

# Localisation of Names in Dubbed Cartoons

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SVEUČILIŠTE U ZAGREBU

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**Localisation of Names in Dubbed Cartoons**

Diplomski rad

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## **Contents**

<b>ABSTRACT</b> .....	3
<b>INTRODUCTION</b> .....	4
<b>LITERATURE OVERVIEW</b> .....	7
THE DUBBING TRADITION .....	7
THE DUBBING PROCESS .....	8
NAMES AS A TRANSLATION PROBLEM.....	10
TRANSLATION PROCEDURES .....	14
<b>METHODOLOGY</b> .....	17
<b>DISCUSSION</b> .....	19
<b>CONCLUSION</b> .....	23
<b>LIST OF REFERENCES</b> .....	24
<b>FILMOGRAPHY</b> .....	27
<b>APPENDIX</b> .....	28

## **ABSTRACT**

When talking about dubbing in terms of research in audiovisual translation, many tend to focus on the process of dubbing, its reception, the comparison with subtitling, etc. Even studies that deal with translation, that is, localisation itself, usually do not focus on names, but on other problems which occur during the localisation process, such as translating cultural elements, humour, accents, etc. As most research deals with such topics, there is not much written on the topic of name localisation in dubbed animated films, which might be due to the fact that names are often perceived as untranslatable. However, animated films prove that names can indeed be translated and localised, especially when the target audience is young children. Motivated by this lack of research regarding names in the dubbing process, the topic of this paper is localisation of names in cartoons dubbed into Croatian and German. We will try to prove that there is a significant difference in the way names are treated during the dubbing process in Croatia and Germany. Furthermore, we will try to prove that the Croatian dubbing culture favours name localisation and domestication, while the German dubbing culture opts mainly for foreignization. This will allow us to pinpoint and compare the dub localisation strategies used in these two dubbing cultures. The aim of this paper is to show similarities and differences between the Croatian and German dubbing culture on the example of animated films. The chosen research method for the purposes of this paper is corpus analysis. The corpus consists of names and their equivalents, which appear in four animated films, and their dub localisations for the Croatian and German market taken from popular video-on-demand services such as *Netflix* and *HBO Max*: *Puss in Boots* (2011), *Cloudy with a Chance of Meatballs 2* (2013), *Hotel Transylvania 3: Summer Vacation* (2018), and *Spies in Disguise* (2019).

## **KEY WORDS:**

dubbing, localisation, names, animated films, audiovisual translation

## INTRODUCTION

The advent of video on demand services has changed the way people watch films and TV shows. These services have enabled unlimited access to hours and hours of material, and the size of their markets is expanding rapidly. They do not cater only to adults, but also to children. Animation films and shows are readily available, along with their translations into multiple languages, depending on the streaming platform and market size. Dubbing is, alongside subtitling, generally one of the most popular processes when it comes to translating audiovisual material, and probably the most popular one when it comes to translating audiovisual content aimed at children. Even though “new technologies seem to favour globalisation in many translation domains all over the world” (Chaume, 2007, p. 153), meaning that content is available via TV, PC, tablet, smartphone, etc., dubbing still exhibits differences between different countries and cultures, not only concerning the dubbing practice itself, but also concerning the translation strategies used to achieve the desired effect – to create a successful and interesting animated film. At its core, dubbing still favours localisation.

Names are not a popular topic in terms of research in audiovisual translation. When talking about translation and translation studies in general, they are usually perceived as being “outside language” and as something that “cannot be translated into other languages” (Newmark, 2004, p. 527). However, this is not the case in the world of animation and dubbing. In these worlds, names are not as fixed and permanent as in the ‘real’ world. In dubbing, everything is subject to the target audience and to getting them to watch the film. Motivated by the lack of research regarding name localisation in audiovisual translation, the topic of this paper is localisation of names in cartoons dubbed into Croatian and German. Therefore, the hypotheses that we will try to confirm in this paper are as follows: Firstly, there is a significant difference in the way names are treated during the dubbing process in Croatia and Germany. Secondly, when talking about cartoon dubbing, the Croatian dubbing culture favours name localisation and domestication, while the German dubbing culture opts mainly for foreignization.

The chosen research method for the purposes of this paper is corpus analysis. It will allow us to pinpoint and compare the dub localisation strategies used in these two dubbing cultures. The aim of this paper is to show similarities and differences between the Croatian and German dubbing culture on the example of names in animated films. However, even though the corpus consists of names found in cartoons available on video-on-demand services such as *Movies & TV on Google Play*, and subscription video-on-demand services such as *Netflix* and *HBO Max*,

it must be said this paper deals exclusively with cartoons produced by *Sony Pictures Animation*, *Blue Sky Studios*, and *DreamWorks Animation*, not by the services that currently stream them. This also means that they were dubbed by Croatian and German audio production studios (such as *Livada Produkcija*, *Duplicato Media*, *InterEuropa Film GmbH*, *Berliner Synchron GmbH* – *Wenzel Lüdecke*, etc.), which do not necessarily work with video-on-demand services.

## DEFINITIONS

To be able to fully understand and analyse the strategies used to localise names in dubbed cartoons, it is necessary to define key terms and concepts that will be used in this paper.

Localisation can be defined as “taking a product and making it linguistically and culturally appropriate to the target locale (country/region and language) where it will be used and sold” (Esselink, 2000, p. 3). Even though Esselink focuses on software and website localisation, the same definition can be applied to audiovisual content, especially cartoons. Cartoon localisation usually takes the form of dubbing, because cartoons are targeted towards children who usually cannot read, or at least cannot read fast enough to be able to read subtitles.

Dubbing is defined as a process which 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” (Luyken et al., 1991, p. 31)<sup>1</sup>. It is perceived as a complex process because “it deals with audiovisual source material characterized by a number of features that cannot be altered (e.g., gestures, facial expressions)” (Babić, 2015, p. 103). Perhaps the most accurate and straightforward term that incorporates both dubbing and localisation is dub localisation, which can be defined as “the practice of altering the dubbed translation of a foreign language film or television series to further adapt it for a local audience” (Lambert, 2011, cited in Liubinienė and Beniušytė-Milašienė, 2014, p. 101) and is a common way of translating cartoons.

Newmark defines a name as “a word or group of words used to denote a person or an entity (such as a place, an organisation, an institution or an object), whether real or imaginary” (2004, p. 527), whereas Gutiérrez Rodríguez describes proper names as referring to “an extralinguistic, specific and unique object which is differentiated from other objects belonging

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<sup>1</sup> As cited in Baker and Hochel (1998, p. 74).

to the same kind by means of its name” (2003, p. 125). For the purposes of this paper, the category of names will include words denoting both real and imaginary people, characters, beings, places, organisations, and objects.

