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*"Beneficial gender-role development is a social matter,
not just a personal one"*
(Bussey and Bandura 1999: 694)

CAPÍTULO VI

Construction and deconstruction of gender stereotypes through translation: The case of Frozen

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1. INTRODUCTION

Gender stereotypes have been present in all aspects of human life and are an evidence of the imbalance between men and women in the world. Since the first feminist wave in the XVIII and XIX centuries, a women's revolution has taken place in both social and occupational contexts such as the workplace, politics, family, culture, etc. in the search for equality between men and women: "(...) women sought to redefine their roles beyond homemaking and childcare. Their struggle for equal rights and opportunities has increased the numbers of women entering a wide variety of occupations including male-dominated ones" (Bussey and Bandura 1999: 691).

Numerous studies (Dorfman and Mattern 1972; Thompson and Zerbinos 1995; Bussey and Bandura 1999; Livingston and Bovill 2001; Gallagher 2003 and 2014; Belmonte and Guillamón 2008, etc.) have shown that media and their products have a strong impact on audiences, particularly on children, by building identities and symbolic systems (Belmonte and Guillamón 2008: 116). These are conveyed through stereotypes, which are based on gender differentiation and benefit cultural and social imbalances, although they have started to be broken down and deconstructed in many discourses, including films for children and their translations.

Walt Disney factory has become the strongest animation producer with an evident power to influence the child audience while, during decades, presenting clearly delimited feminine and masculine characters. Nevertheless, in its last films, Disney has shown a clear intention of rupturing these gender stereotypes, as for instance in *Brave* (2012), *Frozen* (2013), *Moana* (2016) or *Ralph breaks the Internet* (2018).

In order to understand the impact of stereotypes present in films for children, our aim is to show how the presence or rupture with traditional stereotypes in those films can be reinforced or deconstructed through translation. According to this objective, this work will deal with the concepts of gender, gender differentiation and stereotypes, which reflect the underlying ideology toward each gender in each culture. Since

translation submits to cultural and ideological values prevailing in the target culture, and regarding gender questions too, examples will be presented showing how different texts can introduce different nuances when translating gender aspects.

For these reasons the present work analyses how traditional and new gender depictions in *Frozen* are transferred through translation, and emphasis will be placed in whether this more feminist depiction of the characters in *Frozen* is kept, strengthened or weakened through translations into three culturally distant languages.

2. GENDER, GENDER DIFFERENTIATION AND STEREOTYPES

Men's supremacy and dominance in all societies and in all fields have been reflected through the existence of stereotypes in all human activities, which give rise to a differentiation between genders beyond biological aspects and condition men and women's lives.

Gender is a mental construct and "is considered as the socio-cultural behaviour that performs or demonstrates a certain sexual identity; it is behaviour that is learnt through repetitive practice, training, and mechanisms of social control" (Flotow and Josephy-Hernández 2018: 297-298). Gender differentiation "arose from the biological requirement of women bearing children and caring for them over a good part of their lives" (Bussey and Bandura 1999: 684) and "is associated with both men and women and with the way in which their ethnic origin, class, religion and sexual orientation determine their role and position in society" (De Marco 2006). A direct consequence of this notion is that, at early ages, boys and girls are taught which is their position and role inside the society and family:

Gender socialization, the process of teaching/learning about being a girl or a boy, starts as early as birth and extends throughout adolescence. It includes teaching girls to be prepared for the role of wife and mother and training boys to shoulder the roles of provider and protector (Basu *et al* 2017: 25).

In other words, gender identities shape the model in line with which people are expected to behave and live, according to the norms and ideologies dominating in any given culture, so they are socially and culturally determined.

The position of a given society toward men and women determines, to a great extent, what the future lives of its members will be like, since girls and boys, men and women are not offered the same opportunities for personal, social and professional development in almost all countries. The consequences of this differentiation are not only social, but "these gender roles and expectations affect nearly every aspect of life from infancy onward. They contribute to health disparities that are noted between genders across the life course and in every country throughout the world" (Saewyc 2017: 1). More specifically, the consequences of gender differentiation are segregation in all spheres of life. For example, there is occupational stratification, where women are allocated lower status posts and men have better salaries, occupy better jobs, and control positions in companies, and political life. At the social level, males and females are expected to behave differently and the same behaviours in men and women are judged, and sanctioned, differently.

These differences are reflected through stereotypes, which are present in every human context, but with the common denominator of male dominance: "Gender stereotypes shape the perception, evaluation, and treatment of males and females in selectively gendered ways that beget the very patterns of behaviour that confirm the initial stereotypes" (Bussey and Bandura, 1999: 683). This has caused an imbalance between men and women's rights and their roles in society, as well as an unbalanced representation of them.

Bussey and Bandura define these as a generalized preconception about the attributes of males and females, although "knowing a stereotype does not necessarily mean that one strives to behave in accordance with it" (*ibid.*: 678- 679).

3. DECONSTRUCTION OF GENDER STEREOTYPES

Nowadays, thanks to social factors such as "reductions of infant mortality and family size, and technical innovations of household labour-saving devices, women spend only a small portion of their expanded life spans in childbearing and rearing" (*ibid.*: 684), allowing them to develop a working life outside the home. With the second feminist wave, women gained a broader scope of rights; and inequalities in the workplace, family or sex were reduced. And with the third wave, women empowered themselves, rejecting victimization and advocating beauty as a trait of their empowerment. Obviously, all this has led to changes in the role and position of women in society in many countries in the last few decades, wherein more labour and social equality have been demanded and changes in the mentality of woman and attitudes towards these have been occurring too. But also traditional stereotypes, those that determine a position of subordination of women to men, have become old-fashioned and are being revised from different discourses. One of the main claims of Feminist Studies is that most stereotypes are invalid due to the fact that gender is a social construct "most societies are profoundly gendered" (Saewyc 2017: 1) what reveals clearly the ideological basis that governs the life of all members of any society.

