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## PHRASEOLOGICAL UNITS IN AUDIOVISUAL TRANSLATION. A CASE STUDY OF POLISH DUBBING OF DISNEY'S *THE LITTLE MERMAID*

### ABSTRACT

The paper aims to discuss phraseological units as the object of audiovisual translation in the Polish dubbing of Disney's *The Little Mermaid*, to discuss the role of phraseological translation techniques, and to present possible translation inconsistencies. A theoretical introduction presents definitions for crucial terms. It is followed by the analysis of the corpus of phraseological units in Disney's *The Little Mermaid* and their Polish translational equivalents.

KEYWORDS: audiovisual translation, dubbing, phraseological translation, translation techniques, phraseology

### STRESZCZENIE

Celem artykułu jest przedstawienie jednostek frazeologicznych jako przedmiotu tłumaczenia w polskim dubbingu *Malej Syrenki* Disneya, omówienie roli technik tłumaczenia frazeologizmów w tłumaczeniu audiowizualnym oraz przedstawienie możliwych nieścisłości przekładu. Wprowadzenie teoretyczne przedstawia definicje kluczowych terminów. Następnie przedstawiona jest analiza przekładu jednostek frazeologicznych występujących w anglojęzycznej wersji *Malej Syrenki* Disneya wraz z ich polskim tłumaczeniem.

SŁOWA KLUCZOWE: tłumaczenie audiowizualne, dubbing, tłumaczenie frazeologiczne, techniki tłumaczeniowe, frazeologia

## INTRODUCTION

The present paper examines the process of dubbing, with a focal issue on translating phraseological units (PUs, or phraseologisms) in the Polish translation of *The Little Mermaid* by Disney. It aims to discuss the Polish rendering of fixed

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<sup>1</sup> 50%

<sup>2</sup> 50%

expressions and to determine which phraseology translation techniques are applied in dubbing. A quantitative and qualitative analysis of the movie searches for translation mistakes, which allows for speculating about possible solutions to avoid them in the future, for example by implementing new translation techniques.

According to Pecman (2005), contrastive linguistics has come a long way since it took an interest in various phenomena of collocability by integrating them into the question of translation. The importance of polylexicality in interlingual transfer has been, on one hand, a long-recognized fact, but, on the other hand, not for a long time does it constitute an object of an autonomous study. In 2016, Sułkowska postulated the term ‘phraseotranslation’ to name all study on fixed multiword expressions and their interlingual transfer. Furthermore, Sułkowska (2018b) stresses that phraseotranslation is situated “at the crossroads of phraseology, translation, contrastive studies and phraseodidactics” (2018: 164).

In terms of phraseotranslation, phraseodidactics, and phraseology in general, it should be explained how the term ‘phraseological unit’ (PU) itself, being the main object of study, will be understood. The definition of the term proposed by Priego Sánchez and Pinto (2015: 713) will be used for defining PUs in this paper as “are multiword lexical units that are characterized by presenting a certain degree of fixation or idiomaticity in its components”. Moreover, the authors precise that “phraseological units are a combination of words whose meaning is not necessarily deduced from the meaning of its components, i.e., a phraseological expression can mean more than the sum of its parts. These linguistic structures are also known in the literature as phrasemes, fixed expressions, and multiword expressions” (Priego Sánchez/ Pinto 2015: 713).

The present paper stands at the crossroads of phraseology and audiovisual translation. The research focus is on the translation of PUs in dubbing, as there seems to be a lack of such research in such studies, which mainly bases on literary corpora, especially in terms of English-Polish language pair.

In the first part of the paper, Hejwowski’s (2015) typology of phraseology translation techniques which the translator can use for rendering the meaning of PUs is presented. Then, a brief introduction to audiovisual translation along with dubbing techniques and constraints is discussed. In the analytical part, the presentation of methodology and the research corpus is followed by the quantitative and qualitative analysis. Finally, conclusions are drawn, and two main research questions are answered: which phraseology translation techniques are most often applied in the process of dubbing and what the quality of the translation of PUs is in the analyzed audiovisual translation.

