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Translation of the English Dialects in
Disney Movies

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Abstract

The purpose of this study is mainly to analyze the translation from English to Spanish of some English dialects in three Disney movies. This analysis aims to determine if the dialects are targeted and adapted to a children's audience with no background or knowledge of the English language or the English dialects. Firstly, I explore the world of dialects, followed by audiovisual translation. Then, to put this theory into practice, I analyze "Lilo & Stitch," "Moana," and "Brave." In this work, I aim to address two main concerns. Firstly, I seek to understand why significant alterations and changes were made to the audiovisual translations of Disney movies from the original English voice to the Spanish dubbing. Secondly, I intend to investigate whether Disney movies consider the dialects used in the original versions when translating. Often, translators overlook dialects, or that is what I consider, so I hope to shed light on this issue.

Although English is the primary language of the three movies analyzed, there is a big difference between the three dialects: Firstly, in "Lilo & Stitch," we find mainly Hawaiian as Pidgin English. Secondly, in "Moana," we find Polynesian, Māori, some Samoan influences, and a few elements of Pacific Islander English. Lastly, in "Brave," we will analyze the Scottish dialect; since mainly everyone speaks Scottish, then the Doric dialects are only mentioned, as well as the Scottish Gaelic.

The thesis concludes with concise reflections on dialectal audiovisual translations, the knowledge acquired throughout the degree and this project, and the concerns I aimed to explore.

Keywords: Disney, dialects, audiovisual translations, Hawaiian, Māori, Scottish.

TABLE OF CONTENT

1. INTRODUCTION.....	1
2. METHODOLOGY.....	3
3. THEORETICAL FRAMEWORK.....	4
3.1 GENERAL VIEW OF THE ENGLISH LANGUAGE.....	4
3.1.1 DEFINING “DIALECT”.....	6
3.1.2 DIALECTS AND ACCENTS.....	6
3.1.3 ENGLISH DIALECTS.....	7
3.2 WHAT IS A TRANSLATION?.....	8
3.2.1 AUDIOVISUAL TRANSLATION.....	9
3.2.2 AUDIOVISUAL TRANSLATION OF DIALECTS.....	10
3.2.3 DUBBING.....	10
3.2.4 SUBTITLING.....	11
3.2.4 AUDIOVISUAL TRANSLATIONS TECHNIQUES.....	11
2. THE WALT DISNEY COMPANY.....	17
4.1 SUBSIDIARY COMPANIES OF WALT DISNEY STUDIOS.....	18
3. ANALYSIS OF THE DIALECTAL TRANSLATIONS.....	18
5.1 “LILO & STITCH”.....	19
5.2 “MOANA”.....	21
5.3 “BRAVE”.....	23
6. CONCLUSION.....	27
7. REFERENCES.....	30

1. Introduction

The English language is one of the most prevalent languages used worldwide. It has achieved global significance, with millions of native speakers and even more who have acquired English as a second language. This linguistic phenomenon has led to the emergence of various dialects and accents, making English a diverse and dynamic language. In this introduction, we will explore the general view of the English language, its wide usage, the concept of dialects and accents, and the challenges they pose in translation, particularly in audiovisual translation and the translation of the different English dialects in Disney. Moreover, my primary objective in this project is to address two crucial issues. Firstly, I will uncover the reasons behind the significant modifications made to the audiovisual translations of Disney movies when translated from English to Spanish. Secondly, I aim to determine whether the dialects used in the original versions are considered during the translation process of Disney movies. It is common for translators to disregard dialects, and attention must be brought to this matter.

According to Ethnologue (2023), English has the highest number of native speakers, totalling around 379 million, and an additional 753 million speakers have acquired English as a second language. This staggering figure amounts to 1.5 billion English speakers in 2023. However, it is essential to mention that although English is widely spoken, some argue it may not be the most widely used native language globally.

The concept of dialects plays a crucial role in understanding the linguistic landscape of English. Dialects are variations of a language used by different groups of speakers, distinguished by differences in grammar, vocabulary, and pronunciation. In the case of English, its widespread usage has given rise to numerous dialects and accents, reflecting its speakers' cultural and regional diversity. Therefore, it is essential to differentiate between dialects and accents within the framework of dialects. While dialect refers to variations in grammar and vocabulary, accent pertains to differences in pronunciation. Besides, English dialects are primarily categorized into three main groups: the dialects of the British Isles, North America, and Australasia. In addition, each region has its own set of dialects, often influenced by social groups and geographical locations.

Regarding translation, the task becomes more complex when dealing with dialects and accents. Translators must grapple with the challenge of accurately conveying the original meaning, cultural references, and linguistic nuances while considering the variations in dialects. This becomes particularly significant in audiovisual translation, simultaneously translating texts through visual and acoustic channels.

Dubbing and subtitling are two standard techniques employed in audiovisual translation. Dubbing replaces the original dialogue with a translated version in the target language while synchronizing it with the visual image. On the other hand, subtitling involves providing written text at the bottom of the screen, conveying the dialogue and other linguistic elements. Both techniques require careful adjustment and adaptation to ensure linguistic and visual coherence.

Translating dialects from English to Spanish in Disney productions presents its own set of challenges and considerations. Disney movies often feature characters with distinct dialects or regional accents, which add depth and personality to their portrayal. When translating these dialects into Spanish, several factors come into play. One important aspect is capturing the essence of the character's dialect in the target language. Translators must carefully analyze the linguistic features of the original English dialect and find appropriate equivalents in Spanish. This involves considering regional variations within Spanish and selecting the most suitable dialect to convey the same nuances.

Translators must also be mindful of cultural differences between English-speaking and Spanish-speaking audiences. Some dialects may rely heavily on cultural references, idiomatic expressions, or wordplay that may not have direct equivalents in Spanish. Translators must find creative solutions to maintain the humour, wit, or unique characteristics associated with the dialect while ensuring it is culturally relevant and understandable for the Spanish-speaking audience.

