

Song Lyrics in Dubbed Disney Films: A Translation Analysis

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ABSTRAKT

Cílem této bakalářské práce je porovnat rozdíl mezi americkou a českou verzí textů písní vybraných dabovaných Disney filmů prostřednictvím překladatelské analýzy. Ta byla pro účely práce rozdělena do šesti různých přístupů, které jsou založeny na pěti kritériích Petera Lowa, jež se zaměřují na překlad písní. K vybraným přístupům patří sémantický, lexikální, strukturální, fonologický, kulturní a audiovizuální. Analýza je provedena na deseti vybraných písních ze sedmi Disney filmů vydaných za posledních dvacet let. Výsledky ukázaly, že i když ve zdrojových textech se určité jevy opakovaly, texty písní se překládaly různě. Vždy se jev přeložil takovým způsobem, aby došlo ke splnění výše zmíněných kritérií. Výsledná zjištění poskytují náhled na překlad písní do českého jazyka a dále poukazují na skutečnost, že je potřeba provést hlubší výzkum, jelikož se touto záležitostí nezabývá dostatek zdrojů.

Klíčová slova: Disney písně, analýza překladu, texty písní, dabované písně

ABSTRACT

The aim of this bachelor thesis is to compare the difference between American and Czech lyrics of songs of selected dubbed Disney films through translation analysis. For the purpose of the thesis, it is divided into six different approaches based on the Peter Low's pentathlon of criteria for translation of songs. The selected approaches are semantical, lexical, structural, phonological, cultural, and audiovisual. The analysis is done on ten selected songs from seven Disney films released in the last twenty years. The results showed that even though certain phenomena appeared in various source texts, the lyrics were translated differently. In each case the phenomenon was translated to fulfil the other already mentioned criteria. The final findings offer insight into the song-translation to the Czech language, and they also point out that there needs to be further research done as not enough sources are dedicated to this issue.

Keywords: Disney songs, translation analysis, lyrics, dubbed songs

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CONTENTS

ACKNOWLEDGEMENTS	8
INTRODUCTION	11
I THEORETICAL PART.....	12
1 BASICS OF TRANSLATION.....	13
1.1 AUDIOVISUAL TRANSLATION.....	13
1.2 TRANSLATION OF POETRY	14
1.2.1 Verse	15
1.2.2 Rhyme	15
1.2.3 Figures of speech.....	16
1.2.4 Lexis	17
1.3 TRANSLATION OF SONGS	18
1.3.1 Division of songs.....	19
1.3.2 Low's pentathlon.....	19
1.4 DIFFERENCE BETWEEN CZECH AND ENGLISH LANGUAGE.....	20
2 TRANSLATION OF DISNEY FILMS	23
2.1 MEANING OF SONGS IN DISNEY FILMS	23
2.2 TARGET AUDIENCE	24
2.2.1 Culture of the source and the target audience	25
2.2.2 Difference between American and Czech children.....	25
2.3 USE OF FOREIGN LANGUAGES IN DISNEY FILMS.....	26
II ANALYSIS	28
3 DISNEY FILMS	29
3.1 THE SELECTION PROCESS.....	29
3.2 SYNOPSIS	29
3.3 SELECTED SONGS FOR TRANSLATION	30
"When Will My Life Begin" – Tangled (2010)	30
"I See the Light" – Tangled (2010)	30
"Love Is an Open Door" – Frozen (2013)	30
"Let It Go" – Frozen (2013)	30
"You're Welcome" – Moana (2016)	31
"Beauty and the Beast" – Beauty and the Beast (2017)	31
"Un Poco Loco" – Coco (2017)	31
"Hakuna Matata" – The Lion King (2019)	31
"Can You Feel the Love Tonight" – The Lion King (2019)	31
"We Don't Talk About Bruno" – Encanto (2021)	32
4 TYPES OF ANALYSIS	33
4.1 SEMANTICAL APPROACH	33
4.2 LEXICAL APPROACH	35

4.3	STRUCTURAL APPROACH	40
4.4	PHONOLOGICAL APPROACH	46
4.5	CULTURAL APPROACH	47
4.6	AUDIOVISUAL APPROACH	50
CONCLUSION.....		52
BIBLIOGRAPHY		55
LIST OF ABBREVIATIONS		58

INTRODUCTION

Many people grow up watching Disney films. Even as adults, we may find ourselves having the need to rewatch films that we adored as children. It comes as no surprise that the songs found in Disney films are remarkable. They are known even outside of the films and many people catch themselves humming the lyrics from various Disney films in various corners of the world. The difference is that each country sings a different version of the song, as the songs are being translated into many different languages.

Even though some studies focus on the translation of Disney films, none of them discuss the Czech translation specifically. For this reason, I chose to focus on the Czech translation of dubbed Disney films compared to their original American versions.

This bachelor's thesis is divided into two parts. The first part discusses the theory connected to audiovisual translation and the translation of song lyrics as well as poetry as it is closely related to the song lyrics in its structure. A closer look is taken at the process of translating Disney films as well as all the aspects that a translator may consider before starting a translation of a Disney film.

The thesis aims to find out the differences between the Czech and the American versions in the translation of dubbed Disney films. The analysis focuses on ten different songs from seven Disney films produced in the last twenty years. The songs are analysed by six different approaches, which are inspired by Peter Low's pentathlon for the translation of song lyrics.

I THEORETICAL PART

1 BASICS OF TRANSLATION

Translation is the process of transferring the meaning of a text from one language to another while keeping the original intention of the author of the text (Newmark 1998, 5). According to Nord (2005), the translation process includes several key terms. The original text is called a source text (ST), and the translated text is called a target text (TT). The source text is written in a source language (SL), meanwhile, the target text is written in a target language (TL). Apart from the translator, other key actors involved are the initiator (INI), which is the client and is asking for the translation and the target text receiver (TT-R) which can also be called the target audience. The culture needs to be taken into consideration, as the receiver of the source text would understand it differently than the receiver of the target text, so the source culture (SC) and the target culture (TC) differ from one another.

Another key term that should be discussed is *skopos*. The word *skopos* has a Greek origin and can be translated as the purpose (Low 2017, 40). The term has been deeply explored by Hans J. Vermeer. His work in this matter is referred to as the Skopos theory, Skopostheorie in German. In his work, he is emphasising the importance of the purpose of TT and ST. The function of both texts is approximately the same; however, the source text can be adjusted to fit the target purpose and the target audience (Vermeer 1987, cited in Tekin 2022, 1019-1020). Therefore, during the process of translating a Disney song, the main focus is not on the accuracy of the right terminology, as it would be in legal documents, as the text does not contain technical terminology, therefore the purpose of the text does not depend on identical equivalents.

This introduces the term equivalent, which is significant during the translation process. A translation equivalent is defined by Viličkovský (2002, 32) as a language entity that carries the same meaning in both languages. It is difficult to find a translation equivalent that would be suitable for the TT (Catford 1965, cited in Viličkovský 2002, 31). The main reason for this is that languages have diverse structures of vocabulary which are often used based on context and a singular word has multiple meanings depending on the surroundings. Various ways in which English and Czech languages differ specifically are touched upon later.

1.1 Audiovisual translation

Translation of films is a part of an audiovisual translation. Audiovisual translation (AVT) focuses on the translation of multimodal and multimedial content (Pérez-González 2020,30). The most common types of audiovisual translation are subtitling and dubbing. This thesis is

aimed at dubbing, specifically lip-synchronized dubbing, which can also be shortened to lip-sync (Pérez-González 2020, 34). Luyken et al. (1991, cited in Pérez-González 2020, 34) describes lip-synchronized dubbing as the process of taking the original voice track and recording it in the TL with the voices of the dubbed actors while trying to synchronize the lip movement and the speed of speech. In the process of translating animated films, which are dubbed even in the ST, it is not as difficult to recreate the lip movement of the characters, as not a great number of close-up shots are present in the animated film as in other film genres (Bartolomé 2005, cited in León Alonso 2019, 79). It may also be influenced by the fact that in animated films the ST is dubbed as well. However, the animation is created to fit the ST. For that reason, the animation is adjusted to fit the SL.

The translator for dubbing must have a good musical ear to recognise what words fit into the movement of the mouth, as in the number of syllables and the intonation of the words (Kostiha 2024). It can be therefore deduced that it is not as important to match the meaning of the text to the ST as it is to keep the form that is present in the ST (Orero 2004, 5). In other words, the translation is more dependent on its phonological structure than it is on the semantic meaning. However, it is crucial to note that the content of a TT still depends on what is shown on the screen, therefore the translation must be alternated to prevent the TT from having a frequent appearance of translation errors (Orero 2004, 6).

1.2 Translation of poetry

The translation of song lyrics is closely tied to the translation of poetry, as the lyrics of songs can be produced first, followed by the creation of music. Therefore, the initial form of this type of song lyrics is closely related to poetry in its appearance (Low 2017, 5). To explore the concepts regarding the translation of song lyrics, the discussion can be targeted at the translation of poetry. Since, unlike the translation of song lyrics, more extensive research has been done concerning the issue of translation of poetry.

