

**Audiovisual Translation of Cartoons from English into Kazakh: Cultural Aspect and  
Localisation**

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## TECHNICAL ASSIGNMENT for Master Thesis

### “Audiovisual Translation of Cartoons from English into Kazakh: Cultural Aspect and Localization”

#### I. Justification of the relevance, originality, and novelty of the project.

The **relevance** of our research is determined by the increasing visualization of culture, the rapid growth of cartoon production, the limited understanding of cartoons as a form of film text, the problems with cartoon translation that have not received enough attention, and the demand for trained translators for the translation of cartoons.

The lack of understanding of the issue of translating cartoons is what gives the study its scientific **originality**. The study is an effort at a thorough investigation, with the goal of identifying the challenges involved in translating a film narrative based on the cartoons.

#### II. Project object

The main **objective** of the thesis is to analyze examples of localization in cartoon translations into the Kazakh language and to identify the impact of both linguistic and cultural factors on the translations of cartoons from English into Kazakh. The object of research in this work is cartoons, and the subject is the difficulties of their translation.

#### III. Scope, order, and terms of work performance.

##### *Stage 1. Conducting an analysis of the existing literature on the selected topic.*

Foreign studies that directly reflect the specifics of film translation cover a wide range of topics, including intersemiotic translation difficulties that a translator inevitably encounters while working with a film text; cultural aspects of film translation, which influence the choice of forms, strategies, and techniques for an adequate adaptation of a film (Anisimov et. al, 2003; Gorshkova, 2006; Slyshkin & Efremova, 2004; Ballard, 2005; Catteau, 2011; Gambier, 2001).

##### *Stage 2. Description of the research methodology, justification for the choice of method (quantitative, qualitative).*

This study follows a qualitative research approach that focuses on analyzing the translated text resulting from the localization process. The methods of **product-oriented qualitative study** outlined in “Research Methodologies in Translation Studies” by Gabriela Saldanha and Sharon O’Brien (2013) were adopted. A cartoon transcript localized from English to Kazakh was used as the data for analysis. The integrated approach (Snell-Hornby, 1988) and Contrastive analysis (James, 1980) were employed in the data analysis.

##### *Stage 3. Description of the means of data collection (interviewing, document analysis, survey).*

I first require the transcript in order to analyze the translation of a cartoon in two languages. Usually, if a product has been translated into other languages, the transcript is acceptable to the general public. Finding a transcript in Kazakh is another point at issue. There are two options: either watch the cartoon personally and take notes on examples of

localization translated via translation transformations, or ask the translators for a transcript of the translation into Kazakh.

**Stage 4. Description of the results of the study.**

A brief guide for audiovisual translators will be produced as a product of this research, which will also serve as a teaching tool for future specialists' training.

**Stage 5. Description of the conclusion, recommendations.**

To conclude, text analysis and cartoon transcripts would be used to gather data for this study. I can identify the most common cultural barriers encountered when translating cartoons into Kazakh as well as the methods used to do so. It is recommended to conduct more comprehensive research in the future, with a focus on the issue of localization in translations and the translation of materials for a minor population.

**I. Project quality indicators.**

- a) The use of relevant regulatory documents and literature at the time of writing the senior project;
- b) Writing a graduation project in accordance with the Guidelines for writing a senior project;
- c) Compliance by members of the Scrum Team with the requirements of the Academic Integrity Policy regarding anti-plagiarism is implied.

**II. The responsibility matrix of MT members.**

Explanation: the matrix of responsibility of group members can be built in the form of a table, diagram or otherwise, allowing to determine the degree of involvement of each member in the implementation of each individual design stage.


Example: project name: " " .

Stages	Bayekeyeva Ainur	Koigeldiyeva Aizada
<b>Stage 1. Technical Assignment</b>	<b>December</b>	<b>December</b>
<b>Stage 2. Introduction</b> <i>Research Questions; Meeting with the Supervisor; Discussion of the research statement.</i>	<b>January</b>	<b>January</b>
<b>Literature Review</b> <i>Library visit; Searching out papers; Literature Review List; Table of Authors; Reviewing the work of others, and one's own directions</i>	<b>February</b>	<b>February</b>
<b>Stage 3. Methodology</b> <i>Data collection; Watching a cartoon in both languages;</i> <b>Data Analysis</b> <i>Transcript analysis; Cultural and contrastive analysis of translation (table); Finding examples of localizations; Data organization and filing.</i>	<b>March</b>	<b>March</b>
<b>Stage 4. Discussion</b> <i>Meeting with the Supervisor; Library visit;</i> <b>Findings</b> <i>Creation of recommendation for Audiovisual Translator of Cartoon</i>	<b>April</b>	<b>April</b>

<b>Stage 5. Conclusion</b> <i>Meeting with the Supervisor; Prepare the MT according to the APA requirements.</i>	<b>May</b>	<b>May</b>
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**Explanation of abbreviations:***S - Supervisor**CI - Contractor I**N/A - Not Applicable***III. Thesis Completion Form.****Thesis Completion Form:***1) (write recommendations or conduct further research)*