## HEJWOWSKI'S TECHNIQUES IN PHRASEOLOGY TRANSLATION

Techniques that may be used in interlingual transfer of PUs are one of the most important issues in the field of phraseology (or phraseotranslation according to Sułkowska's concept). The term 'technique' can be defined as a language means which can be useful for a translator in transferring a PU from a source language (SL) to a target language (TL)<sup>3</sup>.

Many researchers propose their own classifications of phraseology translation techniques; however, the one proposed by Hejwowski was chosen for the purpose of the present paper. This choice was motivated by the fact that the concept of this researcher was based on translations from English into Polish which is the same language combination as in the corpus used for this research. Hejwowski's proposal comprises six techniques that require the use of:

1. PU which has the same form and meaning as the original unit,
2. PU which has a similar meaning to that of the SL unit, but a different form,
3. non-idiomatic expression,
4. syntagmatic translation,
5. new phraseologism,
6. omission.

The first observation to be made is the fact that Hejwowski's divides the technique of phraseological translation with the use of phraseological equivalent into two separate techniques: the use of a homologous phraseologism and the use of a unit that has the same meaning, but constitutes of different words. This remark is important as many researchers who propose their classifications of translation techniques do not elaborate on the equivalent technique. What is more, Hejwowski proposes syntagmatic translation and omission, which, although it may impoverish the text, sometimes is the only technique that can be used. Then, it should be explained why in Hejwowski's concept there are two techniques that can seem similar: the use of non-idiomatic expression and the use of a new phraseologism. Both options rely on the use of a free form fixedness solution. Furthermore, it is possible to state that the name of the second technique, a new phraseologism, can be controversial because of the fact that nobody, including a translator, can create PUs generally occurring and understood in a language. In the concept of Hejwowski, the non-idiomatic expression is a phrasing which is not fixed and does not imitate

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<sup>3</sup> It has to be stressed that the term 'translation technique' is sometimes used interchangeably with the term 'translation strategy'. However, in this paper the term 'translation technique' is used according to the approach presented by Tardzenyuy among other researchers in the field of Translation Studies who distinguish one from the other, saying that "translation strategy is a pre-translation decision that is taken by the translator before engaging in the actual translation, while a translation technique is a practical method by which a translation strategy is operationalized" (Tardzenyuy 2016: 48).

a phraseological structure, while a new phraseologism is a metaphor that imitates a PU or an innovation of an already existing PU.

## AUDIOVISUAL TRANSLATION: DUBBING

Audiovisual Translation (AVT) is a unique type of translation combining elements of a classic interlingual transfer ("translation proper", using Jacobson's terminology) and intersemiotic translation ("transmutation") (Tomaszkiewicz 2006). It can be stated that AVT has been performed since the birth of cinema itself (Gambier 2014), but only at the end of the 20th century did AVT Studies (AVTS) become a popular research field (Diaz-Cintas 2009). In 1992, Whitman-Linsen noted: "Nowadays, film translation is probably influencing international communication to a greater extent than translation of books" (1992: 10). Since then, one has observed rapid technological progress which brought the growing popularity of streaming services among others, and that is why this statement is more significant today than ever before.

Gambier (2014) distinguishes twelve different types of AVT and dubbing will be the one to be discussed. According to Diaz-Cintas, dubbing is "replacing the original soundtrack containing the actors' dialogue with TL recording that reproduces the original message, while at the same time ensuring that the TL sounds and the actors' lip movements are more or less synchronized" (2009: 4–5). However, lip-synchronization seems to be important only in close-up shots, as it is utopic for a translator to match all target phonemes with the phonemes of SL (Chaume 2004). Moreover, scholars also distinguish other factors which are to be remembered in the dubbing process, such as isochronism (matching the length of the dubbed text to the length of the original) and time-synchronization (Gambier 2014), as well as the irreversibility of utterances and matching gestures and movements (Chunbai 2009).

