

Dub-localization strategies: case study of selected animated films

Mitrović, Mia

Master's thesis / Diplomski rad

2012

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **Josip Juraj Strossmayer University of Osijek, Faculty of Humanities and Social Sciences / Sveučilište Josipa Jurja Strossmayera u Osijeku, Filozofski fakultet**

Permanent link / Trajna poveznica: <https://urn.nsk.hr/urn:nbn:hr:142:544293>

Rights / Prava: [In copyright](#) / [Zaštićeno autorskim pravom.](#)

Download date / Datum preuzimanja: **2024-04-24**



FILOZOFSKI FAKULTET
SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU

Repository / Repozitorij:

[FFOS-repository - Repository of the Faculty of Humanities and Social Sciences Osijek](#)



DIGITALNI AKADEMSKI ARHIVI I REPOZITORIJ

Josip Juraj Strossmayer University in Osijek
Faculty of Philosophy
Graduate study programme in English translation studies and Croatian language
and literature

Mia Mitrović

Dub localization strategies in selected animated films

Diploma paper

Mentor: Dr. Marija Omazić, Associate Professor
Osijek, 2012

Table of contents

| | |
|--|-----------|
| 1. INTRODUCTION | 3 |
| 2. DUBBING..... | 4 |
| 3. DUB LOCALIZATION..... | 6 |
| 4. DUB LOCALIZATION STRATEGIES IN SELECTED ANIMATED FILMS | 7 |
| 4.1. SUMMARIES OF THE FILMS..... | 8 |
| 4.1.1. <i>Finding Nemo</i> | 8 |
| 4.1.2. <i>Ice Age: The Meltdown</i> | 9 |
| 4.1.3. <i>Ice Age: Dawn of the Dinosaurs</i> | 10 |
| 4.1.4. <i>Madagascar: Escape 2 Africa</i> | 11 |
| 4.1.5. <i>Up</i> | 12 |
| 4.2. DUB LOCALIZATION STRATEGIES FOR IDIOMS, METAPHORS AND SAYINGS | 13 |
| 4.3. DUB LOCALIZATION STRATEGIES FOR CULTURE-SPECIFIC ELEMENTS | 21 |
| 4.4. DUB LOCALIZATION STRATEGIES FOR NAMES (PROPER NAMES, NAMES OF PLACES AND OTHER GEOGRAPHICAL NAMES) | 31 |
| 4.5. DUB LOCALIZATION STRATEGIES FOR DIALECTS AND ACCENTS | 40 |
| 5. CONCLUSION..... | 50 |
| 6. BIBLIOGRAPHY | 53 |

Abstract

This research paper will try to explain and analyze localization strategies in selected dubbed animated films. The analysis is based on the comparison of animated films in the source language and dubbed films in the target language. The first part of the paper will be theoretical, and give an overview of the history of dubbing, dubbing in general and dubbing tradition in Croatia. Term localization will also be explained in Dub localization chapter. The central part of the paper will be a case study of selected animated films and all localization strategies found in the presented examples. A comparison of idioms, metaphors, sayings, names, dialects, accents and culture-specific terms will be given, as well as suggestions for an improved. The objective of this paper will be to define and analyze the dub localization strategies in selected animated films and to define if our dubbed films are sending the same message as the originals, and assess their quality.

Keywords: dubbing, dub localization and strategies.

1. Introduction

Popular audiovisual culture defines children's identity to a great extent. Animated films are not just some innocent socio-cultural fun or medium which stirs one's imagination, but a very important sign web throughout which children socialize. Animated films are at the same time part of literal, film, social and educational system. Croatia has a small film market, so not many animated films are produced in this part of Europe. The majority of animated films broadcasted on Croatian televisions are foreign, so they have to be translated and adapted for our audience. Adaptations can be made by subtitling or dubbing.

This paper will focus on Croatian dubbed films and their adaptation to the target audience. Because every culture is different it is not always easy to translate. The objective of this paper will be to define and analyze the dub localization strategies in selected animated films and to define if our dubbed films are sending the same message as the original ones. The first part of the paper is theoretical and deals with dubbing in general, dubbing in Croatia and definition of localization. The main part of the paper is a case study of five dubbed films, which will start with short summaries of the films and then detailed analyses of localization strategies. The strategies will be determined for dubbing of idioms, metaphors, sayings, culture-specific elements, names, dialects, and accents. There will be examples from the original film and the dubbed version with my explanation, and, in some cases, suggestion. Difficulties I faced while analyzing the films were that there is not enough literature about dubbing strategies. There were, however, papers on translation strategies used in written texts and not dubbed ones. Nonetheless, these strategies could also be used for dubbing. After analyzing all the literature, the second stage of my research was to watch all of the animated films, first in the source language, and then in the target language and compare the translation and the adaptation. This was maybe one of the most difficult tasks of this paper because one has to be very concentrated while taking notes and choosing the right examples. This was also the most interesting part of my paper because I had to explore and check some terms or expressions which were unfamiliar to me. Translators need to have a wide knowledge of the world around them and they always have to explore more because of constant global development. It is said that translators and news reporters always have to be up to date with constant changes in the world.

2. Dubbing

With the expansion of information technology, audiovisual sector, people are on the daily basis coming in contact with films, television programs, many of which originated in other countries and languages. (O'Connell 2007: 121) This contact is possible because of screen translations. Dubbing is one of the screen or audiovisual forms of translation. "Dubbing involves the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip movements of the original dialogue." (Baker 2005: 74) Dubbing is an oral translation of an oral source text, an invisible translation. It can also be called the industry of language. Dubbing of animated films comes under post – synchronization which is the most common dubbing procedure and it involves recording sound after the visual images have been shot. (O'Connell 2007: 124) According to Whitman – Linsen there are also some categories of dubbing such as visual/optical – matching sound and lip movements, audio/acoustic – matching the dubbed voice and original voice, and content dubbing – matching the semantic content in the source language with the one in the target language. (O'Connell 2007: 130)

In the early 1930s, the silent film era was almost over and that is the time when the production of sound films started. The U.S. had dominance in the audiovisual world so Europe had to adjust. American film companies wanted to expand their business by building film studios in countries like France where they filmed with French actors, but American studios produced the films. This way of filming was uneconomical so these overseas studios were later used for dubbing purposes. (O'Connell 2007: 122)

American producers did save money by closing studios in France, but when speaking of translation screen methods, dubbing is more expensive than any other. Film distributors have to find actors who will give their voice to the characters from the films and that costs a lot more than just one or two translators who, for instance, translate subtitles. Nevertheless, the translators are involved in the dubbing procedure as well. There are some examples where dubbing is not that expensive, like Poland, where many films are dubbed by only one actor. That actor gives voice to all roles, female, male and even children. That may be cheaper, but the audience does not have the same experience like the ones who watch the films dubbed by more actors. Many important aspects of dub translations are then lost. Countries like Germany, Italy, Hungary and Spain do not use subtitles. They dub all foreign films. Croatia started dubbing not so long ago. "Prvi cjelovečernji film sinkroniziran za dvoransko prikazivanje u Hrvatskoj, s tim da su se rabili (i)

nestandardni jezični varijeteti, američki je igrano – animirani Stuart Mali, 1999.” (Žanić 2009: 39) Dubbing studios are the ones who select the actors who are going to give their voices to the characters in the films. Actors have to have a voice as similar as possible to the original. “Najvažnije je pogoditi karakter lika i temperament te pronaći glumca ili glumicu koji nosi te odlike.” (Žanić 2009: 40) The head distributor studio from the United States sends films and special video recordings to test the actors for the role. After a local dubbing studio makes all the recordings and testing, those special video recordings are sent back to head office in the U.S., where local language supervisor controls the foreign actors. A supervisor can only compare voices and tempo with the original and for all translation questions has to stay in contact with the local distributor who explains the translation to him/her. (Žanić 2009: 41) This all seems very professional, and the film distributors do not want too many deviations from the original, but the question is how can only one person dub all the characters like in the Polish scenario? It all comes to one, distributors want to make as much money as possible so they sometimes ignore that there is only one actor involved in the project. Supervisors then put the emphasis on translation. *Disney's* supervisors concluded that Croatian dubbed films are among the best in Europe.¹ Our dubbing studios are very thorough in their work, so they try to excel in all categories: visual, audio, and content category. The Croatian actor Josip Bobi Marotti remembers when an American supervisor came to the Croatian Radiotelevision and congratulated him on a job well done for dubbing Fred Flintstone. (Žanić 2009: 42) It seems that Croatian translators in general are among the best in Europe. The distinguished linguist Umberto Eco in his novel *Saying Almost the Same Thing: Experiences in translation* praises the Croatian translator Morana Čale Knežević as one of the rare translators who made his own text more authentic by her translation. (Eco 2006: 174)

During the last decade, dubbing has become quite of a challenge for our actors. Many of them did not think of it as a praiseworthy job until they saw all the big Hollywood actors giving their voices in original films. Until recently, dubbing for films was rated as today's acting in soap operas, but today, young Croatian actors find it challenging and very fun to do. The Croatian actor Filip Juričić says: “A kako to izgleda? Pa zabavno je jako! Recimo, ako radiš neki aktivniji lik, onda svakako moraš stajati, ali ako je nekakav pasivniji, onda možeš i sjediti. A umjesto reakcije publike, gledaš reakciju tonca. Ako se on nasmije - onda znaš da si to dobro

¹ <http://www.jutarnji.hr/disney-je-presudio--njihovi-crtici-na-hrvatskom-zvuce-najbolje-u-europi/561576/>

odradio.”² The Croatian festival of animation, *Animafest*, in 2003 introduced a new category *Reci to hrvatski* for the best dubbed film. This category did not last long because some non-actors started giving their voices to characters. The rap musician Edo Maajka synchronized the *Ice Age* protagonist Sid. This should not have been a reason for elimination of this category because Edo Maajka did a great job and made the Croatian film even funnier and more entertaining. The Committee of the Croatian award for dramatic arts - *Nagrada hrvatskog glumišta*, is debating the inclusion of the category for the best dubbed films, and it is still in progress.

