

Univerzita Palackého v Olomouci

**Song Lyrics Translation in Children TV Shows:  
Vampirina (a case study)**

(bakalářská práce)

Ústav cizích jazyků

**Překlad písňových textů v dětských pořadech:  
Vampirina (případová studie)**

**Song Lyrics Translation in Children TV Shows:  
Vampirina (a case study)**

(bakalářská práce)

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**Olomouc 2022**

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*V Olomouci dne 20. června 2022*

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**Poděkování:**

*Na prvním místě chci poděkovat Mgr. Janě Kořínkové Ph.D. za to, že mě, jak se říká, nenechala ve štychu a vzala si mě pod křídlo. Poděkování patří i dalším vyučujícím, zvláštní zmínku si zaslouží Mgr. Petr Šimáček Ph.D. za lidský přístup a pochopení a má studijní referentka Mgr. Martina Fišerová za nevyčerpatelnou ochotu. Dále nemám pochyb, že by k dokončení práce nedošlo nebýt bezpodmínečné podpory, které se mi dostávalo od přátel, blízkých či odborníků na slovo vzatých, jmenovat myslím netřeba, sdělím vám to všem raději osobně. V neposlední řadě bych chtěla poslat srdečné díky dědovi, který se (ne)slavného závěru této studijní eskapády bohužel nedočkal.*

# Contents

<b>1</b>	<b>Introduction</b> .....	<b>6</b>
<b>2</b>	<b>Translation</b> .....	<b>9</b>
2.1	<i>Defining Translation</i> .....	9
2.2	<i>Translating for Children</i> .....	10
<b>3</b>	<b>Audiovisual Translation</b> .....	<b>13</b>
3.1	<i>Multimodality</i> .....	13
3.2	<i>Semiotic Codes</i> .....	15
<b>4</b>	<b>Lyrics Translation</b> .....	<b>16</b>
4.1	<i>Theoretical Foundation</i> .....	16
4.2	<i>Process and Role</i> .....	18
4.3	<i>Singability</i> .....	19
4.4	<i>Strategies and Procedures</i> .....	20
<b>5</b>	<b>Material</b> .....	<b>24</b>
5.1	<i>About Vampirina</i> .....	24
5.2	<i>Music in Vampirina</i> .....	25
5.3	<i>Sample</i> .....	26
<b>6</b>	<b>Analysis</b> .....	<b>27</b>
6.1	<i>Author's Methodology</i> .....	27
6.2	<i>Fostering Singability</i> .....	28
6.2.1	“I’m With You” .....	29
6.2.2	“Putting It Together”.....	29
6.2.3	“You’re Dragon Me Down”.....	30
6.3	<i>Utilizing Multimodality</i> .....	31
6.3.1	“How Hard Could Being a Human Really Be” .....	32
6.3.2	“Where’s That Werewolf” .....	33
6.3.3	“The Perfect Gift for Vee” .....	33
6.4	<i>Maximizing Naturalness</i> .....	35
6.4.1	“Cook My Way into Their Hearts” .....	35
6.4.2	“Ghostly Host”.....	36
6.4.3	“Perfectly Imperfect” .....	37
6.5	<i>Optimizing Rhyme</i> .....	38
6.5.1	“Frightful Family Tree” .....	38
6.5.2	“All a Monster Needs is Love” .....	39
6.5.3	“Pixie Paradise” .....	40
6.6	<i>Forging Culture</i> .....	40
6.6.1	“Day of the Dead”.....	41
6.6.2	“The Most Fangtastic Finder in the Biz” .....	42
6.6.3	“How to Spot a Vampire” .....	43
<b>7</b>	<b>Conclusion</b> .....	<b>44</b>
<b>8</b>	<b>Summary</b> .....	<b>47</b>
<b>9</b>	<b>Anotace</b> .....	<b>48</b>
<b>10</b>	<b>References</b> .....	<b>50</b>

# 1 Introduction

We listen to music every day, willingly or unconsciously. We hear it on the radio, on television or sometimes anywhere around. Music is an inherent part of human culture and has undoubted impact on our lives (Susam-Sarajeva 2008, 188). Although the role and importance of music in society may be changing with time, in one way or another, melodies always have been imbedded in our culture and always will. Through music and its symbolism we can connect with the world and with others (Desblache 2019, 266). Music is universal, one can therefore transfer any possible emotion to anyone while overcoming any possible differences among us (Yang Jin 2021, 7).

When it comes to music and translation, there is something they both share. They are both based on mediating communication between different cultures and or languages as they “create meaning in a world of uncertainty in similar ways” in the times of instability (Desblache 2019, 59). As will be described in detail in Chapter 2, translation is a complex process and a product (Munday 2016, 8) that takes into consideration many aspects of the work including its intended recipients. The analysis of the present thesis is focused on translation for children audience. No matter the intended addressees, translation always makes its appearance when the universality of music ceases – this happens when lyrics are added to the melodies. While music moves across cultural borders with little effort, due to its language-specificity, song lyrics do not (Low 2016, 2). When song lyrics accompany music, they are meant as a means of conveying ideas. And when the ideas are presented in a language the recipients do not understand, music cannot fully serve its inherent communication purpose. As many of us would confirm, understanding foreign song lyrics can pose quite a challenge (Desblache 2019, 85).

At this point it is the translator’s task to bridge the gap not only between languages, but also between cultures. To transpose the values of the source work into the target culture translators adopt a certain interpretative position (Levý 2011, 57). Even though this is not an easy task, since song lyrics are generally a part of audiovisual content, translators can make use of the multimodal nature, because in audiovisual content, the message is transmitted both through the visual and the audio channel (Díaz-Cintas 2010, 344). While the complexity of audiovisual content can create more

challenges, utilizing its specific features is both a strategy and a need for a translator, as will be presented in Chapter 3.

While multimodality as an important component of transferring audiovisual content has attracted plenty academic attention, the specialized field of lyrics translation tells a different story. Even supposing that lyrics translation is a more complex task accompanying rhyme, rhythm and many other musical aspects, for reasons uncertain, it has not been given heed to in much academic research (Susam-Sarajeva 2008, 188). What most music-oriented translation scholars agree upon though, is the concept of singability and some strategies of creating such a type of target text. The main framework to consult here is Low's (2003, 92) Pentathlon Principle that foregrounds the practical aspect of creating a singable translation. This set of principles will be, besides other things, further discussed in Chapter 4.

After having presented relevant research outlined above, the findings will be projected on a practical sample of song lyrics. The material that will be analyzed in this thesis is a sample set of song lyrics introduced in *Vampirina*, a popular Disney Junior children TV show. Children TV shows might generally appear simplistic to adult audience, this is however a misconception that can lead to adopting a strategy that simplifies the content or the message of the piece. As Dimond (Amatangelo 2019), one of the authors of the song lyrics to the *Vampirina* show, accentuates, simplifying what is presented to children in literature and television caused by presupposing that children are not able to understand ideas as well as others is the worst possible approach to take. *Vampirina* might be one of many products of Disney production, there are, however, interesting values and ideas this show promotes. This, among other aspects specific to this show, will be introduced in Chapter 5.

Finally, taking into consideration all perspectives and approaches commented on in previous chapters, the analysis itself will be presented. A comparative study of original English song lyrics and their Czech singable counterpart will be conducted using a methodological foundation designed by the author of this thesis for these purposes. The original framework will include five principles built on the basis of features that were observed in the sample set of lyrics. These five theoretical principles will be presented in practice using three examples for each, each example being a part of a different song, hence fifteen sample song lyrics in total. For each song,

situational context will be provided as well as a description of specific features and a backtranslation, all within the scope of Chapter 6.

The overarching goal of this thesis is to shed more light on an underexplored segment of translation studies, lyrics translation. The aim of this thesis is therefore to (1) introduce relevant research on audiovisual translation and especially lyrics translation, based on these resources consequently to (2) design an original methodological approach by interconnecting available findings and specific features of the analyzed sample, and finally, using this framework, to (3) conduct an analysis on an authentic product of translation, a sample of singable song lyrics from the *Vampirina* children TV show.



## **2 Translation**

Translation as understood today can have several meanings. It can refer to (1) the field of study, (2) the translated product, or (3) the process of translating (Munday 2016, 8). The concept of translation as both product and process has always been present in the interactions of multi-lingual human cultures throughout their long history. As human beings we strive to communicate with members of our community as well as others, therefore interpreting made its appearance first, going back long before writing was invented. This practice was used in ancient societies for two individuals or groups speaking different languages to be able to communicate (Pöchhacker 2004, 9–10). However, the terms interpreting and translation as they are generally understood differ in various aspects.

### **2.1 Defining Translation**

Contrary to popular belief, the form of the original utterance does not fully cover the distinction between interpreting and translation. The key aspect of interpreting is in fact its immediacy (Kade 1968 as cited in Pöchhacker 2004, 10–11). The product of interpreting is generally only produced on a single occasion with little or no room for the interpreter to correct or revise what has been uttered. In his definition Pöchhacker (2004, 11) also emphasizes the aspect of “one time presentation of an utterance in a source language”. This is not the case for translation of written texts. In translating written texts there is no immediacy, the translation does not need to be produced within a certain time frame after the source has been presented. Moreover, the product of written translation is far from a nonrecurring delivery which might be illustrated on a case when more translations of the same source text are published in different periods of time.

With the distinction between interpreting and translation clarified, the issue lies in the language(s) being used. Does translation only occur between two spoken languages similar to the origins of interpreting in ancient human communities? A solution to this discrepancy in defining translation was introduced based on the concept of signs by Jakobson (1959, 233). Within this scheme verbal signs can be construed within three different frameworks by three means of translation:

- (1) intralingual translation also called rewording – refers to a method of interpreting verbal signs by the means of different signs within the same language,
- (2) interlingual translation also called translation proper – refers to a method of interpreting signs by the means of signs within a different language,
- (3) intersemiotic translation also called transmutation – refers to a method of interpreting verbal signs by the means of signs within nonverbal sign systems.

While most of translation theory is concerned with translation proper as the “vanilla version” of translation, including semiotics, the study of signs, in the definition is based on the idea that translation is not always limited to verbal language, especially considering the modes of intersemiotic translation often shown in music, film or painting (Munday 2016, 9). With interlingual translation changes to the content are made within one language in order to accommodate the addressee, to make the message understood by the target audience – this can be a specific audience such as children.

