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Bakalářská práce

Metaphors, paraphrases, rephrased and untranslated expressions in Czech versions of English songs in Walt Disney films Encanto and Coco

Metafory, parafráze, přeformulované a nepřeložené výrazy v českých verzích anglických písní z filmů Walta Disneyho Encanto a Coco

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Prohlašuji,

že jsem autorem této kvalifikační práce a že jsem ji vypracovala pouze s použitím pramenů a literatury uvedených v seznamu použitých zdrojů.

V Českých Budějovicích dne 4. července 2024   Lucie Virágová

Poděkování

Na tomto místě bych ráda poděkovala mojí vedoucí práce Mgr. Kateřině Klementové za její rady, připomínky a trpělivost, bez nichž by tato práce nemohla vzniknout.

Anotace:

Tato bakalářská práce se zabývá metaforami, parafrázemi, přeformulovanými a nepřeloženými výrazy v českých verzích písní z filmů od Walta Disneyho Encanto a Coco. Dále se také věnuje kulturním rozdílům, které vznikají během překladu. Práce je složena z teoretické části, metodologie a praktické části. Teoretická část zahrnuje teorii kultury od obecné definice až po vliv kulturních specifik na převod a překlad textu obecně. Teorie překladu je podrobně popsána, od studií překladu až po vyjmenování jednotlivých procesů a metod používaných při překladu. Na základě teorie je vypracována kvantitativní analýza, která vyjadřují množství metafor, parafrází, přeformulovaných a nepřeložených výrazů. Tato data jsou použita jako podklad pro vypracování kvalitativní analýzy, která prezentuje možný výskyt kulturních rozdílů v textech vybraných písní.

Klíčová slova: kultura, metafory, parafráze, nepřeložený výrazy, přeformulované výrazy, Walt Disney, překlad

Abstract:

The bachelor thesis examines the use of metaphor, paraphrases, and untranslated expressions in Czech versions of songs from Walt Disney films - Encanto and Coco. It also explores the cultural differences that arise during translation. The thesis is divided into a theoretical part, a methodology section, and a practical part. The theoretical part covers the theory of culture, from its general definition to its influence on translation. Additionally, translation theory is extensively covered, including the study of translation and the enumeration of individual processes and possibilities used for translation. Using this theoretical basis, a quantitative analysis is conducted to express the occurrences of metaphors, paraphrases, rephrases, and untranslated expressions. This data is used as a basis for a qualitative analysis to determine the potential cultural differences in the lyrics of the songs.

Keywords: Culture, metaphor, paraphrase, untranslated expressions, rephrases, Walt Disney, translation

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Introduction

Culture permeates society, shaping our daily lives and habits across generations. With countless diverse cultures worldwide, people often turn to films and music as accessible gateways to learn about other cultures. A single film can ignite curiosity, sparking a desire to delve deeper into cultural understanding. Learning a new language serves as a pivotal entry point, as language remains a fundamental element of culture.

Language encompasses various culture-specific components, such as metaphors, paraphrases or rephrases. However, during translation, these elements may be lost due to potential cultural differences. For instance, metaphors, which are often culture-specific, can lead to divergent translations across different cultures. Additionally, paraphrases and rephrases can yield distinct interpretations in each cultural context. Occasionally, an element remains untranslated without any alteration.

As previously noted, films serve as an accessible gateway to learning about culture. Many of these films are produced by Walt Disney and feature captivating music with meaningful lyrics. Although these films have gained popularity worldwide, their translations into various languages don't always align perfectly with the original English versions. Not everyone is aware of these cultural discrepancies in translation, but for those who are, it sparks an interest in understanding the roots of these differences, often leading to a deeper exploration of culture.

1. Theoretical part

1. Culture

The word culture has multiple definitions and depends on the context in which it is being considered, whether anthropological or linguistic (Lyons, 1981).

In social anthropology, culture has over 200 definitions (Eriksen, 2001). So, trying to define it can be compared to trying to "sift sand on the coast with bare hands" (Moree, 2015, p. 45). According to Eriksen (2001), culture is one of the most complicated words in English. His reason is that culture as a phenomenon is fully critical since every one of us is part of some kind of culture which we are aware of, and that also gives the reason for culture to distinguish individuals and individual groups (Eriksen, 2001).

Hofstede et al. (2010) see culture as the source of one´s mental programs, which lie within social environments and life experiences. He explains culture as a collective phenomenon because it is partly shared with because it is partly shared with people who either live or live who either live or lived within the same environment (Hofstede et al., 2010). According to Hofstede et al. (2010), "culture" commonly means civilisation or refinement of the mind and the results of such refinement, such as education, art, and literature. This is culture in a narrow sense. Culture as mental software, however, corresponds to a much broader use of the word common among sociologists and anthropologists (Hofstede et al., 2010).

 In trying to explain cultural phenomena in concrete situations, we have to get to the bottom of it. Eventually, we might find some supporting points while looking for the definition (Moree, 2015).

The first point is that culture is not something we are born with; we must learn it (Samovar et al., 2013) through socialisation with others. This means culture cannot be associated with race or ethnicity (Eriksen, 2001). A child acquires culture through the process of socialisation into society or social groups in which it grows (Moree, 2015).

The second supporting point is that culture is created as people react to the environment in which they live (Trompenaars, Hampden-Turner 1989). We have to include natural conditions that influence and form our culture. More (2015) explains that our lifestyle and behaviour will differ when we live in a cold, hostile environment and metropolitan environment. Culture, in

this particular way, can be an adaptation to outer conditions and gives us a selection of strategies that are the best for us to survive in particular conditions (Moree, 2015).

Another point states that culture is dynamic (Samovar et al, 2013). Since culture is the most effective reaction to our outer environment, it tends to change constantly. The change can be rather slow or very quick. She also points out that change slow or quick can bring some resistance that comes from fear of change (Moree, 2015).

One of the supporting points is that culture functions in a system with layers. We can imagine culture layers as an "onion" model, that some layers are located closer to the surface and easily discussable, as they are quicker noticed, while other deeper layers are connected to life expectations, values system and evaluation (Hofstede et al., 2010, p. 9). These layers are manifestations of what can be called national culture every common thing shared by one nation (Hofstede et al., 2010). This opinion conflicts with modern insight that culture is not connected with race or ethnicity since it is obtained through learning. The modern concept is that culture is not tied to one nation but rather to a specific social context (Moree, 2015).

The onion model is a circular model consisting of four circles pictured as the skins of an onion. The first and most outer circler are symbols, which are words in a language, gestures, pictures, or objects that are meaningful and easily recognisable for those who share the culture (Hofstede et al., 2010).

In the second circle are heroes, who are people, alive or dead, real or imaginary, who possess characteristics that are highly regarded in culture and thus serve as models for behaviour (Hofstede et al., 2010). For instance, Hofstede et al. (2010) state Barbie and Batman as heroes in the United States and Asterix in France. He also stresses that the appearance of heroes has become more important than before, especially in today's age of television (Hofstede et al., 2010).

The third circle displays rituals as "collective activities that are technically superfluous to reach desired ends but considered socially essential within a culture." (Hofstede et al., 2010, p. 9). In general, rituals are repeating actions in daily life (Moree, 2015). Examples of rituals are ways to greet and pay respect to others, as well as religious ceremonies, including the use of language in the text, talk, daily interactions, and communicating beliefs (Hofstede, 2010). As Moree (2015) suggests, examining rituals can reveal the cultural differences in societies. For

instance, the morning routines of individuals in different cultures may vary greatly, as well as the way they observe and celebrate holidays such as All Souls' Day. Each individual has their unique morning routine, with some opting for a hot cup of coffee to start their day while others prefer a calming cup of tea in the morning. Similarly, when commemorating All Souls' Day, some individuals choose to visit a cemetery to honour and remember their deceased loved ones, while others may not partake in this tradition (Moree, 2015).

Finally, the fourth circle, also the core of the model, are values. "Values are broad tendencies to prefer certain states of affairs over others." (Hofstede et al., 2010, p. 9). In other words, values are feelings opposites:

- "Evil versus good,

- Dirty versus clean,

- Dangerous versus safe,

- Forbidden versus permitted,

- Decent versus indecent,

- Moral versus immoral,

- Ugly versus beautiful,

- Unnatural versus natural,

- Abnormal versus normal,

- Paradoxical versus logical,

- Irrational versus rational" (Hofstede et al., 2010, p. 9).

Humans acquire values early in life during a receptive period of about ten to twelve years, a span in which we can rapidly and largely unconsciously absorb critical information from our environment (Hofstede et al., 2010). "This includes symbols (such as language), heroes (such as our parents), and rituals (such as toilet training), and, most importantly, it includes our basic values."(Hofstede et al., 2010, p. 9). The values that are commonly shared in society serve as important connections between individuals, allowing them to understand and relate to one another. However, these same values can also create a sense of disjunction between people when they do not align with the values of others (Moree, 2015).

Overall, our culture is how we do things (Toomela, 2003). It influences interactions and common situations throughout our lives. Culture is something very close to us, and we can recognise it. It provides us with knowledge of possible cultural differences in symbols, rituals,

and values. It foreshadows and explains societal behaviour (Moree, 2015). The onion model displays culture's levels of depth, with symbols as the surface and values as the core, with rituals and heroes in between. All these circles are manifestations of cultural differences (Hofstede et al., 2010). Cultural differences are created due to differences in the cultural context in which individuals live (Moree, 2015).

1.1 Language and Culture

Language is part of culture it belongs to the outer and easily recognisable layer of culture based on the onion model (Moree, 2015). Although language and culture may appear distinct, they are closely related (Bolen, 2023).

Language focuses on spoken and written expressions, while culture focuses on the identity of a specific group. However, these concepts are homologous, sharing the realities, behaviours, and human values of that group. Language and culture are a mutual influence as both evolve. They become inseparable. Culture results from people interacting, while language is the cultural manifestation of a group. Language goes beyond conveying ideas; it creates and shapes realities. These realities include identities, perceptions, and values—integral components of culture (Bolen, 2023).

The thought of language being part of the culture was first expressed in the early nineteenth century by two German philosophers Johann Herder and Wilhelm von Humboldt, and lately picked up by American Franz Boas, Edward Sapir, and Sapir's student Benjamin Lee Whorf, in what has come to be called the linguistic relativity or Sapir-Whorf hypothesis (Kramsch, 2004).

Johann Herder, the German philosopher, expressed the idea that a nation´s language reflected the way its people thought according to the equation: one language = one folk = one nation, in response to the French political and military hegemony of the time in the 18th century. He expressed that language is connected to people's thoughts, and we learn to think through words, so language defines and displays the whole of human knowledge. In other words, every nation speaks the same way it thinks, and vice versa (Kramsch, 2004).

At the same time as Herder, another German philosopher, Wilhelm von Humboldt, suggested the link between language and worldview, also called cultural mindset, as follows: every language has a characteristic worldview, and cultural views are shared by people through languages. To understand a different linguistic circle, we must step out of our own for us to

enter another one. It is a constant circle of sharing language in society, which allows us to see the world from a new perspective (von Humboldt, [1836] 1988,).

They claim that thought is inherently intertwined with language, and since language shapes our thinking, a person's social existence is also influenced by the grammar of their speech (Kramsch, 2004).

