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MASTER THESIS

**Translation of children's movies: Comparative analysis of Croatian and  
Serbian dubbing of songs from the animated movie "*The Lion King*"**

**Prevod filmova za mlade: Kontrastivna analiza hrvatske i srpske sinhronizacije  
pjesama iz animiranog filma „Kralj lavova”**

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## Summary

The aim of this thesis is the comparative analysis of Croatian and Serbian dubbing of songs from the animated feature movie *The Lion King*, taking into account the different strategies of translation used in Serbian and Croatian dubbings of songs. The Croatian translation of the animated movie was done by Goran Pirš and Pjer Žardin, while the translator of the Serbian version is unknown.

In the introductory part of the thesis, the focus will be on the basic information about the animated movie, its creation and plot. We will also focus on dubbing of animated movies and the different methods of translation in translating children's movies. Afterwards, we will have a look at what it takes to translate poetry, and move on to the comparative analysis of Croatian and Serbian dubbing of certain songs taken from *The Lion King*. Through the analysis, we will look into the different translating strategies used, focusing on whether or not the translators were able to successfully translate the songs in terms of meter, rhyme, rhythm, but also were they able to give them the same feeling and produce the same effect as the original songs did.

Translating children's movies is a delicate and creative process, which should be approached with a lot of care, knowledge and effort. It is not only important to accurately translate the words, but also to accurately transfer the feeling the original movie created.

## Sažetak

Cilj ovog rada je kontrastivna analiza hrvatske i srpske sinhronizacije pjesama iz dugometražnog animiranog filma “Kralj lavova”, uzimajući u obzir različite strategije prevođenja korištene u ove dvije sinhronizacije pjesama. Hrvatski prevod animiranog filma su uradili Goran Pirš i Pjer Žardin, dok je prevodilac srpskog prevoda nepoznat.

U uvodnom dijelu rada, fokus će biti na osnovne informacije vezane za animirani film, kako je nastao i radnja filma. Također ćemo se fokusirati na sinhronizaciju animiranih filmova i na različite metode prevođenja koje se koriste u prevodima filmova za mlade. Nakon toga, ustanoviti ćemo šta je potrebno za prevod poezije, te preći na kontrastivnu analizu hrvatske i srpske sinhronizacije određenih pjesama iz filma “Kralj lavova”. Tokom analize proći ćemo kroz različite strategije prevođenja koje su korištene, fokusirajući se na to da li su prevodioci uspješno preveli pjesme u smislu metra, rime, ritma, te da li su prevodima proizveli isti doživljaj i efekat koji su proizvele pjesme iz originalnog filma.

Prevođenje filmova za mlade je delikatan i kreativan process, kojem treba pristupiti sa mnogo pažnje, znanja i truda. Nije samo bitno da se tačno prevedu riječi, nego da se i tačno prenese doživljaj originalnog filma.

# 1. Introduction

Translating anything is a very challenging task, however translating something where the target audience are children is a whole other level of challenging. What adds to that challenge even more is when the translation has to be dubbed. The translator has to have great knowledge, creativity, and care in order for his or her translation to grab a child's attention, have it be understandable, fun, and simple, and yet playable by actors and in sync with the animation. These are the tasks a translator has to keep in mind when translating a children's animated feature movie.

This thesis will look into exactly those tasks. We will examine the important elements of any translating process, the methods and strategies used, and whether they were successfully realized. In the first part, works and theories from different authors and linguists will be used in order to examine different strategies and methods of translation. The main part of the thesis will be focused on equivalence and accuracy of the translation, strategies of translation used, and whether they were able to successfully achieve the same style and effect as the original.

The sole focus of this thesis are the songs from the animated feature film *The Lion King*, or more concretely the dubbing of the songs. Attention will be put on the way Croatian and Serbian translators translated these songs with the use of different strategies, and how well were they able to translate them keeping in mind the meter, rhyme, rhythm, and producing the same effect of the original movie.

The aim of this Master's thesis is to see whether the equivalence and the same effect of the original movie were achieved, what methods and strategies were used to achieve it, and did they produce a successful translation and dubbing of the songs in Croatian and Serbian.

## 1.1. Creation of *The Lion King*<sup>1</sup>

*The Lion King* is one of the most famous Disney feature animated movies. It was released by Walt Disney Pictures. *The Lion King* is Disney's first animated feature to be an original story. Being one of the most famous Disney animated feature movies, everyone by now has seen it and knows what it is about. However, the original version of the movie was far different from the final version that we all know and love today.

The idea and development of *The Lion King* started in 1988 during a meeting between Jeffrey Katzenberg, Roy E. Disney, and Peter Schneider. During that meeting, the topic of a story that was set in Africa came up, and they jumped at the idea. The name of the movie went through changes. The original title was changed from *King of the Kalahari*, to *King of the Beasts* and then *King of the Jungle*. The original plot of the movie was centered in a battle between lions and the baboons with Scar as the leader of the baboons, Rafiki as a cheetah, and Timon and Pumbaa as Simba's childhood friends. In this version, Simba does not leave the kingdom, but becomes a lazy and horrible character due to Scar's manipulations, so he could overthrow him after coming of age.

The production itself began in 1991. The original decision was for it to be a documentary-like movie focused on the natural aspects, but was later decided that it would be turned into a musical. However, the script was unfocused and lacked a clear theme, thus it was asked to be rewritten. Slowly but surely, the movie started to get the plot it has today. Elements involving coming of age and death, as well as ideas of personal life experience were added. It was decided that Scar and Mufasa should be brothers, because the writers thought it would be more interesting if the threat came from inside the family. The setting changed from the jungle to savannah, thus the title again changed from *King of the Jungle* to *The Lion King*.

The creation of *Lion King* was a long process for animators and writers. Actual lions were brought in the studio in order to see how they act, behave, walk, etc. The animators had to draw characters that had animal qualities and mannerisms, but also human personalities and humanized facial expressions. There was a lot of rewriting, fixing unresolved emotional issues, adding comic element, making dialog changes, and so on. Finally in 1994, the final version that we have today was released.

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<sup>1</sup> Summary on the basis of: Wikipedia. *The Lion King*. Retrieved from: [https://en.wikipedia.org/wiki/The\\_Lion\\_King](https://en.wikipedia.org/wiki/The_Lion_King)

## 1.2. Plot summary

The Lion King is a Disney movie classic. It is loved and adored by all ages, not just the young people who are essentially its target audience. What makes this movie so adored is its plot that has touched everyone's hearts.

The movie opens up in the Pride Lands of Africa. The young lion cub, Simba, who is the son of King Mufasa and Queen Sarabi, is presented to the gathered animal Rafiki the baboon. Once Simba reached his adolescence years, Mufasa starts to educate him by explaining the responsibilities of kingship and the "circle of life" that connects all living things. On the other side of the story, Mufasa's younger brother, Scar, plots to eliminate Mufasa and Simba in order to take over the throne. He tricks Simba and his best friend Nala into exploring the forbidden elephant's graveyard, where they get attacked by three hyenas, Shenzi, Banzai, and Ed, who are allied with Scar. Zazu the hornbill, alerts Mufasa of the danger that Simba and Nala were in, from which he rescues them.

Later on, Scar lures Simba into a gorge, in which the hyenas drove a large herd of wildebeest into a stampede. Mufasa runs to his rescue and is able to get Simba to safety. However, Mufasa ends up hanging from the gorge's edge. He begs his brother for help, but he refuses and sends him falling to his death. In the most heartbreaking scene, Simba finds his father laying lifeless. Scar convinces Simba that it was his fault for the tragedy and that he should run away, which he does. Scar tells the pride that Simba and Mufasa were killed in the stampede and steps forward as the new king, allowing the hyenas to live in the Pride Lands.

After collapsing in the desert, Simba is rescued by Timon and Pumaa, a meerkat and warthog. Simba grows up in the jungle with them, where they live a carefree life with the motto "hakuna matata." Simba encounters Nala and Rafiki in the jungle. They tell him that he must return home. Upon he can no longer run from the past, Simba returns to the Pride Lands. There he confronts Scar. Scar taunts Simba over his role in his father's death, and reveals to him that he is the one who murdered Mufasa. Enraged, Simba and Scar engage in a battle, in which Simba wins, after he tossed Scar from the top of the Pride Rock.

Simba takes over the kingship and makes Nala his queen. In the final scene, we can see Rafiki presenting Simba and Nala's newborn cub to the animals, continuing the circle of life.

### 1.3. Translating for children (animated movies)

Translating anything represents a big challenge for the translator, however that challenge increases and becomes a lot trickier when the target audience are children. Cartoons and animated movies could appear silly or childish to adults, however they play an important role in the development and education of young children. Children learn and absorb everything they come into contact with. Even when they are having fun and watching their favorite cartoons and movies, they still learn. To make the messages of the movies understandable to children, they need to be translated.

When translating for children, the translation has to put a lot of care into the entire process, he/she also has to possess great knowledge and creativity. A translation has to be carefully worked out. Still, language is not the only delicate thing to translate; characters, different customs can be hard for a child to understand. When translating for children, translators can manipulate the text by changing, deleting or adding to it, so as to adjust the original text and to bring it to the level of children's ability of comprehension.