## **2.2 Translating for Children**

Children without any doubt form a specific audience, it is therefore surprising that translating children’s literature has only attracted little theoreticians’ attention until recently. Only in the last four decades the number of academic and critical papers concerned with translating texts aimed for children has grown immensely (Lathey 2015, 8–10).

The writing of books for children is an underestimated art, and the translation of books for children is doubly so.

(Lathey 2015, 1)

While children’s literature is primarily intended for children, they are not the sole recipients of the content. While the material is meant to be read by children, it in fact has “dual audience” (Oittinen 2014, 35). What this duality covers, is children audience, adult audience, or both. One of the situations when adult readers become secondary recipients of children’s literature is when they read it aloud to a child. Therefore, adults purchase

books for children and then leave the child to read it on their own or read to them aloud. For translated books we can draw this production-consumption sequence as an even broader process. Firstly, it is adult individuals who select what books are to be translated, adults produce the translation, again, adults later purchase the translated books, and finally it is an adult who often reads aloud to children, the primary addressee (ibid, 36). Likewise, this dual relationship can be observed in the process of children's literature creation – children are the consumers in this equation, and adults are the ones who produce the content, at least usually (ibid, 35). One way or another, both adults and children are the protagonists in creating and reading children's literature.

As the roles of adults and children in children's literature are closely interconnected, Stolze (2003, 209) asks two important questions about children audience: Are children really that different readers than adults? Are we presuming that children are not able to understand many things? If we make assumptions on the capabilities and abilities of children readers, perhaps we are making an error of judgement as suggested in the following idea:

Translating a text for the younger child therefore presents subtle and easily overlooked challenges since there is a temptation to over-explain texts for the young reader or reinterpret them from an adult's viewpoint.

(Lathey 2015, 6–7)

While it may seem that children's stories are just tales about princes and princesses, they might convey far more than that. Pieces of children's literature, whether read by parents or children themselves, have a direct impact on the way children perceive the world. According to Goldstone (1986, 791–92), children's literature serves as a means of conveying cultural values and it actively mediates socialization. Same as adults, when reading books, children as well learn from them. Children's books teach about social and ethical values, and they provide insight about traditions and social expectations. This is an important aspect often forgotten. According to Oittinen (2014, 41), it is the notion of childhood and child image what serves as the main aspect in children's literature. As Goldstone (1986, 797) notes, the notion of childhood changes throughout time. For instance, in today's perspective, we view children as “little people who must be aware of the problems and complexities of the modern world” (ibid, 797).

According to Stolze (2003, 219), today's children readers should be taught to be "self-confident, democratic and critical persons".

Although it might be tempting for translators to project their own perspective on the world, according to (Pascua-Febles 2010, 168), translators should be careful about manipulating their work to serve moral, political or religious agendas. They should also note that they will inevitably always affect the way recipients understand the function of the content as they are "never neutral" (ibid, 168). Translators therefore should strive to accept their capacities and biases when serving their role as cultural and perhaps even intergenerational mediators.

### 3 Audiovisual Translation

The pioneer term for audiovisual content in the field of studies as introduced by Reiss (1976 as cited in Munday 2016, 116–117) within her framework of text typology. In her non-binary categorization, she distinguishes scales of informative, expressive and operative texts with an addition of “audio-medial texts”. This kind of material is based on incorporating acoustic or visual elements to the text. Even though since then audio-medial texts were given increasingly more attention, for some time there was little agreement of what this subfield of translation should be called. According to Chaume (2013, 106), some of the previous terms include *film translation* (Snell-Hornby 1988), *multimedia translation* (Mateo 1997) or *transadaptation* (Gambier 2003). Some authors even today prefer to use, though as a secondary alternative, a different term such as *screen translation* (Chiaro 2020). Besides some anomalies, however, the new standard term for this subfield of translation, used consistently at least in the European area, is *audiovisual translation* (Chaume 2013, 106), it shall be therefore used to describe this phenomenon in the present thesis as well.

Audiovisual Translation (often shortened to AVT) is a specialized field of translation which focuses on translating audiovisual content. This type of media utilizes two codes – the image and the sound. Since the original program includes these two types of components, the translated program encompasses three interconnected components – the sound, the image, and the subtitles (Cintas and Remael 2019, 2–3). These two codes or channels present audio information by the means of “words, paralinguistic information, the soundtrack and special effects”, and visual information by the means of “images, colours, movement, as well as posters or captions with linguistic signs, etc.” (Chaume 2013, 106). Whatever we call these two components of audiovisual translation, the distinction always lies between what can be seen and what can be heard, and these two types of sensorial perceptions co-occur as two distinct semiotic layers (Díaz-Cintas 2010, 344).

#### 3.1 Multimodality

Recognizing what roles verbal and non-verbal signs in translation play and how they interact with each other is one of the main challenges of AVT. It is especially the connection between sound and picture what is frequently overlooked by practitioners

since they often prefer analyzing the content as two separate signs “running along parallel lines, almost independently” (Gambier 2008, 47). This fact can be observed for instance on emphasizing the technical parameters of subtitling. Without any doubt, AVT is a technology-driven subfield of translation, since it would not be possible without the aid of computer software, whether the jobs include time-spotting or not. Concepts connected with the technical aspect of AVT may include what we call “spotting”, “timing” or “cueing”<sup>1</sup> (Cintas and Remael 2019), fundamentally these are the terms describing how subtitles or any AVT products are created. Besides the actual physical subtitle creation another aspect thoroughly discussed concerns the spatial and temporal dimensions, or in other words, the spatial and time constraints (Pošta 2012, 42–53). While this practice-oriented approach has its indisputable place in AVT theory, dwelling on technical aspects might appear too simplified when seeking to describe the entire reality of audiovisual content which is much broader. One of the methods for inspecting the complex nature of AVT is looking at the phenomenon through the multimodal prism (Gambier 2008, 47). Especially due to the increasing presence of audiovisual communication throughout the last century we have to consider the fact that ideas are being conveyed by the means of sensorial stimuli (Desblache 2019, 235).

As mentioned already, audiovisual content is most prominently defined by its multiplicity of signs meaning that while audiovisual material includes lexical signs, it also conveys meaning in the sound and picture codes (Desblache 2019, 235). This is not the first time that signs and semiotics play a distinct role in the way we approach translation. This fact calls for revisiting fundamental notions of translation studies presented in 2.1, namely to what Jakobson (1959, 233) defined as “intersemiotic translation”. From today’s perspective this basic concept suffers from certain shortcomings caused naturally by its agedness. One of the weak points is its narrowness. Jakobson’s distinction does not accommodate all aspects of what we consider translation today (Eco 2004, 123). Moreover, its clearly defined boundaries of sensorial categories

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<sup>1</sup> All these terms more or less refer to the same activity which leads to subtitle creation. In simple words this includes setting the cut-in and cut-out time to each subtitle based on the textual content (what is spoken or heard) and the visual content (what is visible or seen). This activity requires a high level of precision since factors such as scene cuts, pauses or prosodic features also play a role (Pošta 2012, 42–53).

and transfer thereof do not suffice in present day conceptualizing either. Jakobson's, in a way, definite distinctions show significantly less permeability than necessary to outline contemporary art forms, for instance (Desblache 2019, 236). It is, however, still a solid starting point of inquiry mentioned and further developed by several authors (Chaume 2013, 115; Desblache 2019, 68; Minors 2013, 2 and others).

### **3.2 Semiotic Codes**

Gambier (2008, 48), one of the authors emphasizing the importance of analyzing signs in AVT, expands on the idea of semiotic signs in audio-medial content. Using this approach to categorize semiotic codes used to convey meaning in AVT, Gambier (ibid, 48) differentiates two binary scales – “audio channel” and “visual channel” combined with “verbal elements (signs)” and “non-verbal elements (signs)”. Although this approach is comprehensive, it does not expand on what musical code encompasses. The relationship between different constituents of audio-medial content shows some signs of inconsistency. While the audio and the visual channel are seemingly two equal parts of one whole, the music element of audiovisual content is often shunned in favor of the visual component of the piece (Desblache 2019, 72). When music plays such an important role in the audiovisual experience, translation as a discipline should unite with musicology. However, this interconnection rarely happens due to different approaches to translation within those fields. Therefore, instead of bridging the gap between them, the two disciplines detach even more (ibid, 58).

## 4 Lyrics Translation

Music is closely intertwined with special occasions such as rites and events in the vast majority of cultures. With the development of culture to its contemporary form, the interpersonal aspect of sharing culture among the community has been overshadowed by the rise of individualism (Desblache 2019, 108) which means music has adopted less of a social role in the community. Music is, however, still an art form we all share in the human culture notwithstanding any borders of languages and countries. Majority of people listen to music on everyday basis, in modern times prerecorded music especially is the readily accessible version of audio available in radio, in television, or on YouTube, for instance. With songs and musical pieces being ever-present in our lives, we unknowingly keep them stored in our memory (Low 2016, 1). Melody constitutes the part of songs most likely to be memorized and recognized (Desblache 2019, 120). And it is not only the tune, one effortlessly remembers lyrics to songs too, generally what is sung in the chorus or in the first verse (Low 2016, 1).

Children are no exception to the rule, as we can hear millions of them sing popular songs by English-speaking authors even though they might not even be familiar with the language. This is a result of “Anglo-Saxon hegemony” in the international music market (Page 2013, xiii). Since non-English speakers grow up hearing English-sung popular music and this trend continues in their youth as well, they strive to find meaning behind the foreign lyrics (O’Sullivan 2013, 208 as cited in Desblache 2019, 90).

### 4.1 Theoretical Foundation

Though music is universal and can be understood by speakers of all languages in the world – carrying its joy, sadness or any emotion thinkable – song lyrics accompanying this melody are language-specific (Yang Jin 2021, 7). According to Desblache (2019, 57), music and translation have always been interconnected both literally as well as figuratively. In the figurative sense, music has always been transmitted into a different language therefore the musical aspects were communicated too. This can also be considered translation. In the literal sense, since melody is often



accompanied by musical texts<sup>2</sup>, their linguistic means need to be transferred into the target language for the target audience to understand.