According to Chaves (1999), dubbing should build a convincing illusion that the translated material is the original version. Belczyk (2007) adds that one of the biggest advantages of this AVT type is the fact that the viewer can focus on the visual layer of an AV material because they receive the verbal part by means of hearing (in contrast to subtitling). However, due to synchronization reasons, the translator usually has to make a number of changes in the source text in order to make the viewer's reception of a dubbed AV material as pleasant as possible, for instance: shortening/lengthening the text in comparison to the original and adding elements to the text (e.g. conjunctions); that is why some scholars refer to dubbing as adaptation and not translation *stricto sensu* (Tomaszkiewicz 2006).

As the presented paper concentrates on the topic of dubbing in a Disney movie, it is necessary to briefly discuss the process of dubbing for animation films. Firstly,

because of the lack of human actors in animations, lip movements are not precise. Therefore, lip-synchronization and isochronism are not as important as in other AV material (Bartolomé 2005). Nevertheless, O'Connell highlights that Disney movies are an exception to that rule because "the animation of lips and mouths can be very accurate" (2010: 276) in their productions.

Secondly, it has to be remembered that the majority of animation films are made for a child audience. Therefore, the translator has to take children's limited experience of the world and their knowledge into account, which may be a deciding factor in the choice of vocabulary and in the translation of cultural references (Scholtes 2016). However, Rodríguez Corral (2014) argues that the complexity of the lexicon should not be lowered as exposing children to new words makes their linguistic competence increase. What is more, Alonso states that "the erroneous assumption based on translating children content being straightforward should be demystified, since child viewers are one of the most demanding audiences" (2019:76).

Nevertheless, as Morales López (2008) points out, Disney movies are not targeted exclusively to children (as the dialogues sometimes target more mature audience, e.g. parents who watch a movie with their child; parents are also the ones to decide on a type of content their child consumes), and that is why the translator needs to find a perfect balance in adjusting the translation to different age groups.

To sum up, a translator who prepares dubbed version of an audiovisual material not only has to face certain linguistic problems but also has to remember the technical constraints of this AVT type as well as the target audience. Therefore, the next part of this paper discusses an example of how PUs may be translated in dubbing.

### PU<sub>s</sub> IN *THE LITTLE MERMAID*

The corpus of this research consists of dialogue lists of an American animated film *The Little Mermaid*, produced in 1989 by Walt Disney Feature Animation and Walt Disney Pictures. The first part of the study involved the analysis of *The Little Mermaid's* dialogue script<sup>4</sup> in English, which is the original language of this production. At this stage, all PUs were searched for and marked during a thorough reading by the researchers. As many as 132 PUs were excerpted and they constitute the research corpus. For formal reasons, PUs in *The Little Mermaid's* songs were omitted. *Due to their character, that song translations can be analyzed in another research paper.*

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<sup>4</sup> The dialogue script used for this analysis is available online; it is not however the script officially provided by Disney, therefore it was manually reviewed (source: <http://www.fpx.de/fp/Disney/Scripts/LittleMermaid.html>. Accessed on 6<sup>th</sup> December 2020).

The next step consisted of watching the Polish (TL) version of the movie, titled *Mala Syrenka*<sup>5</sup>, with a view to collecting all the Polish language means that corresponded to English PUs. Afterward, given the fact that various multiword expressions are classified as PUs, the bilingual pairs were divided into specific categories listed below:

1. set phrases (49 units) – their parts are fixed in a certain order, they do not need any modification or update to be used,
2. verbal phrases (42 units) – word connections based on a verb, they have to be adapted for a particular sentence by conjugation at a specific time or to a specific subject,
3. nominal phrases (13 units) – word connections based on a noun or having the grammatical function of the noun in a sentence,
4. attributive phrases (10 units) – word connections based on an adjective or an adverb or having a grammatical function of the adjective or the adverb in a sentence,
5. innovated phraseologisms (marinisms) (8 units) – lexical connections adapted to the vocabulary connected to the sea in which the plot of the film takes place,
6. phraseological vocatives (10 units) – phrasing used to address a specific person.