The point here is that children are brought up surrounded by stereotypes and socialized into male and female adults: "... most of the stereotypic attributes and roles linked to gender arise more from cultural design than from biological endowment" (Bussey and Bandura 1999: 676). Moreover, as Freud emphasized, the adoption of gender roles takes place within the family through identification, and sociologically oriented theories emphasize the social construction of gender roles at the institutional level (Lorber 1994, cited in *ibid.*). This means that gender construction is a consequence of a network of social influences acting inside and outside the family: "Children develop the stereotypic conceptions of gender from what they see and hear around them" (*ibid.*: 677) and tend to reproduce and reinforce them throughout their lives.

According to Social Cognitive Theory, gender is affected by three major modes of influence: "Motivational, affective, and environmental factors are included as determinants of gender development and functioning as well as a broader array of cognitive factors than gender schematic and stereotypic knowledge" (*ibid.*: 685). The first mode of influence is modelling, where information is exemplified by models in one's immediate environment such as parents, peers and significant persons in social, educational and occupational contexts. In addition, the mass media provide a "pervasive modelling of

gendered roles and conduct" (*ibid.*) and present continuously stereotypic messages in their products through image and language:

Femininities and masculinities are historically, socially, and economically constructed and reconstructed through a process of complex social interactions with peers, parents, family members, and social institutions, under the influence of broader structural factors (...). The results reveal a framework of sex-differentiated practices that are consistent with societally determined gender stereotypes (Basu *et al.* 2017: 28).

All of the above mentioned reflects to a certain extent the way in which our societies behave and evolve, an attitude which is corroborated by sociological theory:

Males are generally portrayed as directive, venturesome, enterprising, and pursuing engaging occupations and recreational activities. In contrast, women are usually shown as acting in dependent, unambitious, and emotional ways. (...) Men are more likely to be shown exercising control over events, whereas women tend to be more at the mercy of others (Bussey and Bandura 1999: 701).

The structure, in which this social functioning is rooted, is developing toward a more equitable one, but this development is taking place very slowly and not equally in all countries due to the very deeply-rooted cultural beliefs as well as the patriarchal social and legal systems of many countries.

Animation films for children contribute to the transference of values to audiences, who respond to the very specific characteristics of the film, fixed many decades ago (Míguez 2015: 44). Nevertheless, due to the global success of Walt Disney films all around the world, it is here justified to analyse to what extent these films adapt to current times regarding gender roles, and how these are represented and transferred into other languages, according to values and norms prevailing in target cultures.

4. TRANSLATION AND SOCIAL NORMS

Translation Studies have evolved to be approached from a more cultural and social perspective. This can be exemplified by Bassnett and Lefevere's 'cultural turn' (1990), wherein "Translations are never produced in an airlock" (1990: 7), Koller (1992), Snell-Hornby (1994) or Venuti for whom translation is a "creative reproduction of values" (1998: 1):

... a cultural practice like translation can also precipitate social change because neither subjects nor institutions can ever be completely coherent or sealed off from the diverse ideologies that circulate in the domestic culture (*ibid.*: 79).

And so "it has become increasingly clear that cultural and ideological, besides linguistic, issues emerge when transferring a text from one language into another" (De

Marco 2006). This is the reason why more attention has been paid to the relationship between texts and their social context and, since the *cultural turn*, Translation Studies have focused on the need to adapt a text to a new culture and a new context.

The evolution of the feminist movement makes it clear that contexts are changing continuously, and from a gender perspective, the new context is highlighted by the current empowerment of women in many societies, as well as by the search for equality of rights and opportunities for both genders. Aguado and Martínez (2015: 53) define this empowerment as the creation of subjective personal and collective conditions, which enable women to access to decision-taking and influence scopes, as well as to develop their consciousness about their capabilities. These changes are mirrored in texts, both written and audiovisual, as well as in their translations.

The feminist movement is participating in one or another way in children's texts, and in Walt Disney films too. In this specific case, the feminist revolution lives together with traditional stereotypes, and both of them must participate in other cultures when these films are translated.

On the other hand, translating for children is conditioned by what is believed to be appropriate or inappropriate for them, what is also subject to the systems of norms and values of translators and media of the target culture:

Gender is a sensitive, culturally specific topic—in all its manifestations. And since AVT never occurs in a gender vacuum, the outcome of the translation process will be affected by (i) the attitudes of the translators working with audiovisual texts in their perceived or assumed roles as moral gate-keepers; (ii) the translators' experiences of and exposure to 'gender' as a discursive socio-cultural element affecting any language; and (iii) the agendas of specific broadcasting networks, involving assumptions about audience expectations (Flotow and Josephy-Hernández 2018: 305).

So, translating a film for children means dealing with, firstly, the underlying ideology present in the original text, which includes an array of traditional stereotypes about feminine and masculine characters; secondly, in the case of Disney's last films, with the new more feminist gender depictions; thirdly, with norms and values prevailing in the target culture; fourthly, with the characteristics of the target child audience; and, finally, with the expectations of the child and adult target audience regarding children's films.

In the transfer into a new culture through translation, traditional stereotypes as well as new gender depictions can be reinforced or deconstructed, depending on all the above-mentioned factors. The policy adopted will help to reinforce the rupture with traditional stereotypes and thus support the feminist movement, or will return to a more traditional and patriarchal position regarding genders.

5. STEREOTYPED WALT DISNEY ANIMATION FILMS AND THE EMPOWERMENT OF WOMEN

Children's fiction books and films have traditionally mirrored reality to some extent and, therefore, changes taking place in the world are reflected in them too. From a gender point of view, this question is essential since "children can learn gender stereotypes from observing the differential performance of male and female models"

(Bussey and Bandura 1999: 686-687) and usually develop their lives according to these models. The influence of Disney films in children cannot be ignored, since stereotypes and behaviours are partially learned and acquired through modelling, by imitating or reproducing conducts in one's environment.