The musical side of tunes crosses imaginary language borders easily, however, this cannot be stated about their lexical features (Low 2016, 2). Ideas are transferred intermodally from one system to another, in this case from the mode of music to text (Minors 2013, 1–2). Yet it is not only musical texts or melody, or both, being translated. Translating music is a complex task involving more sensory domains, more sign systems and more modes. Similar to audiovisual translation, verbal and non-verbal elements need to be presented in a coordinated manner. This presentation and its consequent changes are called “formatting” (Franzon 2005, 266) encompassing procedures conducted to create a functional translated product. Similar to audiovisual translation, the translation process of vocal translation too encompasses multiple sign systems, therefore it can be linked with the intersemiotic concept of translation as defined by Jakobson (Jakobson 1959, 233). Semiotic approach which is further described in Chapter 3 is considered key in vocal translation by many scholars such as Gorlée (2005, ix).

Similar to lexical means and translation of material, music does too, in metaphorical sense, allow for content which Desblache (2019, 59) calls “dematerialised texts” to travel across lingual and cultural boundaries. It is striking that such a transfer of ideas has not been given appropriate academic attention (Susam-Sarajeva 2008, 188). The reasons for this are contentious, Franzon (2008, 374) attributes this lack of interest among translation scholars to the fact that the role and position of translators of music is somewhat questionable. According to Susam-Sarajeva (2008, 188–189), this is perhaps due to the complex and multidisciplinary nature of the subject matter. Possibly it is also the terminological issues that come forth especially in regard to translating popular and folk music. The questions are mainly (1) whether musical texts are subject to translating or adapting, (2) what these two terms – translation and adaptation – imply in music translation and (3) how these two terms overlap or differ. According to

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<sup>2</sup> Musical texts represent an assortment of various “musical elements, such as notes, chords annotations, music transcription, and performed music and non-musical elements (verbal and visual content as well as performative content linked to the way a piece is played, sung and/or produced)” (Desblache 2019, 65).

(Susam-Sarajeva 2008, 189), it is especially the “fuzzy boundaries” between translation and adaptation what might have been the cause for the lack of interest in researching musical texts outside opera, which has been regarded somewhat easier to conduct research on.

While the entirety of reason(s) for the lack of academic establishment may remain uncovered, one may observe that this subfield of translation practice has only recently become a field of translation studies (Gorlée 2005, vii) and has finally been attracting more interest as more scholars are making contributions to the research area (Apter and Herman 2016, 3).

## **4.2 Process and Role**

According to Low (2003, 92), one cannot translate lyrics without making substantial yet reasonable changes to the original. Franzon (2005, 263) extend this notion even more, believing that “[s]ong translation blurs the border between translation proper and adaptation” even using the term rewording or “re-lyricking” for such practices (ibid, 268). This view is similar to Susam-Sarajeva’s (2008, 189) who not only agrees with the indescribability of lyrics translation boundaries but even deems it undesirable. This is closely connected to the notion of being faithful to the original source text which is an overlapping concept topical in translation studies. With translation studies broadening and taking into consideration multi-modal character of to-be-translated content, this notion is even more present in the topic of (music) translation. According to Desblache (2019, 71), two processes, “transfer” and “transformation”, combine in cooperation. Firstly, to allow for the text to travel across borders and secondly, to induce changes on the level of linguistics, culture, sensory perceptions, esthetics, and social issues, where applicable. Since the process of translating musical text represents by all means a transfer of original material between cultures, it is crucial to provide such a new original product to the target culture that authentically renders the true meaning intended by the author by all the means available to bridge the gap between the source and the target culture.

According to (Desblache 2019, 114), “when music moves across cultures”, in what is called a transcultural process, translators take on a crucial role of cultural mediators. This issue is especially pressing in interlingual translation since music is created to fit the sonorities of the source language and the target language may differ

in this sense (Page 2013, xiii). Even though evidence is limited, research shows there are generally more subtitlers who translate songs literally than those who incorporate rhyme and or rhythm in their product (Franzon 2015, 345). This is likely caused by two factors. On the one hand it is the inherent difficulty of the task and on the other hand it is the lack of systematic resources available to music translators (Susam-Sarajeva 2008, 190). Music translators face a complex task that demands, among other capacities and criteria, an added skillset of musical knowledge (Åkerström 2010, 29).

Many questions remain unresolved in the area of music translation, since lyrics translation has only been given little attention by theoreticians (described in detail in Section 4.1), however recent works with Low (2003; 2016) and Franzon (2005; 2008; 2015) being the pioneers of this area of research have presented some practice-oriented findings that fill the gaps in some of the underexplored areas of music translation.

### 4.3 Singability

Translation studies have come through decades of development, starting with the very pioneers of translation theory. Cicero, Horace, and St Jerome, practitioners of the profession in ancient times were mainly interested in the translation of the Bible (Du 2012, 1). These first attempts to describe the act of translation analytically were mostly concerned with the timeless dichotomy of faithful and free translation (Munday 2016, 38). As this approach proved to be overly simplistic, if we use Snell-Hornby's (2006) framework to describe the paradigm shifts and changing perspectives in the history of translation studies, the paradigm following the free-literal dichotomy would be equivalence. Equivalence used to serve as the leitmotif of descriptive translation studies, in 1970s Germany it was replaced by the *skopos* theory (Du 2012, 2). Aware of the shortcomings of the notion of equivalence, in 1978 Vermeer publishes a seminal essay about translation introducing a basis for a general theory. On the basis of this paper, the Garmersheim Functionalists introduced a new translation theory – the *skopos* theory (Snell-Hornby 2006, 51). The term *skopos* originates in Greek and refers to the words aim, purpose or goal. In translation *skopos* is understood as the main function or purpose of the translated texts in the target language (ibid, 54).

Song lyrics as target texts have a highly specific *skopos* – they are designed to be suitable for a sung performance (Low, 2003, 87). When translating lyrics, one must conform to the lines of music – its notes and rhythm – as closely as possible by shaping

their lyrics around them (Mateo 2005, 115). In Low's (2003, 87) conceptualization it is "rhythms, note-values, phrasings, and stresses" that constrain song translation. Thus, music always comes first.

When creating a product that can be sung the product is deemed a singable translation, therefore the quality of lyrics that can be sung is referred to as singability. According to Low (2003, 93), singability is a pragmatic criterion which should be put first when creating music translation in line with its *skopos*. The *skopos* perspective is also described by Apter and Herman (2016, 4) who believe that for a translation to become singable, it must fulfill two criteria: while (1) it has to be performable, meaning it will produce a desired effect on stage, (2) it cannot become so diverted it gives the impression of a different piece. Franzon (2008, 373) suggests singability can be interpreted as "a musical-verbal fit of a text to music" on multiple layers such as on the level of prosody, poeticism, and semantic meaning. How is a singable translation created?

Singable translations can be construed as two notions. Primarily, it can refer to the possibility of being sung, taking into account its original *skopos*, or secondarily and more narrowly it can refer to the suitability of being read. If the main function of translation is to be read, it takes form of a non-singable translation (Franzon 2015, 333). Desblache (2019, 78) refers to singable translation as "lyrics that have been translated for singing purposes". Those two variants, singable and non-singable render of lyrics, can be described as to-be-read and to-be-sung. When creating a non-singable translation, the *skopos* of the text changes. In practice, translation takes a form of a text that can be sung in performance settings, therefore a singable form (Franzon 2015, 333).

#### **4.4 Strategies and Procedures**

To create a singable translation, in contrast to literal and "useless" (Franzon 2005, 266) translation stands what Franzon (ibid, 266) calls "formatting". By creating a translated product that reflects non-verbal elements of the work, one is able to design a version of the lyrics that is considered functional. It is important to present the original material in an arrangement suitable for the target language (ibid, 266). In this (ibid, 376) functional view on translation the translator has five options they need to choose from:

1. Leaving the song untranslated;
2. Translating the lyrics but not taking the music into account;

3. Writing new lyrics to the original music with no overt relation to the original lyrics;
4. Translating the lyrics and adapting the music accordingly – sometimes to the extent that a brand new composition is deemed necessary;
5. Adapting the translation to the original music.

(Franzon 2008, 376)

Bearing in mind the aspect of singable translation and its importance described in 4.3, let us follow with option 5 of Franzon's (2008, 376) "workflow" based on adapting the product to fit the original music. In his practice-oriented perspective, using an athletic metaphor, Low (2003, 92) presents the Pentathlon Principle of song lyrics translation. Same as the notional athletes, translators too need to optimize their overall use of capacity in all the disciplines. Unlike in sport, however, the disciplines in translation are Singability, Sense, Naturalness, Rhyme, and last but not least Rhythm.

- **Singability:** As mentioned in Section 4.2, singability is the topical term of lyrics translation. If described narrowly meant as one of the disciplines to the pentathlon principle, this is the "phonetic aptness" of a translated text (Franzon 2015, 334). Using factors such as vowel openness may play a major role in creating (un)singable translations. According to Low (2003, 93–94), it should be singers themselves who determine how singable or not a text is. This judgment is not only based on vowels and their openness or quality, but also on consonant clusters or various other factors which cause difficulty in producing written lyrics that are to be sung. This is especially evident in English in some function words such as *it* or *the* which are usually reduced in connected speech. Moreover, it is impossible, for instance, to produce a consonant on a long sustained note (Page 2013, 44). However, taking these constraints into consideration does not only pose difficulties when producing a singable target text, it can also be used for the benefit of the piece of art as the contours of the original melody can also be used to put emphasis on key words or phrases using the means of rising or falling melody and or dynamics (Low 2003, 93).
- **Sense:** Since lyrics translation is far from translation informative texts, Low (2003, 94–95) stresses that when transferring the meaning of songs, one might prioritize broader sense over accurately conveying semantic meaning.

What is considered an adequate translation here is noticeably less narrow than in different types of translation. Some of the means of highlighting sense include near synonyms, superordinate terms or comparable metaphors. Concerning melodies, one might also alter the number of syllables where applicable and feasible. In broader terms, regarding the timeless conflict of free and literal translation, conveying preferentially either sense or form (Newmark 1988, 44), which has played a major role in translatology throughout its development, Low (2003, 94) advocates for the latter approach.