A cartoon is “a film or television show made by photographing a series of drawings; an animated film or television show” (Britannica Dictionary). However, the term animated film is often used instead of cartoon in terms of research in dubbing. Even though there can sometimes be differences between these two terms, such as length and broadcasting medium (TV or cinema), the advent of streaming services and their role in this research minimize these differences. For the purposes of this paper, the terms animated film and cartoon will therefore be used interchangeably.

In this paper, we will also discuss domesticating and foreignizing translation strategies. These strategies are based on Venuti’s dichotomy. Domestication is defined as the method of the “ethnocentric reduction of the foreign text to dominant cultural values” (Venuti, 2002, p. 81), whereas foreignization refers to the “ethnodeviant pressure on those values to register the linguistic and cultural differences of the foreign text” (Venuti, 2002, p. 81)<sup>2</sup>. It is necessary to stress the fact that, in our case, domestication and localization can refer to one and the same – adapting audiovisual material both linguistically and (sometimes) culturally in order to make it appealing for the target audience.

Another term that must be defined are video-on-demand and subscription video-on-demand services. Video-on-demand (VOD) services are services that deliver “video content, such as movies and television shows, directly to individual customers for immediate viewing” (Encyclopedia Britannica). Subscription video-on-demand services such as *Netflix* and *HBO Max* allow their users to “stream video for a monthly subscription” (Britannica), as opposed to transactional video-on-demand services, such as *Google Play*, that allow users to rent or buy videos for a certain price and have them at their disposal for a certain period of time (Applause). Such services have enabled streaming audiovisual content in multiple languages, and have consequently also expanded the market for dubbed animated films.

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<sup>2</sup> As found in Lukač, 2020.

## LITERATURE OVERVIEW

### THE DUBBING TRADITION

When talking about the dubbing tradition, we usually distinguish between countries which prefer dubbing and those which prefer subtitling films that are to be broadcast in the cinema or on TV. Whether a country is a subtitling or a dubbing one usually depends on a multitude of factors, one of which is market size, that is, the number of speakers of a certain language (potential audience). Dubbing countries tend to be countries with a larger population. When talking about Europe, dubbing is the traditionally preferred method of audiovisual translation in countries such as Spain, Italy, and Germany, whereas subtitling prevails in countries such as Belgium, Ireland, Croatia, and Slovenia (Almeida and Costa, 2013, p. 1235). Furthermore, Nornes (2007) points out that tradition plays an enormous role in what the audience prefers when it comes to audiovisual translation: “people tend to prefer whatever form of [audiovisual] translation they grew up with” (cited in Hayes, 2021, p. 3). However, Liubinienė and Beniušytė-Milašienė point out that tradition is not the sole factor which plays an important role in the kind of translation individuals prefer. They postulate that “social class, education background, and the individual’s own command of a foreign language” (2014, p. 101) are also important factors. Even though Croatia is traditionally a subtitling country, meaning that subtitling is the most widespread form of audiovisual translation in Croatia, animated films are usually dubbed (Babić, 2015, p. 82). This is due to the fact that these films are primarily aimed at children, who either cannot read or at least cannot read fast enough to be able to read subtitles, which are on screen only for a short period of time. In dubbed films, where one’s attention is divided between what is shown on screen, what can be heard, and the subtitle (video + audio + text), one must pay attention only to what can be seen and heard (video + audio). The fact that the audience cannot hear the original voices and therefore cannot compare the original to its translation also plays an enormous role in their perception of the translation. A dubbed film is, therefore, a less “vulnerable translation” (Cuéllar Lázaro, 2016, p. 119) than a subtitled one.

It is also important to mention that, no matter the size of the market and country, the dubbing industry “has historically been limited to a small number of dubbing studios that have focused their attention to the art of dubbing, rather than on technological advances” (Chaume, 2007, p. 165). Our research supports this claim – as it has already been mentioned, there are not many dubbing studios in Croatia. Of course, Germany has more dubbing studios than Croatia, not



only because the market for such content is much bigger, but also because dubbing is not limited only to animated films – the German dubbing industry also dubs TV shows and other film genres.

## THE DUBBING PROCESS

According to Babić, the dubbing of animated films in Croatia goes all the way back to the former Yugoslavia. She points out that research in dubbing can be divided into two major types, with the first one being the “state of the art” (2015, p. 84) and the second one being “translation and adaptation of the audiovisual source material that is to be dubbed” (2015, p. 84). However, as we have already mentioned in the introduction to this paper, dubbing research usually focuses on the “sociological and sociolinguistic dimension of animated films” (Babić, 2015, p. 83).

It is also important to mention that each country has its own dubbing norms and practices, and that these can differ significantly. In order to get better insight into Croatian dubbing practices, Babić conducted interviews with people from the dubbing industry and described the stages of the dubbing process in Croatia. As she points out (2015, p. 86), the whole process begins with the broadcaster (be it a television network or a film distributor) choosing a cartoon and purchasing the rights to broadcast it. However, the animation studio remains the owner of “the original material and the dubbed version” (Babić, 2015, p. 87). This means that the rights can later be sold to another broadcaster, “which is why the same version of an animated film can later appear on other television channels in the same market” (Babić, 2015, p. 87). The same can be said about the cartoons analysed in this paper. They were primarily dubbed for the cinema, and the rights to the Croatian and German versions were later sold to streaming services. After choosing a cartoon the broadcaster hires a dubbing director, who basically manages the whole dubbing process, including casting the voice actors (sometimes even hiring the translator), booking time slots for recording and planning the schedule (Babić, 2015, p. 87). The translator is, of course, tasked with translating the given material. According to Cuéllar Lázaro, translators are the ones who decide whether to use foreignizing or domesticating translation strategies, that is, they decide “the extent to which proper names in the source text (ST) should be adapted in accordance with the context and situation of the target text (TT)” or “whether to leave them as they appear in the ST, in keeping with the culture of origin” (2016, p. 121). The translated script, regardless of whether foreignized or domesticated, usually

changes during the dubbing process and differs from the “recorded script” (Babić, 2015, p. 88). Translating audiovisual material is an intricate process, and the translated script “has to go through proofreading and sometimes further editing before multiple copies can be made” (Babić, 2015, p. 93). It is also important to mention that audiovisual translation is a specific type of translation where the translator works, as Babić puts it, with two sources: “the animated film itself and a copy of the written script” (2015, p. 93), which means that the translation, that is, localisation, must be adapted to both what the source script says and what can be seen on screen. The translator must, therefore, also pay attention to the number of syllables and use the same vowels that are used in the original material, and characters must appear as if they were actually speaking the target language – there must be a certain degree of synchrony between what characters are saying and how their mouths move, meaning that a dub localisation is successful when, as Chaume argues, “the translation is made invisible” (2007, p. 216). However, as it has already been mentioned, the translated script is reviewed and edited multiple times. Babić claims that the script is changed at least three times – the first time during the translation process, the second time in the proofreading stage and the third time during the recording process. During the recording process changes can be made to the style, register, and vocabulary, and these are usually the result of a director’s intervention or the improvisation of the voice actor, given that voice actors are given room to improvise (Babić, 2015, p. 96).

