

COMPARATIVE ANALYSIS OF STANDARD AND EVERYDAY LANGUAGE TRANSLATION IN “PORORO THE LITTLE PENGUIN” CARTOON

R.D. Maulida

Pasundan University, Bandung, Indonesia
e-mail: maulidarestu@gmail.com

This study investigates how standard (formal) versus everyday (colloquial) Indonesian dubbing in Pororo The Little Penguin episode "I Want to Have the Moon" affects original meaning and children's comprehension, addressing a gap in intra-text comparisons analyzed via Skopos Theory. Prior research favors colloquialism broadly but lacks detailed Skopos application to hybrid styles. Employing descriptive qualitative design, data derive from one episode which selected 6 key dialogues transcribed/compared by function, structure, formality and questionnaires from two parents of 3–7-year-olds. Linguistic analysis identifies standard's polite or verbose traits diluting intent (e.g., interrogatives [Data 1]) versus everyday's direct imperatives enhancing accessibility (e.g., Data 3,5), with domestication aligning better to child-centric skopos. Tentative findings show everyday preferred for moral uptake, though standard valued educationally. Skopos validates hybrid strategies for Indonesian children's media. This study implies to develop briefs prioritizing colloquial accessibility with formal norms.

Keywords: *Audiovisual Dubbing; Children's Comprehension; Everyday Indonesian; Skopos Theory; Standard Indonesian*

1. INTRODUCTION

Language is the main tool for humans to communicate, convey ideas, thoughts, and feelings. According to (Keraf, 2004), language is a means of communication between members of society in the form of sound symbols produced by human speech organs. Verbal language plays a key role in shaping meaning and understanding, particularly in audiovisual media like children's animated shows, where dialogue merges with visuals, sounds, and cultural symbols to construct meaning. According to Zhao & Zhuang, (2025), language in animated films functions as one of several semiotic modes that work together to communicate socially and culturally situated meanings through linguistic, auditory, and visual resources. Their multimodal analysis of children's animation further explains that animated narratives rely on coordinated intermodal strategies to negotiate cultural authenticity and accessibility for global audiences. Similarly, Logutenkova, (2025) emphasized that audiovisual translation (AVT) in children's animation requires the synthesis and synergy of verbal and visual components so that meaning can be effectively conveyed across cultures. The study also noted that dubbing, as one of the most common AVT strategies for children's films, must maintain synchronization between spoken dialogue and visual cues to preserve narrative clarity and audience engagement.

In cartoons or dubbed content, semantic meaning goes beyond literal translation, necessitating adjustments to fit the target audience's cultural context and age-appropriate development. This is especially crucial for children's media, where clear, direct, and engaging language strongly affects cognitive engagement and immersion. Dubbing into Indonesian raises a core challenge, namely choosing between formal standard Indonesian, which offers educational accuracy and grammatical precision, or informal colloquial forms that reflect the natural speech patterns of young children in daily interaction. In audiovisual translation, this challenge is closely related not only to linguistic equivalence but also to the preservation of pragmatic meaning and communicative intent. Supporting this view, Sofitami et al., (2025) explained that the dubbing process in Indonesian audiovisual media frequently encounters

translation problems such as mistranslation, omission, addition, and awkward rendering, which may alter the original meaning and illocutionary function of the dialogue. Their study further emphasized that maintaining the communicative purpose of the original utterances is essential in children's cartoon dubbing because translation choices directly influence how messages and intentions are understood by audiences.

These choices have far-reaching effects, influencing how semantics, humor, and moral messages are conveyed and received by young audiences. In children's media, language exposure through audiovisual content can shape vocabulary acquisition, pragmatic understanding, and communication patterns. Supporting this perspective, Sundqvist et al., (2021) found that children's language development is strongly influenced by the quality of interaction surrounding digital media use, where meaningful engagement and comprehensible communication positively support vocabulary, grammar, and pragmatic development. This suggests that language style and communicative clarity in children's animated dubbing may contribute to how effectively young viewers understand narrative meaning and social messages.