One of the phenomena that can appear in poetry that may be focused on is euphony. Euphony is an instance in which the sound of the syllable corresponds to the meaning of the word or phrase (Levý 2012, 291). It can have truly onomatopoeic phonemes, where the phonemes represent sounds from nature; however, this is almost impossible to accomplish (Levý 2012, 291).

1.2.1 Verse

One of the key features of both poetry and song lyrics is the verse. A verse can have a rhyme in it. If the verse is rhymed, it is more challenging to translate it, as the rhyme must remain in the TT for the translation of poetry (Levý 2012, 206). Rhyme is further discussed in the following chapter.

As the translator tries to keep the meaning, sometimes no equivalents can be found in the TL. To match the ST, the translator can use filler words, which may add a new meaning to the TT, which can impair the initial message of the author of the ST (Levý 2012, 207). As was already mentioned, this should not be done in the translation of dubbing since it may not match with what is shown on the screen. Sometimes the translator can add a verse to keep the original meaning of the ST (Levý 2012, 211). This strategy cannot be used in the translation of song lyrics to retain the structure of the song lyrics to correspond with the melody of the song. Both Czech and English languages are mostly using syllabotonic verse. This type of verse relies on the number of syllables and the number of stressed and unstressed syllables in a verse (Levý 2012, 232). Syllabotonic verse is closely connected to the rhythm of the verse.

It should be clarified that the verse in poems does not refer to the same item as a verse in the context of songs. The equivalent of the verse in poetry is a lyric, which refers to the singular line in a song. It should not be confused with the term lyrics, which refers to the words of the whole song. On the other hand, the verse in a song represents the cluster of lines that are grouped. The equivalent of this for poetry is a stanza.

1.2.2 Rhyme

Rhyme means matching the final sound of two or more lines or phrases (Low 2017, 103). It can be a crucial part of the songwriting process, and it should not be thought about in hindsight (Low 2017, 103). However, sometimes it is important to resolve whether it should be kept or not as some cultures do not rely on the importance of rhyme as on other aspects of the translation process. Therefore, unlike in the translation of poetry, not every rhyme in the ST should be kept in the TT during the process of translating song lyrics (Low 2017, 104). If the translator decides to omit a rhyme, it is better to omit the last one (Low 2017, 105). Consequently, the rhyme scheme can be changed as the audience hardly notices the difference (Low 2017, 105). Rhyme has three functions: semantic, rhythmical and euphonic (Levý 2012, 252). The meaning can be changed in the process of finding the right

rhyme, as limited vocabulary rhymes with other words or phrases which do not have to match the intentions of the TT.

Rhymes are divided into different types depending on the number of syllables that rhyme. If only one syllable rhymes, it is called a masculine rhyme, if the final two syllables rhyme it is called a feminine rhyme and if the last three syllables in the line or phrase rhyme it is called a dactyl rhyme, connected to the dactylic verse as the structure of both relies on three syllables. In English, it is more common to use the masculine rhyme as a higher frequency of words contains only one syllable. Meanwhile, Czech is richer in multisyllabic words, therefore feminine rhymes are more frequent (Levý 2012, 258). Since it is not common to use feminine rhyme in English, its use should not be translated as the standard Czech feminine rhyme as it would not highlight the unusual appearance of it in English, therefore it must be combined with other euphonic elements (Levý 2012, 262). The Czech language does not use the masculine rhyme as it has the stress on the last syllable, which, as was already mentioned, the Czech language has the primary stress on the first syllable of a word and has a lower number of monosyllabic words. Therefore, the Czech language prefers not to call the rhyme masculine and rather uses the term monosyllabic rhyme.

1.2.3 Figures of speech

As poems and song lyrics are a form of artistic expression, they contain a plethora of different types of figures of speech. Figures of speech have the function of an instrument for enhancing the effectiveness and aesthetic qualities of a text (Regmi 2014, 77).

The most frequent figure of speech present in poems is metaphors. This was mentioned in Mayenowa (1961, cited in Levý 2012, 203), who comments, that even though it is not a general rule, the probability of the occurrence of metaphors in poems is higher than in prosaic texts. Metaphors can be described as the sense between the object and the image (Newmark 1988, 104-105). In this description an image is the cultural, individual or universal depiction that the text receiver visualises, an object is what the metaphor illustrates, and the sense is “the literal meaning of the metaphor” (Newmark 1988, 105).

However, metaphor is not the only type of figure of speech that often appears in poems and song lyrics. Apart from this, metonyms, similes, personifications, oxymorons and euphemisms frequently appear in these types of text.

Metonyms are words that are put in place of an object that is being referred to (Newmark 1988, 105). Under the umbrella of metonyms can be categorised synecdoche and

symbols. Synecdoche is a metonym that replaces the object with only its part or the other way around (Newmark 1988, 106). Meanwhile, symbols are words that signify a concept that is tied to a specific culture (Newmark 1988, 106).

The next figure of speech, that shares similar properties to metaphor, is a simile. It functions on a similar principle, as they are two different entities compared to each other; however, similes use the words 'like', 'as', and others to compare the two entities (Semino 2008, 16).

Another figure of speech that is commonly present in poems, therefore in song lyrics as well, is an oxymoron. It takes two contrasting ideas that do not suit each other and combine them into one word or a phrase to cause unique results (Coddon 1982, cited in Regmi 2014, 78).

Additionally, personification must be mentioned. Personification is a figure of speech, where non-living objects are given the uniquely human attributes (Ricoeur 1977, cited in Delbaere, McQuarrie, and Phillips 2011, 121). This is typical of Disney films, as they are a common representation of non-living things that are given human attributes.

The second to last figure of speech used especially in poetry is euphemism. To stay away from topics that the author does not want to directly address, euphemisms are more pleasing expressions that replace the less pleasant words or phrases (Katamba 2005, 190). In the process of translation, it is important to detect them and translate them in a way the audience understands the underlying meaning of the expression (Low 2017, 32). Euphemisms can be found in media for children specifically, as it is easier for them to understand certain themes if it is explained in a way that is not going to be harsh for them.

The last two figures of speech that are connected to the structure of a poem are anaphora and epiphora. Both of them illustrate a repetition of words or phrases. Anaphora, also called epanaphora, can be defined as the repetition of words or phrases at the beginning of a repeated sequence (Dubremetz and Nivre 2018, 2). The repeated sequence in the case of songs is the lyric. Epiphora is the opposite where it shows the repetition of words or phrases at the end of a repeated sequence (Dubremetz and Nivre 2018, 2).

1.2.4 Lexis

Apart from figures of speech other lexical phenomena frequently occur in poetry and song lyrics. These illustrate lexical relations among words. The focus is on the sense relations, as

the words or phrases are related through their sense; the sense relations are paradigmatic, which means that words can be substituted with one another in the same position in a sentence (Jackson and Zé Amvela 2007, 106).

The most common lexical term that shows a sense relation between words and phrases is a synonym. Synonyms are words or phrases with the same meaning (Jackson and Zé Amvela 2007, 107). In the theory of translation, a more specific type of synonym is discussed, which is near-synonyms. As it is not common to have completely identical synonyms in two different languages with the same connotations and used in the same context, near-synonyms function as the best equivalent found in the TL (Rojo López 2011, 280).

On the other side are antonyms, which are words that have the opposite meaning (Jackson and Zé Amvela 2007, 113). They usually occur in the same sentence to show emphasis, or they are used in fixed expressions (Jackson and Zé Amvela 2007, 114).

Other sense relations can be found that demonstrate the hierarchical relation of words. They can be divided into two different types, hyponyms and meronyms. Both show a relation between the subordinate and superordinate words, where the subordinate one contains in its meaning all the superordinate ones. While hyponyms show a “kind of” relation (Jackson and Zé Amvela 2007, 118), meronyms show a “part of” relation (Jackson and Zé Amvela 2007, 119).

The last lexical phenomenon that is discussed is false friends. These are words that look and can be even pronounced the same way in two various languages; however, they carry different semantical meanings (Marino et al. 2024, 250).

1.3 Translation of songs

Even though songs share many features with poems, some aspects are specific only to song lyrics.

When it comes to the important terms regarding songs, especially their structure, others should be defined apart from the verse, lyric and lyrics which have already been explained. The most common song structures for popular songs are Intro, Verse, Pre-Chorus, Chorus, Verse, Pre-chorus, Chorus, Bridge, and Chorus (Farish 2010, 53). The structure is not the same for every song and it varies from one song to another. It also depends on the genre as songs in Disney films can be considered popular, but that still does not make them obligated

to follow this specific structure. The most important part of the structure apart from the verse is the chorus. The chorus is repeated most of the time as it is supposed to be the part of the song that the audience will remember (Farish 2010, 54).