A major breakthrough in German dubbing happened in the 1930s (Jüngst, 2010, p. 64). Babić (2015) describes the differences between the dubbing industry in Croatia and in Western Europe (namely Germany, France, Spain, and Italy). One of the key differences she lists is that dubbing is not limited to animated films in those countries – “Western Europe’s biggest dubbing industries dub films, television series, documentaries and animated films” (Babić, 2015, p. 96). Another important difference is the fact that these countries also hire more people onto various positions – for example, they often cast casting directors, voice coaches and language supervisors, which is not the case in Croatia. Furthermore, they also hire dialogue writers, people whose job it is to “adapt the text and prepare it for recording” (Babić, 2015, p. 97), meaning that the translator does not adapt the script, their only task is to produce a rough translation of the original script. This translation then serves as a base for localisation, which can be a frustrating process for translators according to Jüngst (2010, p. 64). Translators do not have to pay attention to lip movements, only to what is said – their main task is to translate the meaning of the text as accurately and as true to the original as possible, mostly by translating literally. Jüngst (2010, pp. 64-65) also stresses the fact that students are often tasked with such

rough translations, but adds that translators working in smaller agencies sometimes do have the final say in what is said in the dubbed version of a film. These changes and adaptations are what Liubinienė and Beniušytė-Milašienė call “dub localisation” (2014, p. 100), altering the existing translation to adjust it to the target audience. However, it must be said that the script translated into Croatian already contains localised elements, as opposed to that in Western Europe. It is also important to mention that the dubbing director usually still “has final say in both Croatia and Western Europe” (Babić, 2015, p. 97) and can change any decision made by the translator or dialogue writer, and veto any improvisation by the voice actors.

### NAMES AS A TRANSLATION PROBLEM

There is not much written on the topic of names in audiovisual translation, probably because they are treated as if they were untranslatable and “outside language” and belonged “to the encyclopaedia rather than the dictionary” (Newmark, 2004, p. 527). However, Cuéllar Lázaro argues that believing that names are untranslatable is “ignoring the diversity of traductological practices across the ages, and across languages and different cultures” (2016, p. 118). Such theories diminish the importance of cultural and language contact that has been taking place since the beginning of mankind. As we all know, Latin was crucial to Europe’s culture for a long period of time. Yet, many are probably unaware of the fact that seemingly meaningless common names originate from common Latin nouns, and therefore, have a meaning. The same is true for the world of animation, the world of dubbing, and sometimes the world of literature, especially fantasy and picture books. In these cases, names are not as fixed and as permanent as they usually are. As Nord (2003, p. 183) points out “it is obvious that proper names are indeed translated, if we regard ‘translation’ as a process of linguistic and/or cultural transfer”. Cuéllar Lázaro (2016, p. 117) supports this claim by pointing out that some perceive names as cultural references, whereas others see them as independent elements. In dubbing, many things are adapted in order to get the target audience to watch the animated film, meaning that the source language and culture do not play such an important role, unless, of course, the cartoon is deeply rooted in a certain culture and its goal is to represent it. If this is the case, then “proper names are rooted in the culture of origin, at a particular sociocultural moment, with a determinate purpose” (Cuéllar Lázaro, 2016, p. 120), and it would not make sense to localize them, as this would “produce culturally incoherent scenes” (Nord, 2003, p. 187), and the audience would find the cartoon confusing. As it has already been mentioned, research in audiovisual translation usually deals with titles, humour, cultural elements, songs, etc.

However, Newmark deals with names as translation problems in a general sense. He points out that “proper nouns, whether they denote single persons, places or objects, are transferred or transliterated when they are translated” (Newmark, 2004, p. 527).

Newmark divides names into several categories: names of real persons, pseudonyms, names of fictional persons, place names and other geographical features, names of organizations and institutions, and names of singular objects. When talking about dubbing, we can argue that most names are fictional because cartoons mostly portray fictional characters. Names of fictional characters that “appear to have no meaning are transferred straight” (Newmark, 2004, p. 528). Even if a person from the ‘real’ world is mentioned, their name will either be transferred into the target language, or a naturalized or Latinized version of the name will be used, depending on the person. Nevertheless, names of fictional characters and people do not follow the same rules because they usually carry specific meanings, and, as Lukač points out, “most translation scholars focus on the existence or absence of the semantic load in names” (2020, p. 114). Newmark also states that names of fictional characters “can range from qualitative nouns or adjectives [...], which are universal and meaningful, to opaque proper names [...] which are cultural and meaningless, though they are frequently homonyms of common nouns” (2004, p. 528). This is why names sometimes play an enormous role in cartoons – they sometimes carry hidden meanings and foreshadow future events. Consequentially, such names must be adapted to the target audience in a way that conveys the meaning hidden behind what seems like a simple name. Such descriptive names can, for example, actually be adjectives or common nouns. Nord (2003, p. 184) points out that, in order to turn into proper nouns, such descriptive words need only be capitalized. However, German translators must pay special attention to which part of speech is being turned into a proper name because all nouns are capitalized in German. Therefore, they also have to use said names “without the definite article” (Nord, 2003, p. 193). Nevertheless, even though the meaning of descriptive names is opaque and easily translated into another language, Nord points out that problems can occur if such a name is also shown on screen, for example, someone’s initials or a nameplate. The translator must choose wisely because they either have to change the meaning of a name to match what is shown, or break the illusion that the target language is the original language of a cartoon by creating a discrepancy between what is shown and what is being said. Another problem that can occur with such names is the fact that these “words or moral qualities, which appear to be universal, soon acquire cultural nuances in one language or another” (Newmark, 2004, p. 528), meaning that, by being rendered into another language, names can

also change connotation, which can create problems during the translation process or in the reception of a character or the cartoon itself. The meaning behind such names is to be translated into the target language and then naturalized, that is, adjusted to the phonology and morphology of that language (Newmark, 2004, p. 529) if all connotations remain the same. However, if the connotations change, a more suitable name should be chosen. There is also the question of names with sound connotations. As Newmark (2004, p. 529) suggests, these are similar in both English and German so huge changes are not necessary. However, they have to be changed when translating into a language with different sound connotations, for example, Croatian. Lukač divides such names into two categories – those the meaning of which is related to onomatopoeia and those the meaning of which is related to using phonesthemes. The former “represents sounds that are actually heard” (Lukač, 2020, p. 113), such as *howl*, and the latter represents “sounds, sound clusters, or sound types directly associated with a certain meaning” (Lukač, 2020, p. 113) such as *mumble*. Such names are especially problematic as it is sometimes impossible to find equivalents which are pronounced similarly and retain the original meaning.