The work of Herder and von Humboldt is still remembered in the field of applied linguistics, and based on it created a Sapir-Whorf hypothesis. This hypothesis was conducted in small, exotic, homogeneous cultures by Boas, Malinowski, Sapir and Whorf (Kramsch, 2004). Boas demonstrated how language shapes speakers' perception by directing attention to specific aspects encoded in its grammar and phonology (Boas, [1911] 1966). Notably, even proficient speakers of a language struggle to hear sound distinctions different from those in their native language. Malinowski, as the first anthropologist to learn the language of the people he studied, highlighted its role in various contexts of situation and culture (Kramsch, 2004).

The Sapir-Whorf hypothesis is the best-known formulation of the relationship between language, thought, and culture under the term "linguistic relativity" (Kramsch, 2004, p. 237). It is usually presented as a combination of linguistic determinism (language determines thought) and linguistic relativity (there is no limit to the structural diversity of languages), which is presented in the most extreme version (Lyons, 1981).

The linguistic determinism view suggests that a person's perception and thought are completely determined by the language they speak. According to linguistic determinism, our cognitive processes are strictly limited to the structures and categories of our language. An example comes from Benjamin Lee Whorf himself in the experiment he conducted: "He argued that the Hopi people in Arizona lack verb conjugations for past, present, and future tenses (unlike English speakers). He concluded that the Hopi don't view time as a physical object measured in minutes and hours but rather as a formless process (Lyons, 1981).

Linguistic relativity acknowledges that different languages shape how people perceive and think about the world. While less extreme than determinism, it still emphasises that language influences cognition. Real-world examples show how language affects thought and behaviour, such as variations in colour perception across languages (Lyons, 1981).

Overall, while the extreme determinism view has been largely discredited, linguistic relativity remains a fascinating area of study. It demonstrates how language interacts with our understanding of reality and culture (Lyons, 1981).

The theory of Linguistic Relativity posits that the grammatical and verbal structure of a person's language influences how they perceive the world. In other words, language shapes or limits cognitive processes, and differences in language affect thought, perception, and behaviour. For instance, certain concepts like honesty, sin, kinship, and honour are more highly codable in some languages than others. While proponents of linguistic relativity argue that grammatical and lexical differences between languages lead to unique expressions, it's essential to recognise that language remains extensible and modifiable over time. This process of increasing codability relies on language-system productivity and rule-governed creativity, ultimately expanding vocabulary and shaping cultural understanding (Lyons, 1981).

The theory of relativity discusses another way of extending language systems: loan translation. This process involves borrowing lexemes from other languages and translating their constituent parts. For example, the English phrase "summit conference" was translated word-for-word into many other languages, such as French "conference au Sommet" and German "Gipfelkonferenz" (Lyons, 1981, p. 309).

Interestingly, loan translation is facilitated by the existence of formally related words, even if their meanings differ in contexts beyond the translation process. For instance, the choice of "conference de presse" in French and "Pressekonferenz" in German for the press conference was influenced by their formal relationship with the word "conference." (Lyons, 1981, p. 309). These modifications in vocabulary through borrowing and loan-translation impact the lexical structure of a language system (Lyons, 1981).

Consequently, some concepts may be more highly codable in certain languages, while others cannot be expressed due to vocabulary limitations. For instance, the phrase "They are playing cricket" (Lyons, 1981, p. 310) cannot be said in many languages except English, where the word cricket has been borrowed along with its meaning. Overall, this process of modifying vocabulary shapes languages into somewhat different forms and highlights the intricate relationship between language and thought (Lyons, 1981).

By no means all the lexical and grammatical differences between languages can be plausibly attributed to present or even past cultural differences among their speakers. Translatability can break down whether there are any correlated differences in culture between the two language communities. For example, it would be hard to justify the view that the presence or absence of a definite article does not correlate with an identifiable cultural difference. But there are, of course, many differences in both grammatical and lexical structure, which can be correlated with differences in the cultures with which particular languages are associated (Lyons, 1981).

The strong version of linguistic relativity, also known as linguistic determinism, has significantly lost popularity due to compelling factors. While translation is possible across languages, some meaning may indeed be lost in the process. Thus, the language structure described by Humboldt (1837) isn't as tightly woven as initially suggested. Additionally, bi- or multilingual individuals can use their various languages independently of any single speech community's habits. Moreover, with the growing diversity of speakers worldwide, it's increasingly challenging to assert that all language users think alike (Kramsch, 2004).

An illustrative case involves the debate between sociologist Basil Bernstein (1971) and sociolinguist William Labov (1972). Bernstein associated speakers' different word usage (elaborated vs. restricted codes) with their social class. He argued that middle-class speakers used more elaborate codes, assuming less prior knowledge among listeners, while working-class speakers used more restricted codes, assuming greater shared knowledge (Bernstein, 1971). Labov, however, countered Bernstein's views by demonstrating that poor Black adolescents in New York City used complex codes like Bernstein's middle-class whites, challenging the notion that social context rigidly conditions language use (Labov, 1972).

The exploration of disciplines beyond linguistics, including sociology and anthropology. These interdisciplinary approaches shed light on the intricate relationship between language, thought, and culture within applied linguistics (Kramsch, 2004).

Overall, in consideration that culture is acquired through learning from others in society (Hofstede, 2010). Language represents culture since culture is interpreted, mediated and recorded by a language (Kramsch, 1995). Language serves more than mere communication; it embodies socially embedded practices. Similarly, social interactions rely on language as their

mediator. Language is inherently social, and the contexts in which we encounter it—seeing, hearing, experiencing—shape our usage. Recognising language not only as a mode of thinking but also as a cultural practice allows us to understand how it shapes our ways of being in the world (Duranti, 1997).

1.2 Culture context

Cultural context refers to the information and meanings that exist between people in any given situation. It influences interactions, including communication, social dynamics, and business relationships. Understanding cultural context is crucial for interpreting and analysing various aspects, such as politics, history, human behaviour, and organisational structures. Attitudes, behavioural norms, language, beliefs, and communication are examples of cultural context (Spacey, 2022).

1.3 Cultural translation

Language is part of culture, and culture uses language and its conventional means of communicating and thinking. Culture embodies society's social norms and their expressions (Reiß, Vermeer, 2014). Because language is culturally dependent and not universal, it is a challenge for translation. While complete translation of sentences from one language to another without distortion or compromise may be challenging, it is often feasible to help someone unfamiliar with the original language and culture understand culture-dependent expressions, even if those expressions resist direct translation into their familiar language (Lyons, 1981).

There are varying degrees of cultural overlap between any two societies. While some overlap is predictable due to universal aspects of human biology and shared environmental similarities, other factors (such as cultural diffusion) contribute to a more significant overlap (Lyons, 1981).

Generally, the translatability of expressions depends on the extent of this cultural overlap. For instance, even though certain Russian and French pronouns of address cannot be directly translated into English, their use can be explained to monolingual English speakers using broader cultural concepts that apply, albeit with nuanced differences, to our own culture. The complete comprehension of the various meanings embedded in a language's grammar and

vocabulary requires a thorough understanding of the associated culture or cultures in which it functions (Lyons, 1981).

The term cultural translation in itself is used in various contexts. It can be metaphorical, challenging traditional translation norms. According to Sturge (2009), it refers to practices in literary translation that address cultural differences, convey extensive cultural context, or represent another culture through translation (Sturge, 2009).

Unlike linguistic or grammatical translation limited to sentences on the page, cultural translation deals with technical complexities. These include dialects, literary references, culturally specific elements (like food or architecture), and differences in assumed contextual knowledge (Sturge, 2009).

The ongoing debates within the translation community revolve around finding the most effective and ethical methods to accurately represent and convey cultural differences through the act of translation (Carbonell, 1996; Sturge, 2009). Debates persist on the most effective and ethical ways to convey cultural differences, balancing naturalisation and exoticisation. The term doesn't denote a specific translation strategy but offers a perspective on translations as components in the ideological exchange between language groups (Carbonell, 1996; Sturge, 2009). The discussion often revolves around striking a balance between naturalisation and exoticisation. However, there are risks associated with either approach, including ideological appropriation of the source culture or creating a misleading sense of absolute distance from it (Carbonell, 1996; Sturge, 2009).

Linguists often propose, as a working hypothesis, that there are no primitive languages, and all languages share roughly equal complexity and adapt well to their communicative purposes within their respective societies. However, this principle doesn't mean that all languages are equally suitable for every communicative context. Some world languages exhibit flexibility and versatility, while others are closely tied to specific cultural contexts (Lyons, 1981).

In contrast to the languages spoken worldwide, English and other major European languages show unique characteristics. English has played an important role in governing a culturally diverse empire. It is the native language of various ethnic groups and religious members across different regions. Anthropologists, missionaries, and writers frequently use English to describe known societies and in novels and plays set in non-English-speaking countries (Lyons, 1981).

Due to extensive loan translations, English has evolved more than other European languages, resulting in complex correlations between its semantic structure and the cultures of its speakers. It is not uncommon for native English speakers to have the assumption that all languages can be easily translated between one another. However, when engaging in theoretical discussions about language, it is important to keep this perspective in mind (Lyons, 1981).

It would be paradoxical to assume that the language one speaks has no impact on their intellectual, artistic, career, or economic life. Linguists who advocate for language equality don't necessarily believe that all cultures merit the same deliberate educational focus. This perspective varies among individual linguists; there is no unified professional stance (Lyons, 1981).

Multiple scholars have researched how cultural systems govern translation and influence the standards and practices of actual translation work. They believed that translations are mainly influenced by the target culture's belief systems, values, literary and linguistic norms, moral standards, and political considerations, which in turn affect translators' concepts of "equivalence." (Robinson, 2003, p. 196). This perspective reflects the cultural shift in translation studies over the past twenty years, moving from universal standards to those specific to each culture and from dictating rules for all translators to describing how target cultures influence individual translators (Robinson, 2003).

In the late 1980s and 1990s, new directions in culturally focused translation theory emerged, notably feminist and postcolonial approaches, which significantly impacted the field. These approaches differ from descriptive translation studies in two main ways. firstly, they are politically motivated to challenge patriarchy, colonialism, and capitalism and are actively involved in this endeavour, leading to a more engaged writing style. Secondly, they critique the idea that the target culture always dictates translation, pointing out historical instances where imperial source cultures like England, France, or Spain controlled the translation of texts into the languages of colonised peoples. Although colonial target cultures resisted in various ways, the initial control of the translation process was typically held by the source culture (Robinson, 2003).

2. Translation studies

Translation is also viewed as a dynamic influence on the receiving language. However, the specifics of how this influence manifests are open to interpretation and are not adequately captured by simply labelling it as an art, as previously mentioned. Nonetheless, the work does provide room for a more structured examination. Schulte and Biguenet (1992) also explore the connection between research and practical application, stating that research in translation theory involves re-creating the translation process by examining the final translated work about the original text. It entails investigating the various options available to a translator and reasoning the rationale behind the choices they made (Schulte & Biguenet, 1992). This focus on both the process and the outcome aligns with the methodology suggested by Holmes (1988), which significantly transformed research within the field of translation studies (Holmes, 1988).

Holmes (1988) established the term Translation Studies (Holmes, 1988) in 1988. He divided the field into theoretical and practical aspects, with the former further split into general and specific theories. General theories are universally applicable, while specific theories focus on particular language pairs or translation issues. Descriptive Translation Studies emphasise observation and aim to inform theory with descriptive research, countering prescriptive practices by prioritising description, explanation, and prediction

Holmes (1988) identifies six factors that limit the ability to make a universal statement about translation. These factors, or restrictions, are still relevant in translation theory research today.