Translating kids' animations thus requires balancing source fidelity with purposeful adaptation, as emphasized by Skopos Theory, which prioritizes the translation's goal and audience needs. In children's audiovisual translation, this balance becomes particularly important because translators must preserve the original meaning while ensuring accessibility and cultural resonance for young audiences. Ursa, (2025) explained that translation in children's animated dubbing is a decisional process shaped by competing priorities between source-text fidelity, audience accessibility, and cultural adaptation. The study further identified multiple strategies ranging from foreignization to full domestication to handle culture-specific elements in animated films, demonstrating that translators often reshape or simplify expressions to create culturally meaningful and comprehensible dialogue for children.

The animated series *Pororo the Little Penguin* exemplifies this in its Indonesian dub, where dialogue swings noticeably between stiff formality and relaxed casualness. Some parts feel rigid and official, while others sound fluid and conversational in everyday interaction. These stylistic differences reflect broader challenges in audiovisual dubbing between formal and colloquial language varieties. Supporting this point of view, Abdullah & Alhanaya, (2025) explained that formal language varieties in dubbing, such as Modern Standard Arabic (MSA), are often associated with authority and narrative formality but may also create communicative distance in character-driven interactions. In contrast, colloquial varieties were found to enhance humor, emotional expressivity, and audience relatability. This suggests that the use of everyday language in children's animation can strengthen engagement and natural communication, whereas overly formal expressions may reduce spontaneity and emotional connection for young viewers.

These variations raise key questions about how language choices affect semantic delivery and children's comprehension, especially in episodes like "I Want to Have the Moon."

Prior studies highlight the value of stylistic variety in translating audiovisual content for children. Although Wulandari, (2018) primarily discussed language socialization and the negotiation of linguistic forms in educational discourse, the study emphasized that language choices are closely connected to cultural values, interactional purposes, and audience understanding. It explained that language socialization involves not only formal language learning but also the transfer of values, identities, and culturally appropriate expressions through interaction. This perspective supports the idea that standard forms in children's media can function educationally by providing clear and structured expressions, while informal or everyday language increases relatability and communicative naturalness for young audiences. Furthermore, it argued that learners and audiences respond better to language forms that are socially familiar and culturally accessible, which aligns with the use of spontaneous and conversational expressions in translated animated dialogue. Supporting this issue, Syamsul et al., (2025) found that dubbing translations tend to employ more expressive and lively language to preserve conversational and social functions, while other

audiovisual translation forms prioritize conciseness and structural efficiency. Their study also demonstrated that the inclusion or omission of colloquial elements can influence how informal interaction and meaning equivalence are conveyed to audiences. Nevertheless, previous studies have not specifically examined how standard and everyday Indonesian function comparatively within the same children's animated dubbing context, particularly from the perspective of Skopos Theory and child comprehension. This leaves a clear research gap, namely the limited direct comparison between standard and colloquial Indonesian in a unified children's dub and their effects on semantic delivery, communicative function, and audience understanding.

The guiding study questions are stated below: (1) How do differences between standard and everyday Indonesian translations affect the original meaning in the Pororo The Little Penguin cartoon, as analyzed through Skopos Theory?; (2) What impact do these translation differences have on children's understanding and nuances of meaning, from parents' perspectives?

To investigate this study, language is a system of arbitrary sound symbols used by humans to communicate and convey thoughts, ideas, and feelings. Keraf, (2004) defines language as a means of communication between members of society in the form of sound symbols produced by human speech organs. Language is not only a means of communication, but also a means of forming culture, inheriting values, and conveying ideology. In the context of film, language is not only limited to verbal speech, but also includes visual, symbolic, and nonverbal language that forms meaning in a scene or narrative. Therefore, understanding language must include linguistic and semiotic aspects.

This perspective is illustrated by Skopos Theory, introduced by Vermeer, (1989), an approach in translation studies that prioritizes the purpose (skopos) of the translated text. This theory states that translation strategies should be tailored to the communicative purpose and needs of the target audience, not just fidelity to the source text. Skopos Theory states that translation must be adjusted to the communication objectives of the target text. In the case of dubbing children's cartoons, the main goal is for the message to be conveyed clearly and easily understood by children. Therefore, the language strategies chosen, both formal and everyday, need to refer to the needs of the young audience, not just to loyalty to the source text. According to Trisnawati, (2014), Skopos Theory guides strategy selection via translation brief (audience, purpose, medium), granting translators autonomy in methods like domestication (cultural adaptation, e.g., "UNSW at a glance" means "Sekilas tentang UNSW") and foreignization (source retention, e.g., brand "UNSW"), Nord, (1997) provided they fulfill target skopos. Empirical shifts include structural reorganization (English adj-noun translated into Indonesian being noun-adj: "leading universities" translated into "universitas terkemuka"), ellipsis resolution ("it" as explicit reference), and lexical naturalization for fluency. In children's dubbing Pororo, briefs prioritizing child comprehension special for ages 3–7 favor colloquial domestication over formal literalism, ensuring moral/educational efficacy despite source deviations. Indicates that stylistic variation is used in dubbing to change the tone of the dialogue, making it more kid-friendly while preserving the core personalities of the characters. Berikut rangkuman 5 inti informasi tersebut dengan gaya akademik yang lebih natural dan tidak terlalu rapat dalam penyebutan penulis:

Recent studies in audiovisual translation have highlighted the importance of adapting language style, register, and cultural expressions in children's animated media to improve audience comprehension and engagement. Leal et al., (2025) examined the translation of colloquial language in the animated series *Adventure Time* and found that dubbing strategies such as colloquialization and equivalence were used to maintain natural interaction and adapt expressions to younger audiences through culturally familiar vocabulary. Similarly, Lahiani, (2025) discussed how Arabic localization in *The Smurfs* balances cultural adaptation, idiomatic expressions, and formal–colloquial register choices to strengthen audience resonance and shape children's perceptions of cultural identity. Research by Qaid, (2026) on the Arabic dubbing of Disney's *Encanto* also emphasized that children's audiovisual translation requires careful adjustment of vocabulary, idioms, and language variety to align with local cultural norms and audience preferences. In addition, Oskoui &

Balsini, (2025) explained that adaptation and domestication strategies in animated musical dubbing help maintain narrative cohesion and audience entertainment through culturally familiar linguistic registers. Supporting the broader educational and multimodal dimension of audiovisual adaptation, Díaz-Alarcón, (2024) highlighted that translating children's multimodal literary products into audiovisual formats can foster linguistic accessibility, cultural literacy, and communicative effectiveness across young audiences.

Cortés, (2025) about ensuring comprehension, said that the use of subjective translation strategies, including variation, is crucial in adapting content for children's media around the complexity of subjectivity, ensuring the content is attractive and comprehensible. It examined how stylistic variation is used in four animated films (Shrek 2, Shark Tale, Madagascar, and Cars) to characterize and support the narrative in the original and dubbed versions for Catalan and Spanish. Darder, (2012) considered the ethical implications that arise when translating vernaculars, noting that some choices can potentially lead to the stigmatization of certain varieties in media like animated films for children.

In the Pororo film, it combines simple language, interesting visuals, and conflicts that are easy for children to understand. With the help of the Skopos approach, the translation and delivery of messages in this film can be optimized to support the formation of children's characters according to the context of Indonesian culture. The analysis of this film does not only look at the content of the story, but also the way the language is delivered, visual symbols, and translation strategies and narrative adaptations used to convey values appropriately.

The problems of this study about how the differences in standard and everyday translations affect the original meaning of the cartoon "Pororo the Little Penguin" based on Skopos Theory and what impact of the differences in translation have on the understanding or nuances of meaning in the context of a child audience from a parent's perspective. To answer the problems statement, this study will focus on the meaning, language structure, and context of translation in children's audiovisual texts. Moreover, the researcher will identify differences and similarities between the use of formal language (which tends to be formal, structured, and normative) and colloquial language (which is more relaxed, informal, and contextual), both in the source language (English) and in the target language (Indonesian). So that, the researcher can understand more deeply how translation strategies are used by translators in the context of children's shows that have special characteristics, such as limited vocabulary, the need for clarity of messages, and the demand to maintain elements of entertainment and educational value. It also allows for analysis of the impact of language choices on the understanding of young audiences, who are the main target of the cartoon.

2. RESEARCH METHOD

Research Design

This descriptive qualitative study investigated differences between formal standard and informal colloquial Indonesian in Pororo The Little Penguin, focusing on semantic effects and children's comprehension from parents' views. Limited quantitative data from parent questionnaires provided supplementary insights.

Data Types and Sources

The primary data was taken from Episode "I Want to Have the Moon" (Season New 1, Episode 12) in two Indonesian variants (formal standard & everyday informal). The selection rationale which chosen based on clear formal-informal contrasts aligned with research question 1. The age-appropriate storyline (3–7 years) suited research question number 2. Then, single-episode focus enabled in-depth analysis. It was taken from official Pororo YouTube channels.