Norms of translating children's books also apply to translating children's animated movies. Still, due to the characteristics of audiovisual mode, translators might have less room for their creativity than the ones translating books have in the respect of changing the plot. In animated movies, especially when they are dubbed, the translator needs to adapt the text to the dialogs.

Just like for dubbed movies, the translator will need to adapt the text to the dialogs: the result needs to sound natural so that viewers can totally immerse themselves in the universe of the show. This process is called domestication.<sup>2</sup>

Rather than translating the ST as close as possible, they creatively adapt it to the target audience, so that it sounds more natural. When domesticating a text, a translator might use colloquial expressions, any slang words or phrases that are suitable to be used in the movie, and so on. All of this contributes to the translation of animated movies for children. The main aim is to produce the same effect the original movie did, to make the movie as understandable, yet fun as possible to the children.

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<sup>2</sup> Tinland, C. (2017). *Translating Cartoons for Children*. Retrieved from <https://mastertcloc.unistra.fr/translating-cartoons-children/>



## 1.4. Dubbing of feature animated movies

It is quite reasonable to have interlingual dubbing of animated movies, especially those targeting child audience. One of the major reasons why countries choose to dub the translated animated movies rather than subtitle them is that children, in general, have not developed their reading as fully as adults have to focus their attention on reading subtitles through the entire movie. Children do not read subtitles as adults do, especially when watching cartoons, their attention is mainly on the “moving pictures” rather than the text below.

Subtitling is translated from spoken source language to written target language, while translation for dubbing is done from spoken to spoken language.

In the case of dubbing, there are three main synchronies at play (ibid.): lip-synchrony, related to labials and vowels; kinetic synchrony, or the correlation between gestures and actions and the linguistic signs; and isochrony, the respect of the duration of the source text utterances in the target text. However, their perception in children’s animated films depends on various factors, such as broadcast media (cinema, television, tablet, etc.), animation technique (cartoon, stop-motion animation, 3D animation, etc.) and target audience (adults, children or both).<sup>3</sup>

Another striking feature of interlingual dubbing is that the language used in translation for dubbing should be “speakable” oractable. This translation is not for the audience to read, but for the actors to speak and act with their voices, and then for the audience to hear. Thus, language in the translated dialogue should sound natural, and at the same time, be as true as possible to the meaning of the original.

Expressions used in dubbing should be as close as possible to the expressions used in daily communication and should cause little unfamiliarity, if any. Therefore, translated dialogues should be “speakable” and colloquial enough for the actors to utter and for the audience to perceive without bringing them out of the illusion that the movie creates. Thus as we can see, there are many obstacles to overcome and many rules to think about when dubbing an animated movie, especially when songs are involved, but more on that later in the thesis.

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<sup>3</sup> Lozano, J. (2017). *Bringing all the Senses into Play: the Dubbing of Animated Films for Children*. Retrieved from <https://journals.openedition.org/palimpsestes/2447>

## 2. Comparative analysis

Now we have come to the main part of this thesis, the comparative analysis of the dubbings of songs from the animated movie *The Lion King*. In this part we will see side by side original lyrics of the songs to the translated lyrics. Every song in the animated movie, has a certain background story behind it and also a story that it tells, meaning they have a narrative element to them. Before analyzing them, I will touch up on the story that the songs are portraying. In the analysis, aside from poetic and language elements, I will also cover the audio elements of the songs such as the tempo, rhythm, and synchronicity.

### 2.1. Translating poetry<sup>4</sup>

Before jumping into the comparative analysis of the translations of the songs, I will first, briefly, focus on some to look for when translating poetry. Various devices and nuances make poetry what it is, and exactly that makes poetry a massive challenge to translators.

Rhyme is one of the easier devices to mimic when translating poetry, since every language has rhyming words that are put together in some form. Rhythm and meter are also easy elements to stay true to, because it is a matter of matching the number of syllables in each line. However, the challenge here is for the translator to find meaningful words that match in terms of rhythm, meter, and also rhyme. The smallest change in meter can have devastating effect on the flow of the poem.

Metaphor is one of the most challenging devices, since it is usually specific to individual languages and does not interpret well. It is used to produce images in the mind of a listener, to do them justice, they must be faithfully translated in another language. Other difficult devices to look out for are onomatopoeia, hyperboles, puns, similes, alliterations, symbolism, idioms, and mood, they all add beauty to a poem, and yet can never be faithfully translated.

A unique mix of devices goes into making of a poem, and only a true expert can render them effectively in a different language.

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<sup>4</sup> Cincan, A. (2013). *Challenges in Translating Poetry*. Retrieved from <https://inboxtranslation.com/blog/challenges-translating-poetry/>

## 2.2. *The Circle of Life*

The first song we hear in the movie, which follows the opening scene, is *The Circle of Life*. The song follows the image of the gathering of animals in the Pride Lands, going towards the Pride rock to honor and welcome the newborn lion cub, Simba. The circle of life symbolically represents life, survival, and death, all key elements in the movie itself. The song starts off with the intro in the Zulu language.

[Intro]<sup>5</sup>

Nants ingonyama bagithi Baba

Sithi uhm ingonyama

Nants ingonyama bagithi baba

Sithi uhhmm ingonyama

Ingonyama

Siyo Nqoba

Ingonyama

Ingonyama nengw' enamabala

The intro to the song is the same in the Croatian and Serbian translation as in the original song. Loosely translated from Zulu, the first line translates to “Here is a lion”, or more closely “Behold, here is the (future) king”. It makes sense to add this African element to the song, since the movie is set in Africa. The chant in Zulu celebrates the coming of a new lion king, the new royalty, and adds on to the symbolic aspect of the song.

Both Serbian and Croatian translators chose not to translate this part of the song, and it was a good decision not to. First, there is no actual translation of the Zulu chant in English either, they are all loose meanings and translation, thus a translator cannot simply guess what the words in the chant mean. Second, and most importantly, the chant should stay intact because it adds beauty and meaning to the song. It follows the beautiful scenes sunrise over Africa and all the animals there, it also calls the animals to gather for the birth of the king’s son.

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<sup>5</sup> *The Lion King*. (1994). Dir. Roger Allers, Rob Minkoff. Buena Vista Pictures. Netflix

It symbolically welcomes the coming of a new king, a newborn lion cub. Nigel Armstrong talks about the strategy of non-translation in his book, stating that:

Clearly, there will be occasions where the sensible decision is to leave untranslated a segment of the ST. [...] non-translation in the form of compression involves leaving out of the TT elements present in the ST. This will generally occur when the segment contains needless detail that will weary the reader, or information that is difficult to translate concisely because culturespecific, or both [...].<sup>6</sup>

Susan Bassnett also talks about untranslatability of a text, where both types of untranslatability are present in the Zulu chant.

Catford distinguishes two types of *untranslatability*, which he terms *linguistic* and *cultural*. On the linguistic level, untranslatability occurs when there is no lexical or syntactical substitute in the TL for an SL item. [...]. Linguistic untranslatability, he argues, is due to differences in the SL and the TL, whereas cultural untranslatability is due to the absence in the TL culture of a relevant situational feature for the SL text.<sup>7</sup>

Thus, we can see that the best option for the intro to the song is to leave it as is, and not translate it for the reasons mentioned above, which both translators did accordingly.

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<sup>6</sup> Armstrong, N. (2005). *Translation, Linguistics, Culture: A French-English Handbook*. Toronto: Multilingual Matters LTD, p. 159. PDF

<sup>7</sup> Bassnett, S. (2005). *Translation Studies, 3rd edition*. London: Routledge, Taylor and Francis, p. 39. PDF

## English

### The Circle of Life

From the day we arrive on  
the planet  
And blinking, step into  
the sun  
There's more to see than  
can ever be seen  
More to do than can ever  
be done

There's far too much to  
take in here  
More to find than can  
ever be found  
But the sun rolling high  
Through the sapphire sky  
Keeps great and small on  
the endless round<sup>8</sup>

## Croatian

### Život teče u krug

Prvog dana na ovom  
planetu  
Zaslijepio sunčev te sjaj  
Probudi se, čitav čeka te  
svijet  
Pogled tvoj mu ne nazire  
kraj

Sve tajne otkriti moraš  
Skočit' hrabro u vis i u  
dalj  
Sunce jedri k'o brod  
Kroz svoj modri svod  
Za njim ćeš poč' bio  
prosjak il' kralj<sup>9</sup>

## Serbian

### Životni krug

Jednom došli smo na  
planetu  
Kuju miva sunčev sjaj  
Da je volimo, da je  
čuvamo  
I upoznamo svaki njen  
kraj

Dugo živimo na ovom  
svetu  
On je postao naš topli  
dom  
Sunce jedri ko brod  
Kroz svoj modri svod  
Sve nas nosi u okrilju  
svom<sup>10</sup>

Unlike the intro, which remained the same, there is a lot to be said for the first and second verse of the song. First, let us observe the meter and rhythm of the original compared to the translations. The Croatian translation is almost the same as the original song, with one deviation in the third line, in which the original has ten syllables while the translation in Croatian has eleven. Nonetheless, the rhythm of the Croatian dubbing of the song matches with the original in this verse, the words flow perfectly and match the tempo of the original.