Newmark also discusses place names and other geographical features (such as rivers, lakes, mountains, etc.). He postulates that “it has been the practice for ‘dominant’ countries to naturalize the names of countries, regions, rivers and towns, with which their more affluent citizens have had frequent contact” (Newmark, 2004, p. 529). This is why some countries have their own names for places and other geographical features located in other countries. Such names, names that are used for a certain place (or a group of people) “only outside that place or group” (Lexico), are called exonyms. Nord (2003, p. 189) claims that exonyms can differ in pronunciation and spelling, but also morphologically. Moreover, some can be literal translations or go back to their Latin roots, whereas others appear to be completely different lexical entities. As we are dealing with animation, both real and fictional place names can occur. However, fictional places found in cartoons often have descriptive and meaningful names, which can also be translated to another language and localized or naturalized. Newmark also discusses names of organizations and institutions. He differentiates between contemporary and historic public organizations, institutions and companies claiming that the contemporary ones “are not translated” (Newmark, 2004, p. 529), but that the historic ones “are normally transferred” or “have established translation equivalents” (Newmark, 2004, p. 530), which are then used in translation. Once again, our situation is quite specific, as we are talking about the world of fiction, in which such names have meanings pertinent to the plot and cannot simply

be transferred or retained because the audience would not understand the meaning behind them.

Cuéllar Lázaro links name translation to the Skopos theory by claiming that “the translator must consider the function of the proper name in any given text and the reader for whom it is intended” (2016, p. 118). This claim goes all the way back to Nord (2003), who discusses the forms and functions of proper names. She claims that proper names are “mono-referential,” meaning they refer to a single person, place, object, etc. They may be “non-descriptive”, but are not “non-informative” – for example, depending on the culture in question, names can tell us a lot about a person. According to Nord, this information ranges from “whether the referent is a female or male person” to something “about their age”, and “their geographical origin within the same language community [...] or from another country” (Nord, 2003, p. 183). Perhaps the most important thing she notes, at least for us, is the fact that these indicators (assumed sex, age, origin, etc.) “can be assumed to be intentional in fiction” (Nord, 2003, p. 183). This intentionality that Nord speaks of is precisely what helps translators choose whether to localise a name or not. If they choose to localise it, this presumption of intentionality can help them make the right choice based on the assumed indicators.

We have already discussed the fact that some names should simply be retained, especially in cartoons representing a certain culture. However, when talking about the function of names appearing in audiovisual content aimed at children, we must also consider the fact that names are quite personal and can help children identify with the cartoon, its characters and the message behind the plot. As Nord points out, there is often “a pedagogical message underlying the plot” (2003, p. 185) and it is easier for children to understand this message if they can identify with the setting and with a certain character from the cartoon in question – “a story set in a strange, possibly exotic world may induce the reader to stay ‘at a distance’” (Nord, 2003, p. 185), and thereby miss the underlying message. Nonetheless, pedagogical messages are not the only thing children learn from animated films. González Vera claims that children learn patterns of behaviour and established social stereotypes from cartoons (2012, p. 117). These stereotypes are “a reflection of a society’s collective knowledge of customs, myths, ideas, religions, and sciences” (González Vera, 2012, p. 105). As such, they are, in a way, unique to each culture and it is important that children understand them. Localising names facilitates children’s understanding of pedagogical messages and stereotypes because, as it has already been mentioned, children can identify with the characters and situations they see on screen.

Even though translation of proper names in dubbing is not well-researched, it is a popular topic in terms of research in translating children's literature. We distinguish three types of proper names: "names explicitly referring to the real world of author and original addressees, names implicitly referring to the real world of author and original addressees by means of wordplay, and names referring to fictitious characters" (Nord, 2003, p. 186). Proper names referring to the real world of author and original addressees (in our case, the target audience at the time the cartoon was first broadcast) include names of "persons belonging to the real world of the author and audience," "places" and "historical personalities" (Nord, 2003, p. 186), whereas the real world in this case refers to the world of non-fiction, the world existing in reality. As Nord (2003, pp. 186-189) points out, such names have an identifying function and require the audience to have some knowledge of the world to be able to understand them. When talking about names implicitly alluding to the real world of author and addressees by means of wordplay, Nord mentions idioms, idiomatic expressions and set phrases, which function as references to real people. Given that these references are based on wordplay and idiomatic expressions, they are naturally quite problematic when it comes to their translation. Moreover, when talking about the world of animation, these become even more problematic as they are usually accompanied by their animated depictions so it is, once again, very easy for the audience to notice the discrepancy between what is being said and what is shown on screen.

## TRANSLATION PROCEDURES

As it has already been mentioned, "the procedures for rendering proper names have been studied mostly in works belonging to the fantasy genre and children's literature" (Lukač, 2020, p. 104). This is especially true of picture books, as they are primarily aimed at children who cannot read or are just learning to read. As well as cartoons, picture books also contain visual elements that portray a story, however, these do not move. This existing research in literary translation will be used to analyse the translation strategies used in dubbing.

Nord (2003, pp. 182-183) mentions several translation strategies that can be used to translate proper names: non-translation, non-translation that leads to a different pronunciation in the target language, transcription or transliteration from non-Latin alphabets, morphological adaptation to the target language, cultural adaptation, substitution and omission. Cuéllar Lázaro (2016, p. 128) adds another strategy to this list – generalisation. This process includes taking proper names from the original script which must be extremely popular names in a certain

culture (for example, Ivan in Croatia) and turning them into words denoting people from that culture (Croats), or using common nouns to denote certain places, organizations, etc.