Disney films are a good example of how this gender differentiation has been transmitted and reinforced for decades, offering differentiated roles for feminine and masculine characters, and as Blum *et al* state: "There is a global set of forces from schools, parents, media, and peers themselves that reinforce the hegemonic myths that girls are vulnerable and that boys are strong and independent" (2017: 3). So this negative image of a woman as a weak and dependent being, who needs to be protected and guided in life, has been conveyed and accepted globally, and Disney has contributed to perpetuate it. At this point, it seems appropriate to raise the issue of the responsibility of mass media products, above all of those aimed at children:

Appropriate behaviours for males and females are learned and internalized through exposure to different socializing agents such as family, media, and social institutions (...) Gender is an acquired identity that is learned, changes over time, and varies widely within and across cultural contexts (Basu *et al* 2017: 25).

Since animated feature films have the power to transmit values to children, and, due to its huge success over a number of decades, Walt Disney has played an important role in doing just this because its movies have been a very important source of influence on children. For decades, these have reproduced and even exaggerated stereotypes about women and men, reinforcing the traditional power structures: the public sphere and power belong to men and the private sphere of domesticity and family usually belong to women (Crosby 2016: 32). More concretely, traditional Disney portrayals of gender follow the typical stereotypes: female characters have usually been depicted as beautiful, good-hearted, submissive, obedient, passive, innocent, and under the dominance of a father or a husband, and their main goal in life has basically been to secure a marriage based on romantic love; they have usually had no power within society and have devoted themselves to *female* activities like embroidering, playing musical instruments, and dancing. On the other hand, male characteristics have usually been bravery, heroism, and strength, and men used to be portrayed as strong, active, wiser characters, who have the control of the public and private spheres.

For these reasons, Míguez (2015: 44) believes that the representation of females in the androcentric hierarchy of Disney films is not a positive one. It is true that typical fairy tales with princes, princesses and romantic endings do not exactly reflect real life, but rather, to some extent, depict society's expectations of both genders as well as their position in society. However, these depictions have started to be seen as old-fashioned.

Disney usually produces politically correct films that can work everywhere, and, in order to adapt to this new era, has been portraying more gender-balanced characters, although traditional stereotypes are still present in these new-era films. So, in recent years, its attention has been centred on portraying a more realistic version of both genders, but mainly of females. These are breaking, at least partially, with the patriarchal dominant patterns that have traditionally offered a negative image of women, maybe

as a consequence of past criticism from feminists. For these reasons, its latest films portray women in a more modern and realistic light. For instance, *Brave* has a female character in the main role: Merida strives to break down the patriarchal system, and she is presented as brave, bold, and eager to do *men's things*. She has no interest in getting married or finding love, as a girl who takes decisions by herself, does not wait for a prince or a hero to rescue her, chooses her own destiny and claims the right to self-determination. Nevertheless, in this film the traditional division between masculine and feminine roles is clearly defined through the stereotypes represented by Merida's father, who has power and political control, and Merida's mother, who takes a background role and strives to preserve tradition, while Merida takes a stand and fights to break with those stereotypes.

Due to the evident influence of mass-media products on viewers, this evolution of Disney films is expected to have a clear impact on children, and translations of the film into other languages may well play a key role in shaping this social revolution. However, as translation does not take place in a vacuum, but in a specific historical and socio-cultural context. For this reason it is worth looking at whether translations of *Frozen* into other languages do really embrace the essence of this new more balanced gender depiction of female characters. To establish whether or not this is the case, this paper will consider dubbed versions of *Frozen* in Castilian Spanish (CT), Latin American Spanish (LT), and German (GT). Gender depictions have been taken from the original text (OT) and compared with the three target texts, since "comparing originals and original-sounding dubbed versions could shed light on which elements need to be naturalized in order to conform to the intended audience's assumed gender beliefs and values" (Feral 2011: 392). Conclusions will be drawn about what versions reinforce or not this new feminist ideology and how.

Before beginning the analysis, it is necessary to remember that audiovisual translation is a form of constrained translation characterized by the interaction between image and sound. Due to the fact that *Frozen* is a musical, many of the manipulations carried out in the translations may be the result of synchronization constraints, in that a good dub must convey meaning within an allotted timeframe, and cannot always be put down to ideology. On the other hand, in audiovisual translation different agents come into play, and the elements affected directly by translation are not only the linguistic ones. But also important are the paralinguistic aspects of the voices, those concerning how a message is expressed that can convey different gender-marked nuances. Our interest in highlighting these two is due to the fact that "when men and women use the same linguistic frameworks or share the same experiences, their behaviour is valued according to different criteria" (De Marco 2006). Pérez-González has coined the term 'semiotic potential of the para-verbal', which involves "the deployment of intonation, accent/phonetics of linguistic variation, voice quality, rhythm, speed and pausing" (2014, cited in Flotow and Josephy-Hernández 2018: 306). And according to Cameron's and Chion's theories "the voice is also seen to become a factor of gender discrimination and control of the viewers' expectations, especially when it comes to the representation of female and gay characters" (1999, in De Marco 2016: 318). The dubbing is a very important part of the process, where a different tone, emphasis or nuance can convey different messages: submission, rebelliousness, or neutrality, for example.

For this reason, a few examples of how dubbing affects the final resulting text will be presented in the analysis because it is strongly believed, as has already been said, that translations, and the dubbing, reflect the prevailing ideologies of the target cultures and contexts.

6. *FROZEN*, A FEMINIST ANIMATED FILM

If *Brave* was a breaking point in the depiction of women in Disney films, *Frozen* has been considered the most feminist film from the Disney factory, until *Ralph breaks the Internet* (2018), reinforcing the new roles and prominence of women in western society today, and leaving behind some of the more traditionally exaggerated stereotypes of female characters. This way the “women’s final empowerment” is being witnessed (Crosby 2016: 2), where patriarchal structures are destabilized, romantic love as a final goal is put aside, the right of women to take their own decisions is emphasized, and feminine characters show independence, courage and bravery. *Frozen* (2013), a film inspired by Hans Christian Andersen’s *Snedronningen* (1844), was directed by Chris Buck and, for the first time in Disney, by a woman, Jennifer Lee. It won two Oscars, a Golden Globe Award, five Annie Awards, one BAFTA Film Award and one Critics Choice Award, has become the fifth-highest grossing film and highest-grossing animated film of all time.