Furthermore, translating dialects in Disney movies requires a delicate balance between fidelity to the original and adaptation to the target language and culture. It is crucial to preserve the character's personality and distinctive speech patterns while also considering

the linguistic norms and expectations of the Spanish-speaking audience. Disney often employs experienced translators and language experts who deeply understand English and Spanish dialects, cultural references, and storytelling techniques to achieve this. They work closely with directors, writers, and voice actors to ensure a faithful and engaging adaptation of the dialects into Spanish, allowing Spanish-speaking audiences to connect with the characters and enjoy the same level of authenticity as the original English version.

In summary, translating dialects from English to Spanish in Disney productions involves carefully selecting appropriate dialect equivalents, considering cultural differences, and striking a balance between fidelity to the original and adaptation to the target language. Skilled translators and language experts play a crucial role in ensuring that the translated version captures the essence and charm of the original dialects, enabling Spanish-speaking audiences to engage with the characters and their unique linguistic traits fully.

In conclusion, the English language's widespread usage has led to the emergence of various dialects and accents, reflecting the cultural diversity of its speakers. These variations pose challenges in translation, especially in the realm of audiovisual translation. Translators must navigate the intricacies of dialects while maintaining accuracy and cultural sensitivity. By understanding the complexities of English dialects and their translation, we can better appreciate the dynamic nature of language and its impact on global communication.

2. Methodology

The study was conducted with a dedicated and thorough approach. It began with detailed research on the chosen theory, focusing on the English language and its various dialects and the translation of English and its dialects. Books were the primary source of information due to their reliability and extensive coverage. Relevant and significant information was prioritized by conducting in-depth research and thoroughly examining the selected topics. The theoretical part of the study was divided into two sections. The

first section focused on the English language and its various dialects, and the second section delved into the translation of the English language and its dialects. Books were used to acquire a solid and reliable theoretical framework, and complementary articles were selected to enhance the overall understanding of the subject matter.

In order to provide a better understanding of language representation and translation, the study dedicated a section to explore the history of Disney and its subsidiaries. This helped to highlight the company's influence in this field over time.

Moving on to practical analysis, the study faced challenges in selecting and analyzing films to represent specific dialects. Eventually, "Brave" was chosen to represent dialects of the British Isles, "Lilo & Stitch" for North American dialects, and "Moana" for Australasian dialects. The films were analyzed thoroughly, focusing on dialect-specific words and phrases. Observations were organized into tables, explanations, and information to enhance understanding. Finally, a summary of findings from the three selected films was presented, leading to a broad conclusion.

By following this methodology, the study achieved a solid background of research, robust research foundation, comprehensive theoretical framework, and thorough practical analysis, resulting in a comprehensive understanding of the subject matter.

3. Theoretical Framework

3.1 General view of the English language.

If we take a look at the current situation of English; it is probably the most widely used language in the world (Huddleston & Pullum 2005: 1). Besides, if we do some research on the internet, English is the most spoken language on the world nowadays, according to Ethnologue (2023)¹,

¹ Ethnologue: Languages of the World (stylized as Ethnologue) is an annual reference publication both in print and online that provides statistics and other information on the world's living languages. First issued in 1951, it is now published annually by SIL International, whose primary purpose is to study, develop and document languages to promote literacy and for religious purposes.

involving 379 million native speakers and 753 million speakers who have acquired English as a second language. This will develop to a total of 1.5 billion English speakers in 2023. A total of 67 countries use English as their official language, and the dialect, accent and variations of this language will depend on where we are; this may change as each area has developed its characteristics throughout history. (Ethnologue: Languages of the World, 2023)

However, for other writers, it is not "the most widely used native language in the world" (Baugh & Cable 2002: 4), a position taken by Chinese (just in China, there are 1.3 billion speakers).

In order to explain this, I expose the following image: In it, we can see one of the most common representations of English speakers, which is Kachru. 'Three Circles' of English (1985), where he established the following classification: in The Inner Circles, he represents those countries where English is the Native Language (United Kingdom, The United States of America, Canada, Australia, New Zeland...); in The Outer Circle, he represents those countries where English is a Second Language and in The Expanding Circle, Kachru represents the countries where English is a Foreign Language, used in education, business or the media (China, Germany, Japan...)



Figure 1: Kachru's 'Three Circles' of English (1985) from David Crystal's *The Cambridge Encyclopedia of the English Language* (1995: 107)

3.1.1 Defining "Dialect."

According to the Cambridge Dictionary, a dialect is "a form of a language that people speak in a particular part of a country, containing some different words and grammar."

Therefore, it is expected to find several varieties of dialects and many different accents in a language as widespread worldwide as English.

According to Walt Wolfram and Natalie Schilling-Estes (1998:2):

"Professional students of language typically use the term DIALECT as a neutral label to refer to any variety of a language shared by a group or speakers. Languages are invariably manifested through their dialects, and to speak a language is to speak some dialect of that language; dialect is simply how we refer to any language variety that typifies a group of speakers within a language. The technical definition of dialect simply as a variety of a language typical of a given group of speakers is not rigorous and precise, but it is a sufficient starting point in discussing language variation."

3.1.2 Dialects and Accents

Hughes & Trudgill (1987) clearly distinguish between dialect and accent in their book, as we can see below. First, we must clarify how we will use two important terms, "dialect" and "accent." We shall use DIALECT to refer to the varieties distinguished from each other by differences in grammar and vocabulary. ACCENT, on the other hand, will refer to varieties of pronunciation. (Hughes & Trudgill, 1987).