While it can be assumed that the definitions of the majority of categories are widely known, the last two may need a further explanation. Firstly, the corpus contains eight innovated phraseologisms, i.e., units which were modified to be associated with the sea: *Somebody's got to nail that girl's fins to the floor, Not getting cold fins, As long as you live under my ocean, you'll obey my rules, You give them an inch, they swim all over you, Get your head out of the clouds and back in the water where it belongs*. Secondly, a phraseological vocative is a unit which exhibits fixedness and is used to address a specific person, e.g.: *Your Majesty, My dear, sweet child, Young lady, My dear, Dearly beloved*.

After classifying the corpus into categories, it was possible to analyze the units and their translational equivalents. First, the language means used in the translation of PUs were compared with translation techniques. Then, the translations were evaluated with a number of factors being taken into account, e.g. creativity, fidelity, and functionality.

## QUANTITATIVE ANALYSIS OF THE CORPUS

The corpus of this paper consists of 132 English units (with their Polish translation) which can be grouped as presented in Table 1:

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<sup>5</sup> Polish version of the movie was prepared by Studio Sonica, with Elżbieta Łopatniukowa being responsible for the dialogues in Polish (source: <https://dubbing.pl/mala-syrenka>. Accessed on 6<sup>th</sup> December 2020).

Table 1. Groups of units of the corpus

Types of units	Number of units	Percentage
Set phrases	49	37.12%
Verbal phrases	42	31.82%
Nominal phrases	13	9.85%
Attributive phrases	10	7.58%
Marinisms	8	6.06%
Phraseological vocatives	10	7.58%

Having classified the units, one may analyze the translation techniques used with reference to the proposal made by Hejwowski. It will allow for determining the relation between the choice of the technique and the type of multiword expression. The quantitative analysis will be therefore carried out for each group, starting with set phrases.

#### SET PHRASES

The group of set phrases contains 49 PUs. Table 2 presents the frequency of use of all techniques proposed by Hejwowski in the translation of this kind of phraseological structures:

Table 2. Quantitative analysis of set phrases and techniques used in their translation

Hejwowski's technique of phraseology translation	Number of units	Percentage
PU which has the same form and meaning as the original unit	9	18.37%
PU which has a similar meaning as the original unit, but a different form	10	20.41%
non-idiomatic expression	22	44.90%
syntagmatic translation	3	6.12%
new phraseologism	4	8.16%
omission	1	2.04%

Less than half of set phrases, precisely 38.78%, were translated by means of TL phraseologisms, of which 18.37% were homologues. 20.41% of set phrases were translated by the use of units with similar meaning, but a different form. 44.90% of pairs in the corpus were translated with the non-idiomatic phrasing. Loan translation

constituted 6.12% of corpus pairs. The creation of a new phraseologism was the option chosen in 8.16% of cases. 2.04% of set phrases were omitted. It is worth noting that all of Hejwowski's techniques could be matched with techniques used in the translation of this type of units.

### VERBAL PHRASES

The corpus contains 42 verbal phrases. The analysis of the frequency of translation techniques used in the rendering of this type of structures is presented in Table 3:

Table 3. Quantitative analysis of verbal phrases and techniques used in their translation

Hejwowski's technique of phraseology translation	Number of units	Percentage
PU which has the same form and meaning as the original unit	15	35.71%
PU which has a similar meaning as the original unit, but a different form	6	14.29%
non-idiomatic expression	17	40.48%
syntagmatic translation	3	7.14%
new phraseologism	1	2.38%
omission	0	0%

As it can be observed, 50% of translation of verbal phrases employs a PUs existing in TL (which is by 11.22% more than in the case of set phrases). In translation of 35.71% of the units homologous structures were used, and in 14.29% different form of phraseologisms appeared. 40.48% of verbal PUs were translated by the use of fixedness-free equivalents. 7.14% were translated in a literal way. The creation of a new phraseologism was represented by 2.38% of cases. Meanwhile, the omission technique was not used in the translation of this kind of units.