In the film, the main characters are two sisters, Elsa and Anna. The former has the power to turn everything into ice, a power which has been hidden since she was a girl, when she accidentally injured her sister Anna. Since this incident, the sisters have lived apart from each other in order to protect the younger one, Anna. However, during her coronation party, Elsa’s power turns the weather to winter and afterwards she runs away to avoid causing any more harm to the people of her country, Arendelle. Anna runs after her sister but when she is reunited with her, Elsa cannot help injuring Anna again by freezing her heart. Only an act of true love can save Anna from dying.

In the past, Disney made a clear distinction between male and female characters in its films, and Crosby, according to Gilliam and Wooden (2008), states that “Disney has attempted to embrace the third-feminist and ecocritical view of using male allies. Rather than a mere reversal of female power at the expense of all male characters, work toward a balance with patriarchal and natural elements takes place” (2016: 76). It is evident that the latest messages delivered by Walt Disney are changing and evolving towards the portrayal of more gender-balanced realities between men and women, in order to mirror the social changes taking place in western countries. Feminists of the second wave “fought for the rights of women both to enter the public space of organization and to enter as the equals of men” (Griffin *et al* 2017: 884), and Elsa represents to some extent this trait by becoming the queen of Arendelle and governing without the help of any man.

The lead characters in *Frozen*, Elsa and Anna, do not play secondary passive roles as traditionally females played in Disney films, but rather more resolute and prominent ones and they no longer wait to be saved by a man and to get married. And so, this film shows a clear evolution in the portrayal of gender towards a more gender-balanced equality:

- Main male characters are not typical machos and heroes.
- The early death of Elsa and Anna's parents and the subsequent absence of a male authority figure allows the two sisters to develop more freely and take their own decisions, ending the subordination of women to men.
- Elsa's decision of having a fulfilling and independent life as a woman outside the marriage without the dominance of a male is a clear symbol of liberation from the traditional burdens on women. She experiences a personal evolution: from an insecure character at the beginning of the film, she becomes a confident woman who takes responsibility for her own actions and, finally, accepts the way she is.
- Anna deviates gradually from traditional passive female roles and from a clumsy girl at the beginning of the film she evolves towards an active, dynamic, headstrong, and quirkily confident protagonist that finds her way to rescuing her sister.
- Romantic love is assigned a secondary place, the notion of love at first sight is questioned and shattered and the lack of partner for Elsa can be explained because "a prince that wields less power than his wife is emasculated and therefore unappealing" (Streiff and Dundes 2017: 8).
- Beauty as trait of the empowerment of women, a characteristic of the third feminist wave or "grrrl feminism" through Elsa's sensual makeover with stiletto heels, because "danger and sexuality [is] symbolized by stilettos as pumps, but also as daggers" (Dundes *et al* 2018: 9).

Although "while later animations may offer new ways of conceptualizing femininity in organization, they are also trapped by the past, consciously and unconsciously citing back to previous 'traditional' performances of gender" (Griffin *et al* 2017: 871) and so, traits of this patriarchal realm can still be glimpsed in the film, as for instance:

- Male brute force of the ice harvesters at the beginning of the film.
- Work is left to men.
- Patriarchal control is present whilst their father is alive and wields power over the family and, according to the patriarchal model, their mother plays a passive and secondary role.
- Elsa's isolation in the castle and afterwards in the ice palace is a consequence of her insecurity, reflected, for instance, in Elsa's inability to control her own powers.
- Anna's longing to find love at the beginning of the film.
- Phallic signals through images: sharp crystals, Elsa's hand, ice palace, etc.
- In Disney's universe, powers associated with women are considered a negative trait and related to witchcraft: "magic associated with men is charming, whereas magic performed by women is chilling" (Dundes *et al* 2018: 7).
- Kristoff's stomping entrance into Oaken's Trading Post.
- Clear messages to women to "be good girls," as in Elsa's song *For the First Time in Forever* (15: 44): "be the good girl you always have to be / conceal, don't feel / put on a show / make one wrong move and everyone will know," etc.

7. FROZEN TRANSLATED

Disney films are aimed at ensuring they work in all the countries in which are released. *Frozen* has been translated into 41 languages.¹ Due to the evident gender ideology introduced in the film and to the fact that translation is a tool that depends on the norms and ideologies prevailing in a target culture, images of women and stereotypes concerning their roles and position in society tend to be reflected in the target texts. Translations of *Frozen* into Castilian Spanish (*Frozen: el reino del hielo*, 2013), Latin American Spanish (*Frozen: una aventura congelada*, 2013) and German (*Die Eiskönigin völlig unverfroren*, 2013) have been selected for the purposes of this study. The selection of these three versions lies in the fact that they represent culturally different contexts and, in the case of the Latin American, it includes an array of countries and nationalities. There are many aspects of the film worth paying attention to from a gender perspective. Therefore, only a few examples, extracted from dialogues and songs as well as from the dubbing that convey different messages in the target texts will be presented. In this work, no attention will be paid to aspects of melody and rhyme.

7.1. Historic Reference

A clear example of promoting women's empowerment in *Frozen* is carried out by recalling a historic female figure, who broke with the patriarchal realm in the XV century: Joan of Arc or "The Maid of Orléans," the French heroine of the Hundred Years' War and a female symbol of the Middle Ages. It constitutes a clear wink to women because of her important role in history for her bravery, a trait that is developed later in the film by Anna. When Anna sings *Do you want to build a snowman* for the first time, she points to a painting on a wall of Joan of Arc and specifically mentions her:

Table 1. Historic reference

TCR: ² 9.33	
OT	<i>Hang in there, Joan.</i>
CT	<i>Ánimo, Juana. [Cheer up, Juana!]³</i>
LT	<i>No te rindas, Joan. [Don't give up, Joan.]</i>
GT	<i>Bleib stark, Johanna. [Be strong, Johanna.]</i>

This reference was kept in all the target languages by using the form by which Joan of Arc is known in each context, except for the Latin American case. This constitutes a considerable loss from a feminist perspective, despite the incoherence due to the

1 <https://www.globallanguageservices.co.uk/languages-of-frozen/>

2 Time code reading.

3 Back translation.

interaction image-sound, because, in the film, Anna is watched pointing with her hand to the painting and the translation for this reference in the LT does not make allusion to the French heroine.