On the other hand, the Serbian translation strays away a bit more from the original in the first, second, and fifth line, in which the first and second line have one syllable less than the original, while the fifth line has two syllables more. However, again, the flow and the tempo of the song stay intact. The reason might be the fact that the fifth line in the original song has more words that need to be pronounced. Also, when listening to the song, after “far too much” the singer

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<sup>8</sup> All lyrics of the original songs are taken from: *The Lion King*. (1994). Dir. Roger Allers, Rob Minkoff. Buena Vista Pictures. Netflix

<sup>9</sup> All lyrics of the Croatian translation of the songs are taken from: *Kralj lavova*. (1994). Dir. Roger Allers, Rob Minkoff. Trans. Goran Pirš, Pjer Žardin. Buena Vista Pictures. Online movie

<sup>10</sup> All lyrics of the Serbian translation of the songs are taken from: *Kralj lavova*. (1994). Dir. Roger Allers, Rob Minkoff. Trans. Unknown. Buena Vista Pictures. Online movie

takes a breath, a pause, giving the translated line just enough room to fit those two short syllables in without changing the tempo of the song. Thus, listening wise, in both translations, this verse flows beautifully and sticks to the tempo and the rhythm of the original song.

When it comes to rhyme, this is a more narrative-like song, thus the rhyme is not that obvious when sung, but it is obvious once read. The rhyme scheme of the first and second verse in the original song is ABCB, DEFFE. Both Croatian and Serbian translations follow and respect the set rhyme scheme from the original song.

Just by looking at the song, one can see that the translations do not really follow the original closely when it comes to the choice of words. The first line of the first verse is translated quite well, they all convey the same meaning – the moment we are born.

In the second line of the Serbian translation the subject is the “planet”, while in Croatian and the original it is the “person” or the “being” that was born. The reason why they chose to change the subject in this line, is probably because the focus of the next two lines in the original is the “planet”. The focus is not on our ability to see what the world has to offer, but on the fact that there is a lot to be offered. Thus sticking to the theme, they choose to keep the “planet” as the subject and focus of the entire first verse. Also, the verb “blinking” was completely omitted from the translation in both Serbian and Croatian, and the reasoning behind this non-translation is explained by Nigel Armstrong, in a sense that it occurs “when the segment contains needless detail that will weary the reader”<sup>11</sup>.

The translations of the last two lines, in the first verse, keep the core meaning of the original song, however it is clear that the translators gave themselves a lot of room for modification of the lyrics. In the original it says that there is a lot to see and do in this world, while, for example, in the Serbian translation it says that we have to love the planet, take care of it, and explore it. In the Croatian translation, it says that we should wake up, the world is waiting for us, and it is vast and huge. The Croatian translation, even though the word choice is not quite accurate, still conveys the core message of the original, that there is a lot to do and see in this world in the sense that they say that this huge world waits for us.

However, Serbian version adds this line that we should love it and take care of it, which does not have any correlation to the original song. The reasoning might be that they were just trying to come up with something to match the meter and rhyme of the original. Was it successful? To

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<sup>11</sup> Armstrong, N. *Translation, Linguistics, Culture A French-English Handbook*, p. 159.

a person that does not know the lyrics of the original song, yes, this would sound like a nicely composed verse, which conveys the same meaning, as the original verse does.

Moving on to the second verse, the first two lines are, again, completely different from the original. In the original song, the first two lines continue to talk about the immensity of the world, how unimaginably vast it is. However, both Croatian and Serbian translations completely disregard those two lines, and make up their own two lines to put in that place.

The Croatian version talks about taking the leap and exploring this world, which one could say is still in the spirit of what the original is trying to convey. It moves from the original a lot, but still keeps the core meaning of the need to explore this inexorable world. Looking at the Serbian translation, the translators did not even try to put that same message that the original song has. They just say that this planet is our home, completely missing the point of the song itself. The message of the song is that the world is unfathomably huge, and that every being has a place in it and in the circle of life.

The second two lines are brilliantly translated in both Croatian and Serbian. Both translations have these two lines identically translated. I believe that, due to Croatia's relation to sailing and seafaring, the Croatian translation was the originator of this line, since they would see this connection between the blue sky and the blue sea, and the motion of a boat sailing through the sea with the sun moving across the sky. If that is the case, then we can say that this is a great example of translators using domestication. According to Cui Song:

Translation for dubbing often involves the domestication strategy by which the translator tries to remove the elements in the original that appear foreign to the target language audience (Chaume 2007: 213; Ruiz 2007: 219). [...] When translating cartoons targeting child audience, such creativity involves a creation that agrees with children's imagination and language mode, so as to make the cartoons more appealing and entertaining to them.<sup>12</sup>

Especially when we take into consideration that the target audience are children, domesticating certain lines is a great way of insuring the children have a better grasp of the meaning of the song.

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<sup>12</sup> Song, C. (2012). *Creativity in Translating Cartoons from English into Mandarin Chinese*, Issue 17. The Open University of China, p. 128-129. PDF

The Croatian translation of final line in the second verse is quite similar to the original, it again depicts the same image of the original. In the original “great and small” give a sense of a physical trait, while in the translation “prosjak i kralj” show more of a social trait. Still, the message is there, no matter what you are, you are in this circle of life. The Serbian translation omits this comparison and just says that all are entering the circle.

<b>English</b>	<b>Croatian</b>	<b>Serbian</b>
It's the Circle of Life	Život teče u krug	To je životni krug
And it moves us all	Vir nas nosi sve	Što nas vodi sve
Through despair and hope	I kroz bol i strast	Kroz nadu i strah
Through faith and love	Kroz plač i smijeh	Kroz ljubav i smeh
Till we find our place	Dok ne nađeš put	Svakom od nas (tu)
On the path unwinding	Stazu bez svršetka	Taj krug mesto čuva
In the Circle	Znaj da život se vrti u	Svakom vrati duh
The Circle of Life	krug	Taj životni krug

Now we will focus our attention on the chorus of the song. Again starting with the basic element which are the meter, rhythm and rhyme. Looking at the number of syllables, there is only a slight departure in translations from the original song. The Croatian translation has five syllables instead of four in the fourth line of the chorus, just like the Serbian translation. The Croatian translation has four syllables in the final line, while the original song has five. The Serbian translation has, in the seventh line, five syllables, and the original has four. There is also one more detail concerning Serbian translation.

The chorus is repeated two times in the song, the first time it is sung, the fifth line in the Serbian translation goes “svakom od nas”. That line has one syllable less than the original song, which is four rather than five. However, the second time it is sung, they add an additional word “tu”, with which they now match the number of syllables in the original song. The reason for this is the fact that the second time the chorus is sung, the tempo picks up and the music triumphantly rises, thus they needed to add that additional syllable, so that the flow and the rhythm of the song stay intact. If they did not add it, they would have to unnaturally prolong the singing of “od nas”, which would sound unpleasant to the ear and distort the entire flow of the song.



When it comes to rhyme, we can see that, despite the chorus flowing beautifully when sung, there is no perfect, strong rhyme pattern here, in the form of an end rhyme. What we do find, on the other hand, is instances of slant or imperfect rhyme such as assonance, where we have matching of vowels. The example of assonance in the original song is “hope” and “love”. There is also an instance of assonance in the Serbian translation in words such as “čuva”, “duh”, and “krug”, where we have the vowel *u* that matches in all of these words. Another form of rhyme is alliteration, which we can find in the Croatian translation “strast” and “smijeh”, and in the Serbian translation “strah” and “smeh”. Those two words, in Serbian translation, also have slant rhyme in the form of consonance, where we have repetition of the consonant *h*.

Despite the fact that there is no perfect rhyme present, the original song and the translations still flow beautifully, they keep with the tempo and rhythm, and, in my opinion, are quite pleasant and suitable for children watching the movie.

Moving on to the overall translation of the chorus, we will start with the first line, which is essentially the title of the song in the original and in the translations. “*The circle of life*” phrase was translated accurately in both translations but in two different ways. The Croatian translation opted for a more descriptive way of translating this phrase with the phrase “život teće u krug”. The Serbian translation stuck to the original and simply translated as “životni krug”. Both translations are equivalent with the original song.

The second line is also quite well translated in both Croatian and Serbian translation. However, the Croatian translation adds “vir” to the line, probably in order to match the meter and rhythm of the original song. The verb “move” in Croatian is translated as “nosi” and in Serbian it is “vodi”, both are essentially the same, meaning we do not control it, it controls us, and we just go with the flow. Equivalence and accuracy wise, the Serbian might be better in the sense that this circle of life affects us all, and we go with it.

Now we get to the interesting part. The next two lines have essentially the same meaning, yet in terms of word choice are not very accurate. The first line mentions the contrast of good and bad, hope and despair, in the second line it mentions two good things, faith and love. The Croatian translators decided to keep the contrasting element in the first line, but also add it to the second line, thus instead of *faith* and *love*, they put tears and laughter, the Serbian translator stuck to the original and put love and laughter. An interesting thing here is that both translators used the word laughter, even though it was not mentioned in the original.