Besides costs, there are also some other disadvantages of dubbing such as insufficient time for translating because of commercial cost effectiveness, loss of authenticity because of different lip movement. Lip synchronization has to be as similar as possible to the original which is not always easy to obtain. Studies show that countries like Croatia, where dubbing was not customized until recently, have better foreign language competence than, for instance, Italy or Spain where all films are dubbed (Baker 2005: 75). However, there are also advantages of dubbing. Children who yet do not know how to read can watch dubbed films and their parents do not have to read for them and annoy other people in the cinema. Dubbing allows more relaxed viewing because the audience does not have to read subtitles and by reading lose some of the images on the screen. Also, people who are less concentrated and those with low literacy rates can enjoy dubbed films more than those with subtitles. (O’Connell 2007) The positive side is the fact that there is less textual reduction. Subtitles are limited with space and duration on screen.

3. Dub localization

“Sinkronizator zapravo ne prevodi, nego jezičnu baštinu jedne zemlje smješta u drugačiji poredak predodžbi, komunikacijskih praksi i jezičnih stavova.” (Žanić 2009: 10) All world cultures differ, every film reflects some culture and word for word translation is just not possible. Umberto Eco would say a “world for world” translation is necessary. To translate means to understand the inner system of a certain language. (Eco 2006: 16) Translation is also one way of interpreting things. Localization or *domesticating* is a process of adapting the translation of the source language to the target language by paying attention to cultural differences. “Prevoditelj ne

² <http://www.jutarnji.hr/disney-je-presudio--njihovi-crtici-na-hrvatskom-zvuce-najbolje-u-europi/561576/>

smije voditi računa samo o strogo jezičnim pravilima, nego i o kulturalnim elementima, u širem smislu riječi.” (Eco 2006: 158)

Any form of audiovisual translation, including dubbing, ultimately plays a unique role in developing both national identities and national stereotypes. (Baker 2005: 76) Every language has its own metaphors, sayings, slang words, urban stories, and they differ from culture to culture. Translators’ job is arduous because they have to know different cultures and always explore and learn more because the world changes all the time, the industry is growing and new words are formed. “No kakav god rezultat u ciljnom jeziku bio, neizbježno će ući u drugačije, povijesno izrasle i neponovljive mreže stavova o jeziku, stereotipija, vrijednosnih sustava ili jezičnih navika, iskustava i očekivanja, u drugačije sociokulturne realije ciljnog sustava.” (Žanić 2009: 118) While translating or adapting, in this case, the main concern should be the end user, in this case children. Translation cannot be just simple word replacement from source to target language and culture, but making meaningful dialogues, interpreting messages in the right way so it all makes sense in the target culture. There is no point in translating word for word if the message does not come across. Every linguistic sign is rooted in some nation and determined by its culture so every translation has to adjust.

4. Dub localization strategies in selected animated films

The main part of this research paper will be the analysis of dub localization strategies used in films *Finding Nemo*, *Ice Age: The Meltdown*, *Ice Age 3: Dawn of the Dinosaurs*, *Madagascar: Escape 2 Africa* and *Up*. It will focus on strategies used for translating idioms, metaphors, sayings, culture – specific elements, names, accents, and dialects. There are not many research papers or books written about strategies for dubbing, but the strategies of translating in general. House, Newmark, Pisarska write about translation strategies in *An International Encyclopedia of Translation Studies* (2004). Also, Mona Baker in her book *In other words* (2006) lists strategies for idioms, Lincoln Fernandes in his research paper *Translation of Names in Children’s Fantasy Literature: Bringing the Young Reader into Play* (2006: 44-57) writes about strategies for translation of names. Those strategies can also be applied on examples from the films. Some strategies were not that easy to find, also in some films they were not applied. The examples discussed in the analysis were the most interesting ones or the only ones in some cases. Every strategy will be listed in a table with the original text from the film, translated text

from the dubbed version, explanation of the strategy used in that example, and also my suggestions for alternative solution.

4.1. Summaries of the films

4.1.1. *Finding Nemo*

Finding Nemo is one of the first computer-animated films, also the first animated film dubbed in Croatian. It was written and produced in 2003 by *Pixar Animated Studios* but released by *Walt Disney Pictures*. In 2004, *Finding Nemo* won the Academy Award for Best Animated Feature. The plot takes place in Australia, the Great Barrier Reef. Clownfish Marlin and his significant other, Coral are taking care of their eggs which are soon to become little clownfish. But their ideal life is torn when a shark eats Coral and only one egg remains in their home. That egg soon becomes their son named Nemo. Plot then continues and takes place at Nemo's first day in school. Due to everything that has happened before, Marlin is concerned about Nemo's safety and is overly protective. Nemo seems to have problem with that so he *swims* his way out from the school and is captured by a diver and taken away to Sydney. Marlin is determined to find his son and meets a fish named Dory, which will become his sidekick. They start an adventure called Finding Nemo and head to Sydney. Marlin and Dory found the diver's mask with his address, which he accidentally left behind, so they knew where to start their search. The diver is a dentist from Sydney who has a big fish tank in his office and Nemo is just one more fish to his big collection. Nemo plans an escape with his new friends. All they needed was a fish small enough to climb up to tank's filter so that the dentist would have to clean the tank and move fish from it for a while, enough for them to escape. Meanwhile, Marlin and Dory were having some difficulties on their way to Sydney. They bumped into a jellyfish which almost killed Dory, a moonfish and sea turtles. Sea turtles helped Marlin and Dory get on the East Australian Current. After looking around and asking for Nemo's whereabouts, a big whale eats them. Marlin thought that everything was lost, but the whale was actually helping them and he dropped them off in the Sydney Harbour, close to the dentist's office. Nemo and his friends did not succeed in their first attempt to escape. Second time around, Nemo had more luck and he escaped through a sink. Seagull Nigel, who was a friend of Nemo during his captivity, helped Marlin get to the dentist's office. Nemo escaped so Marlin was again left alone in despair, but

little did he know that his sidekick Dory was about to bump into his son and they would all meet each other very soon. There were some new bumps down the road on their way to the Great Barrier Reef but came out of it again as winners, and how it all always goes in the animated films, they all lived happily ever after. The film's closing scene shows that all of Nemo's friends from the tank also escaped from the dentist's office.

4.1.2. *Ice Age: The Meltdown*

Ice Age: The Meltdown is a sequel to the *Ice Age* computer-animated film from 2002. It was produced in 2006 by *Blue Sky Studios* but released by *20th Century Fox*. This second film, *The Meltdown*, was dubbed in Croatian, but the first part named just *The Ice Age* from 2002 was not. Later on, RTL television will dub the first part in Croatian, but only for their television audience. The film did not win the Academy Award but was a huge hit among the audience. Opening scene starts with a little squirrel which makes a hole by putting his acorn in a glacier and starts *Ice Age*'s meltdown. The squirrel started the mess but he will not interact with other main characters, he will have his own comic episodes throughout the film. Plot continues with three main characters, Sid the sloth who is always fooling around, Manny the mammoth who is taking care of everything and everyone, and Diego, some kind of a prehistoric tiger who is always arguing with Sid. All the animals of that area notice that the ice is melting and that the dam will break and the valley will be flooded, so they decide to move. All animals head to the end of the valley because a vulture told them that there will be a big boat which will take them to safety. If not, vultures will have plenty to eat. On their journey, the three protagonists meet opossums Eddie and Crash and a female mammoth Ellie. Opossums and Ellie are convinced that they are siblings. Manny is trying to explain them that it is not possible, but Ellie firmly believes in her origin as an opossum. *Opossum family* joins the rest on their way to the end of the valley. On their journey, Ellie remembers that she was abandoned as a baby and was found by opossums, earth cracks and mammoths save the rest of the tribe, two giant sea lizards, which resemble a crocodile, attack them, but they survive all that. Even when the flood started, they found their way out. The squirrel again has an episode with his acorn, when suddenly the flood stops and animals are no longer in danger. After the flood, a mammoth herd comes to the valley and Ellie and Manny are very pleased to see that they are not the last mammoths on the Earth, but nevertheless, they decide to stay with their herd of sloth, tiger and opossums.

4.1.3. *Ice Age: Dawn of the Dinosaurs*

Ice Age: Dawn of the Dinosaurs is the third film of the *Ice Age* trilogy. This film is also computer-animated, but this time in 3D technology. It was produced in 2009 by *Blue Sky Studios*, but released by *20th Century Fox*. The squirrel is again present at the beginning of the film but this time he is not alone, a female squirrel is keeping him company. Ellie and Manny are crazy in love and will become parents. Manny is preparing everything for that special day and is very nervous. In the meantime, Sid comes across three dinosaur eggs. The next day, dinosaurs hatched and made a mess in the valley. Other animals were scared of them, but Sid did not care about that, he thought that he was a good parent. Manny was very upset about it and was also very scared that dinosaurs' parents might come, and that is exactly what happened. Dinosaurs' mother came looking for them, and she took them and Sid away to the jungle where dinosaurs live. Manny, Ellie and Diego went after them. The jungle was not a territory they were familiar with, but they were in luck because they met a weasel named Buck who knew the territory. Buck is also on a mission. Once he was in a fight with a large dinosaur named Rudy and lost his eye, so he is seeking revenge. Buck is taking our protagonists to the place where he thinks Sid is, called Lava Falls. Their journey is again very adventurous and many obstacles are on their way. Ellie goes into labor, but at the same time, several dinosaurs attack them. Diego and Manny save Ellie and a newborn female mammoth called Peaches. Meanwhile, Buck and opossums are rescuing Sid who befriended the dinosaurs' mother. Sid did not have time to say goodbye to *his* little dinosaurs but is very happy to see Peaches. They all head back home but, on their way, notorious Rudy appears. Buck starts fighting with him, but it all goes a bit out of hand. Suddenly, little dinosaurs' mom arrives and rescues the gang. Sid and the rest of the animals are very thankful for the help female dinosaur and Buck provided them with, and they all head back to their valley.