7.2. The Search for Freedom

A remarkable trait of this new depiction of women in Disney is the evident desire to break with norms traditionally imposed on them and to live more intensively. In this sense, isolation of females has been a commonplace in many Disney films, also present in *Frozen*. Elsa and Anna make clear their keen desire not to be isolated from the citizens of the kingdom of Arendelle. The Coronation Day is seen as an opportunity for celebrating and meeting new people and especially in the case of Anna, who expressed an explicit desire to break with this isolation in her song *For the first time in forever*, what is not expressed equally in all versions:

Table 2. Searching for freedom

TCR: 13.44	
OT	<i>I am so ready for this change!</i>
CT	<i>Hay tantas cosas que quiero emprender. [There are so many things I want to undertake.]</i>
LT	<i>Pero espero esto desde hace años. [I'm waiting for this for years.]</i>
GT	<i>Dann bitten wir sie zu uns rein. [Let's invite them to enter.]</i>

The desire expressed in the OT is strengthened in the Castilian version by using the verb *emprender* and reinforcing the desire of freedom. This makes Anna look more eager than in, for instance, the Latin American version, where Anna has been waiting for a celebration for years. This sounds quite neutral, as in the German version, which has a completely different meaning of that of the original version. The subject of isolation is also present in the song *Let it go*, where Elsa makes explicit this feeling:

Table 3. Searching for freedom

TCR: 14.15	
OT	<i>I won't be alone.</i>
CT	<i>Me late el corazón. [My heart beats.]</i>
LT	<i>No estaré sola. [I will not be alone.]</i>
GT	<i>bin ich nicht allein. [I'm not alone.]</i>

In this case, the reference to loneliness in the original text is reproduced in the Latin American and German translations, but not in the Castilian version, which expresses a desire to be alive more than a concern about loneliness. In this case, the translation conveys a different and fiercer message than that in the original text.

There are more references to the desire for freedom and the emphasis is put in breaking with the rigid norms of the system the sisters were born in, for instance, in the absence of rules in Elsa's new life and her desire to experiment. This message is preserved in all the target languages, but weakened in the German version, as can be seen in the two following examples from the song *Let it go*:

Table 4. Searching for freedom

TCR: 31.20	
OT	<i>To test the limits and break through.</i>
CT	<i>Ahora intentaré sobrepasar los límites. [Now I'll try to exceed the limits.]</i>
LT	<i>Voy a probar qué puedo hacer sin limitar mi proceder. [I'm going to try what I can do without restricting my way of proceeding.]</i>
GT	<i>...die Kraft in mir treibt mich voran. [...the force inside me boost me.]</i>

Table 5. Freedom

TCR: 31.23	
OT	<i>No rules for me, I'm free.</i>
CT	<i>Ya no hay más reglas para mí, por fin. [There are no more rules for me, at last.]</i>
LT	<i>Ni mal, ni bien, ni obedecer. [Nor bad, nor good, no obeying.]</i>
GT	<i>Was hinter mir liegt, ist vorbei. [What is behind me is over.]</i>

In these cases, the idea of breaking moulds in example number 4 is not preserved nor is the one about freeing herself from rules in 5 in the German version. Instead, in the next example, from the same song, the message of liberation is preserved in all translations, but it is strengthened in the Latin American text and in one of the two versions for this phrase in German (*Ich bin frei! Endlich frei!*):

Table 6. Liberation

TCR: 30.28	
OT	<i>Let it go! Let it go!</i>
CT	<i>¡Suéltalo! ¡Suéltalo! [Let it go! Let it go!]</i>
LT	<i>¡Libre soy! ¡Libre soy! [I'm free! I'm free!]</i>
GT	<i>Ich lass los! Lass jetzt los! Ich bin frei! Endlich frei! [I let go! I let go! / I'm free! Free at last!]</i>

7.3. Psychological Evolution

In the film, the psychological evolution of Elsa is stressed in the sense that she frees herself from typical burdens and acquires a new resolution and strength expressed in the song *Let it go*:

Table 7. Rupture with norms

TCR: 30.38	
OT	<i>Turn away and slam the door.</i>
CT	<i>Ya no hay nada que perder. [There is nothing else to lose.]</i>
LT	<i>Libertad sin vuelta atrás. [Freedom without turning back.]</i>
GT	<i>...und ich schlag' die Türen zu. [...I slam the doors shut.]</i>

The original version expresses a clear message of liberation, when Elsa frees herself from hiding her power. This is emphasized through the phrase “slam the door,” which expresses a clear turning point. This symbolizes the determination to change her life and the rupture with established norms, with tradition, a clear reflection of this empowerment of Disney princesses. However, in the three translations, the message is conveyed very differently: loss, freedom and closing. In the Castilian version, a weaker feeling is expressed with no reference to slamming the door; the Latin American version emphasizes the freedom Elsa craves, and the German one reproduces partially the meaning of the OT by keeping only the idea of slamming the door.

7.4. Rupture with Romantic Love

Another remarkable change in this film is the end of engagements as a result of love at first sight. This is a stereotype which has been present in the majority of Disney films and also in *Frozen*, but only partially before Anna’s psychological evolution, when she sang *For the first time in forever*:

Table 8. Rupture with romantic love

TCR: 14.19	
OT	<i>What if I meet The One?</i>
CT	<i>¿Y si encuentro a la persona? [What if I find The One?]</i>
LT	<i>¿Y si conozco al hombre de mis sueños? [What if I meet the man of my dreams?]</i>
GT	<i>Was wenn mein Traumprinz unter ihnen ist? [What if the prince of my dreams is among them?]</i>

This reference to romantic love is conveyed in the translations, although the Latin American and the German versions are more romantic than the OT and the CT by

expressing the idea of “the man/prince of my dreams.” In contrast, the rupture with romantic love is expressed twice in the film:

- firstly, in the scene in which Anna announces to her sister that she is engaged, who does not bless the engagement and forbids Anna to get married;
- secondly, when a male character, Kristoff, also questions Anna’s decision of getting engaged at first sight.
- Again, the message is completely preserved in the three translations, thus reinforcing the desire of Disney of breaking with this stereotype, since, at the bottom, it symbolises women’s dependence on men:

Table 9. Rupture with romantic love

TCR: 25.12	
OT	<i>Wait, slow down. (...) No one is getting married.</i>
CT	<i>Anna, espera (...). Nadie se va a casar. [Anna, wait (...). No one is getting married.]</i>
LT	<i>Esperen, cálmense (...). Nadie se casará. [Wait, calm down (...) No one is getting married.]</i>
GT	<i>...und hier wird auch nicht geheiratet. [...and here no one is getting married.]</i>

Table 10. Rupture with romantic love

TCR: 38.39	
OT	<i>You got engaged to someone you just met that day?</i>
CT	<i>¿Te comprometiste con un hombre al que acababas de conocer? [You got engaged to a man you had just met?]</i>
LT	<i>¿Te comprometiste con alguien que recién conocías? [You got engaged to someone you just had met?]</i>
GT	<i>Du hast diesen Kerl gerade kenngelernt und verlobst dich gleich? [You have just met that guy and get immediately engaged?]</i>

7.5. Feminine Perfection

As has been mentioned, a traditional norm for female lead characters, above all princesses, has been that they *must* be beautiful and perfect representations of femininity. The desire to break with this stereotype is a way of rupturing with a strong imposition over women in many cultures in different periods; where, in contrast, imperfection in men is perfectly accepted. Moreover, while singing these lines, Elsa does not only break with a non-written norm, but she also empowers herself through her sensual makeover, a trait of the third feminist wave, while she is singing *Let it go*, as we can see in this example:

Table 11. End of good girls

TCR: 30.20	
OT	<i>The perfect girl is gone.</i>
CT	<i>La farsa se acabó. [The farce is over.]</i>
LT	<i>Se fue la chica ideal. [The ideal girl is gone.]</i>
GT	<i>Ich fühle mich wie neugeboren. [I feel like a newborn.]</i>

Here the idea of the end of perfection in women is preserved in the translations, though to varying degrees: The Latin American translation preserves the same idea, the German version just makes reference to “a new Elsa,” while the Castilian one is even more feminist, declaring that everlasting perfection is a farce.

7.6. Changing Roles

Traditionally, gender differentiation has been expressed by assigning men and women different roles, activities, and positions in society. A way for women to break with these stereotypes lies in doing and wanting to do *men's things*, that is, activities traditionally deserved to be carried out by men. In *Frozen*, the most evident one is the fact of having a queen without consort. From a translation point of view, examples of this rupture have been found and preserved, for example, in the scene in which Anna and Kristoff come up against an ice mountain on their way to the ice castle, and she decides to start climbing it, to which Kristoff raises a clear objection:

Table 12. Defiant tone

TCR: 48.16	
OT	— <i>I've only got one rope and you don't know how to climb mountains.</i> — <i>Who says?</i>
CT	— <i>Solo tengo una cuerda y tú no sabes escalar [I've only got one rope and you don't know how to climb.]</i> — <i>¿Quién lo dice? [Who says?]</i>
LT	— <i>Solo tengo una sogá y tú no escalas montañas. [I've only got one rope and you don't climb mountains.]</i> — <i>¿Quién lo dice? [Who says?]</i>
GT	— <i>Mein Seil ist nicht sehr lang und du weißt nicht, wie man klettert.</i> <i>[My rope is not very long and you don't know how to climb.]</i> — <i>Ah, sagt wer? [Hey, who says?]</i>

In this example, again, a traditional stereotype is reproduced and, thereupon, ruptured: the physical superiority of the male gender over a woman, and Anna responds by trying to climb the mountain. The element that needs to be focused on here is her defiant answer: “Who says?” which was retained in the three translations, as was her defiant tone.

In the film, another evidence of women's empowerment is represented by bestowing bravery and valour on them, what is incorporated into the film mainly through Anna. For instance, when Elsa runs away from Arendelle, Anna blames herself for it and assumes she should be the one who has to bring Elsa back, despite the danger this venture may entail in the cold winter:

Table 13. Anna's bravery

TCR: 28.44	
OT	— <i>Tonight was my fault. I pushed her. So I'm the one that needs to go after her.</i> — <i>What? It's too dangerous.</i>
CT	— <i>Todo ha sido culpa mía. Yo la he presionado. Así que soy yo quien debe buscarla. [All has been my fault. I pushed her. So I'm the one who has to go after her.]</i> — <i>Anna, no. Eso es muy peligroso. [No, Anna. It's too dangerous.]</i>
LT	— <i>Yo la hice enojar. Y por eso yo seré quien la busque. [I annoyed her. And for that reason I'm who will go after her.]</i> — <i>Anna, no. Es algo riesgoso. [No, Anna. It's a bit risky.]</i>
GT	— <i>An mir ist die Schuld an diesem Chaos. Ich habe sie unter Druck gesetzt, also bin diejenige, die ihr nach gehen wird. [All of this chaos is my fault. I put her under stress. So I'm the one who has to go after her.]</i> — <i>Anna, nein, das ist viel zu gefährlich. [No, Anna, it is very dangerous.]</i>

Traditionally such a risky venture would be carried out by a strong, heroic male character, but Anna does not show any fear or any doubt about going after her sister to bring her back and does not expect a man to do so. At the same time, the warning about the danger of the enterprise is expressed by Prince Hans of the Southern Isles, who reminds her that dangerous ventures are not for women: "It's too dangerous," something that Anna ignores. This stereotype is preserved in all the translations.