1.3.1 Division of songs

Songs can be categorised by a range of characteristics. Low (2017,10), divides songs into two different categories. In this division, Disney songs can be identified as logocentric songs. Translated from Greek, this can be translated as word-oriented. This means that the lyrics of the song are more important than the music, unlike musico-centric songs that put more emphasis on the music rather than the lyrics (Low 2017, 10). Nevertheless, there is a strong connection between the musical and lyrical parts of a song. As the music and words are received at the same time, the timing is crucial, especially in narrative songs (Low 2017, 74). Songs from Disney films fall into this category as well, since they are telling a certain story that most of the time enriches the plot of the film. Even though Disney songs put a greater importance on the words; therefore, they fall into the category of logocentric songs, the music cannot be changed as it is created by Disney and the translators must match the lyrics to the melody.

As was already mentioned, lyrics are often made before the music. In consequence, it is more difficult to come up with the TT, as in this case the process is reversed and the words must match the music, not the other way around (Low 2017, 78). It is therefore easier to change certain aspects typical for the ST. That is the reason why translators may follow certain instructions in order not to completely change the ST and create an adaptation.

1.3.2 Low's pentathlon

There are different ways in which the quality of translation can be measured. One of them in which translating song lyrics is brought up is by Peter Low. According to Low (2017, 79), translators should follow five specific criteria in the process of translation of songs. He named them the pentathlon. These criteria are singability, sense, naturalness, rhythm, and rhyme. They are measured on a hypothetical scale where the higher a song translation scores, the better the translation is.

It is no wonder that singers sing the best in the language, they feel certain in (Low 2017, 74). However, that could not be achieved if TT cannot be sung properly to the music. In this case, it is convenient to focus on the first criterion, singability. It is closely linked with the

phonetic structure of songs thus it affects the translator's choice of vowels and consonants, especially focusing on their length (Low 2017, 81).

The second criterion according to Low's pentathlon is sense. Sense is characterized by the semantics in the song, the meaning, content and intent (Low 2017, 87). In this matter, the translator can use different semantic verifications such as synonyms, subordinates, superordinates or others that could not be used in other types of translation (Low 2017, 87). Even though it would be unacceptable in other types of translation, the translation of songs is more focused on fulfilling other criteria as well, therefore it does not depend on the accuracy as much as in the translation of different types of text. Nonetheless, it is important to keep in mind that Disney songs specifically are accompanied by the visual side; therefore, if the translator uses a semantic verification, it should match what is shown on the screen.

The third criterion in the Low's pentathlon is naturalness. If the TT scores high on the scale of naturalness it indicates a high probability that the text would have been created in the TL on its own (Low 2017, 88). In some circumstances the audience could recognise a translation as there are unique features or structures in languages that are unnatural when used in other languages that do not use them.

Even though rhythm and rhyme were already touched upon in chapters 1.2.1. and 1.2.2., a closer look is taken at the criterion of rhythm as it varies from the rhythm mentioned above. In this case, the rhythm Low refers to is not the rhythm of the verse but the rhythm of the music. The musical rhythm highlights some syllables and prolongs others; therefore, the rhythm of the verse is different from the one in a poem since it is adapted to fit into the music (Low 2017, 95). This is referred to as a downbeat, which is the first beat that can be found in a musical bar (Durand et al. 2015, 409). As was already established, it is important to keep the numbers of syllables the same in the ST and TT. However, for the translation of music, the translator should be careful about which syllables are emphasised so that in the TT the attention does not fall on the preposition or articles (Low 2017, 96).

1.4 Difference between Czech and English language

SL and TL differ in many aspects. This is especially true for languages from different language branches such as Czech and English. Even though both languages are in the Indo-European language family, Czech belongs to the branch of Slavonic languages while English is a part of Germanic languages.

The first difference between Czech and English is in the semantic density. It depicts the average length of words in a language; therefore, the languages with longer words are less dense as they have a smaller number of words in a sentence compared to a sentence with the same number of syllables as in a language with shorter words. The average length of words in the Czech language is 2.4 syllables long. Compared to English the words can be considered longer, as the average length of English words is only 1.4 syllables. For that reason, the Czech language is less dense than English (Levý 2012, 210). This is especially important for song lyrics translation because the number of syllables must be identical in both languages to synchronise the lyrics with the melody.

Another difference, which is closely related to Low's pentathlon criterion of singability, is the difference between the stressing of vowels in words. In English, the stress shifts depending on the word. Meanwhile, in Czech, most words have the first syllable stressed. As a result, it is more difficult to find the most compatible equivalent if the stress does not correspond with the music as the stress is identical in every word (Low 2017, 98).

The vocabulary of the English and Czech languages is significantly different, especially when it comes to the possible rhymes in the language. English is an analytic language, meanwhile Czech is a synthetic language (Levý 2012, 253). This division is closely connected with the ability of words to create different forms. The Czech language is classified as a rich language when it comes to case typology. The fact that the Czech language is richer in the creation of word forms is the most noticeable with nouns and adjectives (Levý 2012, 256), as nouns have seven different cases and adjectives are in agreement with nouns, therefore they can create seven different forms as well. Therefore, more possible variants are available when it comes to finding a rhyme for a single word as it is in English. English words are divided into rhyme groups, where words can only rhyme with other words in the same group (Levý 2012, 255). A limited number of words are found in the same group and the author is restricted to these options when making a rhyme.

Closely tied to the rhyme is the difference in the way Czech and English authors divide verse. The Czech verse is measured in syllables, while the English verse is measured in beats (Levý 2012, 234). In other words, the main focus in Czech verse is on the number of syllables in a verse. On the other hand, in English poetry, the verse is divided according to the number and the position of stressed syllables, by which the beats are signified.

All these differences mentioned above interfere with the translation process as it is important to realise all the possibilities for translation and that just because a phenomenon is regularly used in one language does not necessarily mean it is natural in another language.

2 TRANSLATION OF DISNEY FILMS

This part of the thesis discusses the main themes surrounding the translation of Disney films.

The first item to be discussed is the background for the translation of Disney. The initiator of Disney films and therefore of the songs present in the films as well is The Walt Disney Studios. In an interview with Vojtěch Kostiha, a Czech translator who works for Disney+, a streaming platform that has available every film that is used in the analysis, mentions that for high-budget-films the translation must be further discussed with a supervisor or a director, who can be the same person. Their job is to proofread the final translation to match the requirements of the initiator. To find common ground with the supervisor for the approved version of the translation, it is better to discuss uncertainties with the supervisor before the whole translation is finished. The supervisor for Czech dubbing is a Slovak woman and other supervisors for the streaming services are Polish (Kostiha 2024). As the Polish, Slovak and Czech languages are a part of the Slavonic branch of language, they can somewhat understand the Czech dubbing; therefore, adequately check the accuracy of the translation.

The supervisors of the films are mentioned on the Disney+ website in the end credits of the film. The songs have no specific supervisor; therefore, the supervisor controls the translation of the whole film including the song lyrics. The supervisors are called two different ways in the end credits. One of them is “umělecký dohled” [artistic supervision] which is found in the films *Tangled* (2010), where the supervisor is Mariusz Jaworowski. The same term marks the supervisor in *Moana* (2016) which is supervised by Maciej Eyman. The same supervisor together with two other colleagues Magdalena Dziemidowicz and Aleksandra Janikowska worked on *Beauty and the Beast* (2017). Magdalena Dziemidowicz has supervised *Coco* (2017) as well. The other term that supervisors are called in Czech is “kreativní supervize české verze” [creative supervision of the Czech version]. The only person mentioned with this term is once again Magdalena Dziemidowicz. In this case, she supervised two other films, namely *Frozen* (2013) and *Encanto* (2021). The other four films that are analysed do not mention any supervision. Therefore, it can be deduced that the other films may not be classified as high-budget films.

2.1 Meaning of songs in Disney films

To analyse the Czech and English versions of the songs, we need to look at the importance of songs present in Disney films. A lot of films from The Walt Disney Studios, including the

ones that are further analysed, are considered to be placed into the genre of musicals. The songs that are occurring in the context of film musicals are divided into diegetic and non-diegetic. Diegetic songs may be created outside of the film industry and the characters are aware of the fact that they are singing; meanwhile non-diegetic are the ones that characters start singing without realisation, and these songs were produced for the film (Plemenitaš 2016, 34-35). In the context of Disney films both types of songs are present. More common ones are non-diegetic; however, on some occasions, diegetic songs are used. One of them is in the film *Coco* (2017) during the song *Un Poco Loco*, which is later analysed. As one of the themes of this film is music, the song is performed in the film on stage during a musical competition, therefore the characters are aware of their singing and the main character Miguel is even nervous at the beginning of his performance.

Both diegetic and non-diegetic songs serve to enhance the emotions in films in general. However, in film musicals, the songs can have another function where they are used to deepen the storyline and even serve as an independent unit in the narrative structure of the film (Plemenitaš 2016, 36). As Plemenitaš (2016, 36) mentions, songs in this context serve the same purpose as dialogues do in a film and can be a key component of the story.