- **Naturalness:** Another reason why deliberately “sacrifice” semantic accuracy is to foster the communicative effect of sung translation. Since songs are generally heard, often only on one occasion, their intended message needs to be delivered clearly. For the addressee to spare as little effort as possible to comprehend the meaning of content with little or no chance of slowed-down or repeated rendition, the lexical means used should be as natural as possible. The goal of creating successful song lyrics therefore is to make them intelligible in the first (and at times last) listening using natural and easy-to-understand expressions (Low 2003, 95).
- **Rhyme:** The choice of retaining or forgoing rhymes is beyond problematic. As Low (2003, 95–96) suggests, in some cases translators opt for abandoning original rhyme patterns, in other cases they decide to deliver perfect rhymes based on the structure of the original stanza. Translators abiding by the principles of the five disciplines presented, might forgo some rhyme ideals if it were to compromise other qualities of the text such as its meaning. This aspect is emphasized especially in situations when creating final line rhymes often causes an entire sentence disruption. Rhymes might seem increasingly less natural and dexterous which is especially notable in severalfold rhymes. This can be countered by using the backwards technique that is performed by creating the later rhyme first and working up from the last verse to the first (ibid, 99).
- **Rhythm:** In Low’s (2003, 97–98) framework it is not a fixed requirement to maintain the original counts of syllables in the rendition, it is merely desired. This should be a matter of deliberate choices to include or exclude one syllable where applicable. In melisma it is especially favorable

to add a syllable and on the contrary one might consider omitting a syllable in repeated notes given that the reading would appear clumsy without changing the rhythm. However, the syllable count does not always reflect the rhythm precisely. In English especially the aspect of syllable is secondary to syllabic stress. By placing stressed syllables on the position of down beats composers might add emphasis to these parts of lyrics and this kind of emphasis should be transferred accordingly. This has to do with another discipline of the pentathlon, Naturalness, since the goal is to adjust these prosodic features (number of syllables and metrical feet) to follow the rules of natural speech of the target language as closely as possible (Franzon 2015, 337).

As much as these five disciplines adroitly describe the principles of creating a functional, effective and meaningful translation of song lyrics, it is apparent that they often appear in conflict with each other and in some instances, one must be prioritized over the other. In this case translators should analyze the qualities of the original piece in order to maximize their value and identify what features might be deliberately disregarded to a degree (Low 2003, 99). It is just as essential to identify the key parts of the piece applying some generalizations such as the chorus being more essential than verses or the initial and final parts being more essential than the middle part (ibid, 98). To achieve the best results possible, omitting notes in the melody is preferred to undesirable repetition or introducing new words or phrases to the song (ibid, 97–98). Although criticized, Low (2003, 98) believes that making “pragmatic compromises” is an essential part to producing lyrics translation, since the product would not fulfil its *skopos* unless understood wholly by the target audience, including the essence of the composer’s intention.

## 5 Material

For decades, Disney movies and TV series have traditionally asserted a role of the alpha and the omega of children audiovisual content. You can hear children singing their favorite melodies from *The Lion King* or *Frozen* and many other titles all around the world (Desblache 2019, 45) and Czech children are no exception. The *Vampirina* TV series is one another, yet unique, Disney sensation that mesmerized children audience. In the following chapters, some background and specific features of the series will be described. The main aspects commented on are its musicality and the values this children's show promotes. Consequently, the sample chosen for analysis will be described. In Chapter 6, the sample is analyzed to outline the specific procedures, strategies and other details of the translated product.

### 5.1 About Vampirina

*Vampirina* is an animated TV series Junior aimed for preschool audience which premiered on October 7, 2017 on Disney Channel and Disney (Zahed 2017, 22–23). The story and characters are inspired by a beloved series of children books called *Vampirina Ballerina* (2012) written by Anne Marie Pace and illustrated by LeUyen Pham (Evans 2020). The series follows the everyday life of the Hauntley family, a vampire family that relocates from their original home in Transylvania to the human-inhabited American Pennsylvania. By moving, the Hauntley family, and the family child Vampirina especially, have to adapt to their new way of living in an all-human neighborhood. On one hand, Vampirina aka Vee experiences being the new kid in town, befriending human children while most of them are not familiar with the fact that Vee is in fact a vampire. On the other hand Vampirina's parents run a Scare B&B for their fellow supernatural visitors and sometimes struggle to hide their uniqueness (Nordyke 2017). The general idea and the tone set can be observed on the TV series synopsis:

Vampirina is the new girl in town! After moving from Transylvania to Pennsylvania, Vee and her family adjust to life as vampires in the city. Along with helping her parents run the Scare B&B, a bed and breakfast for visiting ghouls and goblins, Vee learns how to make new friends in a new school and experience everything the human world has to offer. While it might be easier to blend in, Vee knows it's important to be yourself and stand out!

(Disney Junior 2022)



With this clash of two substantially differing worlds the story often encompasses the theme of being different since Vampirina and her family are the only monsters in town. Even though humans are generally afraid of supernatural beings such as vampires, Vampirina's experience is different. She is met with acceptance and encouragement from her closest friends. Therefore, this series explicitly and implicitly explores the concept of inclusiveness. Simple yet key ideas of welcoming those who are different are presented to the children in an understandable and unpretentious manner. Even though the Hauntleys represent an entity antagonist to their human counterparts, their looks, values, habits and customs are after all in harmony with those around them. This can be considered a part of a larger-scale cultural change where the view on a vampire, originally a violent and frightening creature, has inverted into its absolute opposite. This trend is expected to continue and snowball in popular culture (Rawski 2021, 236). The notion of celebrating differences, even if presented on a supernatural example, leads children – the primary addressed viewers – and perhaps even their families as second-hand audience, to come to a deeper sense of self-acceptance and harmless acceptance of others (Torres 2020, 495). Such a promotion of inclusiveness among the intended audience was indeed intentional. Moreover, it was the educational goal of the production, as Chris Nee, the executive producer of the Disney Junior show states herself:

We found a sense of joyful and full storytelling and bringing kids along on that journey. We are also in a place that we recognize that all kinds of kids need to see themselves on TV. The process of seeing someone who doesn't represent you makes you feel like you're not important in any way. I believe we are doing a really good job of making every kid has (sic!) something that they can look at and aspire to.

(Zahed 2017, 23)

## **5.2 Music in Vampirina**

In the Emmy and BAFTA nominee TV series *Vampirina* each back-to-back episode is accompanied by an original song. The “Broadway-caliber music” (McCearley 2019) is used in the show as a part of the heartfelt storytelling experience. All songs are originally produced by Layla Minoui, the composer, and Michael Kooman and Christopher Dimond, the songwriters. Before taking part in creating this series,

the Kooman and Dimond, the songwriters for this hit show, authored Broadway musicals for adult audience. *Vampirina* has been the first project aimed for children audience they participated on (Evans 2020). This Emmy-nominated creative duo has written over 150 songs for the show alone (Kooman and Dimond 2022). In accordance with the ideas described in Section 5.1, the songwriter duo intends to convey the notion of celebrating differences through the emotions of music similarly to how these ideas would be presented to an adult audience (Amatangelo 2019). This means the authors deliberately choose not to simplify the complex ideas they want to communicate:

I think the worst thing you could possibly do when you're writing for a younger audience is talk down to kids," Dimond says. "Kids are a really smart audience. I don't think our process changes drastically when we are writing for adults or children.

(Amatangelo 2019)

### 5.3 Sample

The sample chosen for the analysis are song lyrics accompanying original songs presented in the *Vampirina* series, namely songs presented throughout the first 13 episodes of season 2 of the series. Season 2 premiered December 7, 2018 on Disney Junior and Disney Channel with 25 episodes in total. The series is broadcasted in a form of two back-to-back segments with a length of approximately 11 minutes, together they make one 23-minute episode (Vampirina Wiki 2022). These song lyrics were translated from the original English version into Czech and made available via the Disney+ platform as a part of a paid subscription service.

The sample taken from the above-mentioned episodes includes 26 full songs (those that contain at least one verse and a chorus), and 3 short songs (those that contain either only one verse or only a chorus). The author of this thesis opted to use this sample for analysis based on two motivations. They were all (1) recreated in a singable form, and (2) translated by the same author.

## 6 Analysis

In the following chapters an analysis is conducted on a sample of songs from the *Vampirina* TV show that were translated from English into Czech. The analysis itself will be presented within a framework designed by the author of this thesis based on the theoretical foundation set in previous chapters. After identifying what notation system will be used to distinguish various linguistic features, individual examples of chosen principles will be presented in an organized manner.

### 6.1 Author's Methodology

Based on the analysis of translated material and the literary research conducted, the author of this thesis presents a framework designed based on specific phenomena that were inspected on. The aim is to describe various procedures and strategies the translator used when creating the Czech version of the song lyrics. Author's framework includes five principles, namely:

- **Fostering Singability:** Based on the concept of using the findings from the field of musicology as singability is the key element of producing a lyrics translation which serves its original *skopos*, meaning it can be sung (cf. Section 4.3).
- **Utilizing Multimodality:** Based on the broader understanding of translating audiovisual content that utilizes all available channels and codes to create a comprehensive translation product (cf. Sections 3.1 and 3.2).
- **Maximizing Naturalness:** Based on Low's Pentathlon Principle with the aim to maximize how natural target lyrics sound, although sometimes this is not a straightforward task (cf. Section 4.4).
- **Optimizing Rhyme:** Based, again, on Low's Pentathlon Principle and its importance of both Rhyme and Rhythm in song lyrics translation, together they are to be optimized to stay faithful to the stylistic criteria of the source text (cf. Section 4.4).
- **Forging Culture:** Based on the idea of music moving across borders, including its lyrics, forging a way to bridge the gap between cultures (cf. Sections 4.1 and 4.2).

As these principles are a result of analyzing the sample, each of them is illustrated on three practical examples observed in the analysis. Each example is commented on taking into consideration applicable theoretical notions. To improve readability and to organize the information methodically, a systematic scheme will be used as follows:

- Situational context, characters and scene circumstances will be described to provide context used for determining translation solutions.
- All song lyrics will be presented with a back-translation produced by the author of this thesis. Back-translation will be marked by parentheses (back-translated content).
- The phenomenon or phenomena in question will be marked in **bold**.
- Rhymes will be color-coded with their respective pairs (or triplets).
- Non-existent forms will be marked with an asterisk (\*).
- If needed to be distinguished, literal sense is commented on using the abbreviation “lit.”
- If certain parts of the lyrics will be skipped over, this situation will be marked by an ellipsis (...).