Gutiérrez Rodríguez opts for transfer, naturalization and literal translation for the purposes of her research, and mentions two additional strategies – cultural equivalents and including additional information in the footnotes (2003, p. 125-126). Ballard's basic procedures for name translation, "transfer, transcription and transliteration, phonetic and/or orthographic assimilation, literal translation, different identification, and sound games and ludic translation" (Lukač, 2020, p. 117), are also mentioned alongside omission, extratextual explanation, pronominalization, etc. Veselica Majhut discusses culturally specific items and claims such items can be retained (with or without adaptation), replaced (with a calque, neologism, another source culture item, paraphrase, target culture equivalent, less specific item, etc.), omitted or supplemented (2012, p. 66). Supplementing, that is, adding information in the form of a footnote or an extratextual explanation is irrelevant to this research because we are dealing with audiovisual, not literary translation. Our topic is dubbing, which means spoken, not written language – extratextual explanations and footnotes are impossible to incorporate into audiovisual content. Another interesting categorization is that by Fernandes, which was based on Hermans' taxonomy of translation procedures. This categorization includes: rendition, copy, transcription, substitution, recreation, deletion, addition, transposition, phonological replacement, and conventionality (Lukač, 2020, pp. 118-119). Rendition is a procedure usually used with names that have a 'meaning'. In our case, this refers to names with an opaque meaning, names with a semantic load, the meaning of which is then rendered into the target language. This procedure can also be combined with others if necessary. Copying refers to the "reproduction of the name in the TT exactly as it appears in the ST" (Lukač, 2020, p. 122). However, even though the name can be written down in the exact same way, Lukač stresses the fact that even though a name is simply reproduced or copied, the name still displays at least some change in the way it is pronounced in the target language. Transcription involves transliterating a name or adapting its spelling or its pronunciation, whereas substitution is the process of changing a source language name into any target language name and it is used for names without a 'semantical load' – those the meaning of which is not plot-pertinent. A similar translation strategy is recreation, which refers to "recreating an invented name from the ST into the TT, trying to reproduce similar effects" (Lukač, 2020, p. 119). Whereas rendition is more or less literal translation, or at least translation closer to the source text, recreation grants the translator more freedom – the most important thing is to achieve the same effect, be it humour or something else. Deletion simply refers to omitting a name from the source text. The process



of addition includes adding more information to the name, and transposition refers to “the replacement of one word class with another without changing the meaning of the original message” (Lukač, 2020, p. 119). The procedure of phonological replacement leads to “a TL name attempting to mimic phonological features of the ST name” (Lukač, 2020, p. 119), meaning that the translator tries to find names that sound similar to the original one (using similar phonemes, etc.). Lastly, conventionality refers to a name in the target language that is “conventionally accepted as the translation of a particular SL name” (Lukač, 2020, p. 119), for example, *Ivan* or *Johannes* as *John*. However, it is important to point out that these translation strategies can also be combined to create a fitting translation equivalent. These translation strategies, and their combinations with the addition of generalization will be used for our corpus analysis.

The strategies mentioned above can be divided into general groups that give us information about the orientation of the target language text: domesticating and foreignizing translation strategies. This categorization is based on Venuti’s *domestication-foreignization dichotomy*, which has already been explained (see *Definitions*). However, Veselica Majhut (2012, p. 82-83) introduces the third type of text orientation, neutralization, because it is impossible to divide all translation procedures into only two categories – exoticizing and assimilating (that is, foreignizing and domesticating), which are polar opposites. Domesticating strategies, or, in our case, strategies used to localize the material include: rendition, substitution, recreation, phonological replacement and conventionality. On the other hand, copying, transcription and addition belong to the foreignizing translation strategies, whereas deletion and generalization fall into the domain of neutralization. It is also important to mention that dubbing is, in itself, considered a domesticating strategy because it “allows texts to be culturally and nationally specific, thus, reinforcing a sense of national identity and national belonging” (Liubinienė and Beniušytė-Milašienė, 2014, p. 101). That is, dubbing is, as such, localization to a certain degree (depending on the percentage of original material that is adapted for the target audience). Moreover, Baker and Hochel argue that “whether domesticating or foreignizing in its approach, any form of audiovisual translation, including dubbing, ultimately plays a unique role in developing both national identities and national stereotypes” (1998, p. 76). As discussed above, it helps people, especially children, acquire new experiences and learn new (social) situations.

## METHODOLOGY

The multilingual parallel corpus chosen for this study consists of names taken from four animated films – *Puss in Boots* (2011), *Cloudy with a Chance of Meatballs 2* (2013), *Hotel Transylvania 3: Summer Vacation* (2018), and *Spies in Disguise* (2019), and their dubbed localizations into Croatian and German. As the corpus consists of only four cartoons, it was necessary to diversify the sample to some degree. The animated films were produced by different animation studios in the span of eight years and are currently available for streaming on different video-on-demand services. Another important factor was that the cartoon had to be available in both the Croatian and German dubbed version on the same streaming platform. Most importantly, it was important to avoid focusing on a single dubbing studio per language, as that would compromise the results of the research. The Croatian dubbed versions were localized by *Duplicato Media* (*Puss in Boots* and *Spies in Disguise*), and *Livada Produkcija* (*Cloudy with a Chance of Meatballs 2* and *Hotel Transylvania 3 – Summer Vacation*), two Croatian audio production studios (Disney Sinkropedija). The German dub localisations were done by three dubbing studios: *InterEuropa Film GmbH* (*Puss in Boots*), *FFS Film- & Fernseh-Synchron GmbH* (*Spies in Disguise*), *Berliner Synchron GmbH – Wenzel Lüdecke* (*Cloudy with a Chance of Meatballs* and *Hotel Transylvania 3 – Summer Vacation*) (Deutsche Synchronkartei). For the purposes of this paper, the category of names includes: names of both fictional and non-fictional persons, nicknames, names of places and other geographical features, names of organizations, institutions, operations, singular objects, inventions, and fictional beings. These names were collected manually, meaning that it was necessary to watch all cartoons in their entirety (both the original and the two dubbed versions – Croatian and German) in order to build this small corpus. Considering the fact that these cartoons are available on streaming platforms such as *Netflix* and *HBO Max*, there was no need to transcribe the whole corpus. Instead, the corpus includes time codes at which names can be heard in the original (English) version.