As a result, the translation of songs must be done correctly as the wrong translation could shift the meaning of the whole narrative of the film.

2.2 Target audience

The target audience of Disney films is children. It is therefore important to take into consideration the comprehension of children when using, for example, the right choice of translated words or phrases, so the children can understand. However, as adults often watch these films as well, some films have cues for adults that children cannot catch, and the translator needs to be able to spot them to translate them correctly (Zabalbeascoa 2000, cited in de los Reyes Lozano 2017). This also applies to the portrayal of romance and romantic affection as people become interested in this type of content during adolescence (Rodríguez and Melgarejo 2010, cited in de los Reyes Lozano 2017). This phenomenon is called *change receiver*, or in other words the *secondary addressee* (Nord 2005, 58). This means that adults are not directly addressed by the author, however, “they are interested not only in the message of the text but also in the way this message is transmitted to the TL reader” (Nord 2005, 59). Therefore, as was mentioned above, in certain circumstances adults are addressed

as well, mostly without children noticing as they do not understand yet what the message targeted at adults is.

It is important to remember that adults are the ones in charge of the decision of what literature children consume during childhood (O'Sullivan 2019, 18). This can be also applied to the media that children are exposed to, therefore even the films they watch and songs they listen to. This is accurate to a certain extent as more children are given electronic devices, on which the parents cannot fully control what media a child consumes. However, even in this case, parents are the ones buying the devices for the children, therefore the main point remains.

It should be noted that the target audience of any translation is not people who understand the SL (Low 2017, 74). As a consequence of this, the primary target audience of the Czech translations of Disney films are children who acquired only the Czech language. The target audience of the TT is not supposed to have the same experience with the text as the target audience of the ST (Low 2017, 75). This is the result of the fact that the text is modified for TC to be understood by the target audience.

2.2.1 Culture of the source and the target audience

As was already mentioned, the SC and TC play an important role in the process of translation. The receiver of the ST reacts differently than the TT receiver if they receive the same text due to their cultural and linguistic differences (Nord 2005, 58). Thus, certain features of a language are connected to a specific culture. Language plays a key element in the way people perceive the world (Haas 1962, cited in Viličkovský 2002, 19). Certain words and expressions carry a culturally specific association. These can be difficult in the process of translation, as they cannot be replaced by literal translation; therefore, the words must be approached from a descriptive perspective (Newmark 1988, 95). It also depends on the connotations connected to the word (Newmark 1988, 98). In consequence, the same word can have positive connotations in the ST, while the equivalent in TL can have more negative connotations tied to it in the TT.

2.2.2 Difference between American and Czech children

Connected to the cultural aspect of translation, the distinction between Czech and American children should be discussed, as they are a different type of audience due to their upbringing and culture. Czech people put a greater significance on the value of family (Korovitsina

2006, cited in Panasenکو 2013, 83). Even though this was significant in 2006, it is more likely that the approach to the value of family has changed. Due to globalisation, the views of Czech people have been influenced by the exposure to American media.

American children are raised to be independent individuals. Being confident, self-assured and independent is highly emphasised (Xiao 2013, 52). Children in American families are brought up to express their opinions and be active in discussions (Xiao 2013, 52). As a consequence, American media and Disney films can depict this type of behaviour in characters and encourage children this way to incorporate these traits into their lives.

Another factor that may influence the upbringing of children is the attitude of their surroundings to religion. This may be projected in the media children consume and the way translations are done. A survey from the Pew Research Center that was done in 2017 asked more than 4,700 U.S. adults about their beliefs. The results showed that more than half of the respondents (56%) believed in God as it is written in the Bible, while another third of respondents (33%) were said to believe in some higher force or power other than God (Smith and Pumphrey 2018, 4-5).

On the contrary, the Czech Republic has a smaller part of the population who has religious beliefs. According to a statistical survey done in 2011 by ČSÚ, 20.8 % of people call themselves believers compared to 34.5 % of people who do not profess any faith (Škrabal 2014, 5). However, in the same survey, 44.7 % did not state anything about their beliefs, therefore the results may be misleading. It is important to note that the results are from 2011, and no other surveys have been done by ČSÚ since then. Therefore, it is difficult to claim if the situation is the same as it was in 2011, especially when almost half of the population has not stated their stance in this matter even in 2011.

All in all, comparing the two surveys, it can be said, that the Czech Republic has a higher number of non-believers than the United States of America. This may result in the way media view different religious matters and the higher probability of the use of religious themes in the American media compared to their translated Czech version.

2.3 Use of foreign languages in Disney films

The films must be translated and dubbed as a lot of children cannot read or their speed of reading is not sufficient to read subtitles. Unless they grow up bilingual, they will not understand a film in a different language. However, some Disney films use foreign languages

to a certain extent. Some examples are *Coco* (2017) and *Encanto* (2021), which use Spanish and *The Lion King* (2019), which contains the Swahili language.

It is better to stick to the original names, rather than domesticate them (Low 2017, 71). Since Disney films are often set in a culturally specific environment, especially the ones mentioned above, the usage of foreign languages enriches the story and makes it more authentic. Translators can help people, in this case children, get acquainted with different cultures as they may encounter these cultures throughout their lives (Low 2017, 72). At the same time, children will learn words and phrases in different languages, which deepens their knowledge and opens them up to various opportunities as they may be interested in learning more about these languages and cultures in the future.

II ANALYSIS

3 DISNEY FILMS

In this chapter I am focusing on the selection process of the analysed songs, the short synopsis of the story of each film, and a description of the analysed songs.

3.1 The selection process

I decided to choose seven different Disney films from the last twenty years. The oldest film is Tangled from 2010 and the youngest is Encanto from 2021; therefore, the films have been published in the range of eleven years.

Five films from the list are animated. The other two films are an adaptation of previously released animated films. Beauty and the Beast was originally released in 1991. The new adaptation from 2017 is a live-action movie starring Emma Watson and Dan Stevens. The other film which has already been released is The Lion King. It originally came out in 1994, followed by its sequel, The Lion King II: Simba's Pride (1998) and prequel, The Lion King 3: Hakuna Matata, also known as The Lion King 1½, released in 2004. Due to its popularity, the first film was published again in 2019, but this time it was animated digitally, unlike the original films, which were animated traditionally.

3.2 Synopsis

The thesis focuses on the analysis of ten songs from seven different Disney films. The oldest movie from the list is Tangled (2010), which is about Rapunzel, a princess who has magical hair and is imprisoned by Gothel from early childhood. Gothel uses her hair because it gives her infinite youth. Rapunzel escapes the tower to see special lights that appear only on her birthday. The second film is Frozen (2013). It is about two sisters, one of whom has magic powers and can manipulate snow and ice, while the other sister has no special powers. Another film is Moana (2016), which is about an eponymous girl drawn to the ocean. Together with a demigod Maui, who can shapeshift, she is trying to save her home island. Beauty and the Beast (2017) is about an enchanted castle where the prince is turned into a beast, and this transition will become permanent if he does not find true love until an enchanted rose loses its petals. After some time, Belle comes to the castle and is the only person who can save the castle. The next analysed film is Coco (2017), which is about a boy named Miguel who unexpectedly comes to the Land of the Dead on the Day of the Dead. Another film is The Lion King (2019) which is about a lion named Simba, who is supposed to become a king after his father's death. Because the father dies suddenly and Simba is

blamed for it, he decides to escape, and his evil uncle Scar becomes the king. When Simba becomes an adult, he decides to return and save his home from Scar. The last film is Encanto (2021), which is about the Madrigal family, where every member has different magical powers apart from a girl called Mirabel.

3.3 Selected songs for translation

This part focuses on the individual songs, which are later analysed. It mentions the environment in which the song is situated in the film, and the translator or translators of each song. This information is taken from the end credits of the films on the Disney+ website.

“When Will My Life Begin” – Tangled (2010)

This song is translated by Pavel Cmíral. It is situated towards the beginning of the film, where Rapunzel is singing about her life in the tower and how monotonous it is.

“I See the Light” – Tangled (2010)

After Flynn Rider, who stole a princess crown, hides in the tower, Rapunzel forces him to take her to see the lights. This song is sung while Flynn and Rapunzel are on a boat watching the lights and during the song, they realise they have feelings for each other. Translation of this song was provided by Pavel Cmíral.

“Love Is an Open Door” – Frozen (2013)

In the beginning, Elsa, the sister with magical powers, is crowned as a queen. Due to this event, the kingdom is opened after a long time. Anna, the other sister, stumbles upon Prince Hans. This song is sung when they express how they immediately fell in love with each other and how close they feel. The song is translated by Pavel Cmíral.

“Let It Go” – Frozen (2013)

Like the other song from this film, the translation is done by Pavel Cmíral. After the coronation, the whole kingdom finds out Elsa has magical powers. She runs out to the woods, and while singing this song about having to freely use her powers, she builds herself a castle out of ice.