According to "English Accents," an article by David Abercrombie (1995:7), "An accent, for most people, is something which they would prefer to speak without. This is the case both in speaking the mother tongue and in speaking a foreign language- although the term accent has not quite the same connotation in the former connection as the latter.

[...] English and accent are both ambiguous. Accent, as we have seen, is a word which, in its popular use, carries a stigma: speaking without an accent is considered preferable to speaking with an accent. However, in addition to the widespread use of the term, there is another use which is found among language specialists. In this technical sense, the word is quite neutral and simply means "manner of pronouncing," not "undesirable manner of pronouncing."

3.1.3 English Dialects.

The main native dialects of English are typically divided into three main categories by linguists: the dialects of the British Isles, those of North America, and those of Australasia. Dialects can be related to certain social groups in addition to geographic locations. A version of the language is regarded as standard English within a single English-speaking nation; the standard English of several nations varies and can be regarded as dialects. The more educated classes of society and the more formal registers are typically linked to Standard English.

Although many of these nations still heavily rely on British or American English, they have also developed their dialects, such as Indian and Filipino English, which are the reference standards for spoken, written, and taught English in the rest of the world.

Regarding the British regional dialects, the dialects of England can be divided into seven major groupings, each of which has a large number of sub-dialects. Between England and Scotland, there are about 40 different dialects:

- Standard English, Northern, East Midlands, West Midlands, East Anglia, Southern, West Country and Highland English.

It is estimated that there are seven main groups of dialects in the United States:

- Western American English, North Central American English, Northern American English, Midland American English, Southern American English
New York City American English, Northern New England American English.

Regarding Canadian English, there is a mix between the USA and the U.K. dialects, but still, they have developed their dialects:

- Canadian Aboriginal English, Atlantic Canadian English, Greater Toronto English, Ottawa Valley English, Quebec English, Standard Canadian English

Finally, on the Oceanic Continent, we have Australia and New Zealand:

- Australian Aboriginal English, South Australian English, Western Australian English, Torres Strait English; and New Zealand English with Maori English

It is essential to mention that there are many more dialects worldwide, but in this study, I have based on the English dialects that I mentioned at the beginning of this point; the dialects of the British Isles, those of North America, and those of Australasia.

3.2 What is a translation?

According to the Cambridge, Dictionary, translation is "something that is translated, or the process of translating something, from one language to another." Likewise, according to Julian House (2009: 13), "Translation is a kind of secondary communication with both a limiting and an enabling function. It can be defined as a process of replacing a text in one language with an equivalent text in another". In the same way, House (2009) distinguished in his book that there are human and machine translations.

The act of translating can be performed not only by a human being but also by a machine. Machine translation can be fully automatic or semi-automatic. In fully automatic translation, the original text is fed into the computer, and the translation is delivered with no human involvement. So far, fully automatic machines translation can only produce very "rough" drafts, that is to say, quick and dirty first versions. (House 2009:9-10)

On the one hand, when it comes to translation, there are a few things the translator has to keep in mind. The translator should accurately reflect the original meaning, including context, cultural references, and cultural differences. Moreover, the language should be clear and easy to understand, using grammar, vocabulary, and sentence

structure appropriate to the actual language. Translations should respect the style and tone of the original text, including any literary or rhetorical devices used by the author. In addition, they should be consistent throughout the whole translation.

On the other hand, regarding editing and proofreading, the translations should be carefully proofread and edited for accuracy, clarity, and consistency. Furthermore, last but not least, translators must adhere to ethical and professional standards, including respect for copyright and intellectual property rights and avoidance of conflicts of interest.

According to House (1986: 179), the translator's work consists of reading the text and writing a new one: "The translator has both a decoding task ("reading") and an encoding task ("writing") such that his private negotiation/anticipation task is a duel one". It is part of the preparatory exercise. Before translating a text, the translator has to be aware of the cultural and sociocultural matters: "An important part of this type of preparatory translating exercise is an explicit comparison of sociocultural norms" (House, 1986, p. 185).

3.2.1 Audiovisual Translation.

Regarding the audiovisual translation concept (with the acronym AVT in English), we can find different definitions, terms, and theories depending on the author. Audiovisual translation is a modality of translation carried out through two simultaneous channels that emit data simultaneously: the visual and acoustic channels; this relationship is known as audiovisual text.

"Audiovisual translation is probably the discipline in which the text undergoes most change from start to finish. All the stages of the process involve manipulation to some extent of the text submitted by the translator" (Orero, 2004: 5).

The main difference between AVT and other types of translation is constituted by the type of text being translated. Since verbal and non-verbal elements have to be

taken into account in the process, the written and oral channels are combined; these are texts halfway between translation and interpretation (Castro, 2001, p. 286).

Many authors have formulated definitions of this type of translation. Among them, the most significant one is Chaume (2004: 15), who defines audiovisual translation as the translation of texts that are transmitted through two different channels of communication, such as the acoustic channel (dialogues, soundtrack, special effects) and the visual channel (image) simultaneously and through different codes of meaning, not only the linguistic code.

3.2.2 Audiovisual Translation of Dialects

According to Rittmayer (2009):

“The use of dialects and the regional speech present some challenges when it comes to translation and its relatedness with the use of slang. Although a dialect is solely a variation of a standard language and can be understood when it is being spoken, this is the first attempt to translate an oral form of communication into a written one. If somehow the dialect is not being recreated, the translator needs to acknowledge the original use of the dialect. Moreover, the translator may be able to get the same result by using unusual spellings or sentence constructions. In film translations, footnotes are utterly useless, and it is hard to incorporate them in narrative explanations for dialect use. [...] At the same time, it may not always be picked up in dubbing. Nevertheless, in some circumstances, it is possible to translate from a source dialect to a target one within a source or target language.”