Male depiction is deconstructed in *Frozen* too, in comparison to the previous films. In the following example, from the trolls' song, Kristoff is described positively as being "sensitive and sweet." This contrasts with the traditional depiction of lead male characters in Disney films, who have usually been expected to be strong, brave, rude or even aggressive. This new portrayal of a male character is preserved in all the target languages, with a partial exception: in the Castilian version Kristoff is not "sweet" but "loyal:"

Table 14. New masculine depictions

TCR: 1:02:10	
OT	<i>But you'll never meet a fella who is as sensitive and sweet.</i>
CT	<i>No hallarás un tipo tan simpático y leal. [You'll not find such a nice and loyal guy.]</i>
LT	<i>Pero nunca conocerás a alguien tan sensible y dulce. [But you'll never meet such a sensitive and sweet person.]</i>
GT	<i>Aber du wirst niemanden finden, der so sensibel ist... und süß. [But you'll never find a person, who is so sensitive... and sweet.]</i>

Another example of this new depiction of male characters is found in the scene in which Anna, Kristoff and Olaf see Elsa's ice castle for the first time. When Kristoff becomes emotional and says he is about to cry, Anna sarcastically encourages him to do so, since sensitivity has usually been a feminine trait:

Table 15. New male depictions

TCR: 49.25	
OT	<i>Go ahead. I won't judge.</i>
CT	<i>No te cortes. No voy a contarle. [Feel free. I won't tell.]</i>
LT	<i>Adelante. No te juzgaré. [Go ahead. I won't judge you.]</i>
GT	<i>Ja. Nur zu. Zeig deine emotionale Seite. [Go on. Show your emotional side.]</i>

The main difference in the target texts is found in the Castilian version, which expresses it as if it were taboo for a man to be moved: *No voy a contarle*, an ironic reference towards the stereotype that "boys do not cry," and, in contrast, the German version stresses Kristoff's "emotional side."

In this empowerment of female characters, these have started to give orders, even to men, which was not usual in the past. An example can be appreciated when the snow monster is trying to throw them out of the castle, and Anna gives him orders:

Table 16. Defiant tone

TCR: 54.30	
OT	<i>Stop! Put us down!</i>
CT	<i>¡Quieto! ¡Suéltanos! [Stop! Release us!]</i>
LT	<i>¡Basta! ¡Suéltanos! [Enough! Release us!]</i>
GT	<i>Hör auf! Lass uns runter! [Stop! Put us down!]</i>

The same message is maintained in all the translations, although the dubbing expresses a different nuance: The Castilian and German dubbings sound more demanding than the original and Latin American versions.

7.7. Language

Gender imbalance can also be perceived through how men and women are allowed to express themselves. In films for children, girls and women have traditionally made use of a correct and formal language, and spontaneous, informal and colloquial ways of speaking have been reserved to men, something that has always been accepted for them, but sanctioned for women. According to this, another change in the depiction of female characters has been by bestowing on them a more colloquial and less restrained way of speaking than has usually been the case in Disney, as in the following example, in which Anna explains to Kristoff why she and Elsa had argued:

Table 17. Colloquial language

TCR: 38.35	
OT	<i>I got engaged, but then she freaked out.</i>
CT	<i>Me comprometí, pero ella se puso hecha un basilisco. [I got engaged, but then she blew her top.]</i>
LT	<i>Yo quería casarme, pero ella se molestó. [I wanted to get married, but she annoyed.]</i>
GT	<i>Ihr sind die Nerven durchgegangen, weil ich mich verlobt habe. [She was beside herself because I had got engaged.]</i>

In this case, the original version already presents a more self-confident Anna, who talks in a more colloquial way. This has been preserved in the three translations although with some nuances: The Castilian version sounds more idiomatic than the other two by using an idiom: *ponerse hecho un basilisco* ("to become a basilisk"), which adds more expressiveness to the target text in contrast to the Latin American one, which is more neutral and where the colloquial trait gets lost. In the same line we find this example:

Table 18. Colloquial language

TCR: 38.43	
OT	<i>Anyway, I got mad, and so she got mad.</i>
CT	<i>Sí, total, que yo me enfadé. [Yes, anyway, I annoyed.]</i>
LT	<i>Sí. Y yo me enfadé, ella se enfadó... [Yes. And I annoyed, she annoyed...]</i>
GT	<i>Ich wurde wütend und sie wurde auch wütend. [I became furious and she became furious.]</i>

Here Anna expresses herself again in a very colloquial way, more than feminine characters traditionally do. However, in the Castilian Spanish translation the introduction of *total* provides a much higher level of colloquialism, proving again to be more feminist and spontaneous than the original, as in the following example:

Table 19. Colloquial language

TCR: 17.10	
OT	<i>You're gorgeous.</i>
CT	<i>Tú estás cañón. [You're hot.]</i>
LT	<i>Tú eres hermoso. [You are beautiful.]</i>
GT	<i>Ihr seid toll. [You are great.]</i>

Estar cañón (“to be hot”) is a very modern and colloquial expression and the use of it by Anna reflects an evident intention of breaking with this *norm* traditionally imposed on women. This change reflects also this women’s empowerment.

7.8. Remaining Stereotypes

Although this film marks a milestone in animated cinema, thanks to its break with traditional stereotypes, some remnants of the patriarchal stance can still be perceived in films for children, and, of course, in Disney too. These mirror how girls and women ought to behave and how they should look, what they are allowed to do, etc., a reflection of what societies have usually expected from girls and women, namely that they be good, beautiful, and obedient. On the other hand, boys and men are allowed to be wild, rude, spontaneous, etc., since imperfection has always been more accepted in them. The following extracts, from the song *For the first time in forever*, exemplify this:

Table 20. Beauty as a feminine trait

TCR: 14.08	
OT	<i>The picture of sophisticated grace.</i>
CT	<i>Sofisticada y tierna a la vez. [Sophisticated and tender at a time.]</i>
LT	<i>Apoyada, cautivante, en la pared. [Leaning, mesmerizing, on the wall.]</i>
GT	<i>Ein Bild von Anmut und von Lieblichkeit. [An image of panache and sweetness.]</i>

In this case, the Castilian Spanish and the German translations add the idea of Anna wanting to be not only “sophisticated” but also “tender,” a common trait in Disney female characters, while the Latin American version offers a more sensual image of Anna by singing this song.