Holmes (1988) begins with the Medium-restricted factor, which states that translation is not limited to written text; it includes interpreting, audiovisual translation, video-game localisation, machine translation, and computer-assisted translation. Next, the Area-restricted factor deals with translation involving language-specific pairs and cultural groups within the same area. It intersects with contrastive linguistics, which aids language learning, while translation theory focuses on solving translation problems (Holmes, 1988).

Another one is that the Rank-restricted factor was previously focused on words, phrases, or sentences; translation now emphasises whole text and discourse analysis, recognising the function of linguistic choices. Next is listed the Text-type restricted factor mentions that

different text types and genres have unique conventions in each lingua-culture, such as the formal language in French business letters. According to Holmes (1988), the Time-restricted factor is dependent on historical context. Translation varies over time, with descriptive studies tied to specific periods, like the translation of Latin American fiction into English during the 1960s and 1970s. Last but not least is the Problem-restricted factor, which deals with certain translation issues, like metaphor and proper names, which are examined in isolation (Holmes, 1988).

The limitations mentioned reduce the breadth of the research outcomes. Moreover, Holmes (1988) acknowledges that theories may have multiple restrictions (Holmes, 1988). The way metaphors and proper names are translated is influenced by specific factors such as the type of text. Historical context influences that place names may change due to political shifts. Modern translation studies, which value its multidisciplinary nature and receptiveness, are now moving towards joint exploration of these issues (Munday, 2022).

2.1 Translation theory

The term "theory" (Christensen, 2002, p. 2) in English is derived from the Greek words "theoria" (meaning "seeing" or "observing") (Christensen, 2002, p. 2) and "theoros" (meaning "spectator") (Christensen, 2002, p. 2). The word has several modern meanings, but the most relevant is as conceptual basis referring to the foundational ideas of a subject or field, as opposed to its practical application and abstract knowledge, involving theoretical thinking and speculation rather than hands-on experience or action (Munday, 2022).

The concept of theory combines the act of observing (as a spectator) with the process of reasoning (through examination or speculation). The contrast of theory with practice is a fundamental distinction in translation. The idea of theory also involves the observation that leads to the discovery of laws or principles (Munday, 2022).

Theories, while abstract, are not isolated concepts. Kuhn (1962) provides a framework for understanding the evolution of ideas. According to Kuhn (1962), a prevailing scientific paradigm is upheld until an anomaly occurs that cannot be addressed with existing methods. (Kuhn, 1962). New methods are then explored, and when one proves effective, it establishes a new paradigm for future research and practice (Munday, 2022).

paradigms Pym ([2010] 2014) notes that the terms 'theory, (Pym ([2010] 2014, p. 1) 'model,'(Pym ([2010] 2014, p. 1) and "paradigm" (Pym ([2010] 2014, p. 1) often overlap in meaning. He adopts Kuhn's concept of paradigms as frameworks of principles that underpin various groups of theories. Pym ([2010] 2014) identifies several translation paradigms, including equivalence, purpose, description, uncertainty, localisation, and cultural translation (Pym, ([2010] 2014).

Dealing with the application of theory in translation Pym ([2010] 2014) suggests that translators constantly theorise by identifying problems, considering solutions, and selecting the best options. Boase-Beier (2010) states that "everyone needs theory because any act which is not a reflex or purely the result of intuition (and perhaps even then) must be based on a theory, which is simply a way of looking at the world" (Boase-Beier, 2010, p26). However, the term "simply"(Munday, 2022, p. 17) underestimates the complexity of language. Theory serves as a navigational tool for translators to improve their work and provides a framework for justifying their decisions with more substantial reasoning than subjective preferences like "it sounds better." (Munday, 2022, p. 17).

The theory offers essential insights that enable translators to consistently find solutions using their extensive language knowledge and range of strategies rather than depending on guesswork. Similar parallels exist in other fields like music or art, where one can play an instrument or translate without formal theory. Translators utilise their linguistic skills and innate sense, or theoretical understanding if trained, to produce quality translations. Likewise, a natural musician can enhance their talent through theoretical learning. It's important to note that even without theoretical training, one might intuitively reach a theoretically sound solution (Munday, 2022).

The development of the descriptive translation paradigm by Gideon Toury and colleagues marked a significant milestone in developing theories within the field (Munday, 2022). Before Toury's ([1995] 2012) work, descriptive research often consisted of standalone studies focusing on specific source and target text pairs (Toury, [1995] 2012). The lack of a systematic framework like Descriptive Translation Studies meant there was no structured way to assess the importance of each study. provided a framework that allowed for the comparison and analysis of new findings in the context of previous research. Toury's more scientific approach offered a more robust way of seeing the bigger picture (Munday, 2022).

While individual studies can be insightful, they represent only a single element within a complex system and cannot address broader questions, such as the uniformity of translation methods over time or among different translators or genres. By comparing individual studies to others that examine similar or different genres, or the same or different translators, a study can be placed in context. This allows descriptive research to move beyond isolation and contribute more effectively to the overall understanding and theory development in translation (Munday, 2022).

Toury introduced his interpretation of his meaning of the "bigger picture" (Toury, [1995] 2012, p. 267), which refers to the recognition of probable patterns or "laws" (Toury, [1995] 2012, p. 267) in translation. Firstly, the law of growing standardisation, and secondly, the law of interference (Toury, [1995] 2012). This implies that translations generally exhibit less variation than their source texts, displaying more conventional choices in terms of vocabulary and sentence structure. Additionally, translations reveal the impact of the original text on the composition of the translated version. Therefore, these statements can be understood to mean that translations are both more standardised and influenced by their source materials (Munday, 2022).

The theory of practice introduced by Nida and Taber (1969) explores how translations impact readers and emphasises the importance of achieving an "equivalent effect" (Nida & Taber, 1969, p. 200) through the use of "dynamic equivalence" (Nida & Taber, 1969, p. 200) This approach aims to elicit a similar response from the target audience as the original audience experienced, often necessitating changes to the source text's form to maintain the message.

The concept of dynamic equivalence, as opposed to formal correspondence, which can rigidly replicate the source text's form and potentially distort the message, represents a more sophisticated theoretical development beyond the simplistic 'literal versus free" (Munday, 2022, p. 18) comparison. (Munday, 2022).

Similar to other performance-oriented disciplines, translation is grounded in both theoretical and practical elements. There exists a continuous tension between those who theorise about translation and those who perform it. Translation is not only practised but also formally taught as a skill at both undergraduate and graduate levels (Munday, 2022).

The academic study of translation, known as translation studies, delves into both the theoretical exploration and the research of the subject. What was once broadly referred to as translation theory has now become just one part of the wider field. As the discipline has progressed, a variety of theories have been developed, yet there is no single agreed-upon framework. Each theory offers a unique perspective on how translation is both practised and analysed (Munday, 2022).

According to Schulte and Biguenet (1992), exploring different theories related to the practice of translation can offer insights into the processes that enable communication and comprehension across different cultures through the skill of translation. The area is understood primarily through the lens of literary translation and imaginative composition, with a theoretical foundation that examines how elements from the original material are adapted into the translated version. (Schulte and Biguenet, 1992).

The pivotal moment for translation theory, often compared to a small step for an individual but a huge leap for the entire field, was the introduction of the "cultural turn" (Munday, 2022, p. 28) by the Manipulation School, notably by scholars such as Susan Bassnett, and André Lefevere. According to Bassnett and Lefevere (1990), the goal was to shift the focus of translation studies from a narrow linguistic perspective to a broader one that includes socio-cultural, historical, and other contextual factors of communication. While this approach may overlook linguistic theories, it opens the discipline to embrace cultural and other frameworks once it is recognised that linguistics alone cannot explain every aspect of translation.

The introduction of various new theories from different fields like cultural theory, deconstruction, postcolonial theory, feminist theory, gender theory, and film theory, among others, has mirrored the cultural and other "turns" (Munday, 2022, p. 28) in translation studies. This trend is particularly noticeable in the push to explore fresh areas of translational research, including theories in the field of linguistics, sociology, historical analysis and a focus on the translator role (Munday, 2022).

2.3 Translation methods

In this chapter, I mainly focus on Peter Newmark's 1998 work, which provides a comprehensive insight into translation methods and procedures. All the information

presented in this chapter is drawn from Chapter 5 of Newmark's book *A Textbook of Translation* (1998, pp 45-48).

The core issue in translation has always involved the decision between opting for a word-for-word rendition or a more interpretative approach. This issue raises a debate among authors who advocate for a more interpretative translation, emphasising conveying the essence, meaning, and message over adhering strictly to the original text's form or style. Overall, the debates were won by those who advocated for a more truthful approach. However, the emergence of cultural anthropology around the nineteenth century introduced the notion that language barriers were too significant to overcome, and that language was solely a product of culture. This led to the belief that translation was not feasible, and if it were to be attempted, it should be as literal as possible. These debates contributed to the development of several translation methods (Newmark, 1998).

Newmark (1998) distinguishes between eight types of translation methods and divides them into two groups. The first group includes methods that emphasize the source language word–for–word, literal, faithful, and semantic translation. The second group emphasizes the target language: adaptation, free translation, idiomatic translation, and communicative translation.

Word for word translation method is frequently shown as a direct translation, where the Target Language is placed right under the Source Language terms. The original sequence of words from the source language is maintained, and each word is translated individually based on its most typical meanings without considering the context. Words that are specific to a culture are translated exactly as they are. The primary purpose of translating each word separately is to either grasp the fundamental workings of the source language or to initially interpret a complex text before the actual translation process begins (Newmark, 1998).

The Literal translation approach involves directly converting source language grammatical structures into the closest target language equivalents while translating each lexical word individually without considering the context. This method serves as an initial step to highlight the challenges that will need to be addressed during translation (Newmark, 1998).

A Faithful translation strives to accurately convey the original text's specific contextual meaning, adhering to the target language's grammatical constraints. It incorporates cultural terms and maintains any grammatical and lexical uniqueness (deviations from source

language norms) in the translation. The goal is to remain completely true to the source language author's intentions and the way they have expressed their text (Newmark, 1998).

Semantic translation is a more flexible approach compared to faithful translation. It prioritises the aesthetic appeal of the source language text, allowing for adjustments in meaning to maintain the natural beauty and sound. It opts for neutral or functional terms over cultural equivalents for less critical cultural words, making minor concessions for the target audience's understanding. Unlike "faithful translation" (Newmark, 1998, p. 46), which is strict and rigid, semantic translation embraces creative liberties and the translator's intuitive connection with the original text.

Adaptation, on the other hand, is the most liberal type of translation, often applied to plays and poetry. It retains the core elements like themes and plots but adapts the source culture to the target culture, resulting in a rewritten text. While some adaptations may be poorly executed when done by rewriting a literal translation, others have successfully revitalised historical plays (Newmark, 1998).

Free translation is a method that focuses on conveying the substance of the original text while disregarding its style or structure. It often results in a longer version than the original, and it's more like a rewording within the same language, sometimes overly wordy and lacking the essence of true translation (Newmark, 1998).

The idiomatic translation aims to convey the original's message but may alter subtle meanings by using local expressions and sayings that were not present in the source text. Some experts favour this approach for its lively and "natural" feel (Newmark, 1998, p. 41).