## 6.2 Fostering Singability

As if creating a functional singable translation was not enough of a challenge, as described in detail in Chapter 4, there are of course language-specific elements we need to also consider. In the Czech-English language combination we can note that the English language has a very high portion of monosyllabic words in its vocabulary especially in the common core of its lexicon (Desblache 2019, 114–15). This often creates a creative challenge for the translator as the melody often does not allow for making changes to the number of syllables in the line. It is, however, not only a question of the number of syllables that poses a challenge when creating a singable translation. One of the factors to consider as well is vowel quality (Franzon 2015, 334). For instance, open vowels are more singable compared with under-sized vowels which can help when holding long tones (Low 2003, 93). This is something translators knowledgeable in musicology can use as a strategy to foster singability.

### 6.2.1 “I’m With You”

The piece “I’m With You” is performed by Vampirina Hauntley (Vampirina Strašílková) and Poppy Peepleson (Poppy Človíčková), her best friend, in Season 2, Episode 2 in a part called “Vampire for President”. In the course of this episode Vampirina and Poppy discover that they both are running for the class president. After being discouraged about the possible consequences of competing against each other, they agree on becoming candidates despite the cry wolves. In this duet they express support to each other’s campaign and pledge alliance to their friendship.

As evident in example (1), there is an observably high incidence of monosyllabic words in the chorus of this song. The translator chose to replace the construction of three monosyllabic words in the source text with a 3-syllable phrase in the target text, since monosyllabic words do not occur as often in Czech. In this 3-syllable adverb *napořád* we can observe a use of open vowels that foster singability on the long notes. Finally, the translator also avoids repeating the perfect rhyme in its last occurrence.

(1) “I’m With You”:

<b>I’m with you.</b> <b>I’m with you.</b> Vampirina, I’m always with <b>you!</b>	
<b>Napořád.</b> <b>Napořád.</b> Vampirino, s tebou se chci <b>smát!</b>	(Forever. Forever. Vampirina, you are the person I want to laugh with!)

### 6.2.2 “Putting It Together”

The song “Putting It Together” is performed by Vampirina, Demi, Gregoria, King Pepi (Král Pepi), Poppy and Bridget in Season 2, Episode 12 in a part called “Fright at the Museum”. Vampirina and her best friends are invited by King Pepi to have a sleepover and spend an educational night at the Natural History Museum. The girls are struggling with their presentation on dinosaurs; they therefore ask to see their skeletons with their own eyes. Everything, however, does not go well and in the end all the dinosaur skeletons collapse. Now it is their goal to put all the bones and pieces back together.

In example (2) the challenge of monosyllabic words again becomes evident in the chorus of this piece. Here the melodic contour did not allow the translator to use other than monosyllabic options which are not as frequent in Czech especially

if the context is limited to dinosaur body parts. The translator opted to use any body parts with a monosyllabic form even if they were not presented in the source text.

(2) “Putting It Together”:

<p><b>Piece by piece,</b>  <b>bit by bit.</b>            You’ll see how all the pieces <b>fit</b>.            You’re putting it together.            ...  <b>Piece by piece,</b>  <b>bone by bone.</b>            We’re learning things we’ve never <b>known</b>,            We’re putting it together.            ...  <b>Piece by piece,</b>  <b>Wing by wing.</b>            We’re making sense of every<b>thing</b>.            We’re putting it together.</p>	
<p><b>Kloub, co kloub,</b>  <b>kus, co kus.</b>            Na konci je dinosaur<b>us</b>,            složme ho dohromady.            ...  <b>Kloub, co kloub,</b>  <b>kost, co kost.</b>            Naučme se je pro <b>radost</b>,            složme je dohromady.            ...  <b>Kloub, co kloub,</b>  <b>prst, co prst.</b>            Rozum svůj jste vzaly v <b>hrst</b>,            složme je dohromady.</p>	<p><b>(Joint after joint,</b>  <b>piece after piece.</b>            At the end there is a dinosaur,            let’s put him together.            ...  <b>Joint after joint,</b>  <b>bone after bone.</b>            Let’s learn them for fun,            let’s put them together.            ...  <b>Joint after joint,</b>  <b>finger after finger.</b>            Having used all your knowledge,            let’s put them together.)</p>

### 6.2.3 “You’re Dragon Me Down”

The piece “You’re Dragon Me Down” is sung by Gregoria, the friendly gargoyle, in Season 2, Episode 5 called “Baby Dragon”. In the beginning of this episode, the Hauntley family receives an unexpected guest flying in through the window, it is Puffers (Funík), a baby dragon. Puffers shows an attachment towards Gregoria who, as a rather reserved gargoyle, does not appreciate unsolicited affection of the baby steam-powered animal and bursts into an emotional testimony of her feelings.

In example (3) the punch line to this song includes a pun based on the homophonic resemblance of the phrase *dragging (me down)* and the word *dragon* which is translated

into Czech using an idiomatic expression. The meaning of the idiom is negative, in this case it symbolizes the notion that taking care of a dragon is not a pleasant experience. To keep the idiomatic expression viable here, a change of melody is required. As Low (2003, 97) suggests, changes to melodic details are a viable option if conducted carefully and only occasionally. One of the possible adaptations of the melody contour is transcribed in example (4).

(3) “You’re Dragon Me Down”:

She’s <b>dragon</b> me down.	
Je to s ní na <b>draka</b> .	(lit.: It is <b>dragon</b> -work with her.)

(4) Adapting the melody:



Figure 1: “You’re Dragon Me Down” – source lyrics



Figure 2: “You’re Dragon Me Down” – target lyrics; one possible version of the melody

### 6.3 Utilizing Multimodality

As described in detail in Sections 3.1 and 3.2, when processing audiovisual content, the translation task goes beyond translating only what is transferred via the audio channel or the visual channel. These two channels interfere with each other and together create audiovisual content. It is desirable to use the interaction of these two channels to utilize the possibilities multimodality offers and create even stronger links between what is heard and what is seen. And as Lathey (2015, 8) suggests “[t]ranslating sound [...] demands imaginative solutions – as indeed does working with visual material”. The task accompanies balancing multiple semiotic codes that all need to be taken into consideration, hence creative solutions are sometimes necessary.

### 6.3.1 “How Hard Could Being a Human Really Be”

The piece “How Hard Could Being a Human Really Be” is performed by Vampirina in Episode Season 2, Episode 3 in a part called “The Woodies Way”. The plot of this episode revolves around a camping trip that Vampirina and her friends are supposed to go with their group of Woodchuck Woodsies (Svižní svišti). Vampirina is pushed by Demi to use superpowers during her trip, Vampirina, however, seeks to not use any on this trip, since she has more experience than needed from Transylvania. She breaks into a song about how easy it must be to be a human compared with the dangers monsters encounter on their travels.

One instance of using the visual code to connect what is heard with what is presented via the visual channel is apparent in example (5). In the video accompanying the song, we can see Vampirina jumping over an abyss between two cliffs over water. On her way she is helped by a sea monster with a long neck. The translator used the well-known Loch Ness Monster based on visual resemblance.

(5) “How Hard Could Being a Human Really Be”:

I have gone *vamping next to Transylvanian streams. <b>Sea Monsters swim beneath the floating cliffs we climb.</b>	
Tam u nás doma, už jsem na stromě spala. <b>Přes Lochnesky skočila i za propastí.</b>	(Where I am from, I have slept on a tree before. <b>Over Loch Ness Monsters I have even jumped over the abyss.)</b>



Figure 3: Sea monsters in “How Hard Could Being a Human Really Be”



### 6.3.2 “Where’s That Werewolf”

The song “Where’s That Werewolf” is performed by Vampirina, Poppy, Demi, and Gregoria in Season 2, Episode 2 in a part called “Where’s Wolfie”. In this episode Poppy wants to prove that she is able to take care of pets, however, Hauntley’s pet dog Wolfie accidentally drinks milk and turns into a werewolf, and what more, an invisible werewolf. In this song the group of friends is searching for the lost magical pet by observing the traces he left behind.

In example (6) the translator chose to specify the types of flowers mentioned in the lyrics using the visual channel as a cue these flowers are essentially roses, clearly discernible by its red petals and thorns. This solution therefore allows for different rhyme options.

(6) “Where’s That Werewolf”:

Look at <b>those flowers ripped out of the ground</b> . He tore right through here but where is he <b>bound</b> ?	
Podívej, <b>spousta vyrvaných růží</b> , tady to proskočil, kam jít <b>touží</b> ?	(Look, <b>a bunch of ripped out roses</b> , jumped through here, where does he wish to go?)

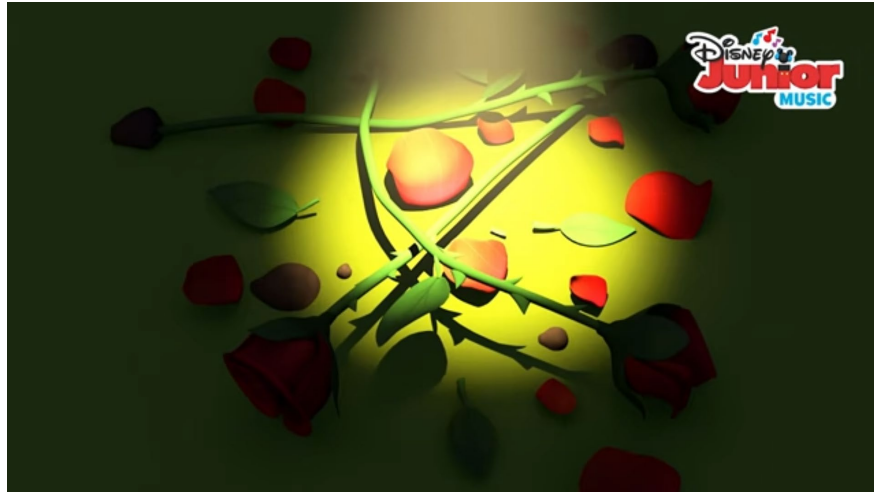


Figure 4: Flowers ripped out of the ground in “Where’s That Werewolf”

### 6.3.3 “The Perfect Gift for Vee”

This song “The Perfect Gift for Vee” is performed by Poppy, Bridget, Gregoria, and Demi in Season 2, Episode 11 in a part called “The Birthday Broom”. The plot of this episode revolves around Vampirina’s birthday party. Her best friends want to give her a perfect gift. The girls are, however, not too acquainted with magical presents,

therefore they ask Demi and Gregoria for help and they are indeed presented with many suggestions for a magical gift.