3.2.3 Dubbing

This has been the most widely used form of AVT in Spain for some time due to particular reasons inherent to the country's history and culture (Chaume, 2004). According to Chaves (1999), dubbing consists of replacing the original dialogue band with another one, with the dialogue translated into the target language to synchronize with

the image. An attempt is made to follow the original from a material point of view as closely as possible and to respect the phrasing and lip movements.

The dubbing process has different phases. Chaume (2004) classifies them into six: acquisition of the audiovisual text, production phase, translation assignment, adjustment phase, dramatization (dubbing itself) and mixing phase. Three types of adjustments are necessary within the adjustment phase, which is the most defining phase of dubbing (Martinez, 2008). The first of these is lip adjustment or phonetic synchrony, in which the translation is adapted to the articulatory movements of the characters in order to make it as natural as possible. Another type of adjustment is isochrony, in which the duration of the translated utterances must be adapted to the duration of those of the source text. Finally, there is kinesis synchrony, an adjustment that involves adapting the translation to the characters' body movements.

3.2.4 Subtitling

According to Diaz Cintas (2003: p.32), it is a practice that offers, usually at the bottom of the screen, a written text that gives an account of the dialogues of the characters and the discursive elements belonging to the picture (letters, banners, captions, etc.) or the soundtrack (voice-overs, songs, etc.).

Therefore, according to this author, every subtitled audiovisual product is articulated around three main pillars: the spoken word, the image, and the subtitles. The interaction of these three components determines, together with the viewer's reading ability and the screen's dimensions, the particularities of this type of AVT. Consequently, the types of subtitling can be categorized according to different classification models, such as the one suggested by Díaz Cintas (2003), based on three categories dictated by the formal presentation criterion, the linguistic criterion, and the technical criterion.

3.2.4 Audiovisual translations techniques

According to Vinay and Darbelnet (1958):

"The procedures were classified as direct (or literal) or oblique to coincide with their distinction between direct (or literal) and oblique translation. [...]"

Literal translation occurs when there is an exact structural, lexical, or even morphological equivalence between two languages. The authors say this is only possible when the two languages are close.

A literal translation is often difficult to achieve and may only be possible between languages that are very closely related. Here are some examples of literal translations between languages that are closely related:

1. English and German:

"Ich liebe dich" (German) translates literally to "I love you" in English.

2. Spanish and Italian:

"Hasta luego" (Spanish) translates literally to "A dopo" in Italian, both meaning "See you later."

It is important to note that even between closely related languages, literal translation may not always be possible or may not convey the intended meaning effectively. Therefore, other audiovisual translation techniques may need to be used to ensure accurate and effective communication. The literal translation procedures are:

- **Borrowing.** A word is taken from another language [...]
 - For example, in "Mulan," the term "Hua Mulan" is directly borrowed from Chinese and used in English subtitles and dubbing.
- **Calque.** A foreign word or phrase translated and incorporated into another language [...]
 - In "The Lion King," the phrase "Hakuna Matata" is translated into English as "No worries" using the literal structure of the Swahili phrase.

- **Literal translation.** Word-for-word translation [...]
- In "Beauty and the Beast," the phrase "Tale as old as time" is translated literally into different languages such as "Histoire éternelle" in French, "La Bella e la Bestia" in Italian, and "La Bella y la Bestia" in Spanish.

Oblique translation occurs when word-for-word translation is impossible. The oblique translation procedures are:

- **Transposition.** A shift of word class, i.e., a verb for noun, a noun for preposition [...]
- In "Frozen," the phrase "Let it go" is translated into Spanish as "Libre soy," which means "I am free," with a different grammatical structure.
- **Modulation.** A shift in point of view. Whereas transposition is a shift between grammatical categories, modulation is a shift in cognitive categories [...]
- In "Aladdin," the song "Arabian Nights" was initially criticized for its offensive lyrics. However, in the subsequent home video releases, the lyrics were changed to reflect Arab culture better and to be less offensive.
- **Equivalence.** Accounting for the same situation using a completely different phrase, e.g., translating proverbs or idiomatic expressions [...]
- The famous "Bibbidi-Bobbidi-Boo" quote of "Cinderella" is translated into different languages with an equivalent phrase that conveys the same magical meaning, such as "Bibbidi-Bobbidi-Boo" in French and Spanish, and "Bibidi-Babidi-Bu" in Italian.
- **Adaptation.** A shift in the cultural environment, i.e., to express the message using a different situation [...]
- In "The Little Mermaid," the name of the character Sebastian was changed to different names in different language versions, such as "Krabbe" in German and "Sébastien" in French, better to suit the cultural context of the respective languages.

Other procedures complement these seven basic procedures. Except for the procedures of compensation and inversion, they are all classified as opposing pairs:

- **Compensation.** An item of information or a stylistic effect from the S.T. that cannot be reproduced in the same place in the T.T. is introduced elsewhere.

Example:

Compensation:

- English Sentence: "Merida's fiery red hair matched her strong-willed personality."
- Compensated Translation: "El cabello pelirrojo y ardiente de Merida reflejaba su personalidad de voluntad fuerte."

- **Concentration vs. Dissolution.** Concentration expresses a signified from the S.L. with fewer signifiers in the T.L. Conversely, dissolution expresses a signified from the S.L. with more signifiers in the T.L.

Examples:

Concentration

- English Sentence: "Stitch is mischievous but lovable."
- Concentrated Translation: "Stitch es travieso pero adorable."

Dissolution:

- English Sentence: "Stitch, the blue alien from outer space, is known for his mischief, yet he manages to win everyone's heart with his endearing charm."
 - Dissolved Translation: "Stitch, el extraterrestre azul del espacio exterior, es conocido por su travesura, pero logra ganarse el corazón de todos con su encanto entrañable."