As Romero Fresco points out, we must take the special “audiovisual nature” (2006, p. 139) into consideration. As it has already been mentioned, we are dealing with a “particular type of text, one in which communication takes place through two different channels – the visual and acoustic channels” (Romero Fresco, 2006, p. 139), and many problems can occur during the dubbing process. However, problems can also occur when compiling and analysing such translation equivalents, which was sometimes also the case here. As Zanotti points out, “one of the problems in studying the translation process that lies behind dubbed texts is the lack of

textual evidence” (2014, p. 111). It is sometimes difficult to write down a character’s name because it is difficult to ascertain that what has been heard is indeed correct. There are also multiple ways that a name can be written down and pronounced – should a name be retained, that is written down in its original form or should it be adjusted to how it is pronounced, that is, transliterated? Turning on the subtitles is not of any help either, because names are not usually localized in subtitling. Cuéllar Lázaro (2016, p. 121) illustrates this by saying that some names, for example, place names are often retained in the target text, but are pronounced using the phonetics of the target language. These claims have proven true in the beginning stages of this paper, that is, as we were compiling our corpus. There are namely several cases where the Croatian translator chose to retain a character’s name, but it is pronounced using Croatian phonetics. This is especially true for the cartoon *Puss in Boots*, where the names *Jack*, *Jill*, *Chupacabra* and *Alexander* are pronounced using Croatian phonetics. The same can also be said for its German counterpart, where names and other words are sometimes pronounced using Spanish phonetics – *Der Flauschige Don Juan* and *Der Gestiefelte Kater*.

Firstly, all names were compiled along with their Croatian and German equivalents (see *Appendix*). It is important to point out that some names appear multiple times. For example, the names *Johnny* and *Thinquanauts* appear multiple times because their Croatian equivalents differ each time they appear in the cartoon, even though they refer to the same person or group of people. In order to get more accurate results, all such occurrences were counted and analysed. The Croatian and German equivalents were then analysed with respect to the translation strategies explained above. All occurrences of chosen translation procedures were counted manually, added up and divided by the total amount of translation procedures used in each language, and the percentages were then compared. It is important to point out that translation procedures are often combined in order to get the best translation equivalent (for example, we encountered combinations such as: *copy* + *rendition* or *recreation* + *transposition*). This was usually the case with names which consist of multiple words. When calculating the percentage, the translation procedure was counted each time it occurred, even if combined with another strategy. Furthermore, the instances of name localisation were also counted and compared. In addition, both Croatian and German strategies for name translation were analysed in relation to their general orientation and compared.

## DISCUSSION

The corpus analysis is based on Fernandes' taxonomy (see *Translation procedures*), to which generalization (introduced by Cuéllar Lázaro) was added. The table below shows an overview of translation procedures used for the purposes of this research along with examples from our corpus. However, some of our examples do not belong to a single category, as more than one translation procedure was used during the dubbing process (see *Methodology*).

TRANSLATION PROCEDURE	EXAMPLES
Rendition	The Land of Giants: Zemlja Divova (HR) and Das Land der Riesen (DE)
Copy	Katsu Kimura: Katsu Kimura (HR, DE); Lance Sterling: Lance Sterling (HR, DE)
Transcription	Margherita: Margerita (HR) and Margaretha (DE)
Substitution	Webster: Vlado (HR); Brent: Mate (HR)
Recreation	Frisky Two-Times: Vruće Mače (HR) and Katzanova (DE)
Deletion	Murray, Johnny: omitted in Croatian
Addition	The Litter Box: Der Katzenstreu-Tanz (DE – <i>Tanz</i> added as an explanation)
Transposition	Crazy Eyes: Glupsch (DE – actually transposition + recreation; noun phrase replaced with a capitalized adjective)
Phonological replacement	Barry: Beerchen (DE); Jeff: Štef (HR)
Conventionality	Johnny: Ivica (HR)
Generalization	Holiday Inn: hotel (HR)

The general orientation of the translations was determined in relation to Venuti's foreignization-domestication dichotomy expanded by Veselica Majhut's neutralization. Names were also categorized in relation to whether they were generally localized, that is, adapted to the target locale, or not. We will now present the results of the corpus analysis.

**Table 1 Quantitative data on the total number of names in analysed films and names localized into the target languages**

TOTAL NUMBER OF NAMES	NAMES LOCALIZED INTO CROATIAN	NAMES LOCALIZED INTO GERMAN
129	78 (60,47%)	59 (45,74%)

As we can see from the data presented in Table 1, the total number of names that appear in our corpus is 129. Out of 129 names, 78 were localized into Croatian, which makes for a total of 60,47% of all names. Out of the same number of names, 59 names were localized into German, which makes a total of 45,74% of all names. If we compare this data, we can see that names are more likely to be localized into Croatian than into German.

**Table 2 Quantitative data on the general orientation of the translation strategies and their proportions in the target languages**

	TRANSLATION STRATEGIES (TOTAL)	DOMESTICATING STRATEGIES	FOREIGNIZING STRATEGIES	NEUTRALIZING STRATEGIES
<b>CROATIAN DUBS</b>	151	98 (64,90%)	49 (32,45%)	4 (2,65%)
<b>GERMAN DUBS</b>	153	75 (49,02%)	76 (49,67%)	2 (1,31%)

Table 2 shows data on the total number of translation strategies in each target language and the general orientation of the dub translations. The total number of translation strategies used to translate names into Croatian is 151. We can see that domesticating strategies prevail with them accounting for 64,9% of all strategies. These are followed by foreignizing strategies, which account for 32,45% of all strategies, whereas neutralizing translation strategies are relatively irrelevant as they account for only 2,65% of all strategies. The total number of translation strategies used to translate names into German is 153. We can see that neutralizing translation strategies account for only 1,31% of all strategies, and that the domesticating and foreignizing

ones are almost equally represented with 49,02% and 49,67% respectively. Data clearly shows that the Croatian dubbing industry prefers domesticating to foreignizing strategies, whereas foreignization is just slightly more popular than domestication in the German dubbing industry. These results are somewhat surprising, as one would expect the general orientation of German translations to lean to domestication, especially if we consider the fact that German is famous for its dubbing tradition and that dubbing is, as Chaume puts it, “in itself a domesticating kind of translation” (2007, p. 163). Furthermore, the market for German dubs is significantly larger than the one for Croatian dubs, with there being more than 100 million speakers of German worldwide (Department of European Languages & Transcultural Studies), compared to about 6 million speakers of Croatian (Department of Slavic, East European & Eurasian Languages and Cultures). However, globalization has led to the rise of English loan words in German, despite the fact that German is a very productive language when it comes to word formation. As our results show, this trend also seems to have taken root when it comes to names. It seems that this plays a more important role than market size or tradition and is probably the reason why the German dubbing industry does not lean towards localization and domesticating translation strategies anymore.