The Croatian translation modified these two lines, instead of *despair* and *hope* they chose to use pain and passion or lust, and tears and laughter instead of faith and love. The meaning of the original song is still there, that we are guided through all of these situations, and the words even though not an accurate translation of the original add a nice feeling to the song. The word choice is possibly explained by the need to satisfy the meter and also slant rhyme by matching “strast” with “smijeh”. The Serbian translation is quite equivalent to the original song.

Both translations used a very light translation of the word *despair*, since this word is associated with the lack of hope, thus giving a stronger contrast in the line *Through despair and hope*. Pain and fear also show this contrast in the lines, but in pain and fear one still can have hope, while in despair one does not.

However, being that the targeted audience are children, the word choice is fine, since children at the age of 10 are not familiar with the concept of despair, but probably are with fear and pain. Thus, in these situations we have to look at the Skopos theory. Nigel Armstrong states that:

The constraints that weigh on the translator are sometimes discussed in terms of what is known as ‘skopos theory’ (Vermeer, 1989); more specifically, the skopos surrounding an ST refers to the circumstances in which it was written, and the reasons for which it is being translated. In professional translation, this is just common sense; the translator needs to know why the ST was composed and for whom, and correspondingly, why the translation has been commissioned, and for whom. These factors will influence many translation decisions.<sup>13</sup>

The translation is determined by the function of the product, and this function is specified by the addressee. It is very important for whom the text is intended. In these cases, the translator has to take on the role of a creator of the target text, and make it as suitable and understandable to the target audience as possible, which in this case is the children watching the animated feature movie.

In the fifth and sixth line, the Serbian translation chose to have a more descriptive approach in translating them. Still, the translators followed the message of the two lines, illustrating that everyone has a place in the circle of life. On the other hand, the Croatian translation chose a different way of translating the word *place*; they use the word *path* “put” which is not accurately conveying the message. The core meaning is that everyone has a place, has a role in the circle,

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<sup>13</sup> Armstrong, N. *Translation, Linguistics, Culture A French-English Handbook*, p. 44

thus giving a feeling of belonging to something bigger than yourself; using the word *path* gives a feeling of individuality, that we all have our own path to follow. That is not the core message of the song and the phrase “circle of life”, the point is that we are all connected in some way, that everyone has a role to play in order to maintain the circle of life.

The line “*On the path unwinding*”, is in connection to the first two verses in which the world is described as a huge, unfathomable place. The Croatian translators chose to connect this meaning to the “path” that we must all find in the world from the previous line, saying that the path is never-ending, which is not equivalent to the original.

When it comes to the final two lines from the original song, the Croatian translators chose to combine them into one line, while the Serbian translators kept them as two separate lines. In the original we have a repetition “*In the Circle, the Circle of life*”. There is no repetition in the translations, and with good reason. In English it just gives more emphasis on the whole phrase, in Croatian and Serbian it would not fit meter and rhythm wise, and it would not be pleasing to the ears. Contrary to *circle* which has two syllables, “krug” is a one-syllable word, draining that word out in a song would not be pleasant to hear. Thus the translators chose to modify the seventh line, with the Croatian translation replacing the whole four-syllable line with just the two-syllable “znaj da” which is why they needed to combine it with the last line in the chorus. The Serbian translators chose to modify it in a way that they made up their own line, which fits in with the theme nicely, especially if we connected with the guidance through despair and hope from the third and fourth lines.

Analysis of the translation aside, I believe that both translations were very nicely done, when listening to the song, they sound very natural to the native listener and very pleasant to hear. They transfer the same feeling that the original song gives people when listening to it. From the translator’s perspective, there were some amazing translating decisions, some were not quite in the style and theme of the song. The most used technique in translating this song was modification and a little bit of omission. However, to say what translation was better is hard, since the first two verses were better and more accurately translated in Croatian version, while the chorus of the original is more equivalent with the Serbian translation.

Both translators made adaptations, changes, and modifications in order to retain the meter, rhyming pattern, and rhythm of the original song, all in favor of making the lyrics of the song suitable for the target audience. In the process, both managed to transfer, more or less, the meaning and the idea of the original. Essentially, from a perspective of a child listening to these

song without knowing the original, the song is equivalent to the original and I believe it produces the same effect the original song does, however that is subjective, and we can only know the effect it produced on us.

### ***2.3. Can You Feel the Love Tonight?***

Can You Feel the Love Tonight is a beautiful ballad that is in a way narrated by Timon and Pumbaa. After Timon and Pumbaa got attacked by a lioness, and Simba comes to their rescue, it is revealed that the lioness is actually Nala, Simba's childhood friend. Simba could not believe that she has left the Pride Lands and came to the jungle. As they start catching up and reminiscing, they realize that their friendship has blossomed into romance. They run playfully through the jungle, however Simba is hesitant to emotionally open up to Nala in fear that she will judge him. Nala senses that Simba is holding back and is shying away from his royal duties. All of this is actually revealed in the song, with the short narrative part that represent Simba and Nala's thoughts.

<b>English</b>	<b>Croatian</b>	<b>Serbian</b>
<b>Can You Feel the Love Tonight</b>	<b>Noć je puna ljubavi</b>	<b>Ljubav je u vazduhu</b>
I can see what's happening	Ponašaju se čudno Ja znam u čem' je stvar	Vidim šta se sprema Nanjušio sam stvar!
And they don't have a clue	To našeg momka ljubav otima	Kad zaljubi se, trio tada naš
They'll fall in love and here's the bottom line	Naš trio sad je par	svešće se na par
Our trio's down to two.		

The first thing we encounter when it comes to this song are the titles. Literal, word-by-word, translation of the original title might be “osjećaš li noćas ljubav”, or something along those lines. However, the translators took on a different route. The translations of the title that the translators came up with sum up the whole theme and the idea of the song, rather than being just a translation of the title. One thing they had to keep in mind when translating is that, aside from being the title of the song, it is also a line that is repeated several times in the song itself. Thus, the translators had to keep in mind that the translation of the title, since it appears in the song, will have to match the rhyme, rhythm, and the meter.

The Croatian translators chose a more descriptive translation of the title, which follows the overall theme of the song. The Serbian translators decided to translate the title of the original song, with a translation of well-known phrase “love is in the air”, which also is in tune with the idea and the theme of the song itself.

Moving on to the actual song, the first verse is a narrative-like verse by Timon. He expresses his sadness for the situation, because he and Pumbaa can see that Simba and Nala are falling in love, which makes them think that he will go with her and leave them behind. Just like every song in this animated movie, every verse has its own little story to tell. This verse tells Timon and Pumbaa’s perspective of the two lions falling in love.

In the Croatian translation, the meter and the rhythm of the first verse match perfectly with the original song, while the Serbian translation drifts away only slightly in the first and last line, where instead of seven and six syllables the lines have six and five, however it does not affect the overall rhythm and flow of the song. Both translations follow closely the rhyme pattern of the original song which is ABCB.

When it comes to the translation of the first line, the Serbian translation follows the original closely and accurately, while the Croatian translation is more modified, in a sense that is more descriptive. Instead of translating that Timon is perceiving something, they translate what is actually happening, meaning that they are acting strange. The point of view shifts from Timon and his feelings to the lions. The second line is translated similarly in both Croatian and Serbian translation. We can see the translators using the strategy of modulation here, where the point of view shifts, it moves from the original “they”, to “I” in translation. According to Chiara Grassilli:

It obviously changes the semantics and shifts the point of view of the source language. Modulation help the translator generate a change in the point of view of the message without altering its meaning and without generating an unnatural feeling in the reader of the target text.<sup>14</sup>

It is essentially the same message, where lions do not see what is going on, meaning them falling in love, but the focus is not on them not realizing it, but rather on the fact that Timon does realize it. The choice of words in the Serbian translation is also interesting. Instead of using the simple ‘I know’, like the Croatian translators used, they used, literary translated, ‘I

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<sup>14</sup> Grassilli, C. (2016). *Translation Techniques: Modulation*. Retrieved from <http://translathoughts.com/2016/05/modulation/>

smelled', meaning he sensed something happening. Rather than using a cognitive verb 'know', they used an affective verb 'sense'. The reason for that might be to play with the lyrics and give it a feeling that an actual animal is singing it, since animals are brought into connection of having good instincts and sharp senses.

In the last two lines we see what Timon sees happening, which is the lions falling in love, and Simba living him and Pumbaa behind. In the Croatian translation, the final line is perfectly translated, while the third line is changed a bit, again with the use of modulation. We have the same idea, Simba falling in love, but rather than him just falling in love, like in the original, in the Croatian translation we have a perception of Simba being snatched away from them due to love. "...and here's the bottom line" part is omitted in both Croatian and Serbian, since it is not important to the meaning of the verse. The Serbian translators chose to completely modify the third line, by cutting in it half meter-wise, and adding to it a part of the final line. They simplified it in the sense of just saying 'when he falls in love, we go from three to two'. The Serbian translation does not give a feeling of sadness, it is more of just Timon's perception of the situation.