“You’re Welcome” – Moana (2016)

This is a part of the film where Moana meets Maui for the first time. However, because of his self-centeredness, he traps Moana to steal her boat. This song functions as a distraction from the fact that he is planning to trap her while singing about his strengths. This song is translated by Robin Král.

“Beauty and the Beast” – Beauty and the Beast (2017)

After Belle and the Beast get to know each other more, they decide to have a ball. This song is sung by one of the side characters, Mrs. Pott, in the background while they dance. The song describes their love story. The translator is identical in both the original version from 1991 and the new version that is analysed. The translator is Eduard Krečmar.

“Un Poco Loco” – Coco (2017)

When Miguel comes into the Land of the Dead, he befriends Héctor, who needs him to expose his photo when he returns home to keep him alive in the Land of the Dead. They find out a musical competition is held, in which Miguel sings this song about how a guy is crazy in love. The translation of this song is done by Robin Král.

“Hakuna Matata” – The Lion King (2019)

After Simba runs away from the kingdom, he meets Timon and Pumbaa, a meerkat and a warthog, who save him after he collapses in a desert. They then sing this song about their ideology. The words mean “no worries” in Swahili. Unlike the original version from 1994, where the translator is done only by Eduard Krečmar, for this version, the TT has two translators as Krečmar is joined by Pavel Cmíral.

“Can You Feel the Love Tonight” – The Lion King (2019)

Simba grows up while he is living with Timon and Pumba. Suddenly, Nala, Simba’s childhood friend, appears in the place they live in. They start talking and rediscover a spark between them. This song is about figuring out they are in love with each other. It is sung from different perspectives: Simba’s, Nala’s and even Timon and Pumba’s who are scared to lose a friend. This song has the same two translators like “Hakuna Matata”, Pavel Cmíral and Eduard Krečmar.

“We Don’t Talk About Bruno” – Encanto (2021)

Bruno comes from the Madrigal family; he is an uncle whose ability is to predict the future. Mirabel wants to find out why Bruno is ousted from the family, and he is not talked about anymore. Different family members sing the song. In it, they explain to Mirabel their personal experiences with Bruno while still mentioning they do not talk about him because he is a disgrace to the family. The translation of this song is provided by Šárka Krejčí.

4 TYPES OF ANALYSIS

The song lyrics of Disney films are discussed in several different approaches. These approaches are inspired by Low's (2017, 79) pentathlon of criteria for the translation of song lyrics; singability, sense, naturalness, rhythm, and rhyme. Apart from them, the analysis focuses on a cultural and audiovisual approach, since Disney songs are accompanied by the visuals in the films and often depict various cultural backgrounds in their films, which are not focused on in the Low's pentathlon.

4.1 Semantical approach

The first approach that is discussed relates to Low's criterion of sense. The semantical approach discusses the importance of conveying the initial message from the ST to the TT and defining which piece of information should be prioritised if the translated text cannot fulfil the other criteria.

The first phenomenon, that is frequently occurring in the lyrics, is a complete omission of certain units. Based on the importance, some pieces of information can be omitted.

(1) (ST) *I'll paint the walls some more, I'm sure there's room somewhere* (Ta1)

(TT) *a stébla maluju a tenčí jsou než vlas*

[I paint the straws, and they are thinner than hair]

(2) (ST) *I found my place* (Fr1)

(TT) *Už vím kým jsem*

[I know now who I am]

(3) (ST) *When you're staring at a demigod* (Mo)

(TT) *Kdo by s Mauim mohl soupeřit?*

[Who could compete with Maui?]

The lyric is either partially (1) or completely as for (2) and (3) rephrased. In (1) the translator kept the original unit of painting; however, the subject is changed into a more specific one, and the second part of the verse is omitted and replaced by a metaphor (a closer look is taken at metaphors in 4.2). The initial meaning in (2) is substituted with a different verb and object, while in (3) the whole lyric is replaced and even if the sentence structure is changed into a question, the only unit that is kept is the object.

In certain circumstances, only one unit is omitted, while the rest of the units are transferred into the TT with the same meaning.

(4) (ST) *To stretch your days and bring you fun* (Mo)

(TT) *A prodloužil den, vždyť to víš*

[and prolonged the day, but you know that]

(5) (ST) *There's magic everywhere* (Li2)

(TT) *Ta kouzla tajemná*

[that magic secretive]

In (4) are two main units, one in the first half of the verse that says Maui stretched days and the other in the second half that talks about bringing fun. The first unit is translated into *A prodloužil den* while the second unit is omitted and replaced by *vždyť to víš*, which does not carry the meaning of the unit from the ST.

In (5) two units can be found as well, the first is magic and the second says that it is everywhere. *Magic* is translated to *kouzla*, which can be classified as a word-to-word translation. However, *everywhere* is omitted and replaced by *tajemná*, which is a new unit that has not been mentioned in the ST.

This phenomenon, where TT creates a completely new unit is frequently present in the rest of the analysed songs.

(6) (ST) *I'm never going back, the past is in the past* (Fr2)

(TT) *je pasé minulost, když svítat začíná*

[the past is passé, when it starts to dawn]

(7) (ST) *And it hurt that my friends never stood downwind* (Li1)

(TT) *Měl jsem žal, každý se po větru stát bál.*

[I was sad, everyone was scared to stand downwind]

While the rest of the lyric is translated with the same meaning, the TT completes it with additional pieces of information that may not be mentioned throughout the rest of the song. In (6) the verse is shortened to *je pasé minulost*, while *když svítat začíná* is a new unit. However, sunrise is mentioned in the following chorus in the lyric *And I'll rise like the break*

of dawn, therefore the unit is not made up by the translator, it is only mentioned more than once and introduced earlier than in the ST.

That is not the case for (7) where the translator adds the unit *bál*. The ST does not mention that the animals were scared in this specific lyric, nor the rest of the song. Even though in the visual the animals are running away, it is most probably not because they are scared.

It is important to note that even though the semantical approach and sense are important if the meaning shifts, it is in order not to disturb any other approaches which may seem more important, such as keeping the rhythm. However, Low (2017, 88) points out that a lot of songs still score well in the criterion of sense if their overall pentathlon score is high; therefore, it should not be an excuse for the translator to completely change the meaning of the song as the new text could then be classified as an adaptation, not a translation.

4.2 Lexical approach

This section is dedicated to the lexical approach. It focuses on the figures of speech and other lexical phenomena. The lexical approach can be tied to Low's criterion of sense as well as naturalness, as both Czech and English poems and song lyrics are filled with lexical expressions. At the same time, not every English lexical expression has its equivalent in the Czech language. Therefore, they must be translated in a way in which they would be naturally used by Czech authors.

The first figure of speech that is looked at is metaphors. Whenever a metaphor is present in the ST, they are most of the time translated into different figures of speech or is replaced by an expression.

(8) (ST) *Love is an open door* (Fr1)

(TT) *Otevře láska má*

[My love opens]

(9) (ST) *When he calls your name, it fades to black* (En)

(TT) *Tvoje jméno zná a vzít ti umí dech*

[He knows your name and can take your breath away]

In (8) a metaphor is in the ST in the whole example *love is an open door*. In the TT the metaphor is replaced by a personification, where the subject is love that is assigned to the activity of opening a door, which is mainly human and cannot be done by an emotion.

Meanwhile in (9) the metaphor is in *your name fades to black*. Because black usually carries negative connotations, the meaning of this metaphor represents the tragedies that will happen when Bruno starts talking about someone, which mostly resumes in him saying a prophecy. On the other hand, in the TT this metaphor disappears and is replaced by the expression *vzít ti umí dech*. This phrase can be found in English, and it is translated as to take someone's breath away, which has a different meaning compared to the ST.

While metaphors are present in the ST, it is more common for the Czech translation to put a metaphor in a place that is not present in the original version of the lyrics. This can be seen in the already mentioned example (1), while in the ST no metaphor can be found. Meanwhile in the TT, the metaphor is *stébla... tenčí jsou než vlas*. As can be seen, it is comparing the thickness of the straws to the thickness of hair.

However, this is not the only example in which this phenomenon can be found.

(10) (ST) *Now that I see you* (Ta2)

(TT) *světlem jsi mých dnů*

[you're the light of my days]

(11) (ST) *Our mental synchronization can have but one explanation* (Fr1)

(TT) *Jsme dvojčata kousek jeden na stejné lodi jedem*

[We're twins one-piece riding on the same boat]

Whereas none of the examples has figures of speech in the ST, a metaphor is present in the TT. In (10) the TT uses the metaphor in which Flynn Rider compares Rapunzel to the light of his days. Apart from the fact that it matches the original text phonetically, the light is not a completely new translation unit as Rapunzel's magical hair lights up when she sings.