4.1.4. *Madagascar: Escape 2 Africa*

Madagascar: Escape 2 Africa is also a computer-animated film from 2008. It is a sequel to *Madagascar* from 2005. It was produced by *DreamWorks Animation* and released by *Paramount Pictures*. Film starts with a scene where the main character, lion Alex, is a cub and is taken away by hunters. Due to many circumstances, he ends up in New York in Central Park Zoo. He is one of the main attractions at that zoo because he knows how to dance. At the end of the first film, Alex and his friends, Gloria the hippopotamus, Melman the giraffe, Marty the zebra and four very innovative penguins, had their adventure in Madagascar and are now heading back to New York. Their plan crashes and they end up in Africa, exactly where Alex was born. Penguins have to make a new plan, but it will take a while, so Alex and the rest go to snooping around and find many animals same as them. Alex's parents recognize him and are very happy he is back, but his uncle Makunga is not pleased at all. While the newcomers are enjoying their stay, Makunga is preparing a plan to become the alpha lion of the tribe. Melman becomes the local witch doctor, Marty meets a herd of zebras and Gloria is felling very special because one of the best looking male hippopotamus is hitting on her. Makunga reminds his brother that Alex has to pass the coming of age test so that he can stay in Africa. Alex thinks that it is a dance competition and he is very eager to go through with it, but he does not know that this test is really a fight between lions. Makunga's vicious plan then comes to order, he sets Alex to fight against the strongest lion of all, and so he loses. His father has to banish him from the pack, but instead, Alex's father Zuba gives his title to Makunga. Makunga then banishes them both and starts his cruel reign. Zuba is very upset because of his son's defeat and is ashamed that he is a dancing lion and not the king of New York as he told them at first. In the meantime, the water in the reserve dries up, all animals are very upset but Makunga does not do a thing about it. Instead, Alex and Marty go out of the reserve to see what caused the water shortage. They find out that some people from New York, who were robbed by four crazy penguins, made a dam so that water would stop coming to the reserve and someone would come and save them. Zuba comes looking for Alex and finds him in a trap made by New Yorkers. Alex starts dancing for them and they recognize him from the zoo. Penguins and the rest of the crew come by plane and pick up Alex and Zuma and they demolish the dam. Animals in the reserve have their water again and they greet their heroes Alex and Zuma. After a heroic episode, both Zuma and Alex become alpha lions. Last scene is at the wedding which everybody thinks is Melman's and Gloria's because they fell in love during the crisis in the reserve. But, the newly-weeds are one

of the penguins and a wooden doll from the plane. After the wedding, the penguins set to Monte Carlo and Alex and his friends stay in Africa with their own kind.

4.1.5. *Up*

Up is a computer-animated film from 2009. It was also made in 3D technology. It was produced by *Pixar Animated Studios* and released by *Walt Disney Pictures*. This film was nominated for five Academy Awards, and received one for Best Animated Feature. No wonder because it really is one of the best animated films ever, with a touching story and a strong message. Plot starts with a young protagonist, Carl Fredricksen, idolizing the great explorer Charles F. Muntz who went on big expeditions to South America. One day, young Carl meets Ellie who is also very fond of Muntz. They become friends and have many adventures and discoveries as children. They fall in love and marry. The scenes of their life and love are so touching; they do everything together and support each other. One day, they decide to have a baby, but, unfortunately, they were not blessed with this gift. Then they start saving money for Ellie's childhood wish, a journey to Paradise Falls, South America. Ellie was working as a zookeeper and Carl was selling balloons. As the years went by, they could not save the money because of house and car repairs. When they did save enough money for their trip, in their golden years, Ellie got sick and died. Carl is old and alone in his house. Around his house many new urban buildings are being constructed so he has to move to the retirement home. Carl does not want to break his promise to Ellie that they will visit Paradise falls, so he ties thousands and thousands balloons to his roof and flies up into the sky. He is very proud of himself, but suddenly someone knocks at this door. A little chubby boy named Russell is standing on his doorstep. He visited Carl few days before. Russell is a boy scout from the *Wilderness Explorers*. He was collecting badges for his volunteers' work and he was missing the last one for assisting the elderly. Carl does not want his help, but is now stuck with him in a flying house. After a heavy storm they land near Paradise Falls. They continue their journey by foot pulling Carl's house. On their way, Russell finds a big colorful bird which he names Kevin. This bird was female, but Russell did not know that at first. Kevin was also on a mission to find her babies. After just a few steps, a new passenger came along, a dog named Dug. Dug had an electronic collar which could make him speak so Russell and Carl were able to speak with him. Other dogs came with Dug, but they were not as friendly as him. Dog accompanies the old man and the boy

to their master. Carl is shocked to see that it is Charles F. Muntz, his and Ellie's idol. Muntz was living there for a long time because he wanted to find a big bird which was occupying his scientific curiosity. That bird was Kevin and when Muntz discovers that the old man and a chubby boy scout know of the bird's whereabouts, he becomes very angry and wants the bird for himself. Carl, Russell, Kevin, including Dug, get scared and run away, but Muntz catches them and takes the bird. Russell goes by himself to rescue Kevin. Carl then remembers Ellie and her adventurous spirit and goes after Russell. Muntz captures Russell on his airship. Carl flies in his house next to Muntz's airship and saves Russell, Kevin and Dug. Kevin finds her babies so Carl and Russell head back home. On the boy scouts ceremony, Russell's father does not show up, so Carl comes and surprises the chubby boy by pinning his last badge for assisting the elderly. The old man also gives Russell one more badge from his private collection. It belonged to his wife Ellie. Carl and Russell become great friends, and have many fun memories together later on.

4.2. Dub localization strategies for idioms, metaphors and sayings

There are many different expressions in the films analyzed, such as idioms, metaphors and sayings. Certain situations would not be so funny or interesting without some metaphors or idioms which were adjusted for young viewers. Idioms are fixed expressions of a given language which cannot be understood from the individual meanings of their components. They carry meanings which are close and to source culture and language.³ Example: *A storm in a teacup*. Make a big fuss about nothing. Metaphors are figures of speech in which a word or a phrase literally indicates some kind of an idea that is used in place of another to suggest analogy between them.⁴ Example: *Her voice is music to my ears*. Someone likes the things, information he/she heard from someone. Pisarska (2004: 524, 525) states in her article *Metaphor and other tropes as translation problem* that a translator must use his/her sense of priority to decide what is more important in the text in relation to its function. It must be decided whether the metaphorical image is vital for the text or it can be adjusted on some other way for the target audience. Sayings are often repeated or familiar expressions. Example: *The journey of a thousand miles begins with one step*. Mona Baker in her book *In Other Words* lists several strategies for

³ <http://www.freedictionary.com/Idioms>

⁴ <http://www.merriam-webster.com/dictionary/metaphor>

translating idioms. (1992: 72-78) The strategies are: the strategy of using an idiom with a similar meaning and form, the strategy of using an idiom with a similar meaning but different form, the strategy of paraphrasing, the strategy of omitting. These strategies can also be applied to metaphors and sayings.

a) The strategy of using an idiom, metaphor or saying with a similar meaning and form

For this strategy I found just a few examples which only show how the languages and cultures differ. If the corpus of these two languages was similar, translators' job would be much easier, but that is not the case here.

Finding Nemo – case study

| Original text | Translation | Explanation / suggestion |
|--|---|--|
| 00:01:02 Because a lot of the other clownfish had their eyes on this place. | Jer su mnoge klaun ribe bacile oko na ovo mjesto. | The Croatian language has the same expression so the translator had no problems with this one. |

Ice Age: The Meltdown – case study

| Original text | Translation | Explanation / suggestion |
|--|--|--|
| 00:08:27 Fast Tony would sell his own mother for a grape. | Brzi Ramo bi prodao i svoju mamu za žlicu graha. | The meaning and the form are the same, only the last word is not, but in the Croatian language, <i>grape</i> is used as <i>grah</i> because <i>grah</i> is usually served for free on May 1 during Croatian Labor Day festivities. So this saying has a very negative connotation in both languages. |
| 00:26:55 You're already thin as a twig. | Ti si meni tak' suha kak' grančica. | The same expression exists in the Croatian language. |
| 00:46:33 I got some news for | E pa, imam novosti za tebe. | Again, no need for a new |

| | |
|------|---|
| you. | expression because we say the same in Croatian. |
|------|---|

Ice Age 3: Dawn of the Dinosaurs – case study

| Original text | Translation | Explanation / suggestion |
|--|--------------------------|---|
| 00:27:33 This is where I draw the line. | Ja ovdje podvlačim crtu. | The same expression exists in Croatian meaning that someone has done everything they can and are giving up now. |
| 01:15:58 Better luck next time | Više sreće drugi put. | The same expression exists in Croatian. |

Madagascar: Escape 2 Africa – case study

| Original text | Translation | Explanation / suggestion |
|---|------------------------|---|
| 00:12:24 You're freaking me out! | Zbog tebe ću pošiziti. | The same expression exists in Croatian. |
| 00:14:30 You're shaking like a leaf. | Ti drhtiš kao list. | The same saying exists in Croatian meaning that someone is shaking because they are cold. |
| 00:27:52 Come on, take the bait. | Ajde, zagrizite. | The same expression exists in Croatian. |

Up – case study

| Original text | Translation | Explanation / suggestion |
|---------------------------------------|------------------------|---|
| 01:14:43 Come on, spit it out. | Ajde, pljuni što imaš. | The same expression exists in Croatian. It means to say |

something that is supposed to be a secret.