### NOMINAL PHRASES

13 nominal phrases are found in the corpus. Table 4 discusses the techniques used in the translation of these polylexical units from a quantitative perspective:



Table 4. Quantitative analysis of nominal phrases and techniques used in their translation

Hejwowski's technique of phraseology translation	Number of units	Percentage
PU which has the same form and meaning as the original unit	5	38.46%
PU which has a similar meaning as the original unit, but a different form	1	7.69%
non-idiomatic expression	5	38.46%
syntagmatic translation	2	15.38%
new phraseologism	0	0%
omission	0	0%

38.46% of nominal PUs were translated by the use of homologous phraseologisms, and the same number of units were transferred by fixedness-free expressions. 7.69% of polylexical nominal units were translated by PUs having a similar meaning as the original unit, but a different form. 15.38% of nominal phrases were translated literally. What is worth noting, none of the translations was made with the use of omission or creating a new phraseologism.

#### ATTRIBUTIVES PHRASES

The research corpus contains 10 attributive phrases, of which the quantitative analysis is presented in Table 5:

Table 5. Quantitative analysis of attributive phrases and techniques used in their translation

Hejwowski's technique of phraseology translation	Number of units	Percentage
PU which has the same form and meaning as the original unit	4	40%
PU which has a similar meaning as the original unit, but a different form	0	0%
non-idiomatic expression	3	30%
syntagmatic translation	0	0%
new phraseologism	1	10%
omission	2	20%

40% of translation pairs represented the use of a PU which had the same form and meaning as the original unit. Almost a third of pairs, precisely 30%, were transferred by the use of non-idiomatic solution. 10% of this kind of PUs were translated by the use of new phraseologisms, i.e. metaphoric expressions created by the translator. 20% of phraseological attributives structures were omitted.

## INNOVATED PHRASEOLOGISMS (MARINISMS)

In the corpus, there are 8 PUs which, for the purpose of this paper, we called *marinisms* (from the Latin word for ‘sea’ – *mare*) as they represent linguistic innovations done by the author possibly in order to transform the language of human beings into the language of sea creatures. Their analysis is presented in Table 6:

Table 6. Quantitative analysis of marinisms and techniques used in their translation

Hejwowski's technique of phraseology translation	Number of units	Percentage
PU which has the same form and meaning as the original unit	1	12.5%
PU which has a similar meaning as the original unit, but a different form	0	0%
non-idiomatic expression	3	37.5%
syntagmatic translation	0	0%
new phraseologism	4	50%
omission	0	0%

Half of the units were translated by creating a new phraseologism. This seems to have been done in order to represent their metaphorical sense and the source connotation to the sea and sea creatures. 37.5% of cases were transferred by fixedness-free units which were not metaphorical. 12.5% was translated by the use of a PU having the same form and meaning as the original unit.

## PHRASEOLOGICAL VOCATIVES

The corpus contains 10 units whose purpose is to address a person or a group of people directly by means of a PU. That is why this group is called “phraseological vocatives”. The quantitative analysis of this group is presented in the table below:

Table 7. Quantitative analysis of phraseological vocatives and techniques used in their translation

Hejwowski's technique of phraseology translation	Number of units	Percentage
PU which has the same form and meaning as the original unit	6	60%
PU which has a similar meaning as the original unit, but a different form	0	0%
non-idiomatic expression	2	20%
syntagmatic translation	0	0%

Table 7: cont.

