!* Što me je podsjetilo... [Zeus zazviždi i Pegaz doleti kroz otvor na krovu].”

## 7. Wonderboy

“Megara: Is wonderboy here for real?” (H). / “Megara: Congratulations, Wonderboy. You'll make one heck of a god.” (H).

This phrase was used in two different ways. In the beginning of the animated movie, when Megara was first introduced, she called Hercules a wonderboy. The meaning of the phrase is “a man who is unusually successful at an early age” (FD). She uses this phrase over the course of the animated movie with the cynic and satiric connotations in order to make fun of Hercules. The other meaning of this phrase is “a term used for endearment, what a girlfriend calls her boyfriend, (...) you may be flawed, but she still sees you as her hero.” (UD), and it foreshadows their future relationship. Towards the end of the movie, the phrase loses its satiric connotation and becomes a symbol of endearment. The first instance can be translated with the Croatian phrase *čudo od djeteta*. The second instance cannot be translated with a phrase, but *čudesni moj* conveys the appropriate meaning.



“Megara: Zar je ovo čudo od djeteta pravo?” / “Megara: Čestitam ti čudesno moje. Bit ćeš fantastičan bog.”

### **8. Get somebody's goat**

“Phil: Before that blasted underworld gets my goat.” (H).

“That sort of attitude really gets my goat.” (CaOD).

Phil uses this phrase while singing about taking Hercules as his apprentice. That would be his last chance to make a real hero out of somebody. He uses this phrase in a very satiric way, both literary and as a phrase. He is a satyr, half man and half a goat and this phrase means “to annoy someone very much” (CaOD). The Croatian equivalent of this phrase is *ići nekome na jetra*.

*“Phil: Prije nego što mi to prokleta podzemlje počne ići na jetra” / “Phil: Prije nego što to prokleta podzemlje dobije ovog jarca.”*

*“Takav stav mi stvarno ide na jetra.”*

### **9. A bird-brain / a birdbrain**

“Zeus: He is a magnificent horse. With the brain of a bird.” (H).

“Those birdbrains who eagerly adopt every fad diet that comes along.” (MWD).

This PU has a meaning “mildly insulting phrase denotes silly behaviour, actions or thoughts usually attributed to a child or immature person” (UD). In the animated movie, it was used slightly disarranged in order to contribute to a satiric tone. Pegasus, to which the phrase refers, is a flying horse that behaves playfully and silly. It can be translated with the Croatian equivalent *ptičji mozak*. In order to retain the original meaning and satire from the animated movie, the translation can be slightly changed to *sa ptičjim mozgom*.

“Zeus: On je Veličastven konj. Sa ptičjim mozgom.”

“Ti ptičji mozgovi jedva čekaju da se povedu za svakom modernom dijatom koja se pojavi.”

### **10. Goo-goo eyes**

“Phil: Next time, don't let your guard down because of a pair of big goo-goo eyes!” (H).

This phrase has the meaning “flirtatious eyes” (FD). Phil uses this phrase when referring to Megara. Hercules saved her for the first time, and he was instantly enamored with her. Phil was scared that her beauty would stop Hercules's advancement. The Croatian translation of it would simply be *zavodljiv pogled*.

“Phil: Slijedeći put nemoj dopustiti da te omete neki zavodljiv pogled!”

### **11. Dead as a door nail**

“Hades: (dragging Pain and Panic back) So you took care of him, huh? Dead as a door nail!” (H).

This PU means that someone is “completely dead” (CaOD). Hades uses this phrase while scolding his minions for not completing the task of killing Hercules while he was a baby. There is no equivalent for it in the Croatian language, it can be simply translated as *mrtav*.

“Had: (vukući Bol i Paniku natrag) Znači pobrinuli ste se za njega, huh? Mrtav!”

### **12. Louse up**

“Hades: I'm about to rearrange the Cosmos, (He flings Pain and Panic on the ground, turning them into cockroaches.) And the one SCHLEMIEL WHO CAN LOUSE IT UP IS WALTZING AROUND IN THE WOODS!” (H).

*Louse up* means “to spoil something or cause it to fail” (CaOD). Hades uses this phrase when he finds out that Hercules is still alive. Pain and Panic had not fulfilled his command to kill him. Fates predicted that Hercules is the only one that could destroy Hades and his plan. This phrase can be translated into Croatian simply as *pokvariti*.