- b) The strategy of using an idiom, metaphor or saying with a similar meaning but different form

Finding Nemo – case study

| Original text | Translation | Explanation / suggestion |
|---|--|---|
| 00:04:34 I promise, I will never let anything happen to you. | Obećajem da ću te čuvati kao zjenicu oka svog. | The literal translation of this expression would be to guard someone like a pupil of one's eye. It does not exist in English, but the Croatian translation is ideal in this case. |
| 00:18:18 It runs in my family or at least I think it does. | To mi je od tate, ovaj, hoću reći od mame. | The Croatian translation could have been <i>to mi je u krvi</i> , but the meaning is the same so this is a very good solution. |
| 00:26:31 Oh, he's scared to death. | Ukakao se od straha. | We have the expression <i>na smrt uplašiti</i> , but this <i>ukakao sam se od straha</i> is funnier than the literal translation, and one of the goals of animated films is to make the audience laugh. |
| 00:44:47 We should be there in no time. | Bit ćemo tamo dok kažeš keks. | Every translator would probably use this Croatian saying for this expression because the meaning is the same, and this saying is very |

frequent in our conversation.

Ice Age: The Meltdown – case study

| Original text | Translation | Explanation / suggestion |
|---|--|--|
| 00:07:24 Story time's over | Čiča miča, gotova je priča. | This Croatian translation is usually used before children's bed time when adults finish the last chapter of their bedtime stories. |
| 00:11:52 All right, it's your funeral. | U redu, tko vam je kriv. | A better solution would be <i>potpisao si sebi smrtnu presudu</i> , it would, in this case, be closer to the original. |
| 00:21:00 Missed me, now you gotta kiss me. | Ulovi me, ulovi me, kupit ću ti novine. | This expression is very funny in both languages and usually used by children when they want to tease someone. |
| 00:44:18 He stood on the shore of uncertainty and dove right in. | Išao je k'o mačak oko vruće kaše i onda hopla. | The English version is not a saying, idiom or an entrenched metaphor, it is a novel figurative expression in this case, but the Croatian equivalent is indeed a saying in Croatia and is perfectly incorporated in this situation. |
| 00:48:07 She said go jump in a lake. | Rekla je da se baciš kroz prozor. | The English word <i>lake</i> is substituted by the word <i>window</i> in the Croatian |

version.

Ice Age 3: Dawn of the Dinosaurs – case study

| Original text | Translation | Explanation / suggestion |
|--|-----------------------------|--|
| 00:24:42 We're losing our touch, bro. | Ispali smo iz štosu, buraz. | The Croatian version is used in slang and the meaning is the same as in the original. |
| 00:33:37 In the afterlife. | U vječnom lovištu. | <i>Vječno lovište</i> is an expression for life after death. |
| 00:48:43 Am I talking to myself here? | K'o da drveću pričam. | The Croatian version translated literally would be <i>As if I'm talking to trees</i> . The more appropriate translation would be <i>K'o da zidu pričam</i> . |

Madagascar: Escape 2 Africa – case study

| Original text | Translation | Explanation / suggestion |
|--|--|--|
| 00:43:22 You guys got it right out of the box! | Dečki, pa vi ste to od prve! | This is a good translation because we do not have a saying like this. |
| 00:44:56 Why am I the parade and you're the rain? | Onak' tebi uvijek smrkne kad meni svane. | <i>To rain on someone's parade</i> is an idiomatic expression meaning to spoil something. In this case, the idiom is not in its standard version but modified. |

00:47:03 You're a dime a Ima vas k'o mrava.
dozen.

The meaning of this idiom is clear, too many people, or in this case animals somewhere. We could have used *Ima vas k'o Rusa* but this is a better solution because the story is about animals.

01:14:32 Love transcends all Ljubav ne poznaje granice.
differences.

One of the most popular sayings has its version in Croatian as well. The literal meaning is not the same, but the message is. Love is great and it knows no boundaries.

Up – case study

| Original text | Translation | Explanation / suggestion |
|-----------------------------|-----------------|---|
| 00:06:32 In a blimp! | Dok veliš keks. | The same meaning – <i>in a second</i> , but the Croatian version literally means <i>Until you say cookie</i> , which makes no sense in English. |
| 00:53:38 Oh my gosh! | O, ti vrapca. | This Croatian expression is used mostly in Northern parts of the country and is not so common. The translator could have used <i>O, moj Bože</i> , the effect would be the same and the usage is more common. |

c) The strategy of paraphrasing

Ice Age: The Meltdown – case study

| Original text | Translation | Explanation / suggestion |
|---|----------------------------|--|
| 00:20:19 Sorry. My stomach hates me. | Pardon, ručao sam grahića. | <i>Oprosti, moj stomak me mrzi.</i> This does not exist in Croatian so paraphrasing was in order. |

Ice Age 3: Dawn of the Dinosaurs – case study

| Original text | Translation | Explanation / suggestion |
|---|---------------------------------------|---|
| 00:05:16 I see someone else who has a bun in the oven! | A vidim, još mi je netko trudan malo. | <i>Bun in the oven</i> means that someone is pregnant. The literal meaning would be <i>Imati slatki kruh/pincu u pećnici</i> which is not associated with pregnancy in Croatian at all. |

d) The strategy of omitting

There were not many examples of this strategy in dubbed films, which proves that Croatian dub studios are very professional and thorough. Their approach and all the hard work are praiseworthy.

Madagascar: Escape 2 Africa – case study

| Original text | Translation | Explanation / suggestion |
|------------------------------------|--|--|
| 00:08:38 Let them eat cake! | No Croatian translation just mumbling. | It is still a mystery to me why the translator did not translate this because this is a famous saying by Marie Antoinette and it has an exact Croatian |

4.3. *Dub localization strategies for culture-specific elements*

In her article about culture-specific elements in translation, House (2004) states that one does not translate language but its culture. “Language is viewed as embedded in culture such that the meaning of any linguistic item can only be properly understood with reference to the cultural context enveloping it. Since in translation meaning is of particular importance, it follows that translation cannot be fully understood outside a cultural frame of reference.” (House 2004: 494) Translators can try, and some of them are trying as best as they can to bring a certain culture closer to another by applying many strategies for culture-specific elements. The translation is not always the same as original but many strategies can be used to render culture in dubbing. The most important task is to bring closer the message of the source language to the target audience. Some of the strategies are the functional equivalence strategy, the cultural adaptation strategy, the interpretation strategy, the modulation strategy, the addition strategy, and the borrowing strategy.

a) The functional equivalence strategy

In this strategy, a culture-specific word or expression is replaced with a neutral word of a similar meaning. It is important to preserve the meaning, if possible.

Finding Nemo – case study

| Original text | Translation | Explanation / suggestion |
|----------------|-------------|--|
| 00:26:43 E-bay | E-mejl | <i>E-bay</i> is an American Internet shopping website. Back in 2003 when the film <i>Finding Nemo</i> was dubbed in Croatian, <i>E-bay</i> was not so popular in Croatia so that is why translators probably |

neutralized it with e-mail because of its connection to the Internet.

00:48:30 He just grabbed the Zgrabio je Književnost 2! Reader's Digest!

Reader's Digest is an American magazine covering topics about cooking, health, home, family, trips...⁵ Translators could have used some of our magazines such as *Vita*, *Lisa*, but instead they put students' book for a more neutral effect. Using just the word *magazin* would also have a neutral meaning and more adequate one in this case.

Up – case study

| Original text | Translation | Explanation / suggestion |
|---|--|--|
| 00:57:39 Epsilon here makes a delicious Cherries jubilee. | Epsilon zbilja radi slasne voćne drhtavce. | Cherries jubilee is a kind of a sauce made of cherries and liqueur. ⁶ Our culture does not have this kind of dish so translators used a neutral expression <i>fruit jelly</i> . |

⁵ www.rd.com

⁶ http://en.wikipedia.org/wiki/Cherries_jubilee

b) The cultural adaptation strategy

Every culture-specific expression or a neutral expression in the source language is replaced with a culture-specific expression in the target language. This is the strategy that the Croatian translators are obviously very fond of because there are many examples of its usage. There are many examples where a neutral word in English could have been replaced by a neutral word in Croatian, but obviously translators found it challenging so they came up with better solutions replacing them with Croatian culture-specific expressions instead of neutral ones.

Ice Age: The Meltdown – case study

| Original text | Translation | Explanation / suggestion |
|---|---|--|
| 00:11:21 That's genius, Sid. | Nikola Tesla, to si ti. | Here, the neutral English expression is replaced with the Croatian inventor Nikola Tesla, who indeed was a genius because of his contributions to physics. |
| 00:29:47 Cry me a river. | Suzama sam lijepio tapete. | <i>Cry me a river</i> is an American sentimental love song. There are many versions of this song. In this case, the translator used a Serbian folk song, also sentimental but lyrics sound like a parody so many people sing this song if they want to make fun of a certain situation. The translator probably used this folk song because it also has tears and crying in it and at the same time it is very humorous. |
| 00:45:50 Hey, do we do any special tricks like roll over? | Ej, očemo razradit neku tehniku tipa Zlatna pirueta ili | The translator used the domestication strategy |

| | |
|--|---|
| Or do we just throw our weight around? | se samo razbacujemo snagom? because <i>special tricks</i> were replaced by <i>Zlatna pirueta</i> – The Golden Spin figure skating competition which is held every year in Zagreb. |
|--|---|

Ice Age 3: Dawn of the Dinosaurs – case study

| Original text | Translation | Explanation / suggestion |
|---|---|--|
| 00:15:47 A fortress of solitude. | Pale sam na svijetu. | The translation could have been literal <i>Utvrda samoće</i> , but this version is better for the target audience because <i>Pale sam na svijetu</i> is a story of a young boy who is left all alone in a big city. It is one of the first reading assignments in the first grade of elementary school. |
| 00:52:23 Now let me tell you about the time I used a sharpened shell to turn a T-Rex into a T-Rachel. | A sad da ispričam kako sam onomad s naoštrenom školjkom od sjevernog mede načinio Severinu. | T-Rex is a dinosaur Tyrannosaurus rex and <i>trachel</i> is a medical term for uterine cervix which here implies that the protagonist made a girl named Rachel, out of something as scary as a dinosaur. In the dubbed version, the dinosaur was replaced by a polar bear and <i>T-Rachel</i> by a popular Croatian singer Severina. The analogy for this was probably |

the same initial letter in the Croatian version s - s, and in the English version t - t. Rex is also a very popular name for some dog breeds such as German shepherd, or pit bull. My suggestion would then be *od T-Rexa načinio T-pudlicu*.

