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# TRANSLATING CULTURE-SPECIFIC ITEMS IN ENGLISH SONGS OF ANIMATED DISCOURSE

*This study explores the intricacies of translating culture-specific items (CSIs) in songs from English-language animated films into Ukrainian. The study material consisted of the contexts selected through a comprehensive sampling method from the songs of 8 animated films produced by Disney in English and dubbed in Ukrainian: "Aladdin," "Beauty and the Beast," "Brave," "Frozen," "Frozen 2," "The Hunchback of Notre Dame," "The Lion King," and "The Princess and the Frog".*

*Such songs are rich in cultural and emotional connotations, challenging translators to balance cultural authenticity with audience accessibility. The paper outlines the complexity of this task, considering the necessity of aligning the translation with musical and rhythmic patterns while preserving the cultural significance of the original. Adhering to R.P. Zorivchak's classification, the research identifies transcription, transliteration, calquing, hyperonymic renaming, traditional naming, descriptive paraphrase, approximation, interlingual connotative transposition, and situational equivalents as prominent strategies for CSI translation.*

*Analysis reveals that transcription and transliteration are widely employed to retain the phonetic and cultural uniqueness of names, toponyms, and mythonyms, enhancing authenticity. Descriptive paraphrasing and hyperonymic renaming are instrumental in making CSIs more comprehensible to the target audience, ensuring their core meaning remains intact. Meanwhile, situational equivalents and approximation demonstrate the translator's role as a cultural mediator, adeptly adapting CSIs to the cultural framework of the target audience.*

*The study also emphasizes the creative solutions required to integrate translations with the original song's rhythm and melody, maintaining artistic coherence. These findings point to the importance of an adaptive approach to CSI translation in song discourse. Addressing the linguistic and cultural challenges involved, this research highlights the pivotal role translators play in fostering global appreciation for animated films as culturally enriched art forms.*

***Key words:*** *culture-specific items (CSIs), song discourse, animated films, translation, translation method.*

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# ПЕРЕКЛАД РЕАЛІЙ В АНГЛОМОВНИХ ПІСНЯХ АНІМАЦІЙНОГО ДИСКУРСУ

*У статті досліджуються особливості перекладу реалій (culture-specific items, CSIs) у піснях англомовних анімаційних фільмів українською мовою. Матеріал дослідження складався з контекстів, відібраних методом суцільної вибірки з пісень 8 анімаційних фільмів компанії Disney англійською мовою, які були дубльовані українською: "Аладдін", "Красуня і чудовисько", "Відважна", "Крижане серце", "Крижане серце 2", "Горбань з Нотр-Даму", "Король Лев", та "Принцеса і жаба".*

*Такі пісні насичені культурними й емоційними конотаціями, що ставить перед перекладачами завдання збереження культурної автентичності й доступності для глядацької аудиторії. У статті окреслено складність цього завдання з огляду на необхідність узгодження перекладу з музичними та ритмічними особливостями, зберігаючи при цьому культурну значущість оригіналу. Дослідження, базоване на класифікації методів перекладу Р.П. Зорівчак, визначає поширені стратегії перекладу реалій: транскрипція, транслітерація, калькування, гіперонімічна заміна, традиційне найменування, описовий перифраз, апроксимація, міжмовна конотативна транспозиція та ситуаційні еквіваленти.*

*Аналіз доводить, що транскрипція та транслітерація часто застосовуються перекладачами для збереження фонетичної і культурної унікальності власних назв, топонімів і міфонімів, що підкреслює їхню автентичність. Для зрозумілості аудиторії важливу роль відіграють методи описового перифразу і гіперонімічної заміни, які допомагають передати основний зміст реалій. Використання ситуаційних еквівалентів і апроксимації виявляє роль перекладача як культурного посередника, що адаптує реалії до культурного контексту цільової аудиторії.*