Hejwowski's technique of phraseology translation	Number of units	Percentage
new phraseologism	0	0%
omission	2	20%

The meaning of 60% of this kind of units was rendered by the use of a PU having the same form and meaning as the original unit. In 20% of cases, translators used a non-idiomatic solution, and in the same number of pairs, it was possible to observe the omission technique.

### QUANTITATIVE ANALYSIS SUMMARY

The analysis of 132 units allows for drawing conclusions concerning the frequency of translational techniques in the dubbing of *The Little Mermaid* (Table 8). The most common technique used in translating PUs in dubbing was with the use of PUs existing in Polish (43.18%). Moreover, 29.55% of the units were translated with the use of homologues, while 12.88% with the use of phraseologisms which have a similar meaning as the original unit but a different form. Then, 6.06% of the units were translated literally, 7.58% with the creation of a new phraseologism, and finally 3.79% were omitted. What is worth noting is that 40.15% of the units were translated with the use of non-idiomatic equivalent, which contradicts the suggestion of some scholars (e.g. Sułkowska 2017) that, in every case where it is possible, PUs should be translated with the use of fixed language units in the TL.

The quantitative results are summarized in Table 8.

Table 8. Quantitative analysis of all units and techniques used in their translation

Hejwowski's technique of phraseology translation	Number of units	Percentage
PU which has the same form and meaning as the original unit	39	29.55%
PU which has a similar meaning as the original unit, but a different form	17	12.88%
non-idiomatic expression	53	40.15%
syntagmatic translation	8	6.06%
new phraseologism	10	7.58%
omission	5	3.79%

It is worth noticing that according to Hejwowski's classification, all units may be assigned to one of the listed techniques. Moreover, only 3.79% of the units were omitted in translation which may indicate the translator's skillfulness and creativity in translation.

Having presented the quantitative analysis of the corpus in terms of the typology of translation techniques, it is now possible to discuss the quality of provided translation.

## QUALITATIVE ANALYSIS OF THE CORPUS

Many of the PUs in *The Little Mermaid* had their TL equivalents which can be found in bilingual dictionaries, e.g.:

Table 9. Examples of translation with the use of an equivalent

English (SL)	Polish dubbing (TL)
Happy birthday	Wszystkiego najlepszego
Really look forward to	Nie móc się już doczekać
Fall in love with	Zakochać się w

Nevertheless, there are as well examples of the translator being creative in providing the translational equivalent of the units in question, e.g.:

Table 10. Examples of creative translation

English (SL)	Polish dubbing (TL)
For sure	Na mur beton
I always was a girl with <b>an eye for a bargain</b> <sup>6</sup>	Ja zawsze jestem gotowa zrobić dobry interes
He is quite a catch	Warto go było złowić
Stay in one piece	Uratować głowę
I can't put my foot on it right now	Zwykle jestem kuty na cztery nogi, ale teraz nie wiem.

In the first example, not only is the translation metaphorical, but it also sounds similar to the original phrase with the /r/ and /u:/ sounds existing in both versions. Moreover, all the translations mentioned above provide a metaphorical meaning,

<sup>6</sup> In some cases, a whole utterance is quoted for reference purposes. PUs are then put in bold.

with the last one presenting a metaphor similar to the original one (the word “nogi” in Polish means “legs”, therefore both the source and the target language metaphor involves a body part).