Communicative translation seeks to accurately transfer the original text's specific meaning in a way that is both easily understood and relatable to the target audience, ensuring that both the substance and the form are preserved (Newmark, 1998).

2.4 Translation procedures

According to Newmark (1998, p. 81), "while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language." Newmark (1998) focuses on additional procedures, which are influenced by various contextual elements.

Transference involves the process of moving a word from the source language to the target language while maintaining its original shape. Some words become integrated into the target language as adopted words and stay there permanently, while others become loan words. Transference also encompasses transliteration, which is the process of converting the source language writing system, for example, from Chinese or Arabic, into the target language script. This method is primarily used for translating names of living individuals (excluding the Pope), names of deceased individuals, geographical locations, periodicals and newspapers, names of public or state-owned entities, street names, addresses, or source language terms that lack established translations (Newmark, 1998).

Naturalisation is a process that follows transference. It involves adjusting a word from the source language to fit the typical pronunciation and morphological patterns of the target language. Examples include adopting words like "Edinburgh," "humeur," "redingote," and "thatcherism" to fit the target language norms, as well as "Performanz," "attraktiv," and "Exhalation" for German (Newmark, 1998, p. 82). Overall, this approach is used to overcome cultural differences and ensure understanding. It allows the translator to adjust the text to make it clear, understandable, and easy to read. This involves adapting the original text to fit the language and cultural norms of the target audience, ensuring that the translation serves its intended purpose (As-Safi, 2011).

The Cultural Equivalents method involves substituting a term tied to the source language's culture with a term from the target language's culture. The goal is to evoke a response in the target language reader that mirrors or corresponds to the reaction the original term elicited in the source language reader. While cultural equivalents may lack precise accuracy, they possess a significant emotional appeal and the capacity to connect the reader with the target language's culture, thereby exerting a more substantial pragmatic effect than culturally neutral terms (Newmark, 1998).

The Functional Equivalent approach involves using a neutral or general term that removes cultural specificity from a word, focusing instead on its function. However, this method can lead to either too little translation (under-translation) or too much (over-translation) (Newmark, 1998).

The Descriptive equivalent concerns a word being translated by describing its meaning when the description is more significant than the function. Like functional equivalents, it also

involves neutralisation. This method is useful for cultural words without direct translations (Newmark, 1998).

Synonymy means the use of a close target language equivalent for a source language word that lacks a direct translation or where a direct translation would sound unnatural or change the meaning. Often used for words of lesser importance in the text, like quality adjectives and adverbs, overuse of synonyms can reduce translation quality (Newmark, 1998).

Modulation refers to the technique of expressing the same idea from the source language in a different manner in the target language. This approach is particularly useful when a direct translation is not suitable because the phrase or expression does not carry the same meaning in the target language. The decision to use modulation depends on the specific context and how the phrase is typically expressed in the target language. Newmark (1998) outlines various forms of modulation, such as using a positive statement instead of a double negative, substituting a part for the whole or choosing an abstract term over a concrete one. Other examples include substituting cause for effect, one part of an object for, reversing the order of terms, or using an active voice instead of a passive one. The appropriateness of modulation is always a matter of choice and should be guided by the context and customary usage in the target language (Newmark, 1998).

The Compensation method entails offsetting any loss of meaning, sound effect, metaphor, or pragmatic impact by providing an equivalent in a different part of the same sentence or an adjacent one (Newmark, 1998).

Reduction and Expansion are translation techniques that are not strictly defined and are often applied based on intuition or as needed for specific situations. Nonetheless, there is a key change to consider, especially when dealing with subpar texts (Newmark, 1998).

2.5 Translation of lyrics

Music inherently transcends cultures, and while many associate music translations with converting song lyrics, the concept encompasses much more. Music is essential in shaping the significance of cultural works and their global communication. Similarly, translation plays a pivotal role in the creation and interpretation of music. Defining music and translation is complex as their meanings evolve in context. Scholars have extensively debated the definition of translation, recognising its multifaceted nature, whether it's the mode (written or spoken),

the process or outcome, the type (between languages, within a language, or across different forms of communication), or the field (literary, audiovisual, technical). Music's definition is even more elusive, with some cultures lacking an equivalent term for the Western concept of music. Within the West, music's definition varies widely, influenced by factors like composition, performance, audience experience, genre, and style (Deblache, 2018).

The focus here is on "music translation"(Desblache, 2018, p. 310), which involves adapting musical elements to convey meaning to a specific audience. This can include vocal music with lyrics, instrumental pieces, and writings about music. The practice of music translation is diverse, ranging from translating song lyrics between languages to adapting musical content for different styles, genres, senses, and cultures. The goal is to make music more relatable or accessible to audiences, whether they seek additional context or have different sensory experiences, such as the deaf and hard-of-hearing. Music translation can mean transferring semantic content within a multimodal setting or mediating music itself, either primarily or exclusively (Desblache, 2018).

Lyrics are made available for reading or listening, separate from or alongside the original musical piece. They may be translated into another language to closely reflect the original's message or freely adapted into a different language. Initially, translations can vary. For instance, an oral summary of a song or opera's plot might be provided, which could be pre-recorded for optional use, broadcasted, or prepared for live cinema screenings. A written script or libretto can also serve as a guide for the audience (Holden, 2007). This method was common in opera and classical concerts until after World War II. Various translation methods were used in opera houses until the 1980s, when subtitles became the norm and have since been the standard form of textual support (Desblache, 2018).

The translation of live or recorded musical performances is vital to cultural production and expansion, but the most common form of interlingual translation is subtitled films and video programs. Despite many songs remaining untranslated, subtitling must consider the original's multi-semiotic content and maintain some musical elements like rhyme and rhythm. Songs in films or TV shows are often re-versioned for foreign language productions, with companies like Disney creating new vocal versions for unchanged films. Large-scale animation films are completely redubbed, including songs, and classic films may undergo multiple reversions. Disney films, for example, are often readapted, including their songs (Desblache, 2018).

3. The Literary devices and Language units

Metaphors, paraphrases, rephrases and untranslated expressions all belong to the translation process conducted by translators.

3. 1 Metaphor

A metaphor is a shift in the meaning of a word or combination created on a combinational basis. Commonly, metaphor is defined as a transfer of the meaning of a word to another based on outer similarity. Our vocabulary is full of metaphors that are incorporated into our daily utterances (Čermák, 2011). However, most people consider metaphors to be elements of creative writing and speech, used for "the poetic imagination and the rhetorical flourish" (Lakoff & Johnsen, 2003, p. 4) rather than in daily communication.

Metaphors are often seen as limited to verbal expression, not influencing our thinking or behaviour. Contrary to this belief, metaphors are widespread in daily life, influencing not only our language but also our thoughts and actions. Essentially, our standard way of understanding and interacting with the world is deeply rooted in metaphorical thinking (Lakoff & Johnsen, 2003).

Language is deeply rooted in culture and personal experience. Simply understanding metaphors can vary from culture to culture. Lakoff and Johnsen (2002) use the metaphor "Love is a collaborative work of art" as an example to show the differences (Lakoff & Johnsen, 2003, p. 143). This metaphor will resonate differently with young teenagers on the first date and mature couples. Therefore, for a person who considers art primarily for exhibition purposes or sees it as an illusion, metaphors may suggest that love is only an exhibition, an admiration of others, and is based on creating false impressions rather than reality. Since such an artist's point of view is different, metaphors have different meanings for him. If his love experience is similar to ours, the metaphor simply does not fit. It is incredibly inappropriate. Consequently, the same metaphor that gives us a new meaning of experience does not give him a new meaning (Lakoff & Johnsen, 2002).

The translation of metaphors can be a problem for translators in poetic texts, and it is not different from the translation of metaphors from English to Czech. Before a translator tries to find an appropriate equivalent in the translation, he must interpret the metaphor itself. This means not only understanding the essence of the content but also "commonness" (Kufnerová

et al., [1994] 2003 p. 113), which means whether the metaphor is completely original or is already applied in the language when word formation is too trite it is considered as a cliche.

Translators need to take into consideration whether a metaphor is easily understandable, neutral or if it belongs to a specific culture (Kufnerová, et al., [1994] 2003). Another aspect needs to be taken into consideration concerning the translation of songs translators have to deal with the poetic aspect of the lyrics (Diaz Cintaz & Remael, 2014), which poeticness of the lyrics can be seen as a "systematic violation" (Mukařovký, 2014, p. 43) of the form, norm, and function of the standard language. In other words, poetics eliminates the "automatic" (Mukařovký, 2014, p. 42) language mode. This "deautomatization" (Mukařovký, 2014, p. 42) is found in poetic devices such as metaphors (Mukařovský, 2014). The concept of metaphorical forcefulness is closely tied to poeticness, which involves breaking away from automatic language patterns. All these circumstances affect the grammatical and semantic transformation of the content of the metaphor (Kufnerová et al., [1994] 2003).

3.1.1 Translation of metaphors

Kufnerová, et al., ([1994] 2003) examines metaphors from the perspective of their originality. She focuses on two extremes within the translation process: from individual creativity to collective routine. Additionally, she considers whether a metaphor remains true or becomes a cliché—referring to all figurative expressions that have lost their individual creative essence. (Kufnerová, et al., [1994] 2003).

In the field of metaphor translation, there are several possibilities. The most straightforward options involve translating a metaphor as either another metaphor or a cliché. Less common but still viable is translating a metaphor as a cliché. For instance, consider the Czech metaphor "The third on my lips was falded down/In perfect purple state," (Kufnerová, et al., [1994] 2003, p. 114) which is translated as "Třetí se snesl žhavý, nečekaný/na moje rty." The rarest scenario occurs when a cliché is translated using a metaphor, as seen in "nebeská klenba" (Kufnerová, et al., [1994] 2003, p. 114), (heavenly dome) becoming "nebeské tém" (Kufnerová, et al., [1994] 2003, p. 114). Lastly, some metaphors may undergo semantic or grammatical transformations or even be completely lost in translation (Kufnerová, et al., [1994] 2003).

In her work, Kufnerová, et al., ([1994] 2003) outlines potential changes related to metaphors in Czech language translation, categorising them into three main groups with subcategories listed as follows ([1994] 2003 p. 114-115):

1. **Grammatical transformations that maintain without semantic change**:

    1.1. **the interchange of attributes**, such as "perleťová luna", (pearlescent moon) becoming "perleť luny" (moon's pearlescence).

    1.2. **Replacing a metaphor with a metonymy and vice versa**, as seen in "podlaha stuhlá do ledu", (the floor stiffens into ice) becoming "podlaha jako led", (the floor like ice).

    1.3. **Metaphoric phrase is expanded into a sentence and vice versa:** "stříbro mléčných drah = nebe má stříbro dráhy mléčné" (Kufnerová, et al., [1994] 2003, p. 114).

Although these changes typically preserve the metaphor's content, they can alter its imagery and impact its aesthetic function (Kufnerová, et al., [1994] 2003).

2. **Transformation focuses on the metaphor's content while adhering to grammatical rules:**

    2.1. **A translation motivated by opposing actions**. For example, consider the Czech metaphor "a čas dopňuje do seznamů" , (time adds to the lists), which is translated as "A čas si škrtá ze soupisky" (time crosses off from the checklist).