Data Collection Tools and Method

The study employed a descriptive qualitative approach. It aligned with John W. Creswell's conceptualization of qualitative research as a design, Creswell, (2018) explored

and described “the meaning that individuals or groups ascribe to a social or human problem”. In the context of this study, the problem was how standard and colloquial Indonesian in children’s dubbing convey meaning and influence young viewers’ comprehension. Creswell, (2018) said that a descriptive qualitative design was appropriate because it emphasized systematic description, rich textual data, and interpretation of context, rather than statistical generalization, which is more characteristic of quantitative designs.

Data Collection Technique

This study used Documentation and Non-Participant Observation. The steps in collecting data were written below:

1. Transcription

The researcher did transcription through parallel tables of dialogues from both versions.

2. Questionnaire

The researcher set both open- and close-ended questions in the questionnaire to obtain complementary forms of data regarding parents’ perspectives on children’s understanding of the two language versions. This combination allowed the researcher to gather measurable response tendencies through close-ended items while also exploring richer and more detailed opinions through open-ended responses. Supporting this approach, Hansen & Świdarska, (2024) explained that integrating open- and close-ended questions enables researchers to obtain deeper interpretations by combining quantitative response patterns with qualitative explanations and contextual insights. The example of open-ended questions such as in question number 3 (In your opinion, the standard language in cartoons is), in question number 4 (In your opinion, the everyday language in cartoons is), number 7 (In your opinion, does the difference in language style (formal vs. everyday) affect children’s understanding of the story content and moral messages of cartoons?), and number 8 (From your perspective as a parent, what kind of translated version should be used for children’s cartoons). The closed-ended questions written in questions number 1 (How often does your child watch Pororo?), number 2 (Which Indonesian version has your child watched?), number 5 (In terms of understanding moral values or story messages, your child can more easily grasp the message from:), and number 6 (Has your child ever imitated the words of the Pororo character?). Those were distributed to two parents of 3–7-year-olds post-viewing who were as small sample as supportive data for research questions number 2.

Data Analysis Technique

In analyzing the data, the researcher employed both qualitative and quantitative approaches through the following steps:

The study was analyzed in two phases aligned with research questions. Those were:

1. Linguistic Analysis

As the first phase, it was also as the first step for investigating the first research question. It focused on translation differences and applying Skopos Theory. It was started by doing categorization the dialogues by function such as requests, morals, etc. After that, comparing the Standard and Everyday Indonesian language seen from sentence structure, vocabulary, and formality. Whereas Skopos Evaluation, it was used for the researcher to assess which of the two versions was more effective in conveying the message to an audience of Indonesian children. In another word, it focused on purpose fulfillment for child audience. The focus was about the translation choice met educational and entertainment purposes or not and whether the children more likely to understood the moral values of the standard or everyday version.

The strategies were literal, adaptation, domestication, and colloquialization.

2. Questionnaire Analysis

This data was gained from the questionnaire. This phase focused on explaining the answers of research question number 2. It was analyzed to support the linguistic findings by assessing how parents viewed their children's understanding of the two versions of the language.

The closed-ended questions were describing trends on formal vs. informal

effectiveness by showing parents' perceptions of the effectiveness of each version (standard or everyday). Furthermore, the open-ended questions were analyzed using thematic analysis to identify recurring patterns, keywords, and tendencies in parents' responses regarding children's comprehension and language preferences. The process involved coding responses, grouping similar statements into themes, and interpreting the meanings that emerged from the data. Supporting this method, Kushnir, (2025) explained that thematic analysis is widely used in educational research because it enables researchers to systematically interpret qualitative data by identifying meaningful patterns and themes while maintaining contextual depth and flexibility in analysis. which begun by finding keywords or themes. After that, grouping statements based on tendencies. Ended by interpretations of understanding/nuances or concluding patterns of preferences and perceptions from parents.

3. FINDINGS AND DISCUSSION

Findings

This section presents the results of linguistic analysis and parental questionnaire data from the Pororo the Little Penguin episode "I Want to Have the Moon."