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**Supervisor:** **Student:** 

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## **Abstract**

### **Audiovisual Translation of Cartoons from English into Kazakh:**

#### **Localization and Cultural Aspect**

The purpose of the research is to analyze, with an emphasis on localization, the cultural and linguistic obstacles of the audiovisual translation of English-to-Kazakh cartoons. The objective of this research is to determine the elements necessary for successful translation and localization of children's cartoons, as well as to analyze the cultural problems experienced by Kazakh audiovisual translators of children's content. In addition, the research intends to emphasize the discrepancies in translating audiovisual information for children and to provide ideas on how to overcome the identified obstacles. To accomplish these objectives, this study employs a qualitative research technique, a product-based research approach, and a content analysis of two popular animated films: *Coco* and *Frozen*. By a review of these cartoons, this study identifies crucial components that require localization in Kazakh translations, including character names, idiomatic expressions, cultural references, music, and slang.

Cultural taboos and variances in linguistic structure present obstacles for Kazakh-language audiovisual translators of children's content. The significance of retaining cultural sensitivity in audiovisual translation, particularly for children's content, is suggested by the findings of this study. This work contributes to the field of audiovisual translation, specifically in the context of audiovisual translation into the Kazakh language, and provides insights into the necessary components for successful localization.

*Keywords: audiovisual, cartoon, localization, children's content, culture, language, animated films, dubbing, subtitling, translation.*

## Аңдатпа

### Мультфильмдердің ағылшын тілінен қазақ тіліне аудиовизуалды аудармасы:

#### локализация және мәдени бейімдеу

Зерттеудің мақсаты – ағылшын тілінен қазақ тіліне аударылған мультфильмдердің аудиовизуалды аудармасындағы локализацияға, мәдени және лингвистикалық бейімдеулерді талдау. Бұл зерттеудің мақсаты – балалар мультфильмдерін сәтті аудару және локализациялау үшін қажетті элементтерді анықтау, сондай-ақ балалар контентін қазақ аудиовизуалды аудармашыларының алдында тұрған мәдени ерекшеліктерді талдау. Сонымен қатар, зерттеу балаларға арналған аудиовизуалды ақпаратты аударудағы сәйкессіздіктерді атап өтуге және анықталған ерекшеліктермен қалай жұмыс жасауға болатыны туралы түсінік беруге бағытталған.

Осы мақсаттарға жету үшін бұл зерттеу сапалы зерттеу әдісін, кейс-стади әдісін және екі танымал анимациялық фильмнің контент талдамасын пайдаланады: «Коконның құпиясы» және «Мұзды өлке». Осы мультфильмдерді талдай отырып, бұл зерттеу қазақша аудармада локализацияны қажет ететін негізгі компоненттерді, соның ішінде кейіпкер атауларын, идиоматикалық өрнектерді, мәдени сілтемелерді, музыканы және жаргонды анықтайды.

Мәдени тыйымдар мен тілдік құрылымдағы айырмашылықтар балалар контентін қазақтілді аудиовизуалды аудармашыларға кедергі жасайды. Бұл зерттеудің нәтижелері аудиовизуалды аудармада, әсіресе балаларға арналған мазмұнда мәдени сезімталдықты сақтаудың маңыздылығын көрсетеді. Осы қорытындыларға сүйене отырып, аудиовизуалды аудармашыларға жергілікті бейімдеу мамандарымен тығыз жұмыс істеу, мақсатты аудиторияны кеңінен зерттеу және бастапқы және аударма тілдер арасындағы



мәдени айырмашылықтарды анық білу ұсынылады. Бұл жұмыс аудиовизуалды аударма саласына, әсіресе қазақ тіліне аудиовизуалды аударма контекстінде өз үлесін қосады және сәтті локализация үшін қажетті компоненттер туралы түсінік береді.

*Тірек сөздер: аудиовизуалды, мультфильм, локализация, балаларға арналған контент, мәдениет, тіл, анимациялық фильмдер, дубляж, аударма.*

## Аннотация

### **Аудиовизуальный перевод мультфильмов с английского языка на казахский язык: локализация и культурный аспект**

Цель исследования - проанализировать, с акцентом на локализацию, культурные и лингвистические препятствия аудиовизуального перевода англо-казахских мультфильмов.

Целью данного исследования является определение элементов, необходимых для успешного перевода и локализации детских мультфильмов, а также анализ культурных проблем, с которыми сталкиваются казахстанские аудиовизуальные переводчики детского контента. Кроме того, исследование призвано подчеркнуть несоответствия в переводе аудиовизуальной информации для детей и дать идеи о том, как преодолеть выявленные препятствия.

Для достижения этих целей в данном исследовании используется метод качественного исследования, метод тематического исследования и контент-анализ двух популярных анимационных фильмов: «Тайна Коко» и «Холодное сердце». Анализируя эти карикатуры, данное исследование определяет ключевые компоненты, требующие локализации в казахском переводе, включая имена персонажей, идиоматические выражения, культурные отсылки, музыку и сленг.