*Особливу увагу авторів статті приділено творчим рішенням, які дозволяють інтегрувати переклади у ритмічну та мелодійну структуру пісень, зберігаючи їх художню цілісність. Результати дослідження наголошують на важливості комплексного підходу до перекладу реалій у пісенному дискурсі. Подолання цих викликів сприяє популяризації анімаційних фільмів як культурно збагачених форм мистецтва.*

***Ключові слова:*** *реалія, пісенний дискурс, анімаційні фільми, переклад, метод перекладу.*

**Introduction.** Songs in animated movies present distinct difficulties in translation, particularly when culturally specific elements (CSIs) are involved. These units have a lot of cultural and emotional significance, which gives the lyrics more authenticity. In addition to making sure the translated work appeals to the intended audience, translators must maintain the cultural core and stylistic subtleties of the source material. This paper investigates the methods used to translate CSIs from English-language songs into Ukrainian focusing on such issues as preserving cultural uniqueness and attaining emotional, melodic, and rhythmic congruence.

**Formulation of the problem**. There is more to song translation than just language transmission, especially in animated movies. To guarantee that the translation preserves the intended meaning and artistic impact, cultural and practical considerations must be carefully taken into account while integrating CSIs into song discourse. The requirement to match the translation to melodic and rhythmic patterns adds to this intricacy. The role of CSIs in animated song discourse has received little consideration, despite the fact that interest in translating them across genres has grown. Examining the techniques and tactics involved in rendering CSIs in Ukrainian translations of English-language animated songs, this study fills this knowledge lacunae.

**Analysis of recent research and publications**. Various aspects of song discourse have served as the subject of research in the works of both foreign and domestic scholars (Кузнецова, Ходус, 2017; Лучко, 2018; Марченко, 2014). Studies on song lyrics and song discourse in translation have addressed several key topics. Researchers have examined the challenges of translating musical discourse, including the preservation of meaning, cultural references, and linguistic style, while maintaining rhythmic and musical compatibility (Данюк, 2023; Ремал, 2020; Kaindl, 2005; Low,

2003, 2005). Additionally, the translation of culturally loaded expressions and the pragmatic aspects of song translation have been explored, with attention to the impact on audience perception and intercultural communication (Москалюк, Шаповал, Коберник, 2023; Трохимець, 2020). Separate issues of rendering culture-specific items (CSI) have been studied increasingly in recent years (Зорівчак, 1989; Комар, 2010), but the problems of their translation in certain types of discourse have been insufficiently investigated. Of particular interest are the peculiarities of reproducing CSI in the song discourse of animated films. The expression of authenticity, the reality of artistic space and time formed in English-language animated films with the CSI units should find adequate embodiment in Ukrainian translation.

The **relevance** of the work is determined by the fact that examining elements like CSI in song discourse, this research addresses the complexities of transferring cultural aspects and stylistic features from English to Ukrainian while maintaining the original song's emotional and aesthetic impact.

The **aim** of the work is to study the predominant strategies of translating English-language song discourse in Ukrainian and to analyze the controversial aspects in its rendering.

The study **material** included 85 songs from 8 Disney animated films that were dubbed into Ukrainian and produced in English: "Aladdin," "Beauty and the Beast," "Brave," "Frozen," "Frozen 2," "The Hunchback of Notre Dame," "The Lion King," and "The Princess and the Frog".

**Presentation of the main material**. The issue of rendering realia or culture-specific items (CSI) is one of the most challenging in translation studies. Often, a target language lacks a single-word equivalent to convey concepts that denote the unique cultural and everyday life features of another society. Therefore, the difficulties in translating culture-specific items arise from "the necessity of conveying not only the denotative meaning of the CSI but also its national and historical nuances, connotations, and cultural color" (Зорівчак, 1989: 39). This study employs the classification of translation methods for culture-specific items proposed by R. P. Zorivchak. In total, methods for rendering 37 CSIs have been analyzed.