**Table 3 Quantitative data on translation procedures used in name dubbing**

<b>PROCEDURE</b>	<b>TOTAL (CROATIAN)</b>	<b>CROATIAN</b>	<b>TOTAL (GERMAN)</b>	<b>GERMAN</b>
<b>RENDITION</b>	151	34 (22,52%)	153	31 (20,26%)
<b>COPY</b>		36 (23,84%)		70 (45,75%)
<b>TRANSCRIPTION</b>		13 (8,61%)		4 (2,61%)
<b>SUBSTITUTION</b>		19 (12,58%)		8 (5,23%)
<b>RECREATION</b>		36 (23,84%)		28 (18,30%)

<b>DELETION</b>		2 (1,32%)		1 (0,65%)
<b>ADDITION</b>		0 (0,00%)		2 (1,31%)
<b>TRANSPOSITION</b>		1 (0,66%)		1 (0,65%)
<b>PHONOLOGICAL REPLACEMENT</b>		1 (0,66%)		1 (0,65%)
<b>CONVENTIONALITY</b>		7 (4,64%)		6 (3,92%)
<b>GENERALIZATION</b>		2 (1,32%)		1 (0,65%)

Table 3 depicts data on translation procedures used to dub names into Croatian and German. When it comes to Croatian, the most popular procedures for translating names are copying and recreation, both of which are equally represented in our corpus (23,84%), followed by rendition with 22,52%. These three procedures account for roughly 70% of all procedures used in Croatian. Another relatively popular strategy for translating names into Croatian is substitution, which accounts for 12,58% of all procedures. Results show that the least popular strategy is addition, as this strategy did not occur in the Croatian part of the corpus. Deletion, transposition, phonological replacement, conventionality and generalization were also rarely present in Croatian dubs, with each of the strategies being represented by less than 5% respectively. Copying, rendition and recreation are also the most frequently used procedures in German, making up almost 85% of all translation procedures used in the German part of the corpus. However, it must be pointed out that copying prevails with it accounting for 45,74% of all translation procedures. The least frequently used procedures in German dubs are deletion, transposition, phonological replacement and generalization with only one occurrence (0,65%), whereas conventionality, transcription, and addition account for less than 5% respectively.

## CONCLUSION

The names represented in this small parallel corpus were translated into Croatian and German using 11 different procedures and their combinations, but only some procedures are represented in all cartoons and their dubbed versions. The hypothesis that there is a significant difference in the way names are treated during the dubbing process in Croatia and Germany has been confirmed. However, the hypothesis that the Croatian dubbing culture favours name localisation, and domestication, while the German dubbing culture opts mainly for foreignization in regard to cartoons, has been confirmed only partially. Even though rendition, recreation and copying are the most popular translation procedures in both Croatian and German, copying is by far the most frequently used translation procedure in German, whereas the Croatian dubbing culture uses these three procedures equally. This is also reflected in the extent of name localization in dubbed cartoons, which is much higher in Croatian than in German. This confirms that differences between the Croatian and German dubbing processes do exist, especially when it comes to name translation. Furthermore, the results show that domesticating translation strategies prevail in Croatian dubs, whereas German translation procedures can be divided into domesticating and foreignizing in almost equal proportions. It is therefore true that Croatian dubbing culture favours name localisation and domesticating strategies, but German dubbing culture does not opt mainly for foreignization – when it comes to translation strategies, it uses both domestication and foreignization equally. Even though the German market is much larger than the Croatian one, name localization is not as popular, which is probably a result of the ever-increasing globalization trend and the readiness to accept English words as integral parts of German vocabulary.

Needless to say, these conclusions are not universal and cannot be applied to all cartoons dubbed into Croatian and German, especially because dubbing studios and current trends play an enormous role in how animated films are dubbed. Future research regarding this topic should be conducted on a larger scale, as it is difficult to make generalisations based on such a small corpus. Future research could also include a diachronic analysis, meaning that the researcher could compare how translation strategies and procedures have changed during a certain period of time, both in Croatian and German respectively but also in comparison to each other (for example, the speed at which and the extent to which they have changed). This would give us a greater insight into how the dubbing industry has changed over time.



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## APPENDIX

### *Puss in Boots (2011)*

TIME CODE	ORIGINAL	CROATIAN	GERMAN
00:00:42	Diablo Gato	Diablo Gato	Diablo Gato
00:00:45	The Furry Lover	Krznati Zavodnik	Der Flauschige Don Juan
00:00:47	Chupacabra	Chupacabra	Chupacabra
00:00:49	Frisky Two-Times	Vruće Mače	Katzenova
00:00:53	The Ginger Hitman	Riđi Najamnik	Der Rote Rabauke
00:00:57	Puss in Boots	Mačak u čizmama	Der Gestiefelte Kater
00:01:38	Margherita	Margerita	Margaretha
00:01:41	Rosa	Roza	Rosa
00:03:54	Raoul	Raul	Raul
00:05:47	Jack	Jack	Jack
00:05:48	Jill	Jill	Jill
00:06:20	The Land of Giants	Zemlja divova	Das Land der Riesen
00:06:24	The Golden Goose	Zlatna guska	Die Goldene Gans
00:13:21	The Litter Box	Mačka na zahodu	Der Katzenstreu-Tanz
00:16:37	Humpty Alexander Dumpty	Humpty Alexander Dumpty	Humpty Alexander Dumpty
00:17:39	Kitty Softpaws	Kitty Meka Šapa	Kitty Samtpfote
00:18:52	San Ricardo	San Ricardo	San Ricardo
00:21:52	Imelda	Imelda	Imelda
00:22:36	Whiskers	Brko	Miezekätzchen
00:23:38	Little Boy Blue	Dobrica Plavi	Boy Blue
00:24:10	Sparky	Micko	Struppi
00:24:12	Whiskers	Mucko	Mauzer
00:24:14	Zoltar	Zoltar	Godzilla
00:26:00	The Bean Club	Udruga Grah	Bohnenklub
00:35:46	Hamhock	Bunceck	Speckfleckchen
00:47:34	The Great Terror	Velika Pošast	Riesenschreck
00:53:55	Ginger	Ridi	Roter Rabauke
01:04:33	Andy Beanstalk	Ante Stabljika	Andy Bohnenranke
01:04:35	Jack	Ivica	Hans

### *Cloudy with a Chance of Meatballs 2 (2013)*

TIME CODE	ORIGINAL	CROATIAN	GERMAN
00:00:51	Flint Lockwood	Marin Prskalo	Flint Lockwood
00:01:04	Chester V	Chester V	Chester V
00:01:17	FoodBar	Brzogriz	Essriegel
00:01:25	FoodBar XL	Brzogriz XL	Essriegel XL
00:01:45	Barb	Barb	Barb