<b>English</b>	<b>Croatian</b>	<b>Serbian</b>
Ze sweet caress of twilight	U slatke sitne sate kad plaha je i zvijer	Milovanja noćna dok magija je svud
There's magic everywhere	Romansu slutim s tužnim	I smutiće mu razum
And with all this romantic atmosphere	raspletom Sve propast će zbog nje!	potpuno I biće sasvim lud
Disaster's in the air		

In the second verse, we still have Timon's outlook on the entire situation, by first talking about how beautiful it all is, but how it spells disaster for their friendship. The meter of both Croatian and Serbian translation is quite close to the original. Croatian translation has one syllable more than the original in the second and third line, while the Serbian translation has a syllable less than the original in the first line. Still, the meter and rhythm are intact. When it comes to rhyme, the pattern of the original song is ABCB. The rhyme at the end of the second and fourth line is not a strong end rhyme, but more of a slant rhyme. The Serbian translation follows the rhyme

pattern, where the rhyme of second and fourth line is actually a strong end rhyme. The Croatian translation, on the other hand, does not seem to have much of a strong rhyme, if anything even the slant rhyme in the second and final line is quite weak.

The Serbian translation of the first two lines is accurate and closely follows the original. The only thing to note here is the first line could be understood as the caresses between people, not necessarily of the twilight, if they perhaps used the genitive form ‘noći’, this ambiguity could have been avoided. The Croatian translators decided to use domestication when it comes to these two lines, by using the phrase “sitne sate” to translate twilight.

We have modification of the second line, where instead of mentioning magic, they more mention its effect by saying that even the beast is calm, which keeps the same idea of the verse. Modifying the original text great if done the right way. It is very important to preserve equivalence, and not change the entire meaning. Nigel Armstrong stated that:

Hervey and Higgins (1992: 22) provide a useful refinement of the concept of equivalence in translation, pointing out that the difficulty associated with the notion of achieving equivalent effect in translation is that it implies the translator is attempting, in accordance with our definition above, to reproduce in the TT the ‘same’ effect achieved in the ST. This is problematic, clearly, since the effect varies across individuals, or even upon the same individual at different times [...] The only effect translators can truly know is that produced on their own minds, and therefore the only equivalence possible is what seems acceptable to each translator, perhaps after consultation.<sup>15</sup>

However, this is where the translator has to remember the Skopos theory and pay attention for whom the translation is intended. The question with these two lines is, will children understand the meaning of “sitni sati” and “plah”, what are the chances that at the age of ten they are aware of these words and their meanings. Having that in mind, I think that the Serbian translation is better suited for targeted audience, since it is important to understand even the songs because, like I mentioned, all of them tell a story of their own.

In the original, the last two lines give a contrasting image of romantic atmosphere, but rather than love, disaster is in the air, because their love means disaster for their friendship. In the

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<sup>15</sup> Armstrong, N. *Translation, Linguistics, Culture A French-English Handbook*. p. 45



Croatian translation, rather than having the third line about love and the final about disaster, they already introduce this feeling of disaster in the third line. Also, instead of just leaving it as love being the demise of their friendship, they change it to directly say that Nala is the reason.

The Serbian translation of the final two lines, moves away from the original quite a lot, to the point that even the idea and message got lost in the translation. The idea is that they will fall in love, and with that their friendship is over, however in the Serbian translation we have this image of Simba falling in love, and rather than that being the end of their friendship, he will simply go insane. Also, in the third line we do not have a clear subject, thus it is unclear whether Nala or love is the reason behind him going insane.

In the original final two lines, the feeling one gets is more of sadness, while both translations convey this feeling of almost anger, because they all put Nala as this perpetrator and villain who destroyed their friendship, even though there is no mention of Nala or any negative association with her in the original song. Thus, this modification might not be the best choice, if our overall aim is to produce the same effect the original did with the target audience.

<b>English</b>	<b>Croatian</b>	<b>Serbian</b>
So many things to tell her	Još ne znam gdje da	Kako da joj priznam?
But how to make her see	počnem	Da joj kažem sve?
The truth about my past?	Objasnit moram sve	Istinu o prošlosti -
Impossible!	I priznat da sam kriv	nipošto!
She'd turn away from me	Ni slučajno!	Izgubiću je sad
	Jer gubim je taj tren	

This verse represents Simba's inner thoughts, about seeing Nala after such a long time. He is conflicted on whether to tell her the truth about his past, since he believes that he is responsible about his father's death.

Again, starting with the meter, Croatian translation matches the number of syllables in the original song perfectly. The Serbian translation has a slight deviation in the first and second line, where it has one syllable less than the original song. Still, just like with previous verses, it does not affect the overall flow and rhythm of the song, it still sticks to the tempo set by the original. When it comes to the rhyme pattern of the original verse and the translations, it is still,

like previously, ABCB, where the original this time has a perfect end rhyme, while the translations have a slant rhyme. The Croatian translation has assonance, where we have the repetition of the vowel *e*, while the Serbian translation has alliteration where there is a repetition of the initial consonant *s*.

When it comes to the translation of the first two lines in the verse, both Croatian and Serbian switch the places between these two lines, making the second line first and the first line second. Both translations changed and modified the lines a bit, but still sticking to the core idea that Simba has a lot to tell her but does not know how. What is interesting here is that, the Serbian translation gives the first two lines in the form of questions, while the third line, which is in the form of a question in the original, is not a question. The Croatian translation avoids the use of interrogative form in this verse.

In the third line, in the original, Simba asks himself a question, on whether or not he should tell Nala the truth, and immediately answers it. In the translation, this line takes more of a form of declaration and negation. He does not ask himself should he do it or not, but more thinks about doing it, and immediately stops himself, by disagreeing with that thought.

The Croatian translation translated the final line accurately, transferring the same idea that if he tells her the truth he will lose her. However, Serbian translation did not do this part justice, it does not transfer the idea of Simba losing her if he tells her the truth, because they used the adverb “sad”. It is not clear whether he is losing her in general, or if he tells her the truth. Also, due to that choice of words, they lost the rhyme pattern, and the flow of the song. The last line sounds forced, and unnatural, it does not give a pleasant flow to the final line. This is an instance where modification was not done successfully, because we lose the meaning and the idea of the original line. This is why it is important to keep in mind equivalence when modifying the original text.

<b>English</b>	<b>Croatian</b>	<b>Serbian</b>
He's holding back, he's hiding	Od mene nešto skriva U glasu čudan ton	Slutim nešto krije Prepoznajem mu ton
But what, I can't decide	Znam da on je kralj kog	Ja u njemu kralja vidim
Why won't he be the king	čekamo	Zar ne vidi i on?
I know he is	I zna li to i on?	
The king I see inside?		

Now we come to the verse in which we can see Nala's inner thoughts. She can sense that there is something going on with Simba, and she is confused as to why he did not come home and take his place as a rightful king.

The Croatian and Serbian translations slightly stray away from the meter of the original song. The Croatian translation has one syllable less than the original in the third line, while Serbian translation has one syllable less in the first line, two less in the third line. However, this does not affect the flow and the rhythm of the song. The rhyme pattern of the original and translations is the same, ABCB, but this time all three have a strong end rhyme in the second and fourth line.

The first line is quite accurately translated in both Croatian and Serbian. Both translations omitted translating the "he's holding back" part, however it is perfectly fine since it essentially means the same thing as hiding something, meaning you do not want to talk about something. The only difference between Croatian and Serbian translation in this line, is that Croatian translation gives a sense of assertiveness, as if Nala actually knows that he is hiding something, while in Serbian translation she only senses this, but does not know for certain. When it comes to the second line, both translations chose to modify this in order to match the rhyme of the verse. In the original verse, the first two lines talk about Nala knowing that he is hiding something but is not sure what. The translations both changed the second line, so now Nala expresses what is giving his mysteriousness away, which is his tone, rather than her questioning what he is hiding.

The last two lines are precisely translated in both translations. They were adapted a bit in order to fit the rhyme and meter, but, still, they retain the same idea and the theme of the original, which is her knowing he should be the king, and not being sure if he knows it.

<b>English</b>	<b>Croatian</b>	<b>Serbian</b>
Can you feel the love tonight?	Noć je puna ljubavi Dok suton slijedi dan	Ljubav je u vazduhu Baš dok se gasi dan
The peace the evening brings	Taj rijetki tren kad svijet je savršen	Taj divan tren kad svet je savršen
The world, for once, in perfect harmony	I divan sniva san	I sprema se za san
With all its living things	Noć je puna ljubavi I nosi duše dvje	Ljubav je u vazduhu I ruši granice
Can you feel the love tonight?	Njena moć ne pozna granice	Moćna je i stalno ispisuje nove stranice
You needn't look too far Stealing through the night's uncertainties	Ljubav spaja sve	
Love is where they are.		