“Had: Spremam se presložiti Kozmos, (Bacio je Bol I Paniku na tlo pretvarajući ih u žohare.) I jedini bedak koji to može pokvariti skakuće po šumi!”

### **13. Cut in on (something)**

“Pain: Wait. Wait, big guy. (morphs back to normal) We can still cut in on his waltzing.” (H).

This phrase means “to interrupt or encroach upon something very abruptly.” (FD) The phrase is used by one of Hades's minions while he is trying to calm Hades down and avoid his anger. They need to stop and get rid of Hercules as soon as possible so their plan can be successful. It can be translated into Croatian with the phrase *stati na kraj* or as *prekinuti / srezati*.

“Bol: Čekaj, čekaj veliki. (postao je opet normalan) Još uvijek možemo stati na kraj njegovom skakutanju.”

#### **14. Just what the doctor ordered**

“Phil: (...) (to Hercules) Just stare at the sidewalk. Come on. Don't make eye contact. People here are nuts. That's because they live in a city of turmoil. Trust me, kid, you're gonna be just what the doctor ordered.” (H).

The meaning of this phrase is “exactly the thing that is or was needed to help improve something or make one feel better.” (FD) Phil says this to Hercules as they are entering the city of Thebes. Thebes was destructed, in a short period of time, by several different natural disasters such as flood, earthquake, and plague of locusts. Phil thinks that Hercules is the right person to help the city, end its string of bad luck, and, at the same time, make a name for himself. The PU can be translated into the Croatian language as *kao naručen*.

“Phil: (...) (govori Herkulu) Samo gledaj u pločnik. Hajde. Nemoj uspostaviti kontakt očima. Ljudi su ovdje ludi. To je zato što žive u gradu punom previranja. Vjeruj mi klinac, ti ćeš im doći kao naručen.”

#### **15. Burst someone's bubble**

“Phil: Huh! I hate to burst your bubble, kid, but that ain't applause.” (H).

The meaning of this phrase is “to disprove, ruin, or eliminate someone's fantasy, delusion, misbelief, or recent happiness.” (FD). Satyre Phil, Hercules's trainer, says this to him when Hercules thinks he successfully killed the monster Hydra. Hercules was happy thinking that the crowd was cheering because of his triumph, but in fact, they were screaming in fear. The Croatian equivalent to this phrase is *rasprsnuti se kao mjehur od sapunice*.

“Phil: Huh! Ne želim da se tvoja sreća raspadne kao mjehur od spužvice, klinac, ali to nije pljesak.”

### **16. Win by a landslide**

“Phil: Ya did it, kid! Ya did it! You won by a landslide!” (H).

*Win by a landslide* means “to win (something) by a very large and decisive margin” (FD). Phil says it when Hercules finally defeats Hydra. It is used both as a phrase and literary. He killed the Hydra, proved his strength, was not seriously injured, and he saved the citizens and the city itself. And the Hydra was literary killed by a landslide that Hercules caused. There is no equivalent Croatian translation for this PU, it can be translated as *uvjerljivo pobijediti*.

“Phil: Klinac uspio si! Uspio si! Uvjerljivo si pobijedio!”

### **17. Play hooky**

“Hercules: I didn't know that playing hooky could be so much fun.” (H).

This phrase means “to be away from school without permission” (MWD) or “to be away from work or similar duties in a way likened to a child skipping school” (MWD). In this sentence, the second explanation is more suitable. Hercules is a young man in training, but he went on a date with Megara and skipped all of his duties for that day, not only his school, more precisely his training. This is an informal PU. The Croatian translation would be *markirati nastavu* or just *markirati*.

“Hercules: Nisam znao da je markiranje tako zabavno!”

### **18. Dream come true**

“Phil: Listen to me! She's—

Hercules: A dream come true?” (H).

*A dream come true* is “a dream, desire, or goal that has been achieved or has become a reality after a long time” (FD). Hercules uses this phrase while talking about Megara. He was enamored with her from the moment he saw her. They went on a date and spent the whole day together, after that he fell in love with her completely. Hercules knows that she feels the same and is unbelievably happy because of that. It can be translated literary into Croatian as *ostvarenje snova*.

“Phil: Slušaj me! Ona je-

Hercul: Ostvarenje snova?”

### **19. Peachy**

“Hades: You may feel just a little queasy, it's kinda natural. Maybe you should sit down. Now you know how it feels to be just like everybody else. Isn't it just peachy?” (H).