- **Amplification vs. Economy.** These procedures are similar to concentration and dissolution. Amplification occurs when the T.L. uses more signifiers to cover syntactic or lexical gaps. According to Vinay and Darbelnet, dissolution is a

question of langue and adaptation of parole [...] The opposite procedure is economy, e.g., We will price ourselves out of the market and Nous.

Examples:

Amplification:

- English Sentence: "Merida, a fearless and independent princess, embarks on a courageous journey to change her fate."
- Amplified Translation: "Merida, una princesa valiente e independiente, se embarca en un valeroso viaje para cambiar su destino."

Economy:

- English Sentence: "Merida, a brave princess, challenges tradition."
 - Economical Translation: "Merida, una princesa valiente, desafía la tradición."
- **Reinforcement vs. Condensation.** These amplification variations and economic characteristics of French and English Mallblanc (1968) changed Vinay and Darbelnet's reinforcement for over-characterization because he found it more appropriate for French and German traits.

Examples:

Reinforcement:

- English Sentence: "Cinderella's kindness and resilience shine through, inspiring hope and capturing hearts."
- Reinforced Translation: "La bondad y la resiliencia de Cenicienta resplandecen, inspirando esperanza y conquistando corazones."

Condensation:

- English Sentence: "Cinderella's compassion and courage change her life forever."
- Condensed Translation: "La compasión y valentía de Cenicienta transforman su vida para siempre."

Explicitation vs. Implication. Exploitation is introducing information from the S.T. that is implicit from the context or the situation, e.g., to make explicit the patient's sex when translating his patient into French. The implication is to allow the situation to indicate explicit information in the S.T.

Examples:

Explication:

- English Sentence: "Carl Fredricksen embarked on a remarkable adventure, flying his house to South America with the help of thousands of helium balloons."
- Explicated Translation: "Carl Fredricksen se embarcó en una aventura extraordinaria, volando su casa a Sudamérica con la ayuda de miles de globos de helio."

Implication:

- English Sentence: "With the aid of countless balloons, Carl's house soared into the sky, taking him on an incredible journey to a faraway land."
- Implicated Translation: "Con la ayuda de innumerables globos, la casa de Carl se elevó hacia el cielo, llevándolo en un increíble viaje a una tierra lejana."

- **Generalization vs. Particularization.** Generalization is to translate a term for a more general one, whereas particularization is the opposite.

Generalization:

- English Sentence: "Moana sets sail on a daring voyage to save her people and discover her true identity."
- Generalized Translation: "Moana se embarca en una valiente travesía para salvar a su pueblo y descubrir su verdadera identidad."

Particularization:

- English Sentence: "Moana, a young Polynesian chief's daughter, navigates the vast ocean in search of Maui, the demigod, and sets out on a mission to restore the heart of Te Fiti and save the day life back to her island."

- Particularized Translation: "Moana, la hija de un joven jefe polinesio, navega el vasto océano en busca de Maui, el semidiós, para restaurar el corazón de Te Fiti y devolverle la vida a su isla."
- **Inversion.** To move a word or a phrase to another place in a sentence or a paragraph so that it reads naturally in the target language."

Example:

- English Sentence: "Stitch is not an ordinary pet."
- Inverted Translation: "No es un animal doméstico ordinario Stitch."

2. The Walt Disney Company

The Walt Disney Company, known as Disney, was founded as an independent company in the late 1920s. Their first attempt at a cartoon short, "Plane Crazy," was released in 1928 but did not gain much traction. However, their fourth Mickey Mouse cartoon, "Steamboat Willie" (also released in 1928), was a huge success and catapulted Disney to worldwide fame. This breakthrough cartoon was the first to have synchronized sound and introduced the world to Mickey Mouse, who would eventually become one of the most beloved cartoon characters of all time. Disney has since produced a vast array of cartoons, movies, T.V. shows, and other forms of entertainment, becoming a cultural phenomenon with a global audience.

According to Birkinbine, B., Gomez, R., & Wasko, J. in their book "Global Media Giants" (1st ed.) (2016), "The Disney Company developed a reputation of being conservative, patriotic, and 'All American,' descriptions often associated with the company's founder, Walt Disney. Disney's power lies in its ability to shape childhood and family life and control widely popular and successful media and entertainment franchises."

4.1 Subsidiary companies of Walt Disney Studios

Walt Disney Studios is a branch of the highly influential media and entertainment empire, The Walt Disney Company. There are also several companies associated with Walt Disney Studios:

- 1989 – 1999 is known as the Disney Renaissance.
- 2008 – To present is known as the Disney Revival.
- Pixar Animation Studios (founded in 1986) is a division of The Walt Disney Company, operating under Walt Disney Studios.
- From 2013 to 2021, Blue Sky Studios was a subsidiary of Walt Disney Studios, a Walt Disney Company division.
- 20th Century Animation (1994) is a subsidiary of Walt Disney Studios, a Walt Disney Company division.

3. Analysis of the dialectal translations.

In order to make the analysis, I have used the table below, where you can see the title of the movie, the minute, the second and the technique used in the translation. There is also a space where you will see the example in English and Spanish below the explanation.

“The name of the Movie”		
Translation	English version	Spanish translation
technique	Example	Example
Minutes	Explanation of the examples above if it is necessary	

5.1 “Lilo & Stitch”

"Lilo and Stitch" is set on the beautiful island of Hawaii, where Lilo, an energetic and unique little girl, lives with her older sister Nani. Meanwhile, Stitch, a mischievous alien creature, escapes from a faraway galaxy and makes an emergency landing on Earth, specifically in Hawaii. Despite Stitch's destructive behaviour and initial clashes with Lilo and Nani, they bond, and Stitch begins to change, learning to behave, be compassionate, and value friendship.