Transcription involves the precise reproduction of the phonetic sound of a foreign word. When the focus is on the graphical representation of the word, transliteration is applied. "Transcription and transliteration are the most concise methods, each contributing to a certain expressive potential: within the context of native words, a foreign word stands out as foreign, endowing the referenced object with connotations of novelty and originality" (Зорівчак, 1989: 93). Translators employ these methods to render anthroponyms, such as the culture-specific item "Louis Armstrong" using an equivalent in Ukrainian «Луї Армстронг» (an American jazz musician: trumpeter and singer, known in the United States as the King of Jazz):

*"And I'd blow this horn so hard and strong*
*Like no one they've ever seen*
*You've heard of* ***Louis Armstrong***
*Mr Sidney Bechet" (The Princess And The Frog, 2009)*

*"Не гірше, ніж* ***Луї Армстронг****, трубою б оволодів*
*Кінець, цінитель строгий, Гіллеспі і Беше" (Принцеса і жаба, 2009)*

In addition to rendering personal names and surnames, transcription of culture-specific items in the discussed discourse was applied in translating toponyms (place names), urbanonyms (names of settlements and their parts), mythonyms (names within the onomastic space in myths, epics, fairy tales, and folk tales), theonyms (proper names of deities), and oikodomonyms (proper names of buildings). For example:

*"Morning in Paris, the city awakes*
*To the bells of* ***Notre Dame****" (The Hunchback of Notre Dame, 1996)*

*"Ранок у місті Париж променистий,*
*Б'є в дзвони* ***Нотр-Дам****" (Горбань із Нотр-Дама, 1996)*

It should be noted that this translation method primarily focuses on the external form of the culture-specific item, often displacing its semantic content. However, we consider the use of transcription appropriate when the translator seeks to convey the pragmatic potential of a foreign culture-specific item. For example, in the song of the animated film "The Lion King", the item "Hakuna Matata" appears, which literally means "carefree life" («безтурботне життя») in Swahili. The translator opts to retain the original sound of this item to convey the emotional impact of the source text to the target audience:

***"Hakuna Matata**! What a wonderful phrase*
***Hakuna Matata**! Ain't no passing craze*
*It means no worries for the rest of your days*
*It's our problem-free philosophy*
***Hakuna Matata! Hakuna Matata"** (The Lion King, 1994)*

***"Акуна Матата**, пречудові слова*
***Акуна Матата**, не на день чи два*
*Нехай ніколи не болить голова*
*Без турбот живи і кайф лови*
***Акуна Матата, Акуна Матата"** (Король Лев, 1994)*

Employing calquing in the translation of culture-specific items, translators reproduce the structural-semantic models of the English language through the means of the target language. For example:

*"And maybe it's the party talking or the **chocolate fondue**" (Frozen, 2013)*

*"І зрозумів чи підказало **шоколадне фондю**" (Крижане серце, 2013)*

Calquing of culture-specific items usually does not present any challenges. Anthroponyms and toponyms with a clear internal form are often calqued.

Morphogrammatical modification is employed to formally integrate the derived equivalent of the culture-specific item into the morphological system of the Ukrainian language. Transcribed, transliterated, or calqued items begin to experience the influence of the grammatical structure of the target language. In translation, morphological transformations are applied, which involve adding plural indicators to transliterated or transcribed items, for example:

*"Come on down, stop on by*
*Hop a carpet and fly*
*To another **Arabian night**" (Aladdin, 1992)*

*"Тож не спіть, тут за мить,*
*Килимок пролетить*
*Із казкових **арабських ночей**" (Аладдін, 1992)*

Hyperonymic renaming is a common method for rendering culture-specific items, for example:

*"As you wind through the streets*
*At the fabled **bazaars***
*With the cardamom-cluttered stalls" (Aladdin, 1992)*

*"Зазирніть на **базар**,*
*де заморський товар*
*Кардамоном пахтять ряди" (Аладдін, 1992)*