Now we come to the chorus of the song. It does not tell a story like the other verses, but is more of an accompanying music to the scene of Simba and Nala falling in love. When it comes to the meter, both translations follow the original set number of syllables, with only one deviation each. Croatian translation has twelve syllables in third line of the first verse instead of ten, while Serbian translation has ten syllables in the third line of the second verse instead of nine. When it comes to the rhyme pattern it is consistent as in the previous verses, with the original, Croatian translation, and Serbian translation having the rhyme pattern ABCB. In all three the second and final line of both verses have a perfect end rhyme.

The first line, which is also the title of the song, was already discussed previously, however it is should be pointed out that the second line builds on the first one. The original is in a form of a question, and since translations have a declarative form, they had to modify the second verse, and not have the 'peace' be what the evening bring but rather that love which is mentioned in the title. The third line is follows the original and is accurately translated in both Croatian and Serbian translation. However, the fourth line is again modified, probably in order to fit the meter and the rhyme of the original. The translators omit the part that the world and animals are in harmony, but rather the world is perfect as it sleeps, or is getting ready to sleep, like in the Serbian translation. However, it can be understood by all, that 'the world' does not mean the actual planet, but rather everyone living in the world.

The second verse, again, begins with the very title of the song, and again the second line builds on it, thus it had to be modified in both translations since the first line is in a declarative form rather than interrogative, like in the original. The Croatian translation stays on the idea and theme of two lions falling in love, translating the second verse as that this love carries two souls. The Serbian translation, moves from the superficial theme of just two lions falling in love, and talks about the power of all in general, and that it breaks all limitations. It keeps this theme and idea throughout the third and final line, saying that it is powerful and writes new chapters in life.

The Croatian translation, now also, moves on to the theme of love in general, which is what the original song does as well. In Croatian, translators also translated these two final lines as to show love as being powerful, not knowing any limits, and bringing everyone together. I would have to say that both translations transferred the overall idea and theme of the original song quite accurately.

<b>English</b>	<b>Croatian</b>	<b>Serbian</b>
And if he falls in love tonight	Zaljubit će se noćas, znam Imam osjećaj	I sad će da se zaljubi Biće samo njen
It can be assumed His carefree days with us are hist'ry	Da druženju i prijateljstvu Sad tužan prijeti kraj	Sad zbogom dani, ti divni dani
In short, our pal is doomed		Naš drug je izgubljen

This is the final verse of the song, and since Timon narrated the beginning it was only fair for him to close of the song with his and Pumbaa's final thoughts on the whole situation, which are no more optimistic than their beginning thoughts. The meter and rhythm of the translations match the original perfectly, especially in the case of Croatian translation. Serbian translation deviates from the original only in the third line, where it has ten syllables rather than eight. The rhyme pattern is the same as in all the previous situations, where the original and both translations have the rhyme pattern ABCB, with the second and final line having a perfect end rhyme.

The Croatian translation closely follows the original, and the overall translation is precise and equivalent to the original. Something that can be noted is that, the first and second line are

modulated in the sense that, the view point changes from being uncertain of if he is going to fall in love and leave his friend, in the original, to being completely certain that it is going to happen, in the Croatian translation. Also, the final line was modified. The translation sticks to the theme of the demise of their friendship, and omitting the part that due to love Simba is “doomed” as well not just the friendship. Still the overall idea and the ‘story’ that Timon is trying to tell is well transferred in the translation, and for that I believe that it was successfully translated.

When it comes to the Serbian translation, we also have modulation of the first and second line, where the view is more assertive rather than questioning, and in the second line in order to fit the rhyme pattern, instead of the line being that Timon assumes that their friendship is over, it changes to him saying that Simba will be Nala’s. Still, even with the modification the main idea and theme did not change, which is something that was mentioned previously, by Chiara Grassilli that:

Modulation helps the translator generate a change in the point of view of the message without altering its meaning and without generating an unnatural feeling in the reader of the target text.<sup>16</sup>

The third line is also changed a bit, in a way that it does not mention their friendship, but just says “ti divni dani”, however it can be assumed what ‘days’ Timon is talking about from the entire song. When it comes to the final line, they translate it in equivalence to the original, but instead of “doomed” the translators put “izgubljen”, which is more in a sense that they lost him and less in that he is doomed because of this love. It is justified, because they have to keep in mind the meter and rhyme of the song, but also who their target audience is.

One thing to also mention, since in this song we can see the characters uttering the words, is that the final words in both translations do not match the animation. The final word is “doomed”, so the characters’ mouths form a round shape when uttering a ‘u’ sound. The final words in the translations “izgubljen” and “kraj” are pronounced with the mouth being wide open. Aside being accurately translated, the dubbing has to be actable and has to match the animation. This is a situation where dubbing did not match the animation, however being that it is a children’s animated movie, I am confident that children will not perceive this as anything wrong.

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<sup>16</sup> Grassilli, C. (2016). *Translation Techniques: Modulation*. Retrieved from <http://translathoughts.com/2016/05/modulation/>.

## 2.4. *Hakuna Matata*

After they find Simba in the desert, Timon and Pumbaa tell him all about their philosophy for a carefree life. The duo teaches Simba a very important phrase, which is “Hakuna Matata”. The phrase essentially means “no worries”. The three of them go on an adventure through the jungle as Simba learns to live the carefree, “Hakuna matata”, lifestyle.

<b>English</b>	<b>Croatian</b>	<b>Serbian</b>
<b>Hakuna Matata</b>	<b>Hakuna Matata</b>	<b>Hakuna matata</b>
Hakuna Matata! What a wonderful phrase Hakuna Matata! Ain't no passing craze	Hakuna Matata, krasnih riječi je zbir Hakuna Matata, nije puki hir	Hakuna Matata! Ima čaroban zvuk Hakuna Matata! Nije izraz puk
It means no worries for the rest of your days It's our problem-free philosophy Hakuna Matata	Umjesto brige stižu sreća i mir Filozofija bez felera, Hakuna Matata	I nemaj briga, raduj se što si živ To je pravi stav, da budeš zdrav Hakuna matata

Both Croatian and Serbian translation follow the rhythm and meter of the original song, with no deviations. The rhyme pattern is also followed in both translations. In the original and translation there is a strong end rhyme in the first couplet, where the pattern is AA

Just like in the previous song, the title is essentially a line that appears in the song itself. Hakuna matata is a phrase in Swahili which translates to “no worries”. Both translations chose not to translate this phrase, which is completely understandable. This brings us back to the Zulu chant in the beginning of *The Circle of Life*. As stated previously, Susan Bassnett talks about the subject of untranslatability, and says that:

On the linguistic level, untranslatability occurs when there is no lexical or syntactical substitute in the TL for an SL item. [...] whereas cultural untranslatability is due to the absence in the TL culture of a relevant situational feature for the SL text.<sup>17</sup>

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<sup>17</sup> Bassnett, S. *Translation Studies: 3rd edition*, p. 39.

The song in itself is an explanation and translation of this phrase, since Simba does not understand what Hakuna matata means, thus Timon and Pumbaa explain it to him with this song.

Moving on to analysis of the first line of the first couplet, the Croatian translators used ‘wonderful collection of words’ to translated “wonderful phrase”. They adapted the line in order to fit the meter and the rhyme pattern of the couplet, by using the definition of what a phrase is in order to translate it. On the other hand, the Serbian translators entirely changed the line. They omitted the use of the word phrase, and just simply put that “Hakuna matata” sound magical, which is essentially the superficial idea behind the first line, however it has less to do with it sounding nice, and more with the psychological aspect and the mindset that you get. The rhyme and meter were achieved with this modification, but the meaning was lost due to this change for which there was no reason.

In the Croatian translation, the second line in the first couplet is accurately translated and perfectly fits the meaning of the original line of the song. Unlike the Serbian translation, the Croatian managed to keep the word ‘craze’, however slightly modified in order to fit the rhyme and meter. The Serbian translation was able to transfer the idea of the line, but the translators did modify the line by using the word “izraz” as a translation of the word “craze”. Still, they did convey the same idea of the line that Hakuna matata is not something that is short-lived but rather stays with you.

<b>English</b>	<b>Croatian</b>	<b>Serbian</b>
It means no worries for the rest of your days	Umjesto brige stižu sreća i mir	I nemaj briga, raduj se što si živ
It's our problem-free philosophy	Filozofija bez felera, Hakuna Matata	To je pravi stav, da budeš zdrav
Hakuna Matata		Hakuna matata

Now we move on to the second couplet of the song. When it comes to the rhythm and the meter, just like in the previous couplet, both translations follow the meter and number of syllables of the original closely. The rhyme, however, is different from the first couplet. With these two lines, we have internal rhyme, where there is rhyming of “free” with “philosophy” in the original, “filozofija” with “felera”, and “stav” with “zdrav” in the Croatian and Serbian translations. Thus, the rhyme pattern of the translations also matches the original, but instead of end rhyme, there is internal rhyme.