In example (7) the translator, again, used visual channel to use a more specific expression than is presented in the source lyrics. In this case the specified term is concerned with a type of a magical animal Demi is proposing as a gift for Vee avoiding the general and perhaps ambiguous noun phrase *nocturnal pet carnivore*. There are also two instances of transferring the vampire-like features of the source text.

- a. the adjective *krutý* (cruel), the root of *nejkrutější* (the cruelest), can also be used colloquially for appraisal, allowing for deliberate ambiguity
- b. the adjective *hrůzný* (dreadful) may phonetically resemble the adjective *různý* (various), allowing for wordplay

(7) “The Perfect Gift for Vee”:

<p>We'll find a gift that is appropriately <b>eerie</b>.          Like a <b>nocturnal pet carnivore</b>.          Or maybe crayons and colors bright and <b>cheery</b>.          Ha! It's like you've never met Vee <b>before</b>.</p>	
<p>Pro Vampi najdem ten nejkrutější <b>dárek</b>.          Co tak <b>roztomilé dráček</b>?          Co radši voskovky od všech hrůzných <b>barev</b>?          Vy snad neznáte naše <b>drobátko</b>?</p>	<p>(We will find the cruelest gift for Vampi.          What about a <b>cute baby dragon</b>?          Or rather crayons of all scar-ious awful colors?          Don't you know our baby at all?)</p>



Figure 5: A nocturnal pet carnivore in “The Perfect Gift for Vee”

## 6.4 Maximizing Naturalness

As further described in Section 4.4, one of the major qualities and criteria of singable translation is making the content as accessible as possible for the recipient in the target culture. Since the aim of song lyrics is that they are supposed to be heard, often in a one-time-only manner, they need to be as communicative as possible even if some semantic quality has to be compromised (Low 2003, 95). The translator needs to step into a perspective of the intended recipient (Levý 2011, 61) and adjust the solutions accordingly. In the case of this sample the intended addressees are children which puts even more emphasis on maximizing naturalness, so the child would understand the intended message of the text. The goal is to create as “reader-friendly“ (Low 2003, 95), in this case as hearer-friendly, target lyrics as possible even if this intention needs to be balanced with specific features of the text.

### 6.4.1 “Cook My Way into Their Hearts”

The piece “Cook My Way into Their Hearts” is sung by Chef Remy (šéfkuchař Remy Kostík), the skeleton family cook, in Season 2, Episode 4 called “The Big Bite”. The plot of this episode revolves around Chef Remy’s dream to become a famous cook by entering a TV cooking show. Vampirina signs him up and when he hears the news about being invited to enter the competition, Chef Remy expresses his excitement in this story-telling song.

In his idiolect, Chef Remy often mentions him being a skeleton and makes adequate remarks to this fact. In example (8) we can see a neologism *\*skull-lebrity*, a skeleton blend of *skull* and *celebrity*, a case of wordplay in combining the noun phrase *prime time TV* with *slime* resulting in a coined blend *\*slime-time TV*. Besides these instances, there are other mentions to the world of monsters and its cultural aspects as illustrated on these examples:

- a. adjectives *bezlepkový* (gluten-free) and *\*bezlebkový* (skull-free) are homophones, therefore they allow for wordplay,
- b. *\*slavkost* is a result of blending the noun *slavnost* (party) and the noun *kost* (bone),
- c. *mistr \*bulinář* is a result of blending the interjection *bu* (boo) and the adjective *kulinářský* (culinary) coined similarly to the blend in the source text.

(8) “Cook My Way into Their Hearts:

With my **ghoulish soufflé**  
and my **creepy croissant**,  
I’m a master of **\*boo-linary arts**.

All their **eyeballs on me**,  
They’re on **\*slime-time TV**.  
Will I win? Oh, **mai oui!**  
I’m a **\*skull-lebrity!**

As I cook my way...  
into their **hearts**.

Moje suflé **jak ghúl**,  
**\*bezlebkový** croissant,  
**mistr \*bulinář**, tak nechej se **vést**.

**Bulvy na mě valí**,  
když mě vysílají.  
**\*Oui-hraju? Mám radost!**  
Bude velká **\*slavkost!**

Jídlem mým se pak...  
nechají **svést**.

(lit.: My **soufflé like a ghoul**,  
**\*skull-free** croissant,  
**\*boo-linary master**, let me guide you.

**Their eyeballs staring at me**,  
as I get broadcasted.  
**\*Oui-ll I win? I am happy!**  
We will have a great **\*par-bone!**

And with my food...  
they will be charmed.)

#### 6.4.2 “Ghostly Host”

The piece “Ghostly Host” is performed by Vampirina Demi and Chef Remy in Season 2, Episode 10 in a part called “The Scare B&Vee”. In this episode Vampirina’s parents travel to Transylvania and leave Vampirina in charge of the hotel. Before her guests arrive, she wants to make sure the house is more than ready to host her first visitors.

In example (9) we can see multiple instances of wordplay. When not conveyed into the target text, we notice that the translator compensates for lost expressivity at a different place within the stanza. Some instances where play of words was achieved:

- a. the non-existent adjective **\*zlobrý** is likely a result of blending the opposite adjectives *zlý* (evil) and *dobrý* (good),
- b. the non-existent noun phrase **\*vajičko nasmrtno** is a monster-oriented pun based on a semantic similarity of *vajičko naměkko* (soft-boiled egg) or *vajičko natvrdo* (hard-boiled egg),
- c. the noun phrase **mléčný řev** is a pun combining the name of a sweet chocolate dessert *mléčný řez* (milk slice) and the noun *řev* (scream) which is based on the phonetic similarity and the visual component of an ice-cream dessert that screams.

(9) “Ghostly Host”:

String up the cobwebs from here to <b>there</b> , make this house glow like a <b>gloomy lair</b> . It’s my turn to shine though I hate to <b>boast</b> You’re gonna see I’m a <b>ghostly host</b> ... I’ll make <b>eerie eggs</b> and some <b>terror toast</b> Our little Vee is a <b>ghostly host</b> ... I’ll brew up a <b>potion</b> , Bubbles <b>Extreme</b> . I’ll make my screaming renowned <b>*ice-scream</b> .	
Pavučiny dáme sem i <b>tam</b> , <b>horor</b> všude, kam se podívám. Nebudu si tu hrát na skromnost, rychle zjistí, že jsem <b>*zlobrý host</b> . ... <b>Vajíčko *nasmrtno</b> a k tomu <b>toust</b> , ať všichni ví, že je <b>*zlobrý host</b> . ... Do vany vmíchám samou <b>bublinu</b> . A <b>mléčný řev</b> dám na <b>svačinu</b> .	(lit.: We will put the cobwebs here and there, <b>horror</b> everywhere I look. I will not pretend I am modest here, they will quickly find out I am a <b>wicked</b> host. ... A <b>*dead-boiled egg</b> and a toast on the side, So everyone knows that she is a <b>wicked</b> host. ... I will add a bubble in the bath. And I will serve <b>*milk-cries</b> .)

### 6.4.3 “Perfectly Imperfect”

The song “Perfectly Imperfect” is sung by the Hauntleys, Demi, and Gregoria in Season 2, Episode 1 in a part called “Bat Hair Day”. After personal struggle Gregoria is encouraged to sculpt a family portrait to enter a competition. On the day the sculpture should be created, Vampirina wakes up into a Bat Hair Day that ruins all family ambitions to create a perfect sculpture. Even though the creation is far from perfect, this does not stop Gregoria from entering the competition and the viewer is presented with the idea that being perfect is not the goal.

Struggling with being (im)perfect is the leitmotif of the song and the message the rest of the story has presented, thus in example (10) we can see frequent repetition of a root *perfect* in various forms. To keep the thematical element of the lyrics, the translator therefore chose to use a root *vada* (flaw) in multiple forms as well to preserve the repetition character of the chorus while maximizing the use of natural variants based on *vada* that occur in Czech.

(10) “Perfectly Imperfect”:

We may be far from **perfect**,  
but look close and **you’ll see**.  
We’re **perfectly imperfect**  
**to me**.

...

It’s clear that we’re **imperfect**,  
but still this **family**  
is **perfectly imperfect**  
**to me**.

**Bez vady** fakt nejsme,  
ale podívej se **blíž**.  
I s **vadami** jsme **bezvadní**,  
jak **víš**.

...

Svoje **vady** **známe**,  
mně to **nevadí**.  
Všichni se tu **máme**  
**rádi**.

(We are not **without flaws**,  
but take a closer look.  
Even with **flaws**, we are **flawless**,  
as you know.

...

We know our **flaws**;  
**I do not mind**.  
We all love each other  
here.)

## 6.5 Optimizing Rhyme

Rhyme represents a component of text based on repeating sounds at the end of line or phrase (Levý 2011, 232). As discussed in Section 4.4 its transfer is beyond problematic. One of the reasons is the complex structure and possible challenges concerning rhyme scheme. When aiming to create rhymes, one might be faced with a challenge of either keeping the line semantically accurate by sacrificing a rhyme or whether to opt for an aesthetically pleasing option by accepting some semantic loss (Low 2003, 95–96). Besides the formal challenges to rhyme reproduction, there are also language-specific features to consider. For example Czech prioritizes vowel as the foundation of rhymes meaning the consonants are not as important as vowel when creating a rhyme unlike in English (Levý 2011, 252). These are just some of the factors translators need to take into consideration when working with rhyme. Due to the high number of aspects that need to be considered, implementing rhymes is always a question of some compromise and optimization founded on the approach the translator selects.