    2.2. **Specifying the original form of a metaphor**, such as "bílý vítr" (white wind) becoming "sněhový vítr", (snowy wind).

    2.3. **The translation may replace the original form with a more general version**, as seen in "a ruby", becoming "vzácný rudý kámen", (precious red stone).

These transformations demonstrate how metaphors can evolve during the translation process (Kufnerová, et al., [1994] 2003).

3. **Grammatical transformation with a change in its content:**

    3.1. **Translation that changes the metaphor's figurative nature**, such as "příjdu k tobě v podobě hudby", (I'll come to you in the form of music) becoming "já v hudbu se ti proměním", (I'll transform into music for you).

    3.2. **Expanding the metaphor's figurative nature while reducing its aesthetic impact**, as seen in "zlatá hrouda ze slov", (a golden nugget of words) becoming "ze slov zlatá hrouda" (a golden nugget made of words).

3.3. **Some metaphors take on a different figurative nature from the original**: "zůstal v nás jen popel" (only ashes remained in us) becoming "popel v nás skřípe" (ashes creak within us).

3.4. **Omission or replacement**: there are cases where a metaphor disappears entirely or is introduced where it didn't exist before (Kufnerová, et al., [1994] 2003).

3.2 Paraphrases

Paraphrasing is a translation strategy that involves rewording a text to achieve greater clarity or a different interpretation. It's not just about changing words; it's about conveying the original meaning in a new way that might be clearer or more suitable for a different audience (Cambridge Advanced Lerner´s Dictionary). Paraphrasing is a useful tool for translators it helps them to avoid repetition of problematic words and structures. The style of the text can vary from natural to ambiguous or formal, based on the translator's decision. This variation is essentially an outcome of the stylistic direction chosen by the translator (Grassilli, 2015).

Mona Baker (2018) proposed two strategies for translation by paraphrases. The first one is "Translation by paraphrase using a related word" (Baker, 2018, p. 38). This approach is often employed when the idea conveyed by the original term exists in the translated language, albeit in a variant form, and when the usage rate of a specific form in the original text greatly exceeds its normal frequency in the translated language (Baker, 2018). The second one is "Translation by paraphrase using unrelated words" (Baker, 2018, p. 40). If the concept expressed by the source item isn't part of the target language lexicon, the paraphrase strategy can still be applied in certain situations. Rather than using a related word, the paraphrase might involve modifying a more general term (superordinate) or delving into the intricate meaning of the source item, especially if it is semantically complex (Baker, 2018).

3.3 Rephrases

In literal definition, rephrases are defined as "to say or write something again in different and usually clearer way" (Cambridge Advanced Lerner´s Dictionary). So, rephrases can be explained through the theory of rewriting.

The theory of rewriting proposed by André Lefevere (1982) is a concept within translation studies that explores how texts are adapted, modified, or reinterpreted in the process of

translation. It involves analysing how a source text is transformed when it is translated into a target language and culture. This theory acknowledges that translation is not just a linguistic act but also a cultural one, where the translator may introduce changes to make the text more accessible or relevant to the target audience. The rewriting theory can encompass various aspects, including the translator's choices, the influence of cultural norms, and the impact of ideological factors on the translation process. It is closely related to the idea that translations can never be exact replicas of the original texts but are instead new creations that reflect the translator's interpretation and the cultural context of the target language (Asimakoulas, 2009).

3.4 Untranslated expressions

The common practice among translators suggests that translation is feasible, as it is a frequent occurrence. The debate on translatability doesn't deny the possibility of translation but rather doubts the attainment of a completely satisfactory translation. Some scholars argue that each language, with its unique grammatical and lexical frameworks, encapsulates and enforces distinct worldviews. The structural differences between languages hinder the transfer of concepts from one to another due to the absence of corresponding elements and a universal tool for conceptual mapping (Hermans, 2009).

Due to the differences between languages and cultures and the intrinsic connection between them, a direct translation that perfectly mirrors the original in length and meaning is unattainable. While rough translations or explanatory paraphrases are possible, and texts may be translatable to an extent or in specific ways, there is always an element of untranslatability, such as connotations, subtleties, or poetic elements. Texts that heavily utilise the unique features of a language or have multiple layers of encoding, like poetry, are among the most challenging to translate (Hermans, 2009).

The argument for untranslatability is twofold, addressing both linguistic structure and the relationship between language and culture. Catford (1965) identified two types: linguistic untranslatability, which arises from functionally significant ambiguity or polysemy within a text, and cultural untranslatability, which occurs when situational elements referenced in the original (such as sauna or igloo) do not exist in the target culture's language. Catford (1965) speculated that cultural untranslatability might be considered a subset of linguistic

untranslatability, suggesting that unfamiliar terms could be borrowed or explained with descriptive phrases, even if it leads to unusual or linguistically distinct expressions (Catford, 1965).

4. The Walt Disney studios

For more than a century, The Walt Disney Studios has been the cornerstone of The Walt Disney Company's establishment (Disney, 2023). The Disney company was founded on October 16, 1923, by brothers Roy O. Disney and Walt Disney under the name "The Disney Brothers Cartoon Studio". On that date, Walt Disney signed a contract with producer M. J. Winkler to produce a series of Alice Comedies. In January 1926, "The Disney Brothers Cartoon Studio" changed its name to the "Walt Disney Studio" (Disney, 2023).

The studio during its time made several contributions to the movie industry, such as a cartoon series about Mickey Mouse with fully synchronised sound (1928), the first animated feature film about "Snow White and Seven Dwarfs" (1937), "Treasure Island," the first completely live-action feature released by Disney (1950), opening an amusement park called Disneyland (1955). On December 15, 1966, Walt Disney died, which brought the end of an era, but the studios continued. In 1986, the Walt Disney Studios changed its name to The Walt Disney Company (Disney, 2023).

Since then, the company has produced many successful animated films, such as The Nightmare Before Christmas (1993), The Lion King (1994), Toy Story computer-animated film produced in partnership with Pixar Animation Studios (1995), Mulan (1998), Tarzan (1999) (Disney, 2023).

The year 2000 was marked by the debut of an almost entirely revamped version of Fantasia, titled Fantasia/2000, in IMAX cinemas. Additional traditionally animated films included The Emperor's New Groove, Atlantis: The Lost Empire, Lilo & Stitch, Treasure Planet, and Brother Bear. The ongoing partnership with Pixar resulted in the computer-animated hit Monsters, Inc. The trend of successful live-action films persisted with titles like Remember the Titans, Mission to Mars, Pearl Harbor, The Princess Diaries, and The Rookie (Disney, 2023).

At present, it delivers high-quality films, episodic storytelling, and stage plays to audiences worldwide. The Walt Disney Studios includes a group of esteemed film studios, such as Disney, Walt Disney Animation Studios, Pixar Animation Studios, Lucasfilm, Marvel Studios,

Searchlight Pictures, and 20th Century Studios. It also serves as the base for Disney Theatrical Group, which produces world-class stage shows, as well as Disney Music Group (Disney, 2022).

The Disney studio strives to achieve diversity, equity and inclusion through its captivating content that is both inclusive and relatable for all audiences to reflect the world around them in the most authentic and meaningful way possible (Disney, 2022).

5. Introduction of selected films

5.1 Coco

This animated film made by Disney in collaboration with Pixar went to cinemas in 2016. Coco was written and directed by Lee Unkrich, who also worked at Toy Story 2, 3 and Finding Nemo (K, 2017). Coco was awarded two Oscars awards in 2018. One for the animated feature film and the second for the original song, "Remember Me", written and composed by Kristen Anderson-Lopez and Robert Lopez (Giardina, 2018).

The story starts in a Mexican village, Santa Cecilia, when Imelda Rivera finds her husband has left her and their 3-year-old daughter, Coco, to pursue a music career. Imelda bans music in the family and opens a shoe-making family business. Ninety-six years later, young Miguel Rivera dreams of becoming a musician despite his family's ancestral ban on music. On the Day of the Dead (Día de Muertos), Miguel accidentally finds a photo of Coco´s father, whose face was torn out, holding the guitar of Miguel's idol, Ernesto de la Cruz. Because of that, Miguel decides to enter a talent competition for the Day of the Dead and steals Ernesto's guitar from his mausoleum. As he plays the guitar, he becomes invisible, and he ends up in the colourful Land of the Dead, where he discovers his true heritage. With the help of his deceased relatives and a mischievous skeleton named Héctor, Miguel uncovers a long-hidden family secret, challenges the ban on music, and restores his family's legacy. The story culminates with Miguel's race against time to return to the living and preserve the memory of his great-great-grandfather Héctor through the power of music (IMDb, 2018).

Coco´s main topics are family, legacy and Mexican culture. The producers took inspiration about these topics from their own experience when they visited the town of Santa Cecilia in Mexico. Where they met with town citizens, learned more about their customs, and decided to incorporate that into the movie. For instance, the Rivera family lives in a multigenerational

household, and each generation takes care of the family shoemaking business to honour family traditions (Pixar, 2024).

Coco is a film deeply connected with Mexican culture, with music and customs expressed through storylines and songs (Seitz, 2017). Music is a very important feature in storytelling so it represents the culture. Through the film, you can hear some traditional Mexican songs like La Llorona, La Petenera and La Paloma, and many original songs inspired by street music in the Mexican town of Santa Cecilia. The main signature song is "Remember Me", which can be heard in various ways throughout the film (Deckelmeier, 2017).

The custom of remembering death during the holiday "Día de Muertos" in Mexican culture has a positive and colourful vibe, as the cemetery is full of colourful flowers and decorations shown in the film. In Mexican culture, death is not as negative and sad as it may seem. During this holiday, it is important to celebrate the death of relatives and their legacy (Pixar, 2024).

5.2 Encanto

An animated film made by Disney that aired in 2021. The story is set in Columbia and follows Mirabel (the protagonist) and her family, the Madrigals. Each family member of Madrigals has a special ability granted to them from a miracle candle when they come of age. All of it started years ago, when the Madrigal matriarch, Abuela Alma, and her family fled the violence of their village. After suffering the tragic loss of her husband, however, a miracle appeared in a candle that gave Abuela, Abuela´s three children and other refugees a safe home. Her triplets were given special abilities. Julieta was given healing, Pepa could control the weather, their brother Bruno was given prophecy, and the whole family was given a Casita (house) that takes care of them (Kinobox, 2022).

With another generation of Madrigals came new magical abilities – Pepa's daughter Dolores has perfect hearing, her son Camilo can shapeshift, and the youngest Antonio can understand animal language. Julieta´s three daughters – the most beautiful Luisa who can grow any kind of flowers, Luisa who is incredibly strong, and Mirabel who does not get any special ability as the only one in the family. Abuela´s son Bruno has no children because he mysteriously vanished years ago (Kinobox, 2022).

All this time, the family used their abilities to help the people in the village, and their casita also thrived, at least they thought. When suddenly the miracle starts to fade Mirabel sets her goal to solve this mystery. Despite Mirabel being the "ordinary" member of the family, she is proud to be part of the family Madrigal and is determined to succeed and save the family miracle (Kinobox, 2022).

Encanto´s main topic is family and shows that having a perfect family is indeed a miracle. It showcases the colourful Columbian culture on the visual and musical side. Each member of the family has the colour in which they are dressed, and their dress represents Columbian culture with materials and traditional embroidery on them (Krejzlová, 2022). Music in Encanto combines the contemporary genre with traditional Columbian folk instruments (Murray, 2024).