However, there are also examples in which a change of meaning occurs in translation, e.g:

Table 11. Examples of translation providing a change of meaning

English (SL)	Polish dubbing (TL)
Good boy	Dobrze, już dobrze
You big bully	Ty ofermo
I wouldn't miss it!	Wrócę na twój ślub
Then by the power inves-	A zatem przyjmuję od was te...
Be under a lot of pressure down here	Być pod wielką presją na dole
What is with her lately	Co się z nią dzisiaj dzieje?
Somebody should find that poor animal and <b>put it out of its misery</b>	temu ptaszysku chyba nadepnęli na ogon, że tak się drze
Get your mind off	Działać
The only way to get what you want	Rozwiązanie twojego problemu jest łatwe
At this rate	Przy tych jej uśmiezkach
My dear, sweet child	Moje drogie, skrzywdzone dziecko
Dearly beloved	Drodzy narzeczeni

For instance, the translation “Wrócę na twój ślub” (in English: “I’ll be back for your wedding”) does not represent the interest of the character speaking, which is visible in the original version. Then, the word “lately” was translated as “dzisiaj” (“today”), which may change the timeline of the plot. Next, the “only way” from SL transforms into “jest łatwe” (“is easy”) in TL, even though nowhere in the original version does one find an easy solution to a problem. Nevertheless, it cannot be stated that these are translation mistakes as neither of the examples presented above changes the plot drastically, and it seems that choices made by the translator were functional as in the situational context, they do evoke a similar feeling to the one suggested by the source text.

What is more, sometimes the translator decided to omit a phrase:

Table 12. Examples of omitted translation

English (SL)	Polish (TL)
Young lady	Omitted
My dear	Omitted
(voice is) like a bell	Omitted
That's all	Omitted

Nonetheless, it should be noted that these examples do not change the plot either and are not relevant in terms of understanding the movie; therefore, their omission does not seem to be a translational mistake but rather a conscious choice made because of time constraints.

Then, there are a few cases where the translator decided to translate one PU differently in different situations:

Table 13. Examples of different translations of one PU

English (SL)	Polish (TL)
Oh my gosh	Spójrz! No popatrz! / Jak mogłam zapomnieć
Your Majesty	Mój Panie / Królewska mość / Panie / Wasza wysokość (x2) / Wasza królewska mość
without a doubt	omitted / bez żadnych wątpliwości
So much for <b>true love!</b>	Koniec z tą miłością!
The kiss of true love	Pocałunek prawdziwej miłości

Even though the context for those PUs does not change along with the situation, the translator used different forms in TL. The majority of them has the same meaning; however, both of the translations in the first example are adaptations: none of them represents just the amazement or surprise as the original “Oh my gosh” does, the first one is “Spójrz! No popatrz!” (“Look! Come and see!”), whereas the second one is “Jak mogłam zapomnieć” (“How could I forget”). Besides the obviously synonymous equivalents for “Your Majesty”, most of the examples above cannot be well assessed in terms of formal fidelity, but they suit the situational context well; therefore, they constitute yet another example of functional translation.

The next thing to be analyzed is the language register:

Table 14. Examples of translation with the view of language registers

English (SL)	Polish (TL)
Get outta here	Wiejmy już stąd
Get hitched	Hajtnąć się
Have a thing for	Zainteresować się
Go nuts over	Przepadać za

In the first two examples, the informal language register is preserved in translation. However, the next two PUs lose their informality in TL and become neutral collocations (with no crucial change in meaning).

The other thing worth mentioning is the lip-synchronization and isochrony, both important factors in dubbing:

Table 15. Examples of translation with the view of phonetic particularities

English (SL)	Polish (TL)
You shouldn't have	Nie trzeba się było rujnować
We'll have you feeling better in no time.	Ale zobaczysz, ani się obejrzysz, a już się poczujesz lepiej.
Don't you shake your head at me	A ty mi tu nie potrząsaj głową, bo to ci nic nie pomoże
All right	Słuchaj
So be it	To trudno
Stand fast	Ruszcie się!
For sure	Na mur beton
This is this, and that is that	To jest dynks, a to jest śmynks
Do we have a deal?	Umowa stoi?
No way	No coś ty

The first three examples show that in some cases, isochrony is not necessary as the translated units are much longer than the original ones. Moreover, the next three examples show that lip-synchronization is not always the most vital factor too (despite the fact that *The Little Mermaid* is a Disney movie, so it is well-made in terms of animation of the lips) as the sound /u:/, being a very visible one in terms of lip movements, occurs in translation even when it does not occur in the original.