In (11) there is no appearance of figurative language in the ST either. However, in the TT the part *na stejné lodi jedem* can be classified as a metaphor. Unlike in the example (9) where the TT has a fixed expression, this is not used in the Czech language. At the same time, the image of going on a boat correlates with the object that is represented here by Anna

and Prince Hans which creates the sense where the meaning is that they are on the same page and think similarly.

Apart from metaphors, other types of figures of speech can be found in the song lyrics. Some of them can be classified under the umbrella of metonyms.

(12) (ST) *I'll add a few new paintings to my gallery* (Ta1)

(TT) *a se svou paletou si zdobím obrázky*

[with my palette I'm decorating the pictures]

(13) (ST) *Like the grapes that thrive on the vine* (En)

(TT) *moje moc a zrát jako mák*

[my power and will ripen like a poppy]

Meanwhile the ST in (12) has zero figurative language present, the TT uses a synecdoche *se svou paletou*, which can be translated word-for-word as with my (painting) palette. It is a synecdoche, as the palette represents the process of painting, which can be seen on the screen with the palette at the time when this verse is sung. The palette is not the only supply necessary for painting, therefore it is taken figuratively, as Rapunzel cannot paint with only a palette, and it functions as a tool for painting.

In (13) two different figures of speech occur in both ST and TT. The first of them is a simile, where *power* is compared to *grapes*. The second one is a symbol, which as was already mentioned can be classified as a subcategory of a metonyms together with synecdoche. The Czech and English version uses different symbols. English uses grapes, while Czech can use grapes too, but in this case uses *mák*, which means *a poppy*. Both words are used in each language to symbolise prosperity.

Especially in the ST can be found a great number of similes. They are present even in the TT; however, it is not as frequent as in the ST.

(14) (ST) *And I'll rise like the break of dawn* (Fr2)

(TT) *úsvit dává mi sílu svou*

[the dawn gives me its strength]

(15) (ST) *You're face-to-face with greatness and it's strange* (Mo)

(TT) *Má nádhera je jako zjevení*

[My beauty is like a revelation]

While the simile is in (14) in the ST and not the TT, in (15) it is the other way around. In (15) the simile can be found only in TT, where beauty is likened to a revelation.

However, in (14) the TT has another figure of speech present, and that is a personification. Dawn cannot have any strength as it is just a process of sun coming up in the East, therefore strength is a feature that dawn as an inanimate object does not have, therefore it can be classified as a personification.

Speaking of personification, this is not the only case where this type of figurative language is present in Disney songs.

(16) (ST) *Let the storm rage on* (Fr2)

(TT) *v bouři rozkvétám*

[I blossom in the storm]

(17) (ST) *The sweet caress of twilight* (Li2)

(TT) *Jak sladce libá soumrak*

[How sweetly the sunset kisses]

In example (16) the personification is only located in the ST. According to the Cambridge Dictionary, the verb *rage* means “to show extreme or violent anger”. Anger is purely human emotion, therefore when it is assigned to the subject *the storm*, which is a non-animate object, it is considered a personification. TT rephrased the verse so the subject is the singer of the text, which in this case is Elsa, therefore no personification can be found in TT.

On the other hand, the personification remains in both texts in (17). Semantically the lyric is similar, the only difference is that the ST has no verb unlike in the TT; however, the lyric in the ST still indicates the caress is done by the twilight, therefore the personification exists here as well.

The last figure of speech that is discussed is euphemism. The appearance of euphemisms in Disney films and songs is no surprise, as it is commonly used in media targeted at children.

(18) (ST) *When the nights got cold, who stole you fire from down below?* (Mo)

(TT) *A když býval mráz, kdo z podzemí vám přines žár?*

[And when it was freezing, who brought you heat from the underground]

(19) (ST) *I killed an eel, I buried its guts* (Mo)

(TT) *Úhoře zabil, do země snes*

[I killed an eel, took it into the ground]

Both examples are taken from the same song in the film *Moana* (2016). The reason for this may be the fact that Maui is explaining his actions, some of which were not so pleasant. He sees Moana as a child; therefore, he uses euphemisms. In this case, Moana can represent the children who are watching the movie. It can be assumed that he is trying to explain it to them as well. In (18) the euphemism *down below* is often used to refer to hell. However, the TT uses the word *podzemí*, which can be translated as *underground*. Therefore, the meaning slightly shifts, and the euphemism disappears.

On the other hand, (19) has *I buried its guts* which is taken literally. In the TT the guts are omitted, and burying is transferred into the euphemism *do země snes*, which can be translated as *took it into the ground*. In this lyric the first part talks about killing, which is not euphemised in either language.

The second part of the lexical approach focuses on some lexical phenomena that showcase sense relations. The main comparison is between the words or phrases used in the same verse in ST and TT.

As was already mentioned, it is difficult to find synonyms in two different languages, as the connotations are mainly not the same in both languages and even if a word or phrase can be translated in only one way, they may be used in different contexts. However, in the songs, some near-synonyms can be found. Using the already mentioned examples, a synonym can be found in (5), where the word *magic* is translated as *kouzla*, which is a near-synonym, as another better equivalent would be *magie*. Another near synonym appears in example (17) with the translation of the word *twilight* as *soumrak*. Cambridge Dictionary shows also *šero* as a possible way to translate twilight apart from *soumrak*. Therefore, it is classified as a near-synonym as well, as the connotations change depending on the context; therefore, it cannot be considered as an identical synonym.

The other lexical phenomenon that is mentioned is antonyms.

(20) (ST) *Bittersweet and strange* (Be)

(TT) *Hořkosladký sen*

[Bittersweet dream]

Antonyms are used in both ST and TT in one word, which is *bittersweet*. According to the Thesaurus in Cambridge Dictionary, *sweet* is the antonym of *bitter* concerning the meaning of taste.

The last element that is discussed in this section is the translation with the use of subordinates and superordinates.

(21) (ST) 7 AM, the usual morning lineup (Ta1)

(TT) Odbije sedmá, den co den začne stejně

[Seven o'clock strikes, day after day start the same]

(ST) Start on the chores and sweep 'til the floor's all clean

(TT) vymetu prach a zametu celý dům

[I sweep out dust and sweep up the whole house]

Each of these two lyrics contain an example of the relation between subordinates and superordinates. In the first one, the words are morning and the phrase *den co den* which can be translated word-for-word as *day after day*. Morning is a part of the day; therefore, it can be classified as meronyms. The example from the second verse also shows meronyms, with the words *floor* and *dům* (house in TT). It can be pointed out that in both examples ST uses subordinates, the TT uses the superordinate.

4.3 Structural approach

Another approach that is touched upon is the structural approach. It can be connected to Low's criterion of rhyme and is also closely related to the criterion of sense because changing the structure often shifts the meaning. However, it is more focused on the differences between the ST and the TT in its structure, as the name suggests.

The first instance that is mentioned is the shift of the addressee of a sentence or in this case of a lyric.

(22) (ST) If she's here, it's crystal clear (Ta2)

(TT) vidím tě a jasné je

[I see you and it's clear]

(23) (ST) And if he falls in love tonight (Li2)

(TT) *A když ta noc jim lásku dá*

[And if the night gives them love]

In the example (22) the addressor, alias the one who sings the song, is Flynn. In both ST and TT, the addressee is Rapunzel. However, in the ST she is addressed in the third person singular; therefore, she is not addressed directly. While in the TT she is the direct addressee of the song as she is referred to in the second person singular, thus the song is sung to her and not about her like in the ST. This shift can be found in the song in the lyrics surrounding this example as well.

(23) does not just contain the shift in the addressee, but in the subject as well. The ST uses the pronoun *he*, which refers to Simba, and at the same time, it is the subject of the sentence. On the other hand, the subject in the TT is *noc*, which means *the night*. The object of the sentence is *jim*, which means *them*. Therefore, the ST addresses Simba only, while the TT refers not just to Simba, but to Nala as well.

Another instance where the structure changes is having part of a lyric changed in a different part of the song in one language, while in the other language, the lyric is kept the same.

(24) (ST) *I'm where I'm meant to be / I'm where I'm meant to go* (Ta2)

(TT) *že tam jsem kde mám být*

[that I'm where I'm supposed to be]

(25) (ST) *The cold never bothered me anyway* (Fr2)

(TT) *a mráz v duši vítězí nad sluncem / chci žít v zimě bez konce život svůj*

[and the frost in the soul wins over the sun /

I want to live my life in the cold without an end]

In (24) the two verses taken from are located at the end of each verse. The ST modifies it for each verse by putting *be* at the end of the first verse and *go* at the end of the second one. The TT decided to keep the two lyrics identical presumably since one of the lyrics is sung by Rapunzel, while the other is sung by Flynn.

In (25) the ST repeats the same lyric; however, the TT replaces it with two different versions. None of the versions occurring in the TT has the same or similar meaning as the ST; therefore, the initial meaning is completely omitted.

When discussing repetition, a repetition should be mentioned where one text repeats one part of the song, while the other text repeats another part of the song in the same verse.