Encanto became popular with the audience. It also became the most profitable animated film in 2021 and broke records in the musical industry. The song "We Don´t Talk About Bruno" became so popular that in the Billboard Hot 100 songs, it took down the song from the movie Aladin called "A Whole New World" after thirty years (Krejzlová, 2022). The author of the soundtrack is Lin-Manuel Miranda, known for his musical Hamilton (2015), for which he was awarded the Pulitzer Prize for Drama. He worked on the soundtrack for the Disney animated film Moana (2016), the movie musical Tick, tick…BOOM! (2021) (Murray, 2024), and Miranda wrote four new songs for the live-action movie "A Little Mermaid" (2023) by Disney (Vopelka, 2023).

2. Methodology

This thesis seeks to identify metaphors, rephrasings, paraphrases, and untranslated expressions using quantitative analysis. The analysis is conducted on a selection of songs from the Disney films Encanto and Coco, which have been translated from English into Czech. The song lyrics were obtained from the films via the Disney+ streaming platform. The Czech versions were translated by Šárka Krejčí, the author of the translations.

Both films feature 20 songs that have been translated from English to Czech. Three songs from each film were chosen based on specific criteria, including the presence of selected elements in the English versions of the songs and the incorporation of cultural elements related to the context of the films. These criteria were established through thorough research of theoretical sources in this field, which are analysed in the theoretical part.

The main concern is detecting metaphors, paraphrases, rephrases, and untranslated expressions in the Czech versions of the selected songs. The analysis itself is based on the general framework information provided in Chapter 3 of this thesis, which consists of a general definition of these units to be used for recognition in the selected text. After all the units are recognised in the selected text, they are added to the graph.

The results of the quantitative analysis are used in the analytic part to illustrate the variations of translation from English to the Czech language that may or may not occur in metaphors, paraphrases, rephrases and untranslated expressions and also to view these differences in the selected units with cultural context. The description of the possible occurrence of cultural differences in translation metaphors, paraphrases, rephrases, and untranslated expressions is based on the framework information in Chapter 2, specifically in the translation procedures that will be used to identify the form used for the translation for each language unit. Each form of procedure has various influences on the cultural context. After assigning the translation procedures for each unit, the collected data are expressed in quantitative analysis which shows the total number of used translation procedures in each unit.

3. Practical part

In this segment, I will be conducting analytical research on the chosen text material. The primary aim of the research is to interpret data and identify any potential cultural differences resulting from the translation process. The research findings will be presented in four distinct

tables, each focusing on selected units. These tables will include the original English version alongside its corresponding translation in Czech. Furthermore, the translation procedure will be outlined to highlight any cultural disparities introduced during the translation process.

3.1 Results and interpretation of data regarding the cultural context

The following graph (Graph 1) shows quantitative results for each language unit identified in the language corpus. The data was collected according to the framework described in Chapter 3. In this research, a language unit refers to a meaningful expression taken from a sentence. Graph 1 displays unique language units found in the chosen corpus (lyrics of 6 songs).
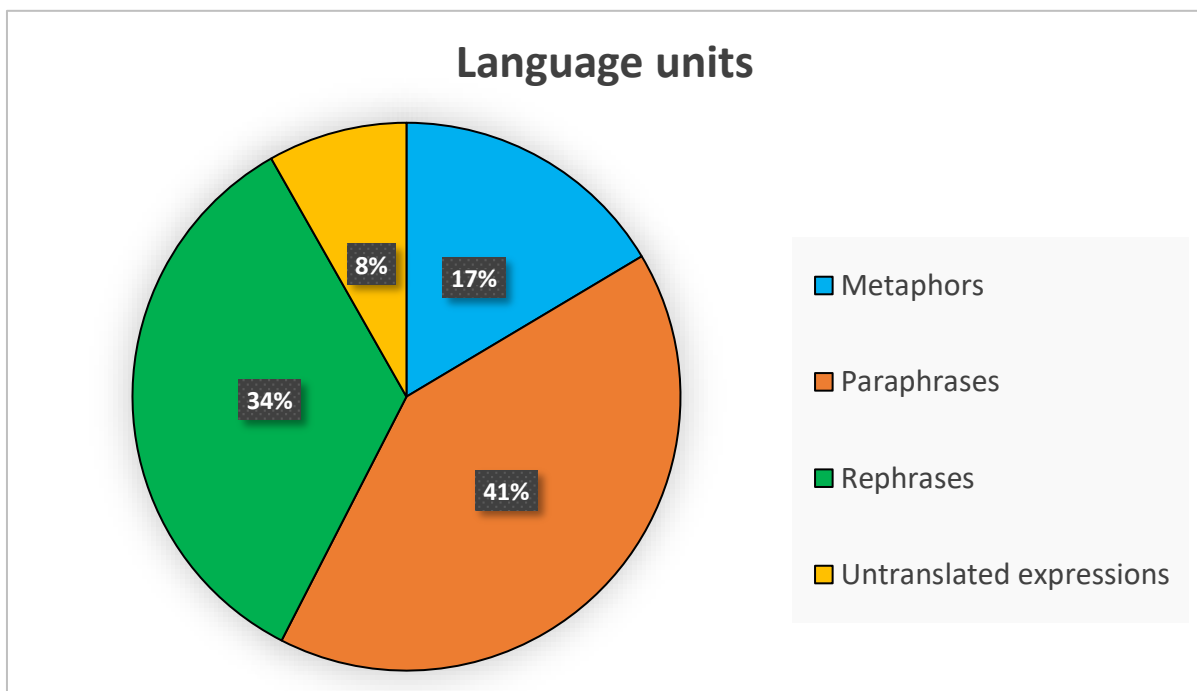
Graph 1 The majority of the units in the results are paraphrases (N 30), followed by rephrases (N 25), then metaphors (N 12), and finally untranslated expressions (N 6).

3.1.1 Table of Metaphors

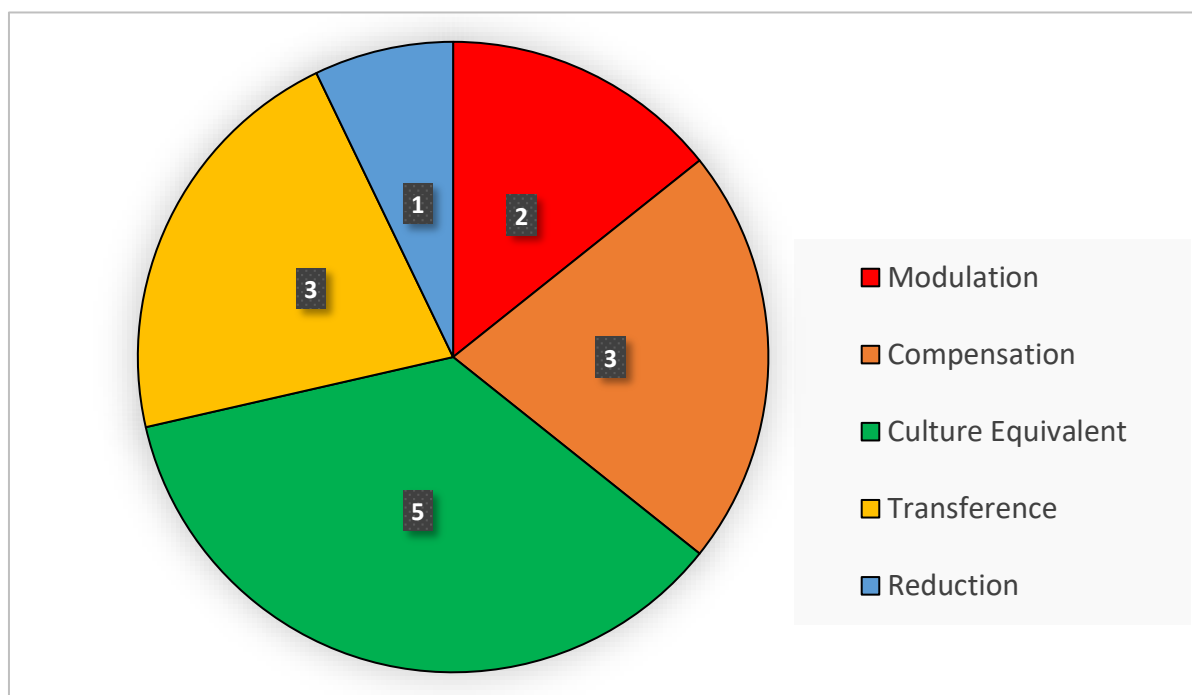| English original	Equivalent used in the Czech version	Translation procedure	Culture differences
"The way you keep me guessing"	„Jsem z ryb, co proudem plavou"	Compensation	YES
"And there wasn't a cloud in the sky"	„Obloha se zdála víc než kdykoli dřív blankytná"	Culture Equvivalent	NO
"my power would grow Like the grapes that thrive on the vine"	„že dál bude růst moje moc a zrát jako mák"	Culture Equivalent	YES
"one day he disappeared"	„zmizel nám jak duch"	Culture Equivalent	NO
"Cousin Dolores can hear a pin drop"	„Dolores slýchá jak roste tráva"	Culture Equivalent	NO
"I'm as tough as the crust of the Earth is"	„Drsná jsem jako zem, co má kůru"	Transference	NO
"Got a rough, indestructible surface"	„Kdo mě zná, ví, že mám hroší kůži"	Culture Equivalent	NO
"Diamonds and platinum, I find 'em, I flatten 'em "	„Dej mi dost zátěže a já si dám záležet, aby i skály mi za krkem stály"	Compansation	YES
"But wait, if I could shake the crushing weight of expectations Would that free some room up for joy? Or relaxation? Or simple pleasure?"	„Co s tím? Kdo z vás to ví? Dál o tom sním, že jednou přijde čas, kdy zvládnu jak lehký – pták se k nebi vzlétnout."	Modulation	YES
"I think about my purpose, can I somehow preserve this?"	„už zase připadá mi, že podobám se loutce"	Modulation	YES
"I feel berserk as a tightrope walker in a three-ring circus"	„mi "pění krev," ale stejně po laně jdu k další zkoušce"	Compensation	YES
"Instead, we measure this growing pressure Keeps growing, keep going"	„Mít chvíli peří"	Reduction	YES

Tab. 1 Metaphors

Table 1 consists of all the metaphors found in the selected text material in Czech versions of the songs. It shows that the translation process caused multiple cultural differences. The most used translation procedure is the Cultural Equivalent, which usually mirrors the English metaphor. Other mostly used procedure is compensation which demonstrates the cultural

differences well on this example: "Diamonds and platinum, I find 'em, I flatten 'em " → " to „Dej mi dost zátěže a já si dám záležet, aby i skály mi za krkem stály ". It is evident that the original version has been completely replaced by different meanings that do not align with the original. This may be due to the fact that a literal translation would not fit the context or the melody of the song.

The following graph (Graph 2) shows quantitative results for each translation procedure used for translation of metaphors identified in the analysis.

Graph 2 of translation procedures used for translation of metaphors

Graph 2 The majority of used procedures used for the translation of metaphors are Culture Equivalent (N 5), followed by Compensation (N3) and Transference (N 3), then Modulation (N2) and lastly Reduction (1).