However, the last four examples represent the fact that lip-synchronization and isochrony were taken into account in some cases.

The last group to be discussed in the qualitative analysis is the one of so-called marinisms (phraseological innovations):

Table 16. Examples of translation of marinisms (phraseological innovations)

English (SL)	Polish (TL)
Somebody's got to nail that girl's fins to the floor	Małolatom trzeba w ogóle zakazać przebywania poza domem
Not getting cold fins	Mieć pietra
As long as you live under my ocean, you'll obey my rules	Dopóki mieszkasz w moim domu, stosuj się do moich wymagań
You give them an inch, they swim all over you	Ustąp im, a przepłyną po tobie
Get your head out of the clouds and back in the water where it belongs	Przestań bujać w obłokach, trzymaj głowę w zimnej wodzie
Leave no shell unturned, no coral unexplored	Zajrzyjcie do każdego wraku, do każdej muszelki
It's time Ursula <b>took matters into her own tentacles</b>	Najwyższy czas, żeby Urszula wzięła sprawy we własne macki
Get her to that boat <b>as fast as your fins can carry you</b>	Płyń najszybciej, jak możesz

As it can be concluded from the table above, most marinisms were translated with the use of similar phraseological innovations with an allusion to the sea. Nevertheless, the two first translations did not depict the sea allusion and could be used in any other context as well. The translator, however, seems to have attempted a compensation technique, creating a phraseological innovation in a different place in the text:

Table 17. An example of creative translation

English (SL)	Polish (TL)
You want something done, you've got to do it yourself	Żeby wszystko grało, to musisz sam zostać dyrygentem

The example above is a phraseological innovation in translation, not alluding to the sea, but directly to the plot.



To sum up, as shown in the qualitative analysis, there are some inconsistencies in the translation of PUs, as the units that belonged to one group were not necessarily translated with the use of one and the same technique. Nevertheless, none of the discussed translations could result in changing the plot or evoking a different feeling in the audience than the original, therefore it seems that each PU was carefully examined, however separately, and for each unit, the translation technique was chosen individually.

## CONCLUSIONS

The aim of this paper was to answer two research questions presented in the introduction: Are the phraseology translation techniques distinguished by scholars commonly used in audiovisual translation? What is the quality of the translation of PUs in dubbing? The analysis of the corpus of English PUs in *The Little Mermaid* and their Polish equivalents allows for giving an insight into this issue.

Firstly, the most commonly used phraseology translation technique was using a TL phraseologism – 43.18% of units were transferred by the use of this technique. More precisely, 29.55% of phraseological equivalents were homologous units, while 12.88% had the same sense, but a different form. Moreover, it must be noted that the second translational technique in terms of frequency was the use of non-idiomatic solution with 40.15% of cases. 7.58% of units were also rendered into Polish by a non-idiomatic option, but they were considered as new phraseologisms because they were metaphors. The technique of omission was observed in 3.79% of pairs which may be the result of a particular translation decision, the lack of possibility of using other translation techniques, or the inability to use thereof. Then, it can be concluded that the method of dubbing may indeed resemble adaptation (as in Tomaszewicz's beforementioned theory) as the meaning of the original PU was sometimes lost or changed in translation. However, it never changed the context drastically and the changes made were not relevant to the plot; the translator seemed in these examples to value more functionality than formal fidelity.

Last but not least, animated movies provide the translator not only with a plethora of PUs, but also phraseological innovations, which may constitute a problem in translation. The innovations in *The Little Mermaid* were sometimes translated by means of TL units, it seems however that the translator attempted to compensate that by creating phraseological innovations when there were none in SL.

To sum up, further research studies should be conducted on PUs in audiovisual translation. This paper focused on translating PUs in dubbing, while their translation in subtitles could be a topic for a different paper.

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