(26) (ST) *Tale as old as time* (Be)

Song as old as rhyme

Beauty and the Beast

(TT) *Už se jistě zdá*

že ho ráda má

a on má ji rád

[Now it seems clear

that she likes him

and he likes her]

This part is repeated with small alterations in the TT in the last verse of both texts. Despite that, the first lyric of the ST is repeated two other times at the beginning of a verse and the song is opened by this lyric. The third lyric from the ST is repeated at the end of the second verse. Even though the whole verse from the TT is mentioned for the first time at the end of the song, its semantical variation can be found in the same place as the last lyric from the ST, in the form *budou rádi mít*.

This other part of the structural approach is divided into two parts, discussing anaphoras and epiphoras. Even though anaphora and epiphora belong to figures of speech which indicate that they are a part of the lexical approach, they are specific cases in the structure of poems and song lyrics; therefore, they are more tied to the structural approach.

(27) (ST) *Now I'm here blinking in the starlight* (Ta2)

Now I'm here suddenly I see

(TT) *Ted' jsem tu září oslněna*

Ted' už vím že se dá i žít

[Now I'm here dazzled by the shine

Now I know it's possible to live]

In this case, the anaphora is present in both ST and TT. A slight difference appears as in the ST half of the lyric is repeated while in the TT only one word is repeated.

(28) (ST) *Ever just the same* (Be)

Ever a surprise

Ever as before

Ever just as sure

(TT) *Zas ten úžas tvůj*

překvapená tvář

co si touží říct

to je jasné víc

[Again, your amazement

surprised face

what they long to say

it's more obvious]

Unlike in the example (27), the anaphora is present only in the ST in the example (28) the anaphora is on one word, while the TT does not contain any type of anaphora.

Apart from anaphora, epiphora is present in the songs as well, even though it can be questioned if the instance can be considered as an epiphora.

(29) (ST) *Oh also I lassoed the sun, you're welcome* (Mo)

To stretch your days and bring you fun

Also, I harnessed the breeze, you're welcome

To fill your sails and shake your trees

(TT) *Ó, taky jsem stáhl slunce blíž, vždy k službám*

A prodloužil den, vždyť to víš

Řekl jsem vánku, že smí, vždy k službám

Do plachtoví a do větví

[Oh, also I pull the sun closer, always at your service

And extended the day, you know that anyways

I told the breeze it can, always at your service

To the canvas and the branches]

Throughout the song of the same name as the underlined part, the phrase is mentioned multiple times. The epiphora is present in every other verse.

The question is whether it can be considered an epiphora as it can also be written as individual lyric since the song lyrics rely on the vocal version, not on their transcription unlike poems, that exist primarily in the written form and subtitles, which are not the primary focus here.

The last section of the structural approach is dedicated to rhymes. Starting with the already mentioned examples a masculine rhyme occurs in (26) in the ST with *time / rhyme* that is transferred into a monosyllabic rhyme in the TT with *zdá / má*. In this case, the type of rhyme is the same in both examples.

More examples can be found in which the type of rhyme is the same in both ST and TT.

(30) (ST) *Kid, honestly, I could go on and on* (Mo)

I could explain every natural phenomenon

(TT) *Víš, moh bych jít dál a dál v pohodě*

popsat Ti všechno co je tady v přírodě

[You know, I could go on and on just fine

describe to you everything that is here in nature]

In both ST and TT, the rhyme is dactylic as the last three syllables rhyme. The rhyme is underlined in the example.

Even though the rhyme is translated into the TT most of the time, in some examples the rhyme is present in the ST but omitted in the TT.

(31) (ST) *He told me my fish would die* (En)

The next day, dead

He told me I'd grow a gut

And just like he said

He said that all my hair would disappear

Now, look at my head

(TT) I mé rybce věštbu dal

a lekla hned

Mně prý měl by pupek růst

a už to tak je

Mně věstil, že mě jednou čeká pleš

a vážně ji mám

[He gave a prophecy to my fish

and it was dead right away

Supposedly I should grow a paunch

and now it is like that

He predicted that one day I'd be bald

and I really am]

(32) (ST) *Tomorrow night, lights will appear* (Ta1)

Just like they do on my birthday each year

(TT) Tak zítra zas ten roj světélek

mi přijde přát, ptát se jak se dnes mám

[So tomorrow the swarm of lights

will come again to wish me, ask how I'm doing today]

In the ST in (31) every other lyric rhyme, namely *dead / said / head*. As it can be seen, it is a masculine rhyme. However, in the TT, at the end of the same lyrics are the words *hned / je / mám* which do not rhyme, the only aspect shared with the ST is that they are monosyllabic words.

In (32) the rhyme is also present only in the ST. In this case, the words at the end of the lyrics do not have the same number of syllables such as in (31). It should be mentioned that

in the first lyric, the number of syllables does not match, as the ST contains eight syllables, while the TT has nine syllables.

4.4 Phonological approach

The last approach that can be tied to Low's pentathlon is the phonological approach. This approach is connected to the criteria of rhythm and singability. This approach is heavily connected to the other approaches. To have the words match the original rhythm and be singable, some compromises must be made in the other criteria.

The first phenomenon was found in a song from the film *The Lion King* (2019). The translator used false friends to keep the same phonetic structure as in the ST.

(33) (ST) *The truth about my past? Impossible* (Li2)

(TT) *Má minulost je past. Ne, nemožné*

[My past is a trap. No, impossible]

The problem with this is that even though false friends are written the same way, English uses a long vowel; however, in the Czech language, the vowel in this word is short. They made the vowel long in the TT to match the melody, thus it sounds more like another Czech word *pást*, which means *to graze* for example cattle. It can therefore confuse the target audience, and they may not understand what is being said.

Another aspect that is connected to the phonological approach is shifting one part of a song to another to keep rhythm but not lose a semantical unit. Therefore, it is closely related to the semantical and structural approach, as it changes the structure of the lyrics.

(34) (ST) *Then, after lunch, it's puzzles and darts and baking* (Ta1)

(TT) *Pak spletu tónů pár a oběd vařit dám*

[Then I'll braid a couple of notes, and I'll make lunch]

(35) (ST) *I'm free* (Fr2)

(TT) *volná jsem, kráčím oblohou*

[I'm free, I'm walking in the sky]

The song that (34) is taken from discusses a day in life of Rapunzel. In the ST lunch is mentioned in the first lyric of the second verse. The translator did not want to reduce this

information from the text, so he decided to move it to the second to last lyric of the first verse.

On the other hand, in (35) the information was moved not into an earlier part of the song, but into a later section. The TT mentions the information about Elsa being free in the second chorus unlike the ST that contains this information in the last lyric of the preceding verse.

4.5 Cultural approach

The last two approaches are not connected to Low's pentathlon, as they are not as connected to the translation of songs in general. However, they influence the criterion of sense. The first approach is cultural, which focuses on the significance of translating correctly songs from Disney films that portray different cultures and foreign languages, in this case, Spanish and Swahili, in the song lyrics. In this approach, the difference between English and Czech culture is discussed as well.

The first phenomenon that is focused on is the frequency of the usage of foreign language, specifically Spanish, in the song lyrics in the films *Coco* (2017) and *Encanto* (2021). In these Disney films, the lyrics are often interleaved by Spanish words or phrases. However, in the Czech translation, the Spanish words and phrases are mostly omitted and the whole lyric is rephrased.

(36) (ST) *Leaves my cabeza shaking* (Co)

(TT) *A je mi při tom blaze*

[And it makes me feel blissful]

(37) (ST) *Always left Abuela and the family fumbling* (En)

(TT) *Tím, co předpovídal, totiž všechny spíš deptal*

[By what he was predicting he was making everyone depressed]

Example (36) has a complete shift in meaning, as *cabeza* means head in Spanish, meanwhile in the TT can be found the already mentioned phenomenon from the structural approach where one theme is mentioned in a different part of the song. Example (36) is in the second verse of the song. However, in the TT a shaking head is mentioned earlier in the song in the lyric *A já jen kývu hlavou, hrozně rád jsem tvůj poco loco*. It is not kept in Spanish like in the ST, and it is translated into Czech.

The example (37) mentions one of the characters Abuela, which means grandmother in Spanish. In both English and Czech versions of the film is the character referred to as Abuela; therefore, the name was not domesticated in the TT. However, in the example, the subject of the sentence is shortened to *všichni* which means *everyone*. This is tied to the fact that the translator prioritised other criteria, such as naturalness and rhythm.

In certain occurrences, the lyrics explain parts of cultural aspects. Throughout the song, a certain concept is introduced which is then further explained or can be understood from the context of the song.