01:14:33 Over here, you Ovamo, ti Novi fosilu!
colossal fossil!

Novi fosili is a Croatian pop group, so by using this formulation, this translation became more interesting and funny.

01:16:24 Way to go, Bravo, Cro Cop mama!
Momzilla!

Momzilla is a derivative form from the word mom and Godzilla, a Japanese film monster. The Croatian version *Cro Cop mama* refers to Cro Cop - Mirko Filipović, Croatian ultimate kickbox fighter plus the noun *mama* meaning *mom*. Both Mirko Filipović and Godzilla are recognized as being very strong and tough.

Madagascar: Escape 2 Africa – case study

| Original text | Translation | Explanation / suggestion |
|---|--|--|
| 01:06:28 Can't you see these commies have my hands tied? No maternity leave. | Zar ne vidiš da su mi crveni zavezali ruke? Nema porodiljnog. | Communism is a theoretical economic system characterized by the collective |

ownership and by the organization of labor so that every member benefits from it.⁷ *Commie* is an informal word for communist. In Croatian it is *crveni* – the red ones. The leading party in Croatia is Social Democratic Party. Their official color is red and that is the reason why they are informally called *the red ones*.

01:07:12 Now, how about a nice lion casserole?

Sad, tko bi malo finog lavljeg čušpajza?

Casserole is a dish consisting of meat and chopped vegetables with cheesy topping. It is cooked in the oven.⁸ *Čušpajz*, on the other hand, is cooked on the stove and the only ingredients are vegetables, but it is the closest dish to the American casserole. *Musaka* would be a better equivalent.

Up – case study

| Original text | Translation | Explanation / suggestion |
|--|------------------------------------|--|
| 00:14:09 You poured prune juice in the gas tank. | Ulili ste mu Donat Mg u rezervoar. | This is one of the better culture-specific translations. <i>Prune juice</i> is replaced here |

⁷ <http://www.thefreedictionary.com/communism>

⁸ <http://en.wikipedia.org/wiki/Casserole>

by sparkling water *Donat Mg* which is used for constipation just like prune juice, but in our culture *Donat Mg* is a more popular brand for constipation problems than prune juice.

c) The interpretation strategy

By this strategy translators interpret the meaning in the source language in their own way in the target language. Some culture-specific elements do not exist in the target language so translators interpret expression by illustrating the meaning as close as possible to the original.

Ice Age: The Meltdown – case study

| Original text | Translation | Explanation / suggestion |
|--|----------------------------------|---|
| 00:05:48 Hey, let's play pin the tail on the mammoth. | Ekipo, ajmo isčupati mamutu rep. | This game is originally called <i>pin the tail on the donkey</i> . Children usually play it at birthday parties. There is a board with a picture of a donkey and they have to stick a tail on the donkey while they are blindfolded. ⁹ In Croatia this game does not exist so the translator here interpreted this sentence in his own way without mentioning any games. |

⁹ http://en.wikipedia.org/wiki/Pin_the_Tail_on_the_Donkey

Ice Age 3: Dawn of the Dinosaurs – case study

| Original text | Translation | Explanation / suggestion |
|---------------------------------------|---------------------|---|
| 01:07:40 Bogey, three o'clock! | Naprijed, na desno. | According to an imaginary clock with the observer at the 12 o'clock considered as straight ahead in horizontal position or straight up in vertical. Used to indicate someone's position. ¹⁰ We do not have this kind of verbal navigation, so the translator interpreted it as <i>to the right</i> which is exactly what it means. |

Up – case study

| Original text | Translation | Explanation / suggestion |
|---|---|--|
| 00:49:44 You now have lead us to the small mailman and The One Who Smells of Prunes. | Doveo si nas do malog poštara i ovog s vonjem po naftalinu. | Here, the translator made his interpretation of the word <i>prunes</i> . A prune is a dried plum and, obviously, he associates a dried plum with an old thing or a person in this case. So he translated it as that the old man is mothballed. |

¹⁰ <http://www.thefreedictionary.com/o'clock>

d) The modulation strategy

This strategy is usually combined with some other strategy. The same context is expressed in a different way. Original and translation have to deliver the same message.

Ice Age 3: Dawn of the Dinosaurs – case study

| Original text | Translation | Explanation / suggestion |
|---|---|---|
| 00:26:25 We are poor, little lambs who have lost our way | Jedan mali zeko peko, potok traži svud. | The original text is an allusion to the nursery rhyme <i>Marry had a little lamb</i> . The lyrics are not the same as the original. In the Croatian version there is an allusion to a famous nursery rhyme <i>Zeko i potočić</i> . Both nursery rhymes speak about someone who has lost their way. In this example we also have a cultural adaptation strategy. |

e) The addition strategy

This is called an addition strategy because translators add some information which does not exist in the original text for emphasis.

Ice Age: The Meltdown – case study

| Original text | Translation | Explanation / suggestion |
|--|---|---|
| 01:00:20 I don't know. Drowning sounds like a much gentler way to go. Blown to bits sounds so sudden. | Ne znam. Smrt utapanjem mi zvuči malo nježniji kraj. Kok'ce mi zvuče k'o gledanje Dore. | Here we have a combination of two strategies. The modulation strategy because the content is expressed in a different way, and addition. The second part in Croatian is |

changed. The Croatian expression *puk'o k'o kokica* has a meaning *to be blown to bits* and also *go nuts*. The translator added *Dora* – the Croatian song contest, which usually has a negative context in Croatia because of many trash songs and scandals, so it can be compared to a sudden death.

f) The borrowing strategy

Expression from the source language is transferred to the target language without any changes. This strategy is the same as the strategy of using an idiom, metaphor or saying with a similar meaning and form. Cultures differ from one another and so does the language, so there are not many expressions which can simply be copied.

Madagascar: Escape 2 Africa – case study

| Original text | Translation | Explanation / suggestion |
|----------------------------------|---------------|---|
| 00:15:40 This is not JFK: | Ovo nije JFK. | The translator did not make any changes to the original text. JFK is the famous airport in New York. Maybe that is the reason why he / she did not use some other airport as an example. A better solution would be <i>Pleso</i> , the airport in Zagreb, because not so many children from Croatia know about JFK. |

4.4. *Dub localization strategies for names (proper names, names of places and other geographical names)*

“A name is a word or a group of words used to denote a person or an entity such as a place, an organization, an object.” (Newmark 2004: 527) Some linguists state that translation of names and titles is one of the most demanding tasks. It is considered that proper names should not be translated, but pronunciation is in many cases a big problem. Names with allegorical meaning are always good for translations, as well as names from the Bible (John - Ivan, Moses - Mojsije), or certain kings and monarchs, famous artists. If someone's name is not copied, than it is conventionalized. “It has been the practice for dominant countries to naturalize the names of countries, regions, rivers and towns...” (Newmark 2004: 529) A few years ago, the Croatian Parliament was discussing an option to write and pronounce the countries and their cities the same way as the native speakers of that country do, but this idea did not come through. “Iako uvijek postoje načini da se između stranosti i prilagodbe iznađe kompromis, u svakom prijevodu opstaje barem jedan element izvornika koji se ne može reproducirati – jezični varijetet određen geografskom dimenzijom, regiolekt.” (Žanić 2009: 117) Peter Newmark and Ivo Žanić are not the only ones writing about translation of names. Lincoln Fernandes, in his article *Translation of names in Children's Fantasy Literature*, lists certain strategies for translation of names. Some of the strategies are: the rendition, conventionality, recreation, phonological replacement, transcription, deletion, substitution, and copy strategy and the following examples will be observed accordingly.

a) The rendition strategy

This strategy is applicable if the name has a meaning so the same or similar meaning is applied in the target language.

Finding Nemo – case study

| Original text | Translation | Explanation / suggestion |
|---------------|-------------|---|
| 00:29:43 Gill | Škrge | The translation of <i>fish gills</i> is <i>riblje škrge</i> , so there was no problem with the translation of this derivative name. |

| | | |
|-------------------------------|------------|--|
| 00:37:32 Brother Bloat | Brate Buco | A person can be bloated if he/she is experiencing constipation, and as a result, the stomach can get bigger. That is why our translators used the word <i>buco</i> meaning <i>chubby</i> . |
| 00:38:39 Sharkbait | Harpun | <i>Sharkbait</i> is also a derivative consisting of two words, <i>shark</i> and <i>bait</i> . The Croatian translation here is a <i>harpoon</i> by which fishermen can bait the shark. |

Ice Age 3: Dawn of the Dinosaurs – case study

| Original text | Translation | Explanation / suggestion |
|-------------------------|-------------|---|
| 00:14:55 Egbert | Jajo | The name Egbert is given to an egg so, by analogy, the Croatian version is <i>Jajo</i> , a name which is similar to word <i>jaje</i> meaning egg. |
| 01:10:48 Peaches | Breskivca | <i>Breskvica</i> is the literal translation of <i>peaches</i> , only in this case the Croatian word is also a diminutive. |

Madagascar: Escape 2 Africa – case study

| Original text | Translation | Explanation / suggestion |
|----------------------------|----------------|----------------------------------|
| 00:01:15 Alpha Lion | Lav predvodnik | Alpha is the first letter in the |

Greek alphabet and besides its meaning of first; it also means the great, the one who is in charge. *Predvodnik* means *the leader* so this is a good equivalent.

b) The conventionality strategy

This strategy is used for the replacement of a certain name in the source language by conventionalized form of the same name in the target language.