This phrase means that something is “just fine; splendid; as good as one could hope for; sometimes used sarcastically to imply the opposite” (FD). Hades uses this phrase while talking to Hercules after he took his powers from him in exchange for Megara's safety. He is reassuring Hercules but uses this phrase with sarcastic context. There is no Croatian equivalent for this phrase, but it can be translated simply as *predivno*. The word *predivno* in Croatian can as well have a sarcastic connotation.

“Had: Možda ćeš ti biti malo mučno, to je, recimo, normalno. Možda bi trebao sjesti. Sada znaš kako je to biti kao svi ostali. Zar to nije predivno?”

### **20. Tripped at the finish line**

“Hades: (ranting angrily) We were so close! So close. We tripped at the finish line. Why? because our little nut, Meg, has to go all noble.” (H).

*Tripped at the finish line* is “an idiom describing a situation where one does great at a subject, until near the end.” (UD). Besides that, it is important to note that “to stay true to the meaning, the mistake has to have a great detrimental effect on their overall performance.” (UD). The PU is perfectly used in this instance because when Megara fell in love with Hercules and changed the sides from evil to good, she destroyed Hades's chances to succeed in his vile plan. The plan was going smoothly until, near the end, because the Hades underestimated the power of love, and that one mistake destroyed him. This PU does not have a Croatian equivalent, but it can be functionally translated word by word as *spotaknuti se na ciljnoj liniji*.

“Had (ljutito vičući): Bili smo tako blizu! Tako blizu. Spotaknuli smo se na ciljnoj liniji. Zašto? Jer je naš mali oraščić, Meg, morao postupiti plemenito.”

The second part of the analysis includes ten phraseological units from the animated movie *Atlantis: The Lost Empire*.

### “Atlantis: The Lost Empire”

#### 21. Head for the hills

“HARCOURT: How did you find us?

MILO: Mr. Harcourt, wait!

MAN: Head for the hills!” (A).

The phrase *head for the hills* means “to flee hastily; to clear out or depart quickly” (FD). It was used by one of the museum board members while they were trying to run away from Milo, the protagonist of the animated movie. He is very talkative and persistent in his idea of finding Atlantis. The Croatian translation would be *bježati (pobjeći/trčati) glavom bez obzira*.

“HARCOURT: Kako si nas pronašao?

MILO: Gospodine Harcourt, čekajte!

MUŠKARAC: Bježite glavom bez obzira!”

#### 22. The whole ball of wax

“WHITMORE: Congratulations, Milo. This is exactly what I wanted to hear. But forget the rowboat, son. We’ll travel in style. It’s all been arranged, the whole ball of wax.” (A).

*The whole ball of wax* means “everything; the entirety of something” (FD). This phraseological unit was used by a man who organised and financed the expedition to find Atlantis. He uses it to say that

everything has already been done and the only thing that remains is to start the journey. The Croatian equivalent would be *sve živo i neživo*.

“WHITMORE: Čestitam, Milo. Točno to sam želio čuti. Ali zaboravi na čamac, sinko. Putovati ćemo u stilu. Sve je dogovoreno, sve živo i neživo.”

### **23. Make a laughingstock**

“WHITMORE: Those buffoons at the museum dragged him down... made a laughingstock of him. He died a broken man.” (A).

This phrase means “to make (someone, something, or oneself) a laughingstock” (FD). It is used to describe Milo's grandfather who was ostracised and ridiculed because of his belief in Atlantis. It can be translated into Croatian as *postati predmet ismijavanja*.

“WHITMORE: Ti lakrdijaši iz muzeja odvukli su ga na dno... zbog njih je postao predmet ismijavanja. Umro je kao slomljen čovjek.”

### **24. Have a bone to pick with**

“COOKIE: Uh, it's you! Blondie, I got a bone to pick with you.” (A).

This phrase means “to be angry with somebody about something and want to discuss it with them” (OD). The old Western cook uses this phrase when he sees Helga. He accuses her of packing unessential food for his cooking, such as spices and lettuce, and wants to discuss that with her. The Croatian equivalent would be *imati neraščišćene (neriješene) račune s kim*.

“PACKARD: Uh, to si ti! Plavušo, imam neraščišćene račune s tobom .”

### **25. Knock yourself out**

“COOKIE: Come and get it! For the appetizer, Caesar salad... escargot... and your Oriental spring rolls.

SWEET: - Yuck. -

COOKIE: I wanted the escargot.