“Lilo & Stitch the Movie”		
Transposition 00:02:23	Meega, Nala knees!	¡Nala kweesta, mega!
	This is a Stitch's made-up phrase, and in the Spanish translation, there is a reverse in the order of the words.	
Borrowing 09:57	Mahalo nui ia	Mahalo
	This word means "thank you" in Hawaiian and is used in the movie without any translation or adaptation.	
Borrowing 00:10:35	He Inoa No Lalani Kalākaua Kulele	O Kalalaua es su nombre Una canción para nuestro jefe Kalakaua
	The name of an influential Hawaiian Chiefs	
Literal translation 00:18:13	Cobra Bubble	Cobra Burbuja
	The CIA agent's name remains the same as in the original English version.	
Transposition 00:25:17	Lilo, you lolo!	Lilo, ¡callate!
Borrowing 00:33:12	Howzit , Nani?	¿ Qué tal , Nani?
	Primarily used in Hawaii, it is a contraction of "How is it?"	
Borrowing 34:51	Well, who wants to work at this stupid... fakey luau anyway.	¿Si? Bueno... quien quiere trabajar en este ridículo y falso luau .

Borrowing 00:36:12	“O’hana”	“O’hana”
Calque 00:36:12	O’hana means family. Family means... ...nobody gets left behind.	O’hana significa familia. Familia significa que nadie se queda atrás ni es olvidado.
	This word is used frequently throughout the movie to represent the importance of family.	
Borrowing 42:09	I expect it to be a model citizen... capisce?	Espero que sea un buen ciudadano, ¿capisce?
	It is the second-person singular present indicative of the Italian verb capire (“to understand”).	
Borrowing 00:46:07	Aloha	Aloha
	This famous Hawaiian word around the world, and it is used as a greeting in the movie.	
Equivalence 1:01:37	Blue punch, buggy! No punch back.	Escarabajo listo.
	In the movies, it is a phrase referring to The Car Game Slug ² Bug and then in the Spanish translation, it is used "Escarabajo" because that is the most known name given to that car.	
Borrowing 1:02:12	Happy Hanukkah!	¡Feliz Hanukkah!
	It is a Jewish Hawaiian celebration.	
Borrowing 1:13:38	Auwe!	Auwe!
	It is a Hawaiian expression of something terrible, sad, or surprising.	
Adaptation 1:13:57	I heard the surfing's choice!	¡Allí el surf será una pasada!
1:17:33	Elvis Presley: Burning love.	Café Quijano: Ardiente amor

² The Car Game Slug Bug derives from the famous Volkswagen Beetle, which looks exactly like a bug. The game consists of the first player to spot a Beetle calling out, "Punch buggy!" and lightly punching any of the other players. Once a car has been spotted and called out, another player cannot use it.

	Spanish version of the song Burning Love by Elvis Presley performed by a Spanish band.
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In conclusion, the analysis of translation choices in the movie "Lilo & Stitch" reveals various techniques and strategies to adapt the English dialogue into Spanish. The examples demonstrate transposition, borrowing, adaptation, literal translation, calque, and equivalence.

5.2 "Moana"

"Moana" is a movie about Moana, who seeks the help of Maui to save her people from a curse. It showcases Polynesian culture, music, mythology, and their relationship with the ocean.

"Moana"		
Minute and second	English version	Spanish translation
Borrowing 00:01:02	Te Fiti	Te Fiti
	It is the first and the most crucial goddess because she created life and the island of Polynesia; it is presented as the mother island.	
Borrowing 00:02:03	Maui	Maui
	The name of the Demigod of Wind and Sea is also a warrior and a trickster. His main property is that he can change the form, and his weapon is a magical hook fish.	
Borrowing 00:02:49	Te Kā	Te Kā
	The name of the devil face of the Te Fiti is the demon of Earth and Fire.	
Borrowing 00:04:36	Motunui is paradise	Motunui es el paraiso
	The name of the island.	
Adaptation	Don't trip on the taro root	Pero allí debes estar tu

00:08:19	Known as Colocasia esculenta, it is a tuber whose origin is Asian but is usually cultivated in many regions of Hawaii.	
Borrowing 00:33:15	Heihei	Heihei
	Heihei is the name of the chicken that travels with her on her journey; the name means chicken.	
Borrowing 00:44:55	Kakamora	Kakamora
	In the movie, there are murdering little pirates.	
Borrowing 00:54:47	Lalotai	Lalotai
	The realm of the monsters, according to the Polynesian mythology.	
Moana		
Moana means “ocean” in Maori, Hawaiian and many other Polynesian languages.		
Tui		
A New Zealand bird inspires the name of Moana's father.		
Tala		
Tala is the grandmother’s name, and in Samoan means “story”.		
Tamatoa		
The name of a giant villainous crab.		
Pua		
Moana’s pet name is Pua, and it means "flower" in Polynesian.		

In conclusion, the analysis of translation decisions in the film "Moana" demonstrates the intentional use of borrowing, which is evident in the incorporation of authentic names in both the English and Spanish versions. This showcases a deliberate effort to maintain the cultural identity of Polynesian names and terms while ensuring comprehension and engagement for Spanish-speaking audiences. Such strategic choices greatly enhance the movie's authenticity and immersion, allowing viewers to connect with the storyline and its unique Polynesian elements fully.

5.3 “Brave”

"Brave" is a movie set in the Scottish Highlands about a brave princess named Merida. She seeks out a witch to change her mother's mind, but the spell backfires, turning her mother into a bear. So, Merida embarks on a journey to reverse the curse, learning about courage, family ties, and communication.