When it comes to the first line of the second couplet, we can see that both translations modified this line, probably with the reasoning to keep the meter and the rhythm of the song. The Croatian translators gave their own interpretation, in the sense that if you do not have worries you have happiness and peace. The Serbian translation went along the path of the original line, but still modifying it. Instead of “for the rest of your day”, they translated it as that you should be happy that you are alive. Here we have a form of adaptation. It can be tricky, because it is closely related to equivalence. Nigel Armstrong says that:

Vinay and Darbelnet (1995: 338) define adaptation as ‘The translation method of creating an equivalence of the same value applicable to a different situation than that of the source language’.<sup>18</sup>

Armstrong also adds:

We can perhaps think of equivalence and adaptation as being placed on a continuum rather than sharply demarcated [...]. But it is apparent that equivalence and adaptation shade into each other, [...].<sup>19</sup>

Both translations, stuck to the first part of the line, by saying that there will be no worries, but then changed the second part completely, and translated it freely by giving their own interpretation of what it means to have no worries. The idea was conveyed, however the Croatian translation would suit the song better, looking at the target audience, since the Serbian translation has a sort of dark undertone with the ‘you should be happy to be alive’ part.

When it comes to the final line of the song, we have adjustments and modifications from both translations. The Croatian translation uses domestication in order to translate the “problem-free philosophy”, by using the word “feler” which is a common word in Croatia. However, this line could be considered as ambiguous. On one hand, it can be seen as a philosophy without flaws, or as philosophy of not having worries in your life. If the idea of the line is the former, than the Croatian translators conveyed the idea fully. However, if the idea it the latter, they did not convey the idea since it is a philosophy of not having any worries, rather than a flawless philosophy.

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<sup>18</sup> Armstrong, N. *Translation, Linguistics, Culture A French-English Handbook*, p. 155

<sup>19</sup> *Ibid.*, p. 156.

The Serbian translation, completely missed the idea of the line. This translation, again, has a darker undertone, when we bring it into connection with the previous line of “being happy to be alive”. The translators translated the line so that it just states that if you follow this attitude you will be healthy, which made the song lose its joyful tune. Thus overall, I would say that the Croatian translation is sticking more closely with the original song in terms of idea and theme, and is more suitable for the children listeners.

### 2.4.1. Pumbaa's song

A short, narrative-like song is inserted within the *Hakuna Matata* song. After Timon and Pumbaa teach Simba about the phase, they tell him that those two words will solve all his problems. Through this song, they shortly reflect on how *hakuna matata* helped Pumbaa with his issues when he was young.

English	Croatian	Serbian
He found his aroma lacked a certain appeal He could clear the savannah after every meal I'm a sensitive soul though I seem thick- skinned And it hurts that my friends never stood downwind	Zbog čudne arome bilo ga je sram Jedan vjetar, i ostao bi sasvim sam Ja sam nježan k'o cvijet, premda hodam bos Mrzim kad netko zbog mene stisne nos!	Otkrio je nešto, što mu ne služi na čast Isprazni Savanu kad se najede u slast Ja sam suptilan sav, valjda takav sam soj I boli što smeta im sad vetar moj

The meter of this song is completely off in both translations. In some lines the translations have more, and in some less syllables than the original verse, however they still managed to make it fit into the rhythm and the tempo of the song. It is difficult to have the same meter when translating a narrative song. The rhyme is the same in both Serbian and Croatian translations, they follow the rhyme pattern from the original song, which is AABB. When it comes to the rhyme, it is a perfect end rhyme in both the original and the translations.

The Croatian translation translated quite accurately the first line, conveying the same message and idea, however they did modify it in order to achieve the rhyme pattern. Also, SV “He found” was more of an interpretation than a translation, since they translated it as “bilo ga je sram”. Even though, it was never said that Pumbaa was ashamed, just that he had an unpleasant aroma, but placing it in the context of the movie it could be assumed that he was ashamed of this. In Serbian translation we have a modification of the whole line. We can see that the word “aroma” was omitted from the translation, and also that the second part of the line was completely changed into more of an interpretation of it.

The Croatian translation of the second line is pretty vague. With their translation, the audience still might think the issue is his aroma, in the sense of his scent, which is not the case. The part “after every meal” is very important, because that is where the audience gets an insight that it is not his sent, but rather his gassiness. Thus that part should not have been omitted. As Nigel Armstrong says:

[...] the translator’s aim is to reduce translation loss. A frequent strategy is ‘compensation’: accepting the loss of one element in the TT, and compensating by adding an element elsewhere<sup>20</sup>.

However the Croatian translators did not compensate the loss, thus losing the idea of the original verse. The Serbian translation, is accurate, follows the original line, and transfers the exact idea, where we can see what aroma they are talking about exactly.

The last two lines are quite accurately translated in Croatian, they transfer the same idea and theme of the original song. The last line is a bit more modified, the verb “hurts” was translated more strongly and harshly with “mrzim”, and the last part of the line was changed, still conveying the same idea but translated a little less subtly than the original. In the Serbian translation, the first part of the third line is accurately translated, while the second part is changed, omitting this contrastive element of him being sensitive but looking tough. The last line was also less subtle concerning Pumbaa’s gassiness, still it conveys the same idea and is quite equivalent to the original.

<b>English</b>	<b>Croatian</b>	<b>Serbian</b>
And oh, the shame	Ja nisam kriv!	Jao, kakav blam
Thought of changin' my name!	Nisam kriv što sam živ!	I da mi ukalja slav
And I got downhearted	Nisam kriv što smrdim	A kuda da mrdnem
Everytime that I...	Svaki put kad...	Kad moram da...

This is the final verse of the song. When it comes to the meter of this verse, there is slight deviation in both translations, such as the last line where both translations have four syllables, while the original has five, and Serbian translation has seven syllables in the second line, which is one more than the original. When it comes to rhyme, the pattern is respected in both

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<sup>20</sup> Armstrong, N. *Translation, Linguistics, Culture A French-English Handbook*, p. 46.

translations with the scheme being AABB. All rhymes are perfect end rhymes, however it should be noted that the last line is unfinished, still the ending is clear thus we can say that it keeps with the rhyme pattern.

The Croatian translation completely changed and modified this song, with little accuracy apart from the final line of the verse. The idea from the original was not completely transferred as well. In this first line, we have the use of transposition as a translation strategy. According to Nigel Armstrong “Linguistic transposition concerns the grammar, and involves replacing the ST word or structure with a TL word or structure from a different category”.<sup>21</sup> To add to this, Chiara Grassilli states that:

Transposition is the first technique or step towards oblique translation. Oblique translation is another term for free translation where the translator exercises his/her freedom to attain equivalence. It operates at the grammatical level and it consists of the replacement of a word class by another word class without changing the meaning. From a stylistic view point, the transposed expression does not have the same value, but the meaning is the same.<sup>22</sup>

This translation did not convey the same meaning of the original line, and if anything, when connected to the second line, the overall translation is too extreme and harsh, with Pumbaa saying that it was not his fault for being alive. This translation is far from appropriate for a song in a children’s animated movie.

The Serbian translation, stays close and is equivalent to the original. It is modified, but still conveys the same idea and theme of the verse in English. The third line was changed, with “downhearted” being omitted, however it was done in order to keep the rhyme pattern and the rhythm of the original song.

Both translations, when dubbed, keep up with the tempo, have a nice flow, and would be very pleasant and interesting for children to listen to. Both Croatian and Serbian translation transfer, more or less, the same idea and theme of the original. The major strategy used in translating this song, in both translations, was modification. I believe that this modification was more successful in the Serbian translation of the song, and less in the Croatian translation.

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<sup>21</sup> Armstrong, N. *Translation, Linguistics, Culture A French-English Handbook*, p. 150.

<sup>22</sup> Grassilli, C. (2016). *Translation Techniques: Transposition*. Retrieved from <https://translathoughts.com/2016/05/transposition/>

It is interesting how in *Hakuna Matata*, the Croatian translators had a better translation in terms of accuracy and equivalence to the original, while in this little inserted, narrative song, the Serbian translation was more equivalent and produced a better effect.

This is a perfect example of how a translators can have amazing translations that convey the same idea and theme, paint the same picture, and produce the same effect in the original, while in other situations they can produce quite questionable translations, that are vague in transferring the idea and theme, are not equivalent, and stray far away to the original.

## 2.5. *The Hula Song*

After talking to Nala and Rafiki, Simba realized that he needs to go back to the Pride Lands and challenge Scar and assume his position as the rightful king. However, when Simba, Nala, Timon and Pumbaa got there, they realized they needed to figure out a way to get Simba past the hyenas without them noticing him. *The Hula Song* is a song that Timon and Pumbaa sung in order to cause a distraction and get the hyenas' attention on them rather than on Simba who needed to get to the Pride Rock.

The song is called The Hula Song because when being asked to cause a distraction, Timon sarcastically asked if they want him to put a hula skirt on and do the hula, which he actually ended up doing.

<b>English</b>	<b>Croatian</b>	<b>Serbian</b>
If you're hungry for a hunk of fat and juicy meat	Ako apetit ti budi sočna svinjska mast	Ako želiš ti da jedeš jednu masnu svinju
Eat my buddy Pumbaa here because he is a treat	Moga prijatelja Pumbu pojest ćeš u slast	Ti raspori onda Pumbu kao zrelu dinju

The first verse in the song is a couplet. When looking at the rhythm and meter, the Croatian translation follows the original song in the number of syllables, while the Serbian translation has one syllable more in both lines, making the number fourteen rather than thirteen. When it comes to rhyme, both translation follow the same rhyme pattern of the original song, which is AA, with the rhyme being a perfect end rhyme in both the original song and in the translations.