3.1.2 Table of Paraphrases

English original	Equivalent used in The Czech version	Translation procedure	Culture differences
"Brings me joy, que alegria For this music is my language And the world es mi familia"	„Buďte nám tu přivítáni Chci být váš a vám dnes hrát	The Functional Equivalent	YES

	Svojí hudbou radost dávám"		
"Remember me, don't let it make you cry"	„Vzpomínku máš Čas lásku nezmění"	Compensation	YES
„Remember me though I have to travel far"	„Vzpomínku máš Zpívej hezky postaru"	Compensation	YES
"Know that I'm with you the only way that I can be"	„Víš, že jsem ti v srdci blíž A že tam držím stráž"	Modulation	YES
"The sense that you're not making The liberties you're taking"	„Říkáš si o nesnáze Jdu po nahnuté dráze"	Compensation	YES
"Leaves my cabeza shaking"	„A je mi při tom blaze"	Reduction	YES
"Married in a hurricane"	„Rázem tu byl vítr též"	Modulation	YES
"It's a heavy lift with a gift so humbling"	„Kdo z nás ho má rád, to radši neptal"	Compensation	YES
"Always left Abuela and the family fumbling"	„Tím, co předpovídal, totiž tím tě spíš deptal"	Modulation	YES
"Grappling with prophecies they couldn't understand"	„Nikdo nevěřil mu, že to nějaký smysl má"	Compensation	YES
"My tía Pepa Her mood affects the weather"	„Má teta Pepa, ta počasí tu řídí"	Modulation	NO
"When she's unhappy Well, the temperature gets weird"	„Když nervy ztrácí, rázem ochladí se vzduch"	Modulation	NO
"My tío Bruno We don't talk about Bruno They say he saw the future"	„Můj strýček Bruno Neříkej, kdo je Bruno Prý věštit chvíli zkoušel"	Modulation	NO

|			
"The town keeps growing The world keeps turning but work and dedication will keep the miracle burning and each new generation must keep the miracle burning"	„Jdem spolu k cíli, pot máme v tváři Jen díky naší práci ten zázrak bude dál zářit a navždy jako svíce ten zázrak musí nám zářit"	Modulation	NO
"This is my family A perfect constellation So many stars and everybody gets to shine"	„Díky mým blízkým tak dokonale vzkvétá Vždyť tolik hvězd dá dohromady souhvězdí"	Synonymy	NO
"My primo Camilo won't stop until he makes you smile today"	„Camilo šprýmař"	Reduction	YES
"Grows a flower, the town goes wild (Isabela) She's a perfect golden child"	„Isabela, jediná nám květy rozdává Isabela, zkrátka je tak půvabná"	Synonymy	YES
"I'm the strong one, I'm not nervous"	„Hravě zvládnu práce fůru."	Compensation	YES
"I move mountains, I move churches"	„Klidně dám si na svý záda. Jestli chceš, třeba věž z toho stáda."	Expansion	YES
"A flaw or a crack The straw in the stack That breaks the camel's back"	„Jdu dál vpřed a vám kryju hřbet! A srážku nebo střed jdu řešit."	Compensation	YES
"What breaks the camel's back"	„Radši nechcem…"	Reduction	YES
"Give it to your sister, your sister's older"	„Luisa všechno zvládne, ta má víc síly."	Compensation	YES
"Give her all the heavy things we can't shoulder"	„Jistě udrží nás ještě chvíli."	Modulation	NO
"Who am I if I can't run with the ball?"	„Vážně víru ztrácím, jestli to dám. Selhávám snad?"	Compensation	YES

"Under the surface I hide my nerves and it worsens, I worry something is gonna hurt us"	„Tam někde v hloubce už zase slábnu a mám tušení, že to s náma půjde z kopce."	Modulation	NO
"Under the surface The ship doesn't swerve as it heard how big the iceberg is"	„Tam někde v hloubce mě strach přepadá z ledovců, co z místa nepohnou se."	Compensation	YES
"Give it to your sister, it doesn't hurt and See if she can handle every family burden"	„Luisa všechno zvládne i větší šrámy. Naložte jí klidně tyhle těžký krámy"	Modulation	NO
"Watch as she buckles and bends but never breaks No mistakes, just"	„Nikdy se nezlomí! I když ji hrozí krach! Žádnej strach!"	Synonymy	YES
"Who am I if I don't have what it takes? No cracks, no breaks No mistakes, no pressure"	„Zvládnu vážně dál tu svou roli nést! Dřít fest jak pes! Žádnej pres! Jsem v klidu"	Modulation	NO

Tab. 2 Paraphrases

In Table 2, it is evident that most paraphrases do not maintain the original cultural context during the translation process. The most frequently used translation procedures are modulation, compensation, and synonymy, which can potentially lead to cultural differences. Reduction is one of the least utilized translation procedures. For instance, "My primo Camilo won't stop until he makes you smile today"→„Camilo šprýmař". In this case, the entire sentence is condensed to just two words. The choice to do so is likely to accommodate the words within a melody.

The following graph (Graph 3) shows quantitative results for each translation procedure used for the translation of paraphrases identified in the analysis.

Graph 3 of translation procedures used for translation of metaphors
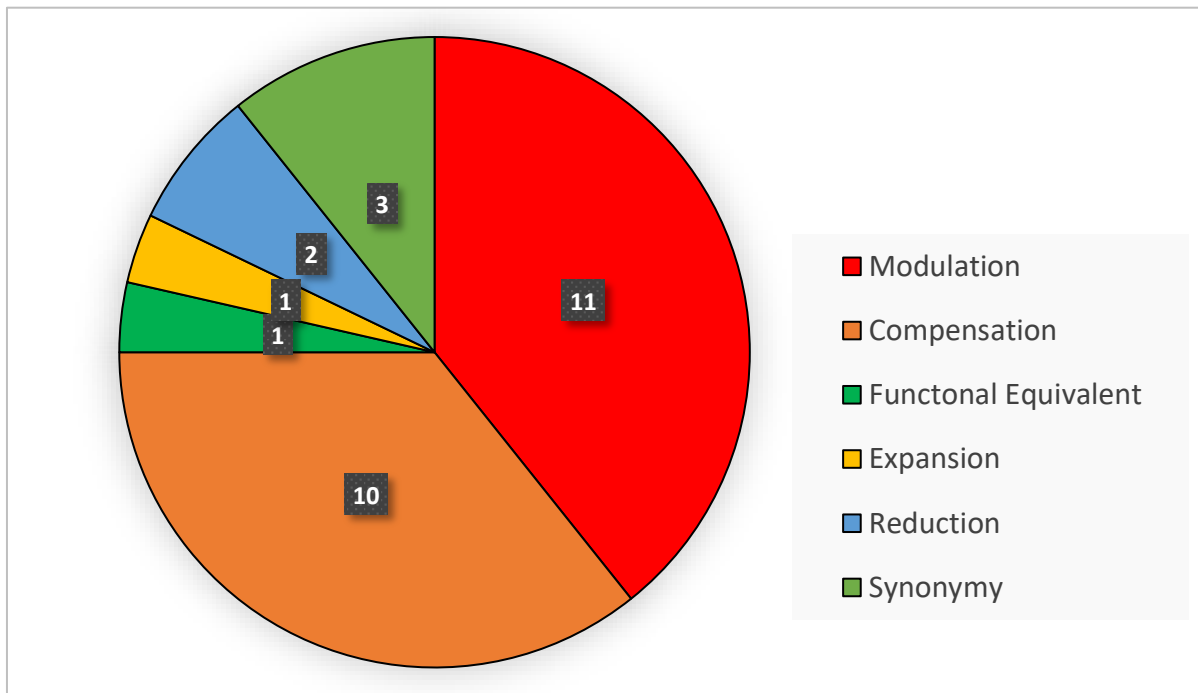
Graph 3 The majority of used procedures used for the translation of paraphrases are modulation (N11), followed by compensation (N10), then by synonymy (N3) and reduction (N2) and lastly by functional equivalent (1) and expansion (N1).

3.1.3 Table of Rephrases

English original	Equivalent used in The Czech version	Translation procedure	Culture differences
"For this music is my language And the world es mi familia"	„Rodinou je vaše přízeň Domov mám, kde píseň zpívám"	Modulation	YES
"For even if I'm far away, I hold you in my heart"	„I když jsem v dálce veliké Já dál tě v srdci mám"	Transference	NO
"I sing a secret song to you each night we are apart"	„A každou noc ti potají Svou píseň zazpívám"	Modulation	NO

"A seven-foot frame, rats along his back"	„Dva metry má a myši na zádech"	Cultural equivalence	YES
"Your fate is sealed when your prophecy is read"	„Tvůj osud zpečetí ten, kdo věštby zná"	Transference	NO
"He told me that the man of my dreams Would be just out of reach, betrothed to another"	„On mi řek, že můj muž vysněný pro mě je ztracený Že vzít si má jinou"	Transference	NO
"Um, Bruno Yeah, about that Bruno I really need to know about Bruno Give me the truth and the whole truth, Bruno (Isabela, your boyfriend's here)"	„Tak řekněte mi, co vyved Bruno Chci pravdu znát, co tu vyved Bruno (Isabelo, tvůj nápadník!)"	Modulation	NO
"This is our home We've got every generation So full of music A rhythm of its own design"	„Ten skvělý dům už tu stojí celá léta Má svoje kouzlo a rytmus, kterým krásně zní"	Synonymy	NO
"We swear to always Help those around us And earn the miracle"	„Náš velký úkol je všechny chránit A tím si zasloužit své požehnání"	Compensation	YES
"So many kids in our house So, let's turn the sound up, you know why? I think it's time for a grandkid round up"	„Fakt kvůli vám začít mám i s výčtem vnoučat? Už je čas, tak já jdu na to Všechny znám je"	Compensation	YES
"My older sisters Isabela and Luisa One strong, one graceful Perfect in every way"	„A sestry mé jsou Isabela a Luisa Ta síla s krásou jsou vážně príma pár"	Transference	NO
"Well, I gotta go, the life of a Madrigal (whoa) But now you all know the Family Madrigal (whoa)"	„Jasně. Já to vím, že jsem taky Madrigal (oooh) A vážně jsem ráda v rodině Madrigal (oooh)"	Modulation	YES

|			
"I never meant this to get autobiographical (whoa) So just to review the Family Madrigal"	„Jen musím přiznat vám, že radši mluvím o druhých (oooh) Tak řeknu vám víc o rodu Madrigal"	Descriptive Equivalent	YES
"My dad Agustín, well He's accident-prone but he means well"	„Agustín, ten je tak trochu nemotorný jen"	Synonymy	YES
"My cousin Dolores can hear this whole chorus a mile away"	„A sestřenka Dolores tento zpěv uslyší za kopcem"	Cultural Equivalent	YES
"I don't ask how hard the work is"	„Ten svůj záběr nechci zúžit"	Synonymy	YES
"Under the surface Was Hercules ever like, "Yo, I don't wanna fight Cerberus"?"	„Tam někde v hloubce i Herkules chtěl by boj vzdát, kdyby neviděl konce"	Transference	NO
"It's pressure like a drip, drip, drip, that'll never stop, whoa	„stresu a mám typ typ typ, že už padá strop. Ou…"	Synonymy	YES
"Pressure that'll tip, tip, tip, 'til you just go pop, whoa-oh-oh"	„Dál to na mě syp syp syp, už jsem skoro trop! Ou…"	Synonymy	YES
"Line up the dominoes A light wind blows You try to stop it tumbling But on and on it goes"	"Jen kostky postavíš, hned fouká blíž. To domino pak zadržet se marně pokoušíš."	Moduletion	NO
"Instead, we measure this growing pressure Keeps growing, keep going 'Cause all we know is"	„A stejně měřím, jak stoupá tíseň hloupá, co mě, zkouší spoutat!"	Synonymy	YES
"Pressure like a grip, grip, grip, and it won't let go, whoa"	„Jsem v presu. Marně "fik fik fik" chci se zbavit pout. Ou…	Naturalisation	YES
"Pressure like a tick, tick, tick, 'til it's ready to blow, whoa-oh-oh"	„Slyším zase "tik tik tik".	Naturalisation	NO

	Už je čas vybuchnout! Ou…"		
"Give it to your sister and never wonder If the same pressure would've pulled you under"	" Dej to všechno Luise a přestaň váhat, jestli jí nebude ta fuška zmáhat!"	Transference	NO

Tab. 3 Rephrases

Table 3 indicates that modulation and compensation are the most frequently used translation procedures, leading to cultural discrepancies. An example of modulation: "Your fate is sealed when your prophecy is read" →„Tvůj osud zpečetí ten, kdo věštby zná". In this case, the translator chose to translate the sentence almost literally because the entire context of the song allowed it.