Finding Nemo – case study

| Original text | Translation | Explanation / suggestion |
|---|--------------------------|---|
| 00:43:28 The East Australian Current | Istočnoaustralska struja | The EAC is an ocean current in Australia. It is a well known geographical phenomenon so this term is conventionalized in the Croatian language. |

Madagascar: Escape 2 Africa – case study

| Original text | Translation | Explanation / suggestion |
|----------------------------------|---------------|--|
| 00:02:53 The Grand Canyon | Veliki Kanjon | <i>Veliki Kanjon</i> is a Croatian conventionalized name for The Grand Canyon, canyon by the Colorado River in the state of Arizona. Grand means <i>velik</i> , but never the less it is the official name for this geographical term. |

| | | |
|-------------------------------|---------------|--|
| 00:27:45 South America | Južna Amerika | Južna Amerika is also the official name for South America. <i>South</i> literally meaning <i>jug</i> . |
|-------------------------------|---------------|--|

c) The recreation strategy

A name which is invented in the source language is reinvented or adapted in the target language.

Finding Nemo – case study

| Original text | Translation | Explanation / suggestion |
|----------------------------|------------------|--|
| 00:32:18 Mr. Grumpy | Gospon Nafurenko | Grumpy means <i>moody, angry</i> . The Croatian version would be Ljutko, but Nafurenko is also a good solution even though it is a slang word. |

Ice Age 3: Dawn of the Dinosaurs – case study

| Original text | Translation | Explanation / suggestion |
|----------------------------------|---------------------|---|
| 00:43:28 Big Smelly Crack | Veliki čmarni otvor | Big Smelly Crack is an imaginary place so the Croatian version is just adapted and translated literally. A more acceptable version would be <i>Veliki smrdljivi otvor</i> rather than <i>čmarni</i> . |

Up – case study

| Original text | Translation | Explanation / suggestion |
|--------------------------------|--------------------------------|---|
| 00:13:32 Shady Oaks Retirement | Umirovite se u Sjenovitom gaju | Shady Oaks Retirement is an invented retirement home so it does not have an official name. The Croatian version is reinvented, but translated in a correct way. |

d) The phonological replacement strategy

The names are adapted on a phonological level.

Finding Nemo – case study

| Original text | Translation | Explanation / suggestion |
|----------------|-------------|-------------------------------------|
| 00:00:43 Coral | Koraljka | Adaptation on a phonological level. |
| 00:16:43 Dory | Dora | |

Ice Age: The Meltdown – case study

| Original text | Translation | Explanation / suggestion |
|----------------|-------------|---|
| 00:27:33 Ellie | Ella | Small changes on the phonological level. Sounds almost the same. |
| 00:27:40 Eddie | Edo | In the Croatian name some letter are missing, but the pronunciation is similar. |

e) The deletion strategy

The name does not appear in the target language.

Madagascar: Escape 2 Africa – case study

| Original text | Translation | Explanation / suggestion |
|--|----------------------------------|---|
| 00:22:46 Are you sure we're not in New Jersey? | Siguran si da nismo u predgrađu? | In this sentence, New Jersey is deleted, I am not quite sure why because it is a famous city in the U.S. It should not have been omitted. The translator could have used any other city in Croatia if he/she did not want to use a city in the U.S. |

f) The copy strategy

In this strategy the name remains unchanged in the target language. Because all these examples are the same in both languages they will only be listed without any explanation or suggestion for a better translation.

Finding Nemo – case study

| Original text | Translation |
|-----------------|-------------|
| 00:01:56 Nemo | Nemo |
| 00:02:20 Marlin | Marlin |
| 00:35:05 Sydney | Sydney |

Ice Age: The Meltdown – case study

| Original text | Translation |
|----------------|-------------|
| 00:05:00 Sid | Sid |
| 00:04:54 Diego | Diego |
| 00:26:55 Vera | Vera |

Madagascar: Escape 2 Africa – case study

| Original text | Translation |
|-------------------|-------------|
| 00:01:40 Makunga | Makunga |
| 00:05:36 New York | New York |
| 00:21:05 Zuba | Zuba |

Up – case study

| Original text | Translation |
|---------------------------|------------------|
| 00:43:23 Beta | Beta |
| 00:52:14 Carl Fredricksen | Carl Fredricksen |

g) The substitution strategy

A different name which is common in the target language is a substitute for the name in the source language. These two names are not similar at all. Croatian translators attempted to keep some similarity by substituting some of the names with Croatian names starting with the same letter as in English version. Russell – Ratko, Kevin – Kruno.

Finding Nemo – case study

| Original text | Translation |
|---------------------|-------------|
| 00:10:21 Jimmy | Ivek |
| 00:28:45 Mr. Tucker | Šjor Bepo |
| 00:29:06 Chuckles | Franjo |

Ice Age 3: Dawn of the Dinosaurs – case study

| Original text | Translation |
|------------------|-------------|
| 00:34:51 Sheldon | Bob |
| 00:34:53 Tim | Mirko |
| 00:10:39 Crash | Krešo |

Up – case study

| Original text | Translation |
|------------------|-------------|
| 00:14:50 Russell | Ratko |
| 00:37:02 Kevin | Kruno |
| 00:39:41 Dug | Dado |

There are also some examples of geographical names which can be added to this strategy, but in my opinion, there was no need for such substitutions because the solutions are not very different from the original text in the source language. The adequate solution would be to use the same geographical names in the target language.

Madagascar: Escape 2 Africa – case study

| Original text | Translation | Explanation / suggestion |
|--|--------------------------------------|--|
| 00:05:54 I don't know about you, but I want to go to Connecticut! | Ne znam za vas, ali ja bih u Kanadu. | Connecticut is one of the states of the U.S.A. The pronunciation is probably not that easy for a Croatian native speaker so that is maybe why the translator replaced it with Canada. |
| 00:19:15 San Diego. | Santa Barbara. | The same analogy was probably used in this example, but here San Diego is not hard to pronounce for Croatian native speaker so this kind of replacement was not necessary. Also, both cities are in the U.S.A. |

Up – case study

| Original text | Translation | Explanation / suggestion |
|---|--------------------|---|
| 00:02:53 He hurdles Mount Everest! | On nadlijeće Ande. | Mount Everest is the highest mountain peak in the world, and also the most famous one, so there was no need to replace it with the Andes. |
| 00:03:11 Mount Rushmore! | Kilimandžaro. | This is another unjustified replacement. Kilimanjaro is famous because it is the highest mountain in Tanzania, |

but Mount Rushmore is maybe more famous because of its sculptures of four former American presidents and is one of the kind in the world.

4.5. *Dub localization strategies for dialects and accents*

A dialect is a regional variety of language distinguished by features of vocabulary, pronunciation, accents differing from the standard language of the culture in which it exists.¹¹ Dialects are a fortune of one's language. All the varieties of dialects, accents, choice of words show how rich some of the languages are. Many debates were held about dialects in Croatian dubbed films. Ivo Žanić discusses films which were dubbed in Croatian in his book about sociolinguistics of animated films *Kako bi trebali govoriti hrvatski magarci?* (2009). He brings the best of the online debates about this topic. Žanić thinks that public opinion is of an essence for the future language development. He states that dialects are very important for the development of society. "Stoga je ulazak dijalekata u javnu sferu uspostava jezične demokracije kao vrijednosnog i društvenog ekvivalenta uspostavi političke demokracije; oboje legitimiraju raznolikost kao prirodnu činjenicu svakog ljudskog odnosa i uvjet za razvoj društva." (2009: 17) Many people were debating online whether to incorporate dialects in dubbed films or not, and most of them were against dialects. The reason for such resistance is in the fact that some negative characters are always from one part of the country while the good protagonists are from the other part. But it is the same in the original films. The protagonists are speaking standard English while the negative ones are speaking joisey, the accent of the mafia. Negative Croatian characters speak the Čakavian dialect with an accent spoken in Split. Split is also known for its ghetto and drug problems so maybe that is one of the reasons for using this accent for negative characters. "Stereotipi nisu puka izmišljotina, nego u načelu postoji neka stvarnosna osnova." (Žanić 2009: 105) From the analyzed films it is obvious that almost all protagonists, except Sid from Ice Age, speak urban Croatian language which is mostly spoken in Zagreb. There is also a logical explanation of this problem. All dubbing studios are located in Zagreb and most of the actors who give their voice to one of the characters are usually from Zagreb or were living there because of their college education at the Academy of Dramatic Arts. Until 2004, it was the only

¹¹ <http://www.thefreedictionary.com/dialect>

Academy of Dramatic Arts in Croatia. From the discussion about dialect usage in dubbed films it is obvious that every part of the country wants their dialect to be dominant in the film, but that is just not the case because of stereotypes which are there for a reason, as already explained. The film *Finding Nemo* was rated as one of the best dubbed films in Croatia. Both original and dubbed versions are described as the fireworks of different dialects and accents. This film set on the coast so the Čakavian dialect was an obvious choice in this case. For the first time the Slavonian accent and the urban dialect which is used in Osijek is used in a dubbed film. There is also a valid explanation for this usage. “U izvorniku, Crushu je dodijeljen sleng južnokaliifornijske surferske subkulture, društvene grupe koja se u SAD-u precipira na način vrlo srodan tradicionalnoj slavonskoj samopercepciji i općehrvatskoj percepciji Slavonaca: posrijedi je dokona i lakoumna mladež, hedonisti kojim je samo do dobra provoda i zgodnih cura, onako kako je tipskom slavonskom bečaru samo do birtije, vina i snaša.” (Žanić 2009: 136) Croatian linguists Pavličić and Pauletić think that standard Croatian should be the only language variety in dubbed films because of its neutrality and to avoid all the conflicts about dialect usage. Animated films’ target audience is children. They are not concerned about dialects and accents. The plot is the most important thing for them and all the action between the characters.