### 6.5.1 “Frightful Family Tree”

The piece “Frightful Family Tree” is sung by Vampirina, and Nanpire (Vampibabička), her grandmother in Season 2, Episode 9 in a part called “Scare-itage

Day”. Vampirina is supposed to present her family tree to her human-inhabited class. As she does not know more of her relatives than her intermediate family, Nanpire comes to the rescue with a song to introduce Vampirina to her more distant and magical relatives.

In example (11) we can see a challenging combination of internal and tail rhymes. Both were transferred by the translator in an identical complex rhyme scheme.

(11) “Frightful Family Tree”:

<p>That monster there is your <b>kooky</b> cousin <b>Goopy</b>.          A slimey branch of our terrorific <b>troupe</b>.          A great swamp <b>farmer</b> and quite the <b>charmer</b>,          if you see simply past the <b>goop</b>.</p>	
<p>Bratranec tvůj jménem <b>Slíza</b>, co si <b>hvízdá</b>.          Lepivé příbuzné jinde <b>nenajdeš</b>.          Je slizu <b>farmář</b>, ne žádný <b>ranař</b>,          milý, když pod obal <b>nahlédneš</b>.</p>	<p>(Your cousin Slimy, who likes to whistle.          You won't find such a sticky family anywhere else.          He is a slime farmer, not a goon,          kind, when you look under the surface.)</p>

### 6.5.2 “All a Monster Needs is Love”

The tune of “All a Monster Needs is Love” is introduced in Season 2, Episode 1 in a part called “Franken-Wedding”. The characters performing this song are members of the Hauntley Family, and Frankenstein with his bride. In the episode the Hauntley family hosts a wedding for Frankenstein and his bride-to-be. Vampirina is asked to be the magic ringbearer, nevertheless she was not told that the rings are magical and have small golden wings that allow them to fly. This leads to a disaster the wedding decoration is ruined. As Vampirina apologizes, she is met with acceptance from Frankenstein and the bride. They sing about how love is more important than everything else.

In example (12) we can see the translator chose to add a rhyme. The original AABA rhyme scheme was transferred into a AAAA rhyme pattern.

(12) “All a Monster Needs is Love”:

<p>Who needs cake? Who needs <b>rings</b>?          Even ones with golden <b>wings</b>?          Sure, they're <b>nice</b>,          but they're just <b>things</b>.</p>	
<p>Na co dorty, <b>prsteny</b>?          I ty s křídly <b>zlatými</b>.          Byť hezké jak <b>safiry</b>,          jsou jen věcmi <b>pouhými</b>.</p>	<p>(Why cakes, rings?          Even those with wings made of gold.          Though beautiful like sapphires,          they are just things.)</p>

### 6.5.3 “Pixie Paradise”

The song “Pixie Paradise” is performed by Vampirina, Bridget, Poppy, and Penny, a pixie visitor in Season 2, Episode 6 in a part called “Pixie Problem”. In this episode the Hauntley family hosts magical visitors, two pixie-sized friends. Vampirina and her best friends wish to be as small as their new companions, and so they do, they turn into a pixie-sized version of themselves by a virtue of a spell and they learn about how it feels to be a miniature individual.

In example (13) there is an evident change in rhyme pattern. In the source lyrics the rhyme takes a form of ABAB, in the target text, however, the scheme is changed into a AABB form.

(13) “Pixie Paradise”:

We’ll have tea parties in a <b>buttercup</b> , all tucked away safe and <b>snug</b> . And then we’ll go and <b>saddle up</b> and ride a giant <b>ladybug</b> .	
Čaj o páté si dáme v <b>blatouchu</b> , pryč rychle od <b>padouchů</b> . Osedláme <b>berušku</b> místo obrovských <b>vodoušků</b> .	(We will throw an afternoon tea party in a buttercup, run quickly away from the bad guys. We will saddle up a ladybug instead of enormous sandpipers.)

## 6.6 Forging Culture

Translating texts often goes beyond its linguistic dimension as original material travels across cultures. The transcultural character of transfer is a primary concern to, among other fields, lyrics translation. In this process it is the translator who assumes the role of a cultural mediator (Desblache 2019, 71). The complexity of intercultural exchange is expanded in Section 4.2. The translator chooses how to approach the gap between cultures. It is their decision whether to preserve the culture-specific character of the source text and to what extent. There is little agreement on the issue of choosing “domestication” or “foreignization” (Venuti 2000, 7) in the question of children’s literature. One opinion is that in this decision process translators can choose to educate readers so they would apprehend the elements of the foreign culture and become more informed about its features (Levý 2011, 70–71). Lathey (2006, 7) on the other hand does not believe we should ask young readers to understand specific features of foreign cultures, since the text would not be accepted well. Finally, it should be noted that by conveying information we can also impose cultural values and or ideologies



of our own. This is something all translators should be aware of (Pascua-Febles 2010, 168).

### 6.6.1 “Day of the Dead”

This piece “Day of the Dead” is sung by the Calacas, a family that visits the Hauntley Scare B&B (Strašihotel) in Season 2, Episode 7 in a part called “Día de los Muertos”. The Calaca family explains the traditions they honor on the Day of the Dead. They introduce their culture to Vampirina and her family, inviting them to celebrate this day together. In the lyrics of the songs the foreign guests explain the meaning behind this special day.

In example (14) the translator chose to retain the features of foreign language, in this case Mexican Spanish, in the target text even though the geographical and cultural closeness of Czech and any Spanish is nowhere near the possible interaction of American English and Mexican Spanish, both in the linguistic and the cultural sense.

(14) “Day of the Dead”:

<p>So, you’d like an <b>explanation</b> of the festive <b>celebration</b> where we honor all our loved ones long <b>gone</b>.</p> <p>On this day of <b>recollection</b>, we recall them <b>with affection</b> and we share their stories, so they live <b>on</b>.</p> <p>It’s the <b>Day of the Dead</b>, yes, on <b>Día de Muertos</b>, we celebrate the <b>Day of the Dead</b>.</p>	
<p>Ráda bych vám <b>vysvětlila</b> v čem spočívá <b>svátku síla</b>, když uctíváme ty, co už tu <b>nejsou</b>.</p> <p>V tento den si <b>vzpomínáme</b> s láskou na zesnulé <b>známé</b> a pak připojíme vzpomínku <b>svou</b>.</p> <p>Den mrtvých <b>slavíme</b>, zvaný <b>Día de Muertos</b>, Den zesnulých dneska <b>slavíme</b>.</p>	<p>(I would like to explain to you what is the essence of this feast, as we honor those who are no longer with us.</p> <p>On this day we remember our late acquaintances with love and then we follow with a memory of ours.</p> <p>We are celebrating the day of the dead, called <b>Día de Muertos</b>, we are celebrating the day of the deceased today.)</p>

### 6.6.2 “The Most Fangtastic Finder in the Biz”

This song “The Most Fangtastic Finder in the Biz” is introduced by Demi and Gregoria in Season 2, Episode 9 in a part called “The Great Egg Scramble”. In this Easter-themed episode the children are looking forward to an egg hunt. Vampirina is reluctant to participate, but her monster friends seek to support her by pointing out how fan(g)tastic she is at finding lost things.

In example (15) we can see that the translator decided to use features of intertextual references, even though they were not present in the source lyrics. In this case allusions are made to the well-known hound of the Baskervilles and Sherlock Holmes that both are connected to the art of seeking and finding which is the leitmotif of this song.

#### (15) “The Most Fangtastic Finder in the Biz”:

<p>She’s got an eagle eye Her nose is even <b>better</b>. She’s hot on every trail like a haunted hunting <b>hound</b>. She tracked down her father’s favorite fluffy kitten <b>sweater</b>. Well, maybe certain things are better left <b>unfound</b>.</p> <p>She’s a sleuthy spooky <b>seeker</b>, an unbeaten hide and <b>shrieker</b>.</p>	
<p>Oči má jak ostříž, nos jako skvělá <b>fena</b>. Jak <b>baskervilský pes</b>, všechny věci vy<b>čmuchá</b>. Tatínkovi našla i ten svetr s kočička<b>ma</b>. Některé předměty, ztracené ať <b>nechá</b>.</p> <p>Je jak <b>Sherlock se špičáčky</b>, vyhrává i schováva<b>čky</b>.</p>	<p>(She has eyes like a hawk, nose like a great female dog<sup>3</sup>. Like <b>the hound of the Baskervilles</b>, she sniffs out everything. She even found her dad’s sweater with little cats. Some objects she should leave lost.</p> <p>She is like <b>Sherlock with tiny fangs</b>, she wins in hide and seek too.)</p>

<sup>3</sup> Literal translation of the noun *fena* is altered here to avoid profanity. Unlike in English, in Czech this expression is not ambiguous and only refers to female canines.

### 6.6.3 “How to Spot a Vampire”

The piece “How to Spot a Vampire” is performed by Oxana Hauntley (Oxana Strašílková) and Boris Hauntley (Boris Strašílek), Vampirina’s parents, in Season 2, Episode 10 in a part called “The Ghoul Next Door”. The plot of this episode is centered around a boy that moves next-door. Vampirina’s friends suggest he might be a vampire; she therefore goes to ask her parents about what cues to look for when judging whether one is a human or a vampire.

In example (16) the translator again chose to use an allusion to a well-known figure, in this case a renowned sprinter Usain Bolt to create a visual image of the super speed vampires are capable of. One more aspect to note is the rhyme scheme – essentially an enclosed rhyme in a ABCCB + ADEED pattern which was left intact in the target text.