Linguistic Analysis

Dialogues were categorized by communicative function and compared across versions using Skopos Theory, which evaluates translation success based on target audience purpose (Vermeer, 1989). The examples are written below:

The data explanation are as follows:

Table 1. Data Analysis 1

Original Dialogue (EN)	"I want to have the moon"
Standard Indonesian Version	"Dapatkah aku memiliki bulan"
Everyday Indonesian Version	"Aku mau memiliki bulan"
Dialogue Function	Request/Wish
Skopos Evaluation	Standard: Polite interrogative elevates tone beyond source intent, reducing child relatability. Everyday: Direct imperative mirrors source simplicity, enhancing accessibility.

Table 2. Data Analysis 2

Original Dialogue (EN)	"Let's go to the playground"
Standard Indonesian Version	"Ayo pergi dan bermain di taman"
Everyday Indonesian Version	"Ayo kita pergi ke taman bermain"
Dialogue Function	Suggestion
Skopos Evaluation	Standard: Verbose phrasing dilutes urgency. Everyday: Concise, inclusive "kita" fosters group dynamic suitable for play context.

Table 3. Data Analysis 3

Original Dialogue (EN)	"Let's go Crong"
Standard Indonesian Version	"Kau ingin pergi bersama?"
Everyday Indonesian Version	"Ayo Crong"
Dialogue Function	Suggestion
Skopos Evaluation	Standard: Transforms imperative to question, altering directness. Everyday: Retains brevity and vocative, preserving source rhythm.

Table 4. Data Analysis 4

Original Dialogue (EN)	"Loopy it's your turn next"
Standard Indonesian Version	"Ini giliranmu Loopy"
Everyday Indonesian Version	"Loopy yang berikutnya giliranmu"
Dialogue Function	Statement
Skopos Evaluation	Both effective; standard prioritizes clarity, everyday emphasizes sequence for narrative flow.

Table 5. Data Analysis 5

Original Dialogue (EN)	"But look over there"
Standard Indonesian Version	"Tapi di sebelah sana"
Everyday Indonesian Version	"Tapi lihat disana"
Dialogue Function	Suggestion
Skopos Evaluation	Standard: Locative focus misses imperative. Everyday: Imperative "lihat" captures attention-directing intent.

Table 6. Data Analysis 6

Original Dialogue (EN)	"Welcome Home"
Standard Indonesian Version	"Kejutan "
Everyday Indonesian Version	"Selamat datang"
Dialogue Function	Greeting
Skopos Evaluation	Standard: Omits literal meaning via surprise inference. Everyday: Direct equivalence maintains warmth.

From the results of the linguistic analysis, it can be concluded that the everyday version employs simpler syntax, shorter sentence structures, direct imperatives (e.g., "Aku mau," "Ayo Crong"), and child-like lexicon, aligning with domestication strategies and natural daily interaction. In contrast, the standard version tends to use more formal constructions, expanded phrasing, and grammatically normative expressions. Supporting this distinction, Akhtursunova & Aubakirova, (2024) explained that informal language commonly utilizes shorter and more flexible sentence structures with simpler vocabulary suited to casual communication, whereas formal language is characterized by longer and more complex syntax, stricter grammatical conventions, and more precise lexical choices. The standard version favors polite structures and expanded phrasing, prioritizing grammatical normativity.

Parent Questionnaire Results

Two parents of 3-7 year olds filled out a questionnaire regarding their perceptions of their children's understanding when watching the Pororo cartoon in two Indonesian versions. Here is a summary of the results:

Table 7. Data Analysis 7

Version Exposure	Both children watched both versions.
Comprehension Preference	Both parents reported easier grasp of morals/stories in everyday version.
Imitation	One child imitated everyday version phrases; the other imitated none.
Language Perception	Parents viewed everyday language as natural/relatable but recommended standard for educational value.