Some of the strategies for dub localization of dialects and accents are listed in *An International Encyclopedia of Translation Studies*, and those are: the substitution of dialect elements in SL with dialectal elements in TL, the substitution of standard language in SL with dialectal elements in TL, the substitution of dialectal elements with dialectal elements of several dialects, the substitution of foreign accent with foreign accent, the substitution of foreign accent with standard or regional accent and vice versa and the substitution of regional accent in SL with regional accent in TL. (Czenna 2004: 505-512)

- a) The substitution of dialect elements in SL with dialectal elements in TL

Finding Nemo – case study

| Original text | Translation | Explanation / suggestion |
|--------------------------------|---------------------------|---|
| 00:20:04 It's about time, mate | Bilo je i vrijeme, burke. | <i>Mate</i> is an Australian English word usually for a friend or acquaintance, but anyone can be a mate. <i>Burke</i> is Croatian slang word usually used in |

Zagreb meaning *brother*, but it is also used among friends for showing affection and how close friends they are, like brothers.

00:28:45 Well, Mr. Tucker, E, šjor Bepo, dok plomba *šjor* is a word for mister used while that sets up I'm going to sidne iden ja istovarit klokana. only in Dalmatia. The word see a man about wallaby. *sidne* is part of the Ikavian speech. Verbs ending in letter *m* change into *n*. *Idem – iden*. In SL there is a word *wallaby*, a type of a kangaroo which only an Australian can identify, so they are the only ones using this word.

00:51:17 Dude. Lega *Dude* is an English slang word meaning man but also a male friend. *Lega* is also a slang word used only in Osijek. Iconic lexeme. It is derivative of the word *kolega* meaning *coworker* or a *friend*. This word is like a brand of the City of Osijek, similar to *mate* in Australia.

Madagascar: Escape 2 Africa – case study

| Original text | Translation | Explanation / suggestion |
|-------------------------------------|----------------------|---|
| 00:19:19 Our ancestral crib. | Gajba naših predaka. | <i>Crib</i> is an English slang term for someone's home. <i>Gajba</i> is the Croatian slang term also |

for someone's home. It is usually used in Zagreb.

b) The substitution of standard language in SL with dialectal elements in TL

Finding Nemo – case study

| Original text | Translation | Explanation / suggestion |
|---|---|--|
| 00:16:13 Hi, I'm Dory. | Bok, ja sam Dora. | In this example, the standard language greeting <i>Hi</i> is translated with <i>Bok</i> , a word from the Kajkavian dialect. The standard Croatian version would be <i>Bog</i> which comes from the word <i>Zbogom</i> meaning <i>farewell</i> . |
| 00:37:50 We want you in our club. | Hoćemo te u škvaldru. | The word <i>club</i> is changed to the Croatian word <i>škvaldra</i> meaning <i>a gang</i> . Also a slang word used in urban Zagreb. |
| 00:44:42 Sure is clear up here. | Tu je fakat čisto. | The standard English word <i>sure</i> is translated with the Croatian urban slang word <i>fakat</i> with the exact meaning. <i>Fakat</i> is typical for Zagreb. |
| 00:56:31 ...is the light from this big horrible creature with razor sharp teeth. | ...svitlo od neke beštije oštarih zuba. | Here we see the use of the Ikavian yat reflex <i>ije</i> became <i>i</i> . One of the most recognized characteristics of the Čakavian dialect. <i>Beštija</i> is a word for a |

| | | |
|-----------------|------------------------------------|---|
| | | horrible creature used only by the Čakavian dialect speakers. |
| 01:07:18 | Sorry, I'm late. Skužajte, kasnin. | <i>Skužajte</i> is an expression for the word sorry. It is used in costal parts of Croatia. |

Ice Age: The Meltdown – case study

| Original text | Translation | Explanation / suggestion |
|--|--------------------------------------|--|
| 00:05:27 You'd make a wonderful mother! | Baš šteta, bila bi pravo dobra mama. | Sid in the Croatian version is dubbed by the Bosnian rap singer Edo Maajka. This translation has non-standard word order. This word order is typical for Bosnian syntax. |
| 00:15:00 Come on, everybody, let's go. | Ajmo, lipi moji, ajmo. | The Ikavian speech <i>lijepi</i> became <i>lipi</i> . Again the Čakavian dialect. |

Ice Age 3: Dawn of the Dinosaurs – case study

| Original text | Translation | Explanation / suggestion |
|-------------------------------|-----------------|---|
| 00:15:40 No, I get it. | Kontam, kontam. | <i>Kontam</i> is an expression coming from the Bosnian language, but is wildly spread in the Croatian language in the last two decades. Used as a slang word in Croatian. |
| 00:35:07 For free? | I to mukte? | <i>Mukte</i> , another Bosnian word, but also sometimes used in Croatia by younger population |

as a slang expression.

| | | |
|---|-----------------------------|---|
| 01:01:03 Nice weather, friendly neighbors. | Fino vrijeme, fin komšiluk. | <i>Komšiluk</i> , the Bosnian word for <i>neighborhood</i> . Not part of the standard Croatian language. This word was common in Former Republic of Yugoslavia, so some elderly Croatian citizens still use it in their vocabulary. |
|---|-----------------------------|---|

Madagascar: Escape 2 Africa – case study

| Original text | Translation | Explanation / suggestion |
|--------------------------------------|-----------------|---|
| 00:27:13 Beautiful, isn't it? | Mrakić, kaj ne? | The word <i>mrak</i> is a slang term and is characteristic for the urban Kajkavian dialect. Also, the pronoun <i>kaj</i> used instead of the standard pronoun <i>što</i> , is the main characteristic of Kajkavian dialect. |

Up – case study

| Original text | Translation | Explanation / suggestion |
|---|-------------------------------------|---|
| 00:28:06 You just tell the man you want to go back to your mother. | I reci stričeku da hoćeš doma mami. | <i>Striček</i> is a translation for the word <i>man</i> . This word is part of the Kajkavian dialect. |

- c) The substitution of dialectal elements with dialectal elements of several dialects

Finding Nemo – case study

| Original text | Translation | Explanation / suggestion |
|---|--|--|
| 00:21:07 It has been three weeks since my last fish, on my honor, or may I be chopped up and made into soup. | Već tri tjedna nisam taknul ribu, časti mi il' nek' me frknu na gradele. | <i>Taknul</i> is a typical word form, the Kajkavian dialect (participle ending –el), vocal reduction <i>il'</i> , <i>nek'</i> also typical of the Kajkavian with combination of the Čakavian word <i>gradele</i> – fish grill. |

Madagascar: Escape 2 Africa – case study

| Original text | Translation | Explanation / suggestion |
|--|-----------------------|---|
| 00:23:16 You're a good looking group! | Baš ste zgodna ekipa! | The word <i>ekipa</i> is usually used in the meaning <i>sports team</i> . In this context, it means <i>gang</i> , and is usually identified as part of Split urban slang. This example is listed in this strategy because Marty the zebra, is speaking Kajkavian in the Croatian version. |

- d) The substitution of foreign accent with foreign accent

Ice Age 3: Dawn of the Dinosaurs – case study

| Original text | Translation | Explanation / suggestion |
|--|------------------------|---|
| 01:08:01 Hasta la vista, birdy! | Hasta la vista, picek! | One of the protagonists in this film uses the Spanish |

expression both in the original and in the translation.

e) The substitution of foreign accent with standard or regional accent and vice versa

Ice Age: The Meltdown – case study

| Original text | Translation | Explanation / suggestion |
|--|---|---|
| 00:16:44 Folks, be the first in the valley to have your very own mobile home. | Ekipa, budite prvi koji će imati svoju vlastitu kamp prikolica. | In this example, the standard English accent is substituted by the Albanian accent. |

Madagascar: Escape 2 Africa – case study

| Original text | Translation | Explanation / suggestion |
|--|---|---|
| 00:29:01 My handbag. Such a good boy. | Moja taškica. Ti si dobar dečec. | Nana from <i>Madagascar 2</i> has a hybrid Russian – Spanish accent, and in the Croatian version she has a regional accent. She speaks the Kajkavian dialect. |
| 00:33:08 Gather 'round children. You can let nature get best of you, or you can get the best of nature. | Čujte deca, il' bu priroda gospodarila z vami il' bute vi gospodarili prirodom. | Another example with Nana. Some of the Kajkavian dialect features here are the Ekavian yat reflex (<i>djeca</i> - <i>deca</i>), and conjunction change (<i>z</i> – <i>s</i>). |

f) The substitution of regional accent in SL with regional accent in TL

Finding Nemo – case study

| Original text | Translation | Explanation / suggestion |
|-------------------------------------|---------------------|----------------------------------|
| 00:19:36 Mind your distance, | Zipa loma, škvadro. | All the sharks in <i>Finding</i> |

though.

Nemo have an Australian accent. The Croatian version sharks speak with an accent spoken in Zagreb.

00:22:35 Probably Americans. Ziher Ameri.

Ziher is a slang word used in Zagreb meaning *with safety, for sure*. *Ameri* is also a slang expression used for *Americans*. In the original film the shark has an Aussie accent.

00:51:40 Takin' on the jellies. Dumine s meduzama.