Traditionally, both in fiction and in real world in many contexts women have been expected to look perfect and beautiful, as is reflected in the following example, which makes reference to Elsa and Anna’s appearance:

Table 21. Beauty as a feminine trait

TCR: 12.40	
OT	— <i>I bet they are absolutely lovely.</i> — <i>I bet they are beautiful.</i>
CT	— <i>Estoy seguro de que son muy guapas. [I’m sure they are very pretty.]</i> — <i>Guapas no, preciosas. [Not pretty, but beautiful.]</i>
LT	— <i>Apuesto a que son absolutamente encantadoras. [I bet they are absolutely lovely.]</i> — <i>Apuesto a que son hermosas. [I bet they are beautiful.]</i>
GT	— <i>Sie sind sicher bezaubernd. [For sure they are charming.]</i> — <i>Die sind ja wunderschön. [They are beautiful.]</i>

The expectations of the citizens of Arendelle about their beauty appear to take precedence over more important questions such as Elsa's ability to be a queen. This stereotype was preserved in the three target texts. In the same direction, women have also been demanded to be somehow "perfect" and "good," as in the following example from the song *Let it go*, where Elsa remembers the burdens girls and women have always been charged with:

Table 22. Good girls

TCR: 30.15	
OT	<i>Don't let them in, don't let them see. Be the good girl, you always have to be.</i>
CT	<i>No dejes que sepan de ti, que no entren, siempre me dijo a mí. [Don't let them know of you, don't let them in, he always told to me.]</i>
LT	<i>Lo que hay en ti no dejes ver, buena chica tú siempre debes ser. [Don't let see what is inside you. a good girl you always have to be.]</i>
GT	<i>Lass sie nicht rein, lass sie nicht sehen, wie du bist, nein, das darf niemals gescheh'n. [Don't let them in, don't let them see how you are, it must never happen.]</i>

This idea of being a good girl is only preserved in the original version and in the Latin American translation. However, the original message ordering Elsa to hide was kept in all the translations. And finally, another example of this patriarchal world is made clear by assigning a female troll the task of washing Kristoff's clothes, what was preserved again in the translations, continuing with this gender imbalance:

Table 23. Traditional feminine activities

TCR: 1.00.29	
OT	<i>Take off your clothes, I'll wash them.</i>
CT	<i>Quitate la ropa que te la lavo. [Take off your clothes, I'll wash them.]</i>
LT	<i>Quitate la ropa, te la lavaré. [Take off your clothes, I'll wash them.]</i>
GT	<i>Runter mit den Pucks. Ich wasche es dir. [Take off your clothes, I'll wash them.]</i>

8. CONCLUSIONS

Total social equality between men and women can only be achieved through the interaction of all social forces and influences, including the family, school, workplace, and the mass media. As a consequence of the huge influence they can exert on their audience, the mass media can play a vital role in the presentation of more gender-balanced images of women and men in society and, since children, from a very young age, internalize the models surrounding them, the influence on them is bigger than in adults.

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The recent empowerment of women in different fields of Western society started to be reflected in animated films for children some years ago. Thus, an analysis of these texts when translated into other languages, and therefore cultures, enables an examination of how traditional and new gender depictions present in Disney films are transferred in the translation process. On the other hand, since translation is conditioned by norms and ideologies prevailing in target contexts, the different treatment of gender depictions in different cultures shows that female empowerment does not take place in the same way in all countries nor it is reproduced, translated, equally in all contexts.

Nevertheless, since films are products of mass consumption and Walt Disney films are high-grossing animated films, it is important to examine the responsibility of the Disney factory towards the current empowerment of women, its breaking-off with traditional patriarchal stereotypes and the values it transmits with its films.

Thus, with regard to the analysis of the preceding translations, the following conclusions have been drawn:

- 1) There is a noticeable tendency towards preserving the feminist deconstruction of traditional stereotypes in the three translations analysed regarding different themes, such as, the search for freedom, the rupture with romantic love or the assumption of new roles.
- 2) More specifically, it has been found that in general the Castilian version proves to be the most feminist one, the most direct in expressing the end of an era (*Hay tantas cosas que quiero emprender*), the most passionate (*Me late el corazón*), and the most defiant in the dubbing of the four versions. Anna's spontaneity and nerve are a way for scriptwriters to break with traditional stereotypes. In the translations, her spontaneity is fiercer in the Castilian Spanish version than in the others, including the original. Her use of idiomatic phrases in this translation (*No te cortés, ella se puso hecha un basilisco, sí, total, estás cañón*, etc.) proves how translation can achieve different effects and express different messages by letting the sisters use a more colloquial and defiant language in this version.
- 3) The way in which a character is dubbed can trigger different effects in the translations. Again, the Castilian Spanish translation reflects a desire to make Anna sound more current and real for children as well as more feminist.
- 4) A degree of refusal to depict a male character, Kristoff, as being "sweet" in the Castilian version may well be interpreted as a double standard for male and female characters in this language, since many feminist messages are reinforced in this target text, but not Kristoff's sweetness.

In general, the German translation proves to be more conformist than the other two versions because it reproduces the same depictions as in the original text. The Latin American translation turns back to traditional gender representations, which is to be interpreted as a reflection of the norms and ideologies prevailing in this target culture.

- 5) Despite the more balanced depiction of genders in *Frozen*, traditional patriarchal stereotypes are still present in the film, such as the desire of women to get married, the weakness and isolation of women, the dominance of men over women, the notion that heroism is only for men and, the constant allusion to beauty and

correction of the female characters, etc., which actually represent the limits traditionally imposed upon women.

With *Frozen*, Disney has proven to have taken a step further in portraying more gender equality by eradicating some of the traditional stereotypes that have hitherto placed women in secondary and passive positions in society. This move has been repeated in the translations, although there are certain nuances that may make younger viewers interpret the film differently. This demonstrates that translation is not a neutral action, but an ideological one, which can and does contribute to social change. Nevertheless, Disney still has a long way to go if it is to portray real gender equality in its films and in its translations. Language and translation are not neutral. They are also political acts.