00:03:25	Sam Sparks	Petra Jež	Sam Sparks
00:04:00	Sparkswood	Petromarin	Sparkswood
00:04:14	Steve	Steve	Steve
00:05:17	Thinkquanauts	Umnjaci	Denktronauten
00:05:26	Swallow Falls	Kaštel Srdelica	Affenfels
00:05:55	San Franjose	San Franjose	San Franjose
00:06:01	Live Corp	Live Corp	Live Corp
00:06:43	Thinkquanaut	Mislioc	Denktronaut
00:07:26	Operation <i>Capture the Invention</i>	Operacija <i>Zgrabi i izmisli</i>	Operation <i>Eroberung der Erfindung</i>
00:08:06	Thinkquanaut	Umnjak	Denktronaut
00:11:54	Re-Freeze-A-Fan	Frizomat	Refrostilator
00:12:01	Forkenknifenspooninator	Žliconožomat	Messer-Gabel-Löffelator
00:12:08	Grocery Deliverator	Hranopoštomat	Anti-Kohldampf-Lieferator
00:12:28	Celebrationator	Feštomat	Partynator
00:14:29	Flintly McCallahan	Marin Korica	Flintly Luftensteiner
00:16:06	Search Team X	Tragači X	Suchtrupp X
00:16:07	Search Team Y	Tragači Y	Suchtrupp Y
00:21:27	Bifurcating Systematic Universal Stop Button (BS-USB)	Briljantni Sistematični Uništavač Svega Bitnog (BS-USB)	Hybrid-Hallonen-Universal-Schlamassel-Beseitiger (HH-USB)
00:24:06	Brent	Mate	Brent
00:25:06	Mr Lockwood	Šjor Prskalo	Mr Lockwood
00:28:04	ratbirds	štakor-ptice	Rattenvögel
00:28:22	cheesespider	siropauk	Frittantula
00:29:02	Cal	Bruno	Cal
00:31:08	Barry	Jago	Beerchen
00:31:57	N-Woo	N-Woo	N-Woo
00:33:10	Earl	Ante	Earl
00:33:15	flamango	flamango	Flamango
00:33:20	shrimpanzee	škampanza	Shrimpanze
00:33:53	watermelophant	lubenkonj	Wassermelofant
00:34:22	susheep	sushijanjac	Sushi-Schaf
00:34:23	cantalopes	jelendinje	Antilone
00:39:16	Sentinels of Safety	Anđeoske Čuvarice	Beschützende Beschützer
00:41:30	bananostrich	bananojevi	Bananostrauß
00:53:20	tacodile	tacodil	Tacodil
00:54:57	mosquitoast	tostkomarac	mosquitoast
01:04:18	Operation <i>Slice and Dice</i>	Operacija <i>Reži i bježi</i>	Operation <i>Kleingeschnetzelt</i>
01:12:22	subwhale	sendvičokit	U-Brot

**Hotel Transylvania 3 – Summer Vacation (2018)**

<b>TIME CODE</b>	<b>ORIGINAL</b>	<b>CROATIAN</b>	<b>GERMAN</b>
00:01:17	Drac	Draki	Drac
00:01:42	Abraham van Helsing	Abraham van Helsing	Abraham van Helsing
00:02:57	Dracula	Drakula	Dracula
00:03:23	The Prince of Darkness	Princ Tame	Der Fürst der Finsternis
00:04:51	Wayne	Vuco	Wayne
00:04:54	Sunny	Sunčica	Sunny
00:05:01	Carl	Karlo	Karl
00:05:12	Mavis	Maja	Mavis
00:05:39	Lucy	Luce	Lucy
00:05:54	Johnny	-	Johnny
00:06:48	Dennis	Denis	Dennis
00:06:50	Tinkles	Kapljica	Piesel
00:07:37	DJ Jazzy Johnny	DJ Ivek Dernek	DJ Jazzy Johnny
00:07:42	Mr and Mrs Prickles	Gospodin i gospođa Pikalo	Herr und Frau Pieks
00:08:10	Frank	Frank	Frank
00:14:25	Uncle Bernie	Ujak Berni	Onkel Bernie
00:15:57	Bill	Branko	Bill
00:18:09	Denisovich	Denisović	Denissowitsch
00:19:53	Bob	Bob	Bob
00:20:05	Griffin	Zraki	Griffin
00:21:41	Captain Ericka	Kapetanica Erika	Kapitän Ericka
00:33:58	Murray	-	Murray
00:34:54	Santa Cruz	u mojoj ulici	auf dem College
00:37:54	Volcano del Fuego	Vulkan del Fuego	Volcano del Fuego
00:45:33	Johnny	Ivica	Johnny
00:48:07	Mr Chupacabra	G. Chupacabra	Senör Chupacadabra
01:10:25	Sifu Sing	Sifu Sing	Sifu Sing
01:10:27	Kung Fu Shaolin Monk Master	Kung Fu Šaolin Učitelj	Kung Fu Meister der Shaolin-Mönche
01:12:06	Holiday Inn	hotel	Holiday Inn
01:14:07	The Kraken	Hobo	Der Krake
01:25:20	Wanda	Vanda	Wanda

**Spies in Disguise (2019)**

<b>TIME CODE</b>	<b>ORIGINAL</b>	<b>CROATIAN</b>	<b>GERMAN</b>
00:01:16	Walter Beckett	Walter Beckett	Walter Beckett
00:03:48	Team Weird	Čudan tim	Team Spinner
00:04:03	Iwate Prefecture	Prefektura Iwate	Iwate Prefecture
00:04:19	Lance Sterling	Lance Sterling	Lance Sterling
00:05:06	Katsu Kimura	Katsu Kimura	Katsu Kimura
00:05:14	M9 Assassin	Atentator M9	M9 Assassin
00:05:56	Jenkins	Jenkins	Freud
00:12:00	Washington D. C.	Washington D. C.	Washington D. C.
00:12:58	Lucas	Lucas	Lucas
00:12:59	Dave	Dave	Dave
00:14:12	Terrence	Terrence	Terrence
00:14:25	Hearts in Seoul	Istanbulska	Hearts in Seoul
00:15:37	Wilson	Wilson	Wilson
00:17:57	Willy	Willy	Willy
00:18:45	Marcy Kappel	Marcy Kappel	Marcy Kappel
00:18:50	Eyes	Vida	Eyes
00:18:54	Ears	Uško	Ears
00:19:18	Tokyo	Tokio	Tokyo
00:19:40	Joy	Roza	Frieda
00:23:05	Wilbur	Vinko	Wilbur
00:24:45	Lovey	Lara	Turti
00:30:31	Webster	Vlado	Webster
00:32:38	Wilfred	Wilfred	Wilfred
00:36:55	Bond. Hydrogen Bond.	Bond. Water Bond.	Bond. Wasserstoff Bond.
00:39:18	Playa del Carmen	Playa der Carmen	Playa del Carmen
00:41:23	Jeff	Štef	Jeff
00:53:00	Crazy Eyes	Zveknuti	Glupsch