Turtle Crash has a South Californian accent and its Croatian counterpart, Krešo, has an accent spoken in Osijek. *Dumina* is one of the most popular slang terms in Osijek. This word has several meanings. Sometimes it means *what a great idea* and sometimes it just means *a joke, a gimmick*.

00:59:28 Your dad followed Tvoj ćaća je slidija taj brod the boat you were on like a ka' manijak. maniac.

In the original, Seagull Nigel has an Aussie accent, and in the Croatian version he is called Stipe and has a Dalmatian accent.

Ice Age 3: Dawn of the Dinosaurs – case study

| Original text | Translation | Explanation / suggestion |
|-----------------------------|-----------------|--|
| 00:56:55 I smell something. | Nešto mi vonja. | Weasel Buck speaks Australian English and in the Croatian version he speaks in a Dalmatian accent. |

Madagascar: Escape 2 Africa – case study

| Original text | Translation | Explanation / suggestion |
|------------------------------------|---------------------------------------|---|
| 00:23:56 Why don't you have a man? | Koka, kaj ti nemaš muškarca u životu? | One of Gloria's hippo girl friends has an urban American accent. ¹² The Croatian Gloria is probably from Zagreb because the word <i>koka</i> is mostly used in Zagreb. It is a slang term for a girl. The English slang equivalent would be <i>a chick</i> . |

¹² <http://tvtropes.org/pmwiki/pmwiki.php/Main/AmericanAccents>

5. Conclusion

As already mentioned, animated films are like a third teacher. Their educational role is very important in socialization of young people. Animated films have a big impact on children. Croatia had until recently been subtitling all animated films. In the last decade, Croatia, being one of the richest countries in the region, started dubbing most of animated foreign films. Unfortunately, Croatian audience does not share the same opinion as foreign supervisors. The adult audience is not very fond of dubbed versions of films because they believe that there is a discrimination of inhabitants of some regions in Croatia. Negative characters are almost always speaking in the Čakavian accent spoken in Split, and protagonists are usually from our capital city Zagreb. This all arises from many stereotypes, like those that inhabitants of Split are usually connected to the ghetto because of drug addiction problems in that city. Some linguists are encouraging only the use of Croatian standard language in dubbed films, but standard language is ineffective in live communication. The Croatian audience is not aware of the quality of our dubbed films and how grand they really are. All the hard work is more appreciated overseas than here at home. The use of dialects in animated films is very useful because children will learn about different varieties in their language, and their vocabulary will improve. They will have a lot of time and possibilities to learn the standard variant of their language during their education. Children are a population who are at the beginning of their socialization process so they still have not developed critical judgment of society. Young children do not care about a dialect in which a character speaks. The plot and the action between characters are the main things which occupy their attention. However, animated films are not made only for young audiences, but also for the adults. Adults are the ones who write scenarios for these films. Since writers are no longer children, it is not always easy for them to get back in those childhood days and write a story which will be adequate for children on all levels.

The main part of this research paper was the analysis of dub localization strategies used in films *Finding Nemo*, *Ice Age: The Meltdown*, *Ice Age 3: Dawn of the Dinosaurs*, *Madagascar: Escape 2 Africa* and *Up*. The localization strategies were used for idioms, metaphors, sayings, culture-specific elements, names, dialects and accents. Some strategies were not that easy to find. In certain films they were not applied. The most interesting strategies were those for idioms, metaphors, sayings and culture-specific elements. Wherever there was a metaphor, idiom or saying, the Croatian translators found a good equivalent. Even when where there was just standard English our translators adjusted it for Croatian audience by replacing it with some culture-specific element and localized it even more than the original. The films *Ice Age: The*

Meltdown and *Ice Age 3: Dawn of the Dinosaurs* which are dubbed in Croatian are, in my opinion, better than the original. The Croatian translation made them more interesting and comic. In these films, the substitution of standard language or neutral expressions in the source language with cultural-specific elements in the target language was the highest. There were many examples for the strategy of using an idiom, metaphor or saying with a similar meaning but different form. The languages and cultures differ so there were not many examples of expressions with similar meaning and form. Also, there were hardly any examples for the omitting strategy which proves that the Croatian dub studios are very professional. The most used strategy for culture-specific elements was the cultural adaptation strategy. Every culture-specific expression or a neutral expression in the source language is replaced with a culture-specific expression in the target language. This is the strategy that Croatian translators are obviously very fond of because there are many examples of this kind. Translators found this strategy challenging, so they came up with better solutions replacing them with Croatian culture-specific expressions instead of neutral ones. These examples show how dedicated our translators are because there are not so many examples where translators used the functional equivalence strategy – substitution of neutral expressions in the source language with neutral expressions in the target language. Moreover, there were only a few examples of the interpretation strategy, modulation strategy, borrowing strategy and addition strategy. Croatian translators did not add new information to the original texts, which proves that they like to stay as close as possible to the original. In dub localization strategies for names, the ones that are used the most are the copy strategy and the substitution strategy. If the name in the source language is not that unfamiliar in the target language the name remains unchanged. Also, names which are common in the target language are substituted for the names in the source language which may cause difficulties in pronunciation or writing. The rendition strategy is also used a lot. This strategy is applicable if the name has a meaning so the same or similar meaning is applied. There were many examples of the conventionality strategy. Certain names in the source language were replaced by conventionalized form of the same name in the target language. Since there are many conventionalized names, translators had no difficulties while translating their examples. There was only one example of deletion strategy because translators did not want to change the original text, they translated everything and there were only few omissions. The most common strategies for dub localization of dialects and accents are the substitution of dialect elements in the source language with dialectal elements in the target language, the substitution of the standard language in the source language with dialectal elements in the target language, the substitution of regional accents in the source language with regional in the target language. Translators did not omit

dialects or accents; they used it where necessary despite of audiences' disapproval. There was only one example of the substitution of elements with dialectal elements of several dialects. It is not common to use several dialects in conversation.

All cultures are unique, and so is their corpus. Many words are universal, but also many differ. Translation would lose its meaning if it was only based on linguistic replacement. Linguistic, functional and cultural conditions have to be satisfied. Our region is constantly aiming towards the West, same as the rest of the world, so we are coming closer to their culture and habits. There are no longer so many obstacles between developed countries because of globalization. Technology and industry are changing rapidly and everyone has to adjust in order to survive and develop. The same applies to translation.

The examples analyzed show how a translation can be adopted to target culture and retain the similar, if not the same meaning. No wonder Croatian translators are one of the best translators in Europe according to Disney Production Studios and linguist Umberto Eco. In the films analyzed, there were only two or three omissions. Based on all analyzed strategies it is obvious that Croatian translations are done very professionally. All strategies are used where necessary. In the end, I believe that we have one of the best dubbed animated films in Europe.

6. Bibliography

Primary Sources

DVD *Finding Nemo* 2003

DVD *Ice Age: The Meltdown* 2002

DVD *Ice Age: Dawn of the Dinosaurs* 2009

DVD *Madagascar: Escape 2 Africa* 2008

DVD *Up* 2009

Secondary Sources

Baker, Mona (2004) *Linguistic models and methods in the study of translation*. Kittel, Harald. *An International Encyclopedia of Translation Studies*. Handbücher zur Sprach und Kommunikationswissenschaft 3 volumes: Berlin 285 – 291

Baker, Mona (2006) *In Other Words – A coursebook on translation*. Routledge: London

Baker, Mona (2005) *Routledge Encyclopedia of Translation Studies*. Routledge: London and New York

Czenna, Bärbel (2004) *Dialekte und soziolektale Elemente als Übersetzungsproblem*. Kittel, Harald. *An International Encyclopedia of Translation Studies*. Handbücher zur Sprach und Kommunikationswissenschaft 3 volumes: Berlin 520 – 526

Došen, Vanja (2010) *Njihovi crtici na hrvatskom zvuče najbolje u Europi*. Jutarnji list. <<http://www.jutarnji.hr/disney-je-presudio--njihovi-crtici-na-hrvatskom-zvuce-najbolje-u-europi/561576/>>

Eco, Umberto (2006) *Otprilike isto – iskustva prevođenja*. Algoritam: Zagreb

Fernandes, Lincoln (2006) *Translation of Names in Children's Fantasy Literature: Bringing the Young Reader into Play*. *New Voices in Translation Studies* 2. 44 – 57

House, Juliane (2004) *Culture-specific elements in translation*. Kittel, Harald. *An International Encyclopedia of Translation Studies*. Handbücher zur Sprach und Kommunikationswissenschaft 3 volumes: Berlin 494 – 504

Merriam–Webster.com (2012) <<http://www.merriam-webster.com/>>

Munday, Jeremy (2008) *Introducing translation studies*. Routledge: London and New York

Newmark, Peter (2004) Names as a translation problem. Kittel, Harald. *An International Encyclopedia of Translation Studies*. Handbücher zur Sprach und Kommunikationswissenschaft 3 volumes: Berlin 527 – 530

O’Connell, Eithne (2007) *Screen Translation*. Kuhiwczak, Piotr and Littau, Karin. *A Companion to Translation Studies*. Multilingual Matters LTD: Clevedon, Buffalo and Toronto

Oxford Guide to British and American Culture for learners of English (2009) Oxford University Press

Pisarska, Alicja (2004) *Metaphor and other tropes as translation problems: A linguistic perspective*. Kittel, Harald. *An International Encyclopedia of Translation Studies*. Handbücher zur Sprach und Kommunikationswissenschaft 3 volumes: Berlin 520 – 526

Premur, Ksenija (1998) *Teorija prevođenja*. Ladina TU: Zagreb

TheFreeDictionary.com (2012) <<http://www.thefreedictionary.com/>>

TvTropes.org (2012) *American Accents*
<<http://tvtropes.org/pmwiki/pmwiki.php/Main/AmericanAccents>>

Žanić, Ivo (2009) *Kako bi trebali govoriti hrvatski magarci?* Zagreb: Algoritam