#### (16) “How to Spot a Vampire”:

<p>If you want to spot a <b>vampire</b>, simply take a look <b>around</b>. Does he zoom with super <b>speed</b>? Well then, darling, yes, <b>indeed</b>. It’s a vampire you have <b>found</b>.</p> <p>So, you want to spot a <b>vampire</b>? Oh, it’s not hard to <b>diagnose</b>. Does he wear a lot of <b>black</b>? Or a skeleton back<b>pack</b>? Or think <b>garlic bread</b> is <b>gross</b>?</p>	
<p>Chcete-li spatřit <b>upíra</b>, pomůže vám <b>zrcadlo</b>. Lítá jako <b>Usain Bolt</b>? Ano, je upírů <b>lord</b>. Vskutku bude <b>strašidlo</b>.</p> <p>Chcete už spatřit <b>upíra</b>? Nikdy nejsou bez <b>stopy</b>. Nic, než černou <b>nenosí</b>, kostlivců se <b>nebojí</b>, <b>česneku</b> se hned <b>štítí</b>.</p>	<p>(If you want to spot a vampire, a mirror will help you. Does he run around fast like <b>Usain Bolt</b>? Yes, he is a vampire lord. He will indeed be a monster.</p> <p>Do you want to spot a vampire already? They always leave a trace. They wear nothing but black, they are not scared of skeletons, they are repelled by <b>garlic</b> at once.)</p>

## 7 Conclusion

As has been emphasized in numerous instances throughout this thesis, music is a timeless ever-present entity that has always naturally asserted its role in the society. Even today, it serves as an art we all share and its beauty lies in the fact it can travel across borders (Desblache 2019, 59). Song lyrics, however, do not possess this universal capacity, therefore when music with a text is spreading to different cultures, another timeless organism has to make its presence. This living organism is translation, while a different activity, and a product and a process, same as music, its goal is and always has been to make people understand, as discussed in Chapter 2.

With the rise of technologies, music has acquired another channel to be communicated together with, and that is via picture. The audio and the visual code complement and together form audio-medial texts (Reiss 1976 as cited in Munday 2016, 116–117). This type of complex content is researched on by the field of inquiry commonly referred to as audiovisual translation (Chaume 2013, 106). Utilizing knowledge from this area, more information can be gathered about the multimodal nature of audiovisual material and the semiotic codes that make their presence in such a content, as was further acknowledged in Chapter 3.

When songs communicate with their addressees, they convey information, ideas and or values through the audio code. A melody with its rhythm and other specific features is accompanied by song lyrics. To transfer the specific function of lyrics into a different culture, the translational act becomes a complex task due to its highly specific *skopos* (Snell-Hornby 2006, 51) which is to have the capacity of being performable (Low, 2003, 87). To create such a product, one is aiming to “adapt the translation to original music” (Franzon 2008, 376), in other words, to originate a text that possesses a quality labeled “singability” (Franzon 2015, 334). To create a singable translation is a complex task that requires balancing a number of factors to create a whole. When aiming to produce such a translation, a solid starting point is Low’s (2003, 92) Pentathlon Principle which was, among other things, described in Chapter 4.

By conducting the theoretical research outlined above, one of the three aims of this thesis was fulfilled, to (1) introduce relevant research on audiovisual translation and especially lyrics translation. The scarce academic papers on the field of lyrics translation

(Desblache 2019; Susam-Sarajeva 2008; Franzon 2008; Low 2003) were introduced in detail and their ideas were linked with some of the central titles of audiovisual translation (Cintas and Remael 2019; Chaume 2013; Gambier 2008) based on the multimodal aspect of both. This way the complex nature of lyrics translation could be emphasized and put into a perspective.

After thorough investigation into the theoretical aspects of song lyrics translation, the practice-oriented part of the thesis was introduced. Firstly, the material that was used for analysis was introduced. The object of study chosen for this thesis was a sample of songs that were created as a part of the *Vampirina* TV Series. While children's TV shows might be paid little attention to, as Chapter 5 suggests, the specific feature of sharing ideas and promoting values to children audience is more than worth looking into, and in *Vampirina* these concepts are not only presented as a part of the story, but also in form of the song lyrics that accompany at least one musical piece per each episode. In total, the sample chosen from the first 13 episodes of season 2 included 26 full songs and 3 shorter chants translated in a singable form by the same author.

To present the sample with all its plentifulness, founded on the theoretical research an original methodological approach was introduced in Chapter 6. By doing so, the second aim of this thesis, to (2) design an original methodological approach by interconnecting available findings and specific features of the analyzed sample, was fulfilled. The author's framework distinguishes five principles: Fostering Singability, Utilizing Multimodality, Maximizing Naturalness, Optimizing Rhyme, and Forging Culture. Each of these pillars is put forward including the motivation thereof and theoretical background.

Each of the author's five principles were put forward with three practical examples. These sample examples were a result of fulfilling the third and final aim of this thesis, to (3) conduct an analysis on an authentic product of translation, a sample of singable song lyrics from the *Vampirina* children TV show. Translation solutions were presented in an organized matter using a notation system utilizing visual components such as tables, text formatting and color-coding. Furthermore, situational context or linguistic comments were provided as deemed applicable to improve comprehensibility and readability.

Throughout the analysis it became apparent that the number of aspects needed to be taken into consideration when creating a singable translation of song lyrics

is immense. Though the 5-fold author's framework was designed to create some basis for categorization, in fact specific features of the sample indicate a fuzzy character of the subject matter. Similar to Low's (2003, 92) Pentathlon Principle, it is therefore challenging and close to impossible to establish boundaries as how to fulfill the description one of the principles, since a situation often arises when one must be compromised over other. Moreover, it is difficult to determine an overlapping strategy or what Levý (2011, 57) calls an interpretative position, and to keep it consistent. Macro-strategies and consistency are one of the areas that deserves more concentrated attention in future research. How do they influence the translator's decision-making process? How does a translator's inherent cultural background influence their approach to elements of cultural value? Last but not least, the abstract message of this thesis is that translation of children's literature, in this case translation of song lyrics, should not be underestimated like its recipients might have been underestimated in the past. Children readers (and listeners) have the capacity to understand communicated notions, values and ideology. This aspect of children's translation by all means deserves more academic attention at least due to the fact that it has a direct impact on future generations. Do children understand presented values in the same sense and adults? What impact does promoting certain values in children's content have? These are only some questions to ask that have arisen from the content of this thesis.

The overarching goal of this thesis was to shed more light on lyrics translation, an underexplored segment of translation studies which has only recently finally started receiving more attention of the academics, by more scholars making contribution to this area (Apter and Herman 2016, 3) and this thesis, therefore becomes one of such contributions with an added value of introducing an original methodological approach and casting more light on young readers.

## 8 Summary

Tato bakalářská práce se zabývá v akademickém translatologickém prostředí často opomíjenou problematikou překladu písňových textů. Překlad písňových textů je specializovaná disciplína překladu na pomezí muzikologie. Kromě tohoto oboru, a jistě i řadou dalších, se v určitých souvislostech pojí s překladem audiovizuálním. Jedním z faktorů spojitosti s překladem audiovizuálního obsahu, který lze i aplikovat v praxi, je multimodalita coby kvalita překládaného materiálu. Znalost jednotlivých kanálů lze například využít k doplnění či propojení jednotlivých smyslových složek. V rámci této práce dochází k propojení poznatků z problematiky audiovizuálního překladu s dostupnou literaturou zabývající se přímo překladem písňových textů, jako je například Lowův (2003, 92) „Pentathlon Principle“. Po prostudování tohoto širokého teoretického rámce dochází k vytvoření vlastního metodologického přístupu, na jehož základě je posléze uskutečněna analýza vzorku cílových textů. Analyzovaným materiálem jsou vybrané texty písní z televizního seriálu *Vampirina* určeného pro dětské publikum. Třebaže je seriál určen pro děti, na jeho charakteristice můžeme pozorovat úkazy, které jsou platné i pro dospělé publikum, pokud vůbec má cenu tato dvě publika oddělovat. Přeložené písňové texty byly vybrány mimo jiné proto, že jeví známky zpěvnosti, jelikož zpěvnost představuje ústřední téma teoretických východisek překladu písňových textů. Analýza je vypracována na základě vytyčeného autorského rámce. U každého z jeho pěti pilířů jsou popsány tři praktické příklady pozorované ve vybraném vzorku. V důsledku v analýze, která představuje stěžejní část celé práce, dochází k propojení relevantních teoretických zdrojů a praktického rozboru. Tato práce mimo jiné představuje další příspěvek do nedostatečně probádané problematiky překladu písňových textů.

## 9 Anotace

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<b>Vedoucí práce:</b>	Mgr. Jana Kořínková Ph.D.
<b>Rok obhajoby:</b>	2022

<b>Název práce:</b>	Překlad písňových textů v dětských pořadech: <i>Vampirina</i> (případová studie)
<b>Název v angličtině:</b>	Lyrics Translation in Children TV Shows: <i>Vampirina</i> (a case study)
<b>Anotace práce:</b>	Hudba k našim životům neodmyslitelně patří a v lidské kultuře se vyznačuje univerzálností, její textová složka však přechod přes jazykové a kulturní hranice nepřežívá. Překlada písňových textů se až do nedávné doby v oblasti translologie nevěnovala bohatá pozornost. Tato práce je nástrojem, jak přispět k rozvoji této nedostatečně prozkoumané oblasti výzkumu, tedy překlada písňových textů. V této práci je (1) uveden relevantní výzkum na téma audiovizuálního překladu a v největší míře na téma překladu písňových textů, následně je na základě těchto zdrojů (2) vytvořen vlastní metodologický přístup, který propojuje dostupné poznání a specifické prvky zkoumaného vzorku, a v neposlední řadě je (3) vypracována analýza autentického produktu překladatelského procesu na vzorku zpěvných písňových textů z dětského televizního pořadu <i>Vampirina</i> .
<b>Klíčová slova:</b>	překlad písňových textů, překlad dětské literatury, multimodalita, audiovizuální překlad, zpěvnost, pentathlon principle
<b>Anotace v angličtině:</b>	Music plays an essential part in our lives and is universal among human culture, and as its textual component does not survive crossing language and cultural borders, it needs translating. Translating song lyrics has not been paid appropriate attention to in the field of translation studies, until very recently. This thesis is a tool of shedding light on an underexplored



	segment of translation studies, lyrics translation. In this thesis (1) relevant research on audiovisual translation and especially lyrics translation is introduced, based on these resources consequently (2) an original methodological approach by interconnecting available findings and specific features of the analyzed sample is designed, and finally, using this framework, (3) an analysis on an authentic product of translation, a sample of singable song lyrics from the <i>Vampirina</i> children TV show is conducted.
<b>Klíčová slova v angličtině:</b>	lyrics translation, translating children's literature, multimodality, audiovisual translation, singability, pentathlon principle
<b>Přílohy vázané v práci:</b>	–
<b>Rozsah práce:</b>	53 stran
<b>Jazyk práce:</b>	angličtina

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