“Brave”		
Minute and second	English version	Spanish translation
Equivalence 00:02:06	Happy birthday, my wee darling!	¡Felicidades preciosa mía!
	It means tiny and could mean something of minor significance or physical size.	
00:20:39	Wee Dingwall!	¡Joven Dingwall!
00:25:22	Oh, wee lamb.	¡Pobrecito!
	The word “wee” is used throughout the movie, and it means tiny, but depending on the context, it will be translated in one way or another.	
Adaptation 00:03:39	You know, some say some hat will-o'-the-wisp lead you to your fate	Hay quien dice que los fuegos fatuos te guían hasta tu destino
	Spectral lights or tiny blue spirits point the way to triumph or perdition. In "Brave," the will of the spirits leads Merida to transform her destiny.	
Adaptation 00:03:46.	Oh, aye . Or an arrow	Sí , y una flecha también
00:17:46	Aye , they're coming!	¡ Ahí vienen!
00:18:49	Aye	¡ Vale!
	The word " aye " is used throughout the movie, and its primary use is equivalent to a "yes"; basically, it is a word to affirm or corroborate something. Therefore, the translation is not the same and can vary	

	depending on the context; as we can see in the second example, the word is translated as an adverb and, in the third, as an interjection.	
Equivalence 00:03:47	Come on, let's be off before we see a dancing Tatty Bogle .	Venga vámonos antes de que veamos algún duende tocando la gaita .
	This refers to a phrase that describes something unreal or unbelievable. For example, tatty means trashy and cheap. On the other hand, bogle, boggle, or bill means ghost, folkloric or popular.	
Equivalence 00:03:50	Or a giant having a jigger in the bluebells	O un gigante emborrachándose en los jacintos .
	Refers to something absurd or fantastical	
Borrowing 00:04:00	More!	¡Mor'du!
	It is the name of the legendary Bear, the main villain in the movie.	
Adaptation 00:06:07	You must be understood from anywhere in the room, or it's all for nought .	Si no te entienden bien en toda la sala, tu esfuerzo será en vano .
	A word to denote that something will have been in vain, for no reason or useless.	
Equivalence 00:06:33	Does not stuff her gob!	¡No come como un pavo!
	Gob means mouth, which refers to someone eating wildly, with abandon.	
Adaptation 00:10:39	You'll get dreadful collywobbles	¡Te dolerá la barriga!
	Dreadful Collywobbles refer to upset stomach or intestinal problems. In this case, it is an unexpected stomachache or a feeling of nervousness.	
Adaptation 00:10:04	I'll finish what I guddled in the first place.	Remataré lo que dejé a medias la primera vez

	Guddle is used to say that something is a mess; it also can refer to mending, cleaning up, or remedying in some other way something that has been done in a wrong way.	
Borrowing 00:10:48	Don't just play with your Haggis.	Dejad de jugar ahora mismo con el Haggis.
	Usually served with "neeps and tatties" (turnips and potatoes), Haggis is a traditional Scottish pudding wrapped in a sheep's stomach and cooked for many hours. It is elaborated with the sheep's heart, lungs, and liver.	
Equivalence 00:11:24	Chew on that, you manky dogs!	¡No mastiquéis esto cuchos sarnosos!
00:36:53	You manky bear.	Oso Cardoso.
	Manky can refer to someone or something and means something dirty, worthless or in bad taste.	
Adaptation 00:14:47	as I ride through the glen firing arrows into the sunset	Mientras cabalgo por el bosque lanzando flechas al sol poniente.
	"Glen" designates a small, narrow, and isolated valley.	
Equivalence 00:20:17	...Or are ye scared, simpering jackanapes.	...o tienes miedo ardilla insolente.
	On the one hand, "Ye" means 'you.' On the other hand, simpering refers to a silly grin, and jackanape makes an insulting reference to a monkey or ape; a braggart; or a naughty child; therefore, it is an expression often used to describe a foolish and unworthy opponent disparagingly.	
Adaptation 00:20:57	Nut 'em! Nut 'em! That's the way to...	¡Dale! ¡Dale! ¡Así se hace!
	It refers to the act of head-butting someone in a fight.	
Equivalence	Crivens , you're fierce.	No he empezado yo, ha sido él.

00:22:00	Crivens is an expression of surprise or shock equivalent to Wow! Also, it can mean that someone is brutal, ferocious, or fabulous.	
Equivalence 00:24:44	I bet he wishes he was tossing cabers.	Seguro que preferiría estar lanzando troncos.
	Caber refers to a sharp, long part of a tree trunk. In the Highland Games, a discipline of strength and dexterity consists of lifting a pole vertically with the small end down and then throwing it.	
Adaptation 00:25:35	Well done, lad! Well done!	¡Bien hecho hijo! ¡Bien hecho!
	Lad, it is a way to say boy or to refer to someone young.	
Equivalence 00:27:22	Mighty me!	¡Vamos entra ya me tienes harta con tu comportamiento!
	An exclamation of surprise, shock or when a situation is overwhelming can be equivalent to Wow! or Holy cow.	
Adaptation 00:40:46	Oh, that scaffy witch gave me a gammy spell!	¡Oh, esa bruja horrenda me ha dado un hechizo inútil!
	Gammy is an adjective, and its meaning is "useless." "Scaffy" is also an adjective and refers to something unpleasant to look at, falling apart.	
Equivalence 00:41:17	Goggly old hag!	¡Esa arpía con ojos de huevos!
	Goggle is a slang word that refers to someone strange, odd, Outlandish, or unattractive senior.	
Adaptation 00:43:00	Just calm down, lass. What is it?	Vamos tranquilízate, ¿Qué pasa?
00:50:12	My brave wee lassie , I'm here	Mi niña valiente estoy aquí.
1:04:26	What are you doing, lass?	¿Que estas haciendan aquí hija?
1:10:59	It can't be true! Elinor, answer me, lass!	¡No puede ser verdad, Elinor, respóndeme cariño!
	"Lass" means girl or lady, but the translation will vary from context, as seen in the examples above.	