Discussion

Linguistic Differences and Skopos Theory

Keraf, (2004) said about language. It was as a multifaceted system of sound symbols that communicated thoughts, formed culture, and conveyed ideology, extended beyond verbal elements in film to encompass visual, symbolic, and nonverbal semiotics. This holistic viewed frames the findings, where Pororo's dubbing integrated simple narratives with child-appropriate visuals. Linguistic analysis revealed standard Indonesian employs formal politeness (e.g., interrogative "Dapatkah aku memiliki bulan" [Data 1]; question "Kau ingin pergi bersama?" [Data 3]), prioritizing grammatical normativity but risking cognitive distance for 3–7-year-olds due to expand syntax and elevated tone. Conversely, everyday Indonesian favors direct imperatives ("Aku mau memiliki bulan"; "Ayo Crong" [Data 3]) and concise lexicon ("Tapi lihat disana" [Data 5]), mirroring source rhythm while aligning with children's limited vocabulary and contextual speech patterns. Skopos Theory in Vermeer, (1989) and Trisnawati, (2014) elucidated these choices namely the translation brief and clear moral/educational delivery for Indonesian children justifies domestication strategies, as everyday versions achieved functional equivalence by optimizing semiotic coherence (verbal-visual synergy) as mentioned by Zhao & Zhuang, (2025) that language in animated films functions as one of several semiotic modes that work together to communicate socially and culturally situated meanings through linguistic, auditory, and visual resources, and outperforming standard's literalism which dilutes urgency (Data 2) or intent (Data 6: "Kejutan" omits "Welcome Home" warmth).

Impact on Children's Comprehension

Nord, (1997) said about these patterns underscore Skopos Theory's target-oriented autonomy, where strategies such as structural reorganization, simplification, and lexical naturalization are employed to ensure cultural relatability without rigid dependence on source-text fidelity. This orientation is relevant because translation in children's audiovisual media prioritizes audience comprehension, interaction, and natural communication. Supporting this perspective, Wulandari, (2018) emphasized that language use is shaped by social interaction, cultural expectations, and communicative accessibility rather than purely formal linguistic equivalence. It was also noted that interactional language practices help audiences internalize values and meanings more effectively when expressions are socially familiar and contextually appropriate. While previous findings mainly emphasized the educational rigidity of standard forms, this intra-text comparison reveals the hybrid potential of both styles: standard language excels in declarative clarity (Data 4: "Ini giliranmu Loopy"), whereas everyday language becomes more effective in interactive suggestions and spontaneous exchanges (Data 2 and 5). Parental questionnaire data from two samples tentatively supports that both reported superior moral grasp in everyday versions due to "natural" phrasing facilitating imitation as one case, aligning with Skopos' child-centric skopos. However, conflicting preferences the standard language for educational value highlighted individual variability, critiquing overreliance on small samples while reinforcing theory's emphasis on audience-specific purpose over universal superiority.

Theoretical and Practical Implications

Theoretically, findings validate Skopos as a practical framework for children's audiovisual translation, where colloquial domestication optimizes entertainment-education balance amid cognitive constraints about simple conflicts, and visuals. Practically, translators should hybridize formal for normative morals, everyday for engaging dialogue, enhancing Indonesian cultural character formation. Limitations include single-episode scope and minimal quantitative data, precluding generalization, and future research should employ multi-episode designs with larger parental/child cohorts to refine procedural guidelines. Ultimately, by subordinating source loyalty to target needs, Skopos ensures translations like Pororo's foster meaningful comprehension, bridging linguistic-semiotic gaps for young audiences.

4. CONCLUSION AND SUGGESTIONS

This descriptive qualitative study examined standard (formal) versus everyday (colloquial) Indonesian dubbing in Pororo The Little Penguin's "I Want to Have the Moon," guided by Skopos Theory's target-purpose focus. Research question 1 about linguistic differences and Skopos Theory findings revealed standard versions prioritize grammatical normativity through polite interrogatives and verbose structures (e.g., Data 1, 2), and often diluting source intent. While everyday versions employ direct imperatives and concise syntax (e.g., Data 3, 5), achieving superior functional equivalence via domestication for 3–7-year-old comprehension. Research question 2 about impact on children's comprehension which gained the data from two parents indicate tentative preference for everyday's natural phrasing in moral/story uptake, though conflicting views underscore individual variability.

Skopos theory was validated in hybrid strategies such as standard for declarative clarity in Data 4, every day for interactive engagement, and optimizing moral transmission amid children's cognitive limits. The single-episode design and two samples preclude broad claims, highlighting need for expanded validation. The implication of this research was that Indonesian translators should develop child-specific briefs prioritizing colloquial domestication for accessibility while retaining standard elements for education, enhancing cultural character formation in media. For Future research, it was suggested to do the multi-episode studies with larger parental/child samples to refine Skopos procedures.

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