(38) (ST) *Hakuna matata!* *What a wonderful phrase!* (Li1)

Hakuna matata! *It ain't no passing craze!*

It means no worries for the rest of your days

It's our problem-free philosophy

In the first verse, the audience is first introduced to *hakuna matata* and is explained it is a phrase. In the third verse, the audience finds out that *it means no worries*. The example is from the beginning of the song, and it precedes a conversation where Simba deals with a lot of issues, so Timon says the phrase *hakuna matata* which makes Simba confused. As a response, Timon and Pumbaa decide to sing the song to eventually explain this ideology. However, this slightly changes in the Czech translation.

(38) (TT) *Hakuna matata, ta dvě slovíčka zněj.* (Li1)

Hakuna matata, to není nápad zlej.

Vše, co tě trápí, rychle za hlavu dej.

Tohle učení tě odmění

[Hakuna matata, how the two words sound.

Hakuna matata, it's not a bad idea.

Leave everything that bothers you behind

This learning will reward you]

In this case, the Czech translation does not explicitly explain the phrase. Especially in the third lyric, where in the ST the meaning is directly mentioned, in the TT the lyrics explain

what the philosophy is about and focus on what is being done when following this philosophy.

The second part of the cultural approach discusses how the difference between SC and TC affects the translation process.

The first instance where the ST and TT differ in the portrayal of emotions is in the film *Frozen* (2013).

(39) (ST) *You'll never see me cry* (Fr2)

(TT) *mé slzy šperkem jsou*

[my tears are a jewel]

While the ST indicates that she is strong which is the reason other people will not see her cry, the TT uses a metaphor in which it links tears to a jewel. Therefore, in the TT Elsa is proud to show her emotions, while in the ST she hides them.

The last phenomenon discussed in the cultural approach is the mention of religious imagery in the lyrics. While the ST uses in different instances of religious themes, the TT omits it most of the time. This can be seen even in example (18), where the TT mentions *underground*, which is not linked to religion, unlike the ST that uses the euphemism *down below* that can signify hell.

(40) (ST) *Couldn't keep it in, Heaven knows I tried* (Fr2)

(TT) *zlobu vyšeptám v tichu mrazivém*

[I'll whisper the evil in the freezing silence]

(41) (ST) *There's no need to pray, it's okay, you're welcome, ha!* (Mo)

(TT) *Já říkám jen "Hej, jen hej vždy k službám!"*

[I'm just saying "Hey, just hey at your service"]

(42) (ST) *I'll count it as a blessing that I'm only un poco loco* (Co)

(TT) *A já jen kývu hlavou, hrozně rád jsem tvůj poco loco*

[And I'm just nodding my head, I'm really glad to be your poco loco]

All examples show language that is tied to religion, which is underlined. It is important to realise that only ST mentions it, while TT rephrases it in a way that does not use any religious

vocabulary and most of the times replace it with filler words or phrases that do not have any specific meaning.

4.6 Audiovisual approach

The last approach that is discussed is the audiovisual approach. Like the cultural approach it is not connected to Low's pentathlon as his approach focuses only on the songs that do not rely on visuals; however, it is important to mention this approach, as the audience primarily comes in contact with the songs when they watch the film, and the songs accompany the visuals of the film, therefore the translator has to find the right equivalent that fits into what is shown on the screen.

Most importantly, the translator must pay close attention to lip synchronisation. As all characters that sing the songs in the chosen films are animated, they are dubbed even in the ST. It is obvious that in the ST the lip sync matches, as the animation is done with the English lyrics in mind. However, in the translation process, the translation must be adapted to fit with the animation.

In example (6) when the passage *je pasé minulost* is sung in the TT, the words are not matched to the animation as at that point the screen shows a closeup of Elsa singing; therefore, it is obvious that it is not the original version of the song. It is because the ST has the stressed syllable on *back* where the mouth is near-open. On the other hand, in TT the emphasis is on *minulost*, specifically the underlined part, where the phoneme *o* is close-mid according to IPA (International Phonetic Alphabet) and is followed by a consonant cluster where the mouth is almost closed. For this reason, the Czech lyrics do not match with the animation.

Another item that should be mentioned is the synchronisation of the animation to the meaning of the lyrics.

(43) (ST) *Papier-mâché, a bit of ballet, and chess* (Ta1)

(TT) *a v masce skrytá hravě si dávám mat*

[and hidden in the mask I easily gave mate]

(44) (ST) *Take a climb, sew a dress* (Ta1)

(TT) *ušiju pidi-frak*

[I saw a tiny tailcoat]

Both examples are taken from the same song. During the song, the lyrics mention a variety of chores that are shown simultaneously in the animation. In example (43) the translation is translated accurately. Rapunzel wears a mask that is done by the papier-mâché technique. Even though this technique is done in the Czech Republic as well, it is not commonly used to create masks. Therefore, the translator opted for the object instead of mentioning the technique. The ballet part is omitted as it is not recognisable that she was trying to do ballet at the exact moment. For that reason, it was replaced by *hravě* which is fitting as well, because the spin Rapunzel does is more playful than it represents ballet. The last part mentions chess, which is replaced by *mat*, which symbolises that she won. This can be even recognised by the surprised facial expression of Pascal, the chameleon best friend of Rapunzel.

In (44) the translator opted for a different subordinate, which connects it with the lexical approach and Low's criterion of sense. However, in this case, the translation does not match the visual. The animation shows Pascal in a purple dress. However, it is translated as *frak*. An equivalent for this word in the TL would be *a tailcoat*, which does not look like a dress. It is important to note that the activities are shown for a very short time, but as the translator omitted the first part of the lyric *Take a climb*, it draws more attention to the fact that what is shown is not a tailcoat.

The last phenomenon that is discussed in the audiovisual translation is an instance in which the song refers to a different part of the film. One example demonstrates this.

(45) (ST) *Conceal, don't feel, don't let them know* (Fr2)

(TT) *To táta chtěl, ty dny pryč jsou*

[Dad wanted that, those days are gone]

The ST mentions the phrase *conceal, don't feel*, which hints at an earlier part of the film, in which the king, who is the father of Anna and Elsa, tells the exact same phrase when he is telling her to hide her emotions for people not to notice she has magical powers. Therefore, the translation has the same connotations as the ST as it refers to the identical part of the film.

CONCLUSION

In conclusion, the thesis focused on the analysis of song lyrics of selected Disney films and compared them with their Czech translation. Using Low's criteria for translation of song lyrics, the analysis was divided into six different approaches.

Starting with the semantical approach, it portrayed the common occurrence of the shift of semantical units of songs, or it is replaced or omitted as a whole. Even though the meaning might change or shift in a single lyric, the sense in the translation of the whole song is kept the same, unless other criteria are prioritized.

With the lexical approach was realised that Disney lyrics in both languages are filled with figurative language. While both languages often use metaphors, the Czech language tends to use metaphors even in lyrics, in which the ST does not have any. Other figures of speech that can be found in both the ST and TT are metonyms, similes, personifications, and euphemisms. The other element the lexical approach focused on is the sense relation among the ST compared to TT. Often for the translation, synonyms, superordinates or subordinates are used.

Moving to the structural approach, which compared the structure of ST in relation to the TT. The addressee or addressor of a lyric is often changed, which mostly shifts the meaning. Anaphora can be either kept or omitted, while it can be questioned if epiphora exists in song lyrics. This part discussed the rhyme, which most of the time either the same type is kept in the TT or omitted completely.

The phonological approach focused on Low's criteria of singability and rhythm. There was an example from *Lion King* (2019) showing that using false friends may not be the best solution for a translation. When the translator wants to keep the semantical units, the units may be shifted to another part of the song to keep the rhythm.

The second to last approach was cultural, which compared the different approaches to the use of foreign language in Disney songs. While the ST often used other languages to educate about other cultures, the Czech translation omitted foreign phrases or did not explain them as in the ST. The Czech and American culture was portrayed in the lyrics as well, as the original version frequently used religious vocabulary, unlike the translation that omitted it.

The last approach, which was called audiovisual, focused on the synchronisation of the lyrics to the animation. The lip synchronisation played an important role, especially in the songs which showed the characters up close. As the lyrics often correlated with the animation, it should be kept in mind in the translation process.

All in all, the translation of Disney songs is a complicated process, during which the translator must focus on various aspects. Some must be sacrificed so as not to disturb the rest. Overall, the songs kept the criteria balanced with deviations, which were not all-around significant to the translation.

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LIST OF ABBREVIATIONS

TT	Target text
ST	Source text
TL	Target language
SL	Source language
TC	Target culture
SC	Source culture
AVT	Audiovisual translation
Ta1	When Will My Life Begin – Tangled (2010)
Ta2	I See the Light – Tangled (2010)
Fr1	Love Is an Open Door – Frozen (2013)
Fr2	Let It Go – Frozen (2013)
Mo	You're Welcome – Moana (2016)
Be	Beauty and the Beast – Beauty and the Beast (2017)
Co	Un Poco Loco – Coco (2017)
Li1	Hakuna Matata – The Lion King (2019)
Li2	Can You Feel the Love Tonight – The Lion King (2019)
En	We Don't Talk About Bruno – Encanto (2021)