The Croatian translation is quite accurate and follows the original closely. It makes a few modulations where it keeps the idea of the verse but switches the point of view. In the first line, the original asks a question using the phrase “hungry for”, so if they are hungry for the meat, while in the Croatian translation asks the same question but in the form of ‘is the meat making you hungry’. Thus it is essentially the same question just different view.

The second line also shows the use of modulation, where in the original we have Timon saying that Pumbaa is a treat, but in the Croatian translation he says that they will eat Pumbaa with relish. Again, we have the same idea, because if they eat him with relish, of course he is a treat and delicious, but the translators played with the point of view in order to achieve the rhyme and meter.

The Serbian translation kept the idea of the original in the first line, however they oversimplified the “hunk of fat and juicy meat” by translating it as “jednu masnu svinju”. If they used the word “sočnu” instead of “jednu” they would have kept both adjectives and achieve good equivalence. The second line was completely modified and changed in a very morbid way. A simple verb “eat” was translated as a very dark and morbid “raspori”, tear open, or cut into, which is not suited for such young listeners. Further down the line, it will be obvious how inadequately this song was translated by the Serbian translators.

The second part of the second line in this couplet was also modified in order to fit the rhyme and meter, thus Pumbaa being a treat was translated him being like a ripe melon. It is understandable in the sense of domestication, the reference to tearing open a ripe melon, however it is too morbid and negative of a word choice to be used in a song from a children’s animated movie. Thus, the Serbian translation completely sidetracked with the translation of this very fun song, and for no reason at all the song took a very dark and negative undertone.

<b>English</b>	<b>Croatian</b>	<b>Serbian</b>
Come on down and dine	Baci sladoled	Sad je malo bled
On this tasty swine	Stani tu u red	Al je kao med
All you have to do is get in line	Ovaj prasac sladak je ko med	Ne čekaj izgubićeš svoj plen

Now we move on to the second verse of the song. This is a very interesting one to discuss. First, touching on the meter and rhythm of the verse, both translations follow the original song completely when it comes to the number of syllables. When it comes to the rhyme pattern, the Croatian translation sticks to the same rhyme set by the original song, which is AAA. The rhyme of all three lines in the original and in the Croatian translation is a perfect end rhyme. When it comes to the Serbian translation, the first two lines follow the same rhyme pattern, but for



unknown reasons, they decided to use the word “plen” at the end of the last line, which off tracked the rhyme pattern of the original song, making it AAB. The first two lines have a perfect end rhyme, while the final word in the third line is more of a slant rhyme. There is no reason for not using the word “red” in the last line, which would still keep the meter and, unlike here, keep the rhyme pattern of the original.

The first line in the original is modified in both translations. The reasoning behind it is that, “dine on” is a phrase which Croatian and Serbian languages do not have. Translating it accurately, it would have to be something of sorts “come and have this tasty swine for dinner”, however that would be more of an interpretation and not translation, which would also be really hard to fit into the meter and rhyme pattern of the original. Thus, both translations omit this line, and put a completely different one in its place, that would match the meter and rhyme.

The Croatian translation does a good job in choosing what to place instead of this line. It sticks to the theme of the original song, conveying the same overall message and effect of the verse. It is suitable for the targeted audience of the animated movie, it is catchy and children can remember it easily. The Serbian translation of this verse again has a dark and joyless undertone, especially if we connect it to the previous verse in which they call on tearing Pumbaa open, and now saying that he is a bit pale. Yes, it does fit the rhyme and meter, however there were better options to put in place of the original line.

Looking at the last two lines of this verse, we can see that, probably, in order to preserve the meter and rhyme, the Croatian translation switch the second and last line. Nonetheless, the Croatian translation closely and accurately follows the original song, and they achieve a great level of equivalence. They also kept the idea and theme of the verse.

The Serbian translation maintained the order of the lines from the original song. The second line was accurately translated and is equivalent to the original line. The last line, as I mentioned already, loses the original rhyming pattern due to the choice of words, more precisely using the word “plen”. The last line is modified in the Serbian translation, however if they just put the word *line*, “red”, at the end, it would fit the original perfectly. Even though they did essentially convey the same idea of the original, it could have been done much better, and still the reasoning for their choice of words is unknown.

<b>English</b>	<b>Croatian</b>	<b>Serbian</b>
Are you achin'	Malo špeka,	Znam da čezneš
For some bacon?	Dobro šmek,	Da ga mezneš
He's a big pig	On je prasac	Gricni svinju
You could be a big pig too.	Prasac možeš bit i ti	Pa ćeš biti svinja ti

This is the last verse of The Hula Song. The meter is followed to the fullest by both translations, with no deviations. The rhyme scheme is also followed by both Croatian and Serbian translation, thus all three versions of the verse have the same rhyme pattern of AABC, where the first and second line are a clear perfect end rhyme.

In the Croatian translation, the first and second line are again switched in order to make it sound more pleasant. It is possible to switch these two lines to the order of the original song, however it would not sound natural. One thing to notice here is domestication of these two lines, where for “achin” we have a word “šmek”, and for “bacon” there is “špek”. Both of these words are really common in the Croatian language. We can also note here that the Croatian translation did not stick to the interrogative form of the first two lines, which was probably modified in order to fit the meter.

The Serbian translation stuck to the already set order of lines in the original verse. We can see that this translation also did not stick to the interrogative form of the original, but it is not clear as to why, since it was possible to do in their translation, by simply placing “Da li” at the beginning instead of “Znam”. Aside from that modification of the form, the first line is accurately translated, while the second line was completely modified in order to preserve the set rhyme pattern.

In the Croatian translation, the last two lines of this verse are accurately translated and are completely equivalent to the original. One thing to note is that the translators translated “big pig” by simply saying “prasac” which is a great strategy. When saying “prasac” a listener gets an image of quite a large pig. Thus, this was a great strategy to not complicate it with excess words, but still transferring the same idea and image of the original song.

When we it comes to the Serbian translation of the last two lines, again we have modification which is completely unnecessary. They translated a simple “he is” with a ‘gricni’, for no reason at all. Translating accurately as “on je” is still two syllables just like “gricni”, thus it would stick

to the meter and the original. Also keeping it equivalent to the original by placing “svinja možeš bit i ti” would also keep the same meter, and most importantly, it would be an accurate translation of the original. The Serbian translation has unnecessary emphasis on the whole eating process in the song, which in some cases took a form a very morbid image, and is definitely not suited for the children who are the target audience.

Completing the analysis of this song, we can see that the Croatian translation stuck to, and transferred quite accurately, the idea and theme of the song. They used modification, modulation, and domestication in situations in order to achieve rhyme and meter, and in the process successfully produced the same effect the original song did, and also made the song suitable for the target audience. However, the same cannot be said for the Serbian translation, and the unnecessary invocation of dark and, at times, even morbid images of eating, tearing open a pig, and grabbing a bite. It is unclear what their aim was, even though the idea was in a way achieved, and it sticks to the theme, it did not produce the same effect as the original song did, nor is it considered suitable for young audience.

### 3. Conclusion

In this Master's thesis we have examined different elements that make up a translation such as the usage of various translation strategies, equivalence, and accuracy of translation. In some examples we have seen how translators had very similar approaches, and even the same or similar translations, while in others they were completely different in their translations and translation processes.

We have seen what are some requirements and challenges of translating for children, and also what it takes for that translation to go through the process of dubbing. A translator has to translate the ST with accuracy and equivalence, but also keep in mind that it needs to be playable and in sync with the animations. We have also touched upon what are some basics of translating poetry, obstacles that need to be overcome, and some rules to follow.

Through the analysis of the songs in the main part, we have seen different techniques and translation strategies that the Croatian and Serbian translators used in order to produce a successful translation. Some of the main strategies used were modification, omission, and modulation. Croatian translation had some instances of domestication which produced some amazing results that conveyed the same idea and theme of the original songs, and produced the same effect. However, we have also seen instances where modification and changing of the original produced a translation that was not equivalent to the original, and more importantly, it strayed away from the Skopos theory, which puts emphasis on whom the translation is intended for. Thus in that respect, we have seen translations that for no reason got a dark and negative undertone compared to the original. We have also seen how in some situations, the Croatian translation gave amazing results in terms of respecting the poetic element, producing the same effect as the original did, and keeping the same ideas and theme, while in other cases Croatian translation would make a complete miss in terms of translation equivalence. The same could be said for Serbian translation as well.

The aim of this thesis was to show comparative analysis of Croatian and Serbian dubbing of songs, different methods and strategies used, and whether the translations produced the same effect as the original. We can conclude that translation is never an easy task, it requires a great deal of care, knowledge, and readiness. Reaching any level of equivalence is a very difficult task, and even if the ST was changed and modified, TT can still be considered acceptable.

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