Equivalence 00:57:58	Jings, crivens, help ma bob.	Rayos sapos y culebras!
	It is an exclamation of perplexity or exasperation. The equivalence would be, "Oh my gosh!"	
Adaptation 1:04:53	We will not stand for any more of this jiggery-pokery .	No vamos a tolerar más teje manejes
	It means something nonsense.	
Adaptation 1:06:24	I was aiming at you, you big tumshie .	¡Estaba apuntándote a ti merluzo!
	The word refers to the way someone behaves, a foolish person.	
Adaptation 1:13:00	Come on, you sorry bunch of galoots!	¡Vamos lamentable ataco de torpes!
	The central meaning, in this case, refers to many dumb people. Generally, Galoot is used to designate a clumsy person or a dunce.	

Analysis of the translation techniques employed in the movie "Brave" demonstrates a combination of equivalence and adaptation strategies in translating dialogues and expressions. This highlights the flexibility of translation to convey the intended meaning accurately. Combining equivalences, adaptations, borrowings, and context-specific translations contributes to a practical and engaging viewing experience for Spanish-speaking audiences. However, this last film was one of those with the most dialectal elements to analyze. Despite this, only some could be included in the translation as there was no direct equivalent in Spanish. Instead, the script was adapted to the closest Spanish approximation.

6. Conclusion.

Once I finish my dissertation, I will reflect on the results I found and the skills I developed throughout my career that helped me complete this task. Additionally, I will acknowledge the study's limitations and provide ideas for future research. However, with

the degree needed to delve deeper into English dialects, this dissertation is an excellent opportunity to expand my knowledge.

Through my analysis, I discovered that the subtitling of Disney movies only implemented some of the procedures outlined in the theoretical framework by Vinay and Dalbarnet (1958). The translation of general and well-known words or phrases from each dialect was barely considered, while more specific and lesser-known terms were often omitted. Borrowing, equivalence, and adaptation were the most commonly used techniques, as they accurately conveyed the message from the source culture to the target culture. Equivalence and adaptation are particularly useful because they ensure the translated message remains faithful to the original text.

While many translation techniques are available, such as calque, literal translation, transposition, modulation, transformation, and compensation, translators often use the most common methods. Personal terms within a culture may challenge using some techniques, so borrowing and equivalence are often the preferred strategies. The least used strategies are calque, literal translation, transposition, modulation, and compensation because they can be too foreign, artificial, or difficult for some audiences to understand.

During my four-year learning process, and after extensively studying dialect translation, I acquired skills such as observing the original text and researching its environment (author, historical and cultural context, target audience, etc.). These are crucial factors that a qualified person may need attention to. Therefore, someone with a translation background would be better prepared to handle this task.

When translating children's movies, audiovisual translators face the challenge of maintaining the original dialect while ensuring the target audience can understand and enjoy the content. This can be particularly difficult for young viewers with limited vocabulary and language skills. Translators must balance simplicity and convey the intended meaning, which can impact cultural references, wordplay, puns, rhymes, songs, sound effects, visual humour, and gestures. The voice actors play a crucial role in

accurately conveying regional nuances. However, it is essential to recognize that some aspects of the original dialect may inevitably be lost or changed during translation.

When dealing with dialects, translation becomes even more complicated. Each language has a unique vocabulary, grammatical structures, and pronunciation patterns. While translations may convey the overall meaning, they may only partially convey the regional authenticity of the original dialect, including cultural references specific to a particular region or community. Translators must use culturally appropriate references, adapt humour, and employ voice actors capable of conveying regional nuances. However, it is crucial to recognize that some aspects of the original dialect may need to be recovered in translation. Humour and puns rely on linguistic complexities, double meanings, and wordplay. Therefore, adapting the pun or finding alternative jokes in the target language is necessary to maintain the comic effect. However, translated jokes can sometimes match the original humour perfectly; jokes with some dialectal elements incorporated are much more challenging to adapt, as a concrete dialectal equivalent must be found to have a humorous impact.

In the case of the films studied in this thesis, particular accents and dialects must be recovered in translation. When it comes to dialects, it becomes even more complicated and challenging.

The Scottish, Māori, Hawaiian dialects and even some other accents were translated into neutral Spanish. When a specific accent or dialect was highlighted, the translators tried to significantly change the tone of voices to sound similar to the original. While this can be challenging, ensuring the movie is understandable and enjoyable for the intended audience is necessary. In translating children's movies into different languages, certain crucial elements may need to be recovered or altered because they are often aimed at a specific age group with limited language proficiency and vocabulary. They require balancing simplicity for the youngest viewers and conveying the intended meaning. Cultural references, wordplay and puns, rhymes and songs, sound effects and onomatopoeia, and visual humour and gestures can be impacted. Even though efforts are made to preserve the original version, certain sacrifices may be necessary to ensure the movie resonates with the intended audience. This could result in losing some original

elements, as cultural references and specific linguistic devices like wordplay and rhymes may translate incorrectly or, most of the time, not even get a translation. Sound effects and visual humour can also be challenging, as they rely heavily on cultural context and may require significant adjustments.

When I first started this work, I had some concerns that have resurfaced once again. However, now I have proper answers to those questions. First, translations must convey the intended meaning of the original films. Unfortunately, achieving this goal is not always as easy as it seems. Secondly, translations are even more critical since millions of children worldwide will see and interpret the movies. Therefore, it is necessary to simplify and adapt the translation to suit each region, country, and cultural feature, because if it is not done that way, the audience will get lost or not even attend the films.

Last but not least, translations were straightforward. However, now I have to admit that there are many details to consider when it comes to translation and dealing with dialects is a task much more complex and challenging to achieve because even the slightest change from one language to another can significantly impact the audiovisual translations, mainly when translating dialects to the understanding of girls and boys around the world.

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