A hypernym does not encompass the full extent of the semantics of a hyponym but rather approximates it. Analyzing the translation of the lexeme "базар" (bazaar), we concur with the view expressed by R. P. Zorivchak that this method of translation results in the omission of certain information, leading to a loss of the cultural and linguocultural nature of the culture-specific item. This is because the concept is conveyed by a lexeme with an exceedingly broad and vague reference (Зорівчак, 1989: 106). The lexeme "bazaar" ("a market in a Middle Eastern country" (TheFreeDictionary, 2024)) has a significantly narrower semantic scope than its Ukrainian counterpart «базар» («торгівля (переважно приватна) продуктами харчування або предметами широкого вжитку (часто в певні дні тижня) на площі або в спеціально збудованому приміщенні» (Словник української мови, 2024) (trade (primarily private) in food products or consumer goods (often on certain days of the week) in a square or in a specially constructed facility)).

The use of traditional naming refers to the rendering of an English culture-specific item with a Ukrainian equivalent that reflects not the current rules of practical transcription, but the established historical tradition of reproducing the culture-specific item, for example:

*"Welcome to **Agrabah.***
*City of mystery. Of enchantment" (Aladdin, 1992)*

*"Вітаю вас в **Аґробі,***
*у місті таємниць і магії" (Аладдін, 1992)*

In the song of the animated film "The Hunchback of Notre Dame", we observe the use of a traditional naming convention for the translation of the culture-specific item "Seine":

*"If I was in their skin*
*I'd treasure ev'ry instant*
*Out there strolling by the **Seine**" (The Hunchback of Notre Dame, 1996)*

*"Що для мене щастя? Це – плюнути з моста*
*У води **Сени**" (Горбань із Нотр-Дама, 1996)*

Another example can be the rendering of the culture-specific item "cardamom," which has a traditional equivalent in the Ukrainian language, such as:

*"As you wind through the streets*
*At the fabled bazaars*
*With the **cardamom**-cluttered stalls" (Aladdin, 1992)*

*"Зазирніть на базар, де заморський товар*
***Кардамоном** пахтять ряди" (Аладдін, 1992)*

The method of replacing the internal form of culture-specific items is employed when the calque of the original culture-specific item is too exotic or fails to convey its actual meaning. This method is used to render culture-specific items in cases where it is difficult for the translator to preserve the internal form of these items without losing wordplay or associative connections with other culture-specific items. For example:

*"If you're that red-haired lass, vial three.*
*Princess, I'm off to **the Wickerman Festival** in Stornoway and won't be back till spring" (Brave, 2012)*

*"Якщо ви – та рудоволоса дівчина,*
*пляшечка три.*
*Принцесо, я **на фольклорному фестивалі** у Сторновеї і повернуся лише навесні" (Відважна, 2012)*

Wicker Man – «Плетена людина» – a cage made of willow wands in the shape of a human, which, according to Julius Caesar's "Commentarii de Bello Gallico" and Strabo's "Geography", was used by the Druids for human sacrifices by burning it along with the individuals locked inside, who were condemned for crimes or designated as sacrifices to the gods. The "Wicker Man" was an anthropomorphic figure made of straw and wicker, burned at the equinox, and later, after the establishment of Christianity, at Imbolc (one of the four major festivals in the Celtic pagan calendar, marking the end of winter and the beginning of spring, as well as the renewal of nature; it was celebrated on February 1).

Interlingual connotative transposition involves replacing English culture-specific items with Ukrainian lexemes that have equivalent connotative meanings. The use of this method is vividly illustrated in the following example:

*"**Beata Maria***
*You know I am a righteous man*
*Of my virtue I am justly proud*
***Beata Maria**" (The Hunchback of Notre Dame, 1996)*

*"**Блаженна Маріє***
*Ти свідок всіх моїх чеснот*
*Духом вбогий, а страстям я пан*
***Блаженна Маріє**" (Горбань із Нотр-Дама, 1996)*

The method of approximation (substitution) consists of "creating semantic-stylistic functions of a culture-specific item from the source language with an analogous culture-specific item from the target language" (Зорівчак, 1989: 135), for example:

*"The bookshop. I just finished the most wonderful story about a beanstalk and **an ogre** and a.." (Beauty and the Beast, 1991)*

*"Саме так! Як раз дочитала шикарну історію про Бобове Стебло, про **Велетня** і..." (Красуня і чудовисько, 1991)*

This method allows for the replacement of the unfamiliar culture-specific item "salaam" ("a common greeting in many Arabic-speaking and Muslim countries" (TheFreeDictionary, 2024)) used in the song of the animated film "Aladdin" with a well-known equivalent for the recipient, such as:

*"Now, try your best to stay calm*
*Brush up your sunday **salaam***
*The come and meet his spectacular coterie" (Aladdin, 1992)*

*"Щастя явіть! **Шануйте** принца Алі!*
*Аллаха палко моліть,*
*щоб зустрічі з ним*
*наблизити славну мить" (Аладдін, 1992)*

It is worth noting that the translator employs the method of compensation to preserve the eastern "exoticism" of the text by introducing the lexeme «Аллах» (Allah), which is absent from the source text.

A situational equivalent is a translation method used to convey the denotative and connotative meanings, particularly the national and cultural semantics of a culture-specific item, through an occasional equivalent (Зорівчак, 1989: 139). The main criterion for selecting such equivalents is context, for example:

*"Rich people, poor people, all got dreams*
*Dreams do come true in* ***New Orleans****"*
*(The Princess And The Frog, 2009)*

*"Хоч дивний сон кожен має свій,*
*Всі сни здійсняться в* ***Місті Мрій****!"*
*(Принцеса і жаба, 2009)*

The realia "New Orleans" is rendered through the situational equivalent «Місто Мрій» (City of Dreams), which is appropriate only in the given context, as the song discusses how any dreams can come true in New Orleans. R. P. Zorivchak notes that "through the use of situational equivalents, the translator can not only select the optimal variant but also introduce diversity into the translation of the same realia from the original, thereby providing a comprehensive characterization of it" (Зорівчак, 1989: 139).

Original culture-specific items may be omitted in translation, but only if the realia are not essential for the overall perception of the animated film or represents a concept foreign to the recipient. An example of such omission is the realia "inch" in the song from the animated film "Frozen 2":

*"Every* ***inch*** *of me is trembling*
*But not from the cold" (Frozen 2, 2019*)

*"Тілом лине трепотіння,*
*тремчу до кісток" (Крижане серце 2, 2019)*

Thus, the study determined that the preferred methods for translating culture-specific items in English-language song discourse include transcription and transliteration, calquing, hyperonymic renaming, traditional naming, descriptive paraphrase, the method of approximation, interlingual connotative transposition, the method of replacing the internal form of realia, and situational equivalents.

**Conclusions.** The study results emphasize the complexity of translating CSIs in English-language animated film songs, pointing to common approaches such as transcription, transliteration, calquing, hyperonymic renaming, traditional naming, descriptive paraphrasing, approximation, interlingual connotative transposition, and situational equivalence. Translators often prioritize methods that balance cultural authenticity with audience accessibility. Particularly in names, toponyms, and mythonyms, transcription and transliteration are commonly used to maintain the phonetic and cultural distinctiveness of CSIs. While preserving its essential meaning, techniques like hyperonymic renaming and descriptive paraphrase aid in making CSIs more approachable to the intended audience. In order to preserve the artistic integrity of the original, the translation technique must often be creatively adjusted to fit the rhythm and melody of the song. Modifying CSIs to fit the target audience's cultural framework, the translator plays the position of a cultural mediator. This is demonstrated by the usage of situational equivalents and approximation. Thus, this study stresses the significance of a complex approach to CSI translation in song discourse, supporting techniques that maintain the original's emotional and cultural significance while adjusting to the audience's linguistic and cultural background. Addressing these challenges, translators contribute to the global appreciation of animated films as rich cultural artifacts.

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