SWEET: Knock yourself out.” (A).

*Knock yourself out* means “to go ahead and do what you want” (OD). It is used by Sweet, the ship doctor, giving permission to Cookie to eat all of the snails. It is an informal phrase and can be translated into Croatian as *samo izvoli*.

“COOKIE: Dođite! Za predjelo, Cezsar salata... escargot... I orijentalne proljetne rollice.

SWEET: - Bljak. -

COOKIE: Ja želim escargot.

SWEET: Samo izvoli.”

## **26. Cut (one) some slack**

“SWEET: You know, we’ve been pretty tough on the kid. What do you say we cut him some slack?” (A).

*Cut (one) some slack* means “to not judge someone as severely as you usually would because they are having problems at the present time” (CaOD). Sweet uses this PU while talking with other members of the research party about Milo. They were rather rough and serious with him through out the journey, but he had survived all the hardships along the way without much whining and cowardice. Up to that point, he had proven himself worthy of being part of their group. The Croatian equivalent would be *zažmiriti / žmiriti na jedno oko*.

“SWEET: Znate, bili smo prilično grubi prema klinču. Što kažete da malo zažmirimo na jedno oko?”

## **27. See eye to eye with (someone)**

“MILO: Well, the King and his daughter don’t exactly see eye to eye.” (A).



This phraseological unit means “to agree with someone (about something); to share someone's position or opinion (on some topic or issue)” (FD). In this instance, it is used in negative form. Princess Kida, Milo's love interest, and her father do not agree about the strangers that came into their home, Milo and his colleagues. She wants to accept them, and he wants them to leave as soon as possible as he sees them as a threat. The PU can be translated into Croatian as *naći / nalaziti zajednički jezik*.

“SWEET: Pa, čini se da Kralj i njegova kćer ne mogu naći zajednički jezik.”

## 28. Go sour

“PACKARD: I really hate it when negotiations go sour.” (A).

*Go sour* means “to become unpleasant or troubling” (FD). Packard uses this phrase while revealing his plan about stealing the heart of Atlantis, the crystal that is the life force of the Atlantians. He is a ruthless mercenary who intends to sell it on a black market. He hoped that Milo would willingly participate in his plan, but Milo refused. Now Packard needs to remove him as an obstacle. The Croatian equivalent of this phrase would be *krenuti po zlu / pokvarit se / krenuti u krivom smjeru*.

“PACKARD: Zaista mrzim kad pregovori krenu po zlu.”

## 29. Wrap it up

“PACKARD: Thatch, tell her to wrap it up. We got a schedule to meet.” (A).

This phraseological unit means “to complete something successfully or to finish doing something” (CaOD). It is used by rough and corrupted Packard while Milo is saying goodbye to Kida. He says it coldly and without emotions trying to speed up their farewell. He sees her just as an investment. It can be translated into Croatian simply as *završiti*.

“PACKARD: Thatch, reci joj da završi. Imamo raspored kojeg se moramo držati.”

### **30. Pain in the neck**

“PACKARD: You’re a bigger pain in the neck... than I would have ever thought possible.” (A).

This phrase means “someone or something that is very annoying” (CaOD). This phrase is used by Packard while describing Milo, who decided not to surrender. He and the rest of the party members had decided to stop Packard and his plan and to bring back Kida and the crystal. The Croatian equivalent would be *dosadan kao uš*.

“PACKARD: Dosadan si kao uš... više nego što bih ikada pomislio da bi mogao biti.”

## 5 Conclusion

This research is based on 30 phraseological units from Disney animated movies *Hercules* and *Atlantis: The Lost Empire*. These two animated movies were chosen because they represent how important, useful, and interesting phraseological units are. Bearing all of that in mind, this research shows how crucial they are in various situations. As well it shows their importance and diversity in both languages.

The animated movie *Hercules* is a great example of the usage of phraseological units. They are used in various situations, often conveying more than one meaning. This diversity of meaning and hidden meanings are used to entertain not only the targeted audience, children, but also adults. In this way, the animated movie is equal, if not more, entertaining, to adults than children.

The other aim of this research is to show how translations of the phraseological units can be hard and problematic. Often phraseological units can be translated only with a paraphrase. In a small number of cases, the complete equivalent can be found.

To conclude, phraseological units, because of their complexity and diversity, make a very interesting research topic. As well, they greatly enrich and colour any language making it more complex and interesting both for native speakers and learners.

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