The following graph (Graph 4) shows quantitative results for each translation procedure used for the translation of rephrases identified in the analysis.

Graph 4 of translation procedures used for translation of rephrases
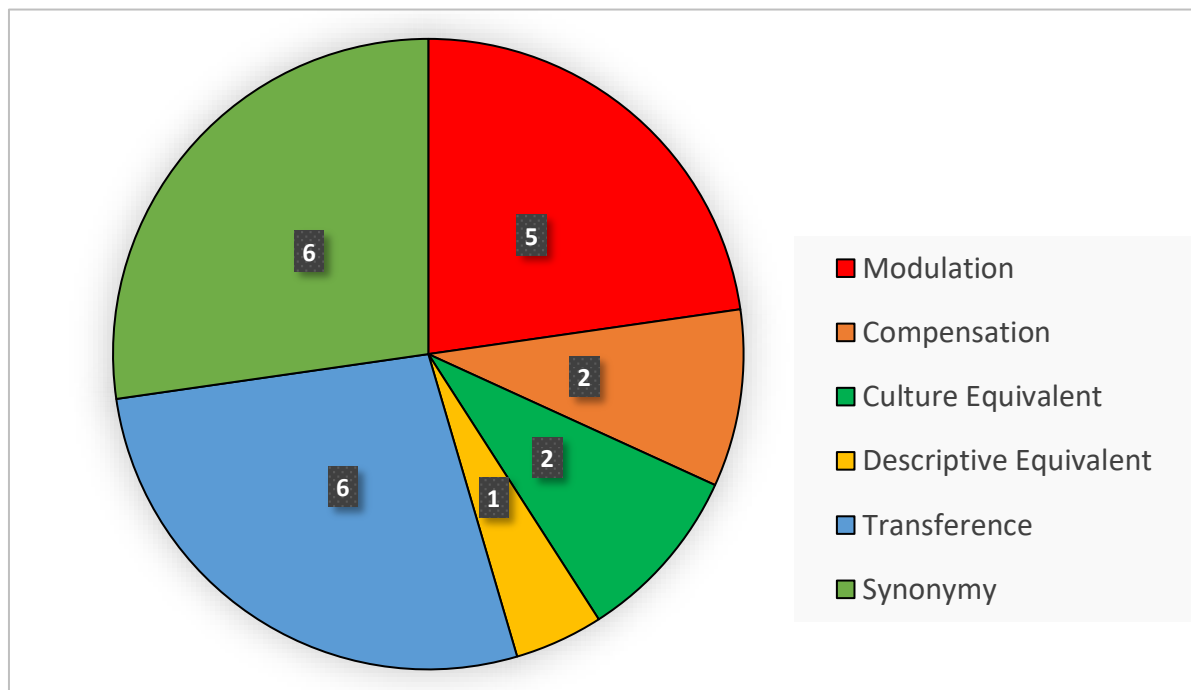
Graph 4 The majority of procedures used for the translation of rephrases are transference (N6) and synonymy (N6), followed by modulation (N5), then culture equivalent (N2) and compensation(N2), the least used is descriptive equivalent (N1).

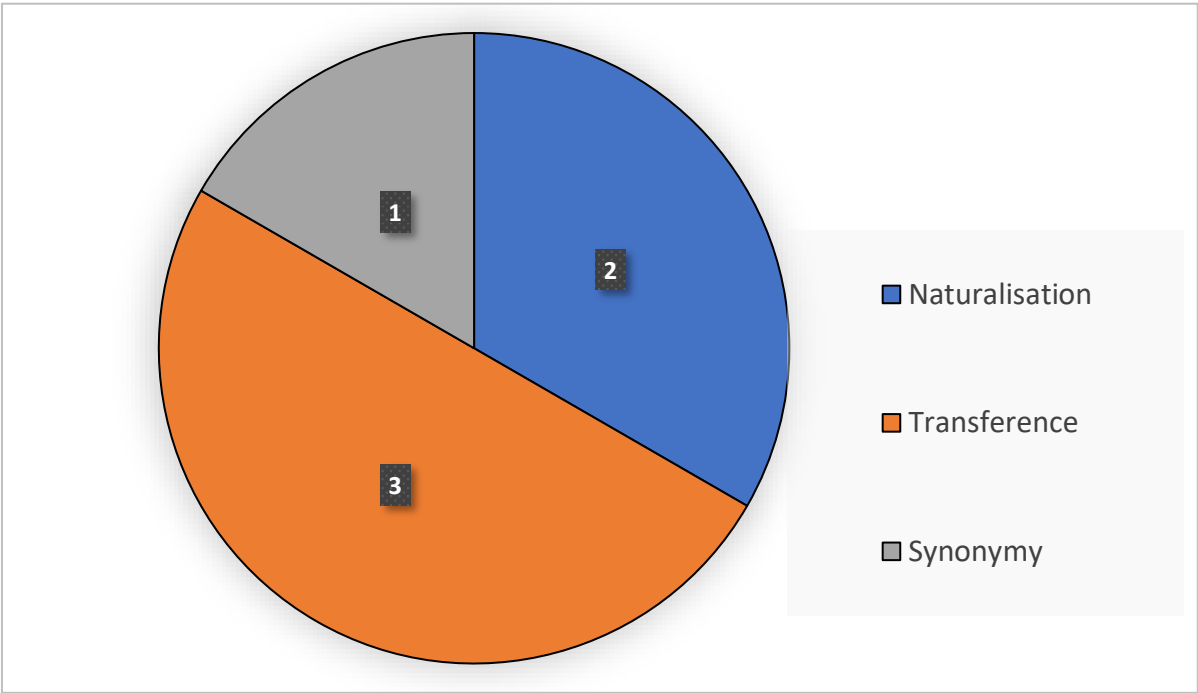## 3.1.4 Table of Untranslated Expressions

English original	Equivalent used in The Czech version	Translation Procedure	Culture differences
"Adiós"	"Adiós"	Transference	NO
„Señoras y señores"	„Señoras y señores"	Transference	NO
„Buenas tardes, buenas noches"	„Buenas tardes, buenas noches"	Transference	NO
"You make me un poco loco"	„Díky tobě jsem tvůj poco loco"	Naturalisation	NO
"Un poquitito loco"	„Tvůj poquitito loco"	Naturalisation	NO
"Yeah, about that Bruno"	"Jo, tío Bruno"	Synonymy	YES

Tab. 4 Untranslated expressions

In Table 4, it is evident that four of the untranslated expressions were transferred to their original form, maintaining their cultural context. Two expressions were adjusted to fit the Czech language formulation without changing the cultural context. The last example uses a similar equivalent in the Czech language, based on the entire context of the song. Overall, it can be concluded that the translation process did not result in major cultural differences for the untranslated expressions.

The following graph (Graph 5) shows quantitative results for each translation procedure used for the translation of untranslated expressions identified in the analysis.

Graph ř of translation procedures used for translation of untranslated expressions

Graph 4 The most procedures used for the translation of untranslated expressions are transference (N3), followed by naturalisation (N2), the least used is synonymy (N1).

Conclusion

This thesis sought to examine and identify metaphors, rephrases, paraphrases, and untranslated expressions through a quantitative analysis. The primary objective was to determine the frequency of selected units and utilise the results in analysis, focusing on describing potential cultural differences in translated metaphors, paraphrases, rephrases, and untranslated expressions. The research data collection involved employing both quantitative and analytical research methodologies on the lyrics of songs from the Disney films Encanto and Coco.

After conducting a theoretical exploration of culture and translation, the analytical portion of this thesis utilised the results of quantitative research for further analysis. The data collected from the quantitative research was categorised into four tables, each corresponding to a researched language unit expressed in both English and its Czech equivalent. To achieve the aim of the thesis, nine translation procedures were implemented to identify potential cultural differences.

The analysis revealed that the choice of translation procedure can impact the presence of cultural differences. This finding was evident in three units: paraphrases, rephrases, and metaphors. However, untranslated expressions did not exhibit this pattern. The occurrence of cultural differences depended on the translation procedure, but in some cases, the same procedure resulted in cultural differences, while in others, it did not. This variability was due to the author's consideration of both the song's context and the translation itself. It is likely that various factors influenced the results, such as the quantity of each unit. Since each unit differs in comprehensiveness, the selected material may have influenced the results, particularly in Table 4.

Şebnem (2008) highlights another potential influence, asserting that the nature of the targeted audience and the final presentation form of the songs (whether in written text, singable version, or with visual effects) all play a pivotal role in the translation process. Taking all these factors into account through thorough analytic research, the overall success of the research becomes apparent as it effectively fulfils the thesis aims by demonstrating the creation of cultural differences in the translation process.

Summary

The main topics that are mentioned throughout the whole thesis are translation and culture, which are thoroughly explored on the general level further to the influence that culture has on translation. Where these two topics are intertwined, they also influence each other. It is possible to research them separately but also together. The theoretical part is concerned with the interconnection of the two phenomena. Culture is examined from the anthropological point of view to express how culture functions and how it influences our daily life or the whole society. It also brought out the idea of cultural differences, which are created due to differences in the cultural context, which also differ for everyone. Few things are shared in culture. One of them is language; every culture has its unique language, but language can be shared between cultures, for example, through translation.

The thesis is also concerned with how translation functions and how it can be used as a tool for language to be transferred among cultures. It also expresses that some languages are more universal than others concerning translation and that the process of translation is influenced by culture as well. This causes differences in cultural context, which causes the differences in translation. These differences can be found in every translated text, from literature to song lyrics. Cultural differences can occur in multiple units of language, such as metaphors, rephrases, paraphrases and untranslated expressions, which were the main concern of this thesis.

The chapters introduce various translation theories and procedures that translators can use to translate any kind of text. To fulfil the aims of this thesis, a quantitative analysis was conducted based on this information. The analytical part is a fundamental component of the thesis as it connects relevant theoretical sources with analytical research. Overall, this thesis contributes to the fields of culture, translation, and cultural differences, focusing on a specific niche of language found in song lyrics as they reach English-speaking and Czech audiences.

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