Культурные табу и различия в языковой структуре создают препятствия для казахскоязычных аудиовизуальных переводчиков детского контента. Результаты этого исследования свидетельствуют о важности сохранения культурной чувствительности в аудиовизуальном переводе, особенно для детского контента. На основе этих выводов рекомендуется, чтобы аудиовизуальные переводчики тесно сотрудничали с местными специалистами по локализации, проводили обширные исследования целевой аудитории и

четко понимали культурные различия между исходным и целевым языками. Эта работа вносит свой вклад в область аудиовизуального перевода, особенно в контексте аудиовизуального перевода на казахского языка, и дает представление о необходимых компонентах для успешной локализации.

*Ключевые слова: аудиовизуальный, мультфильм, локализация, детский контент, культура, язык, анимационные фильмы, дубляж, перевод.*

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## **Introduction**

This chapter will introduce a study topic centered on the audiovisual translation of cartoons and their characteristics during the localization process. This section contains background information, a problem statement, the research's aim and questions, and the significance of the study.

## **Background Information**

Globally popular cartoons become increasingly available in the Kazakh language. There are now 34 cartoons and animated films translated into Kazakh. For example, Aladdin, Cars, Frozen, Up, and Avatar (Bolashak Corporate Foundation, 2021). The increased prevalence of children's media requires a high-quality interpretation of these animations. As children's cognitive functions develop, the brain rapidly assimilates sensory information (Yunusova, 2017). Consequently, it is evident that the younger generation acquires plenty of language norms, traditional influences, and education through what is “seen and heard” (Rosin, 2018). Meanwhile, the popularity of cartoons among children continues to rise, creating a competent approach to cartoon localisation more important than ever before.

The translation of such materials, namely audiovisual, in which information is accompanied not only by textual content but also audio and video (visual) content, has its own characteristics. This type of translation is known as audiovisual translation in translation studies. Under this framework, it is crucial to define Audiovisual Translation. In this study, AVT refers to Audiovisual Translation. Audiovisual translation (AVT) is the process of translating from one language to the verbal components of audiovisual works and products (Perez-González, 2014). It integrated the concepts of bounded translation (Mayoral et al., 2002), film and television translation (Delabastita, 1989), and (multi)media translation (Gambier & Gottlieb, 2001).

Throughout this investigation, the word “localization” describes the process of adapting a product to address the unique needs of a certain region or its intended audience. Although numerous definitions of the term "localization" have been given, this research follows Nida's (1964) definition, which states that the translator should utilize the localization technique to bring the work as close as possible to the reader's cultural perception. Currently, the word "localization" is commonly employed in translation theory and practice, and translation is considered not only as a process but also as the process's end result (Shurlina, 2014). According to the Localization International Standards Association, localization necessitates verifying that a product is both culturally and linguistically appropriate for the target language of the country in which it will be used and distributed (LISA, 2019).

### **Problem Statement**

Due to the increasing need for localized content, the translation of English-to-Kazakh audiovisual content, particularly cartoons, has been increasingly significant in recent years. Yet, this procedure provides distinct obstacles, especially in terms of cultural considerations and localization. This lack of study, particularly in the Kazakh context, makes it challenging for translators to generate high-quality, culturally sensitive translations. According to a study by Sivertsen (2018), there is a lack of empirical research on AVT in general, and the few studies that do exist tend to focus on European languages. This lack of research makes it difficult for translators to develop effective strategies for translating audiovisual content in the Kazakh context. Thus, the problem statement of this study is to investigate the difficulties and strategies of audiovisual translation (AVT) of English-to-Kazakh cartoons, with a particular emphasis on the cultural component and localization. The objective of this research is to provide insights and



practical recommendations to AVT specialists and to contribute to the growth of the Kazakh language AVT sector.

### **Research's Aim**

This study investigates the cultural features and problems of audiovisual translations and the adaptation of English-to-Kazakh cartoons. The purpose of this product-based qualitative research is to identify the difficulties of cultural differences and potential language alterations in audiovisual translations of animated features. In this study, I intend to investigate several aspects of cartoon localization and its process in order to obtain a better understanding of the phenomenon of localization of children's content for the purpose of implementing high-quality audiovisual translations in the future. In addition, the study of cartoon translation is important since this type of content aimed at children should serve as a model for young people who are still developing their linguistic skills.

### **Research questions:**

1. What are the key elements that need to be localized in the audiovisual translation of cartoons from English into Kazakh?
2. What are the cultural challenges faced by Kazakh language audiovisual translators when translating children's content?
3. How does the translation of audiovisual content for children differ from the translation of content for adults in terms of cultural sensitivity and localization requirements?

## Significance

As the importance of audiovisual translation has expanded in recent years, more universities have begun to offer programs in this field. The cultural nuances of the Kazakh language are disregarded in the training of translators, who are taught with materials from Russian and foreign translators. The translation of audiovisual materials requires technological expertise and adherence to film translation standards. In addition to formal variables like sound and sight, the peculiarities of the recipient impact the translation of this information. When these criteria are overlooked, the finished work lacks the ability to engage the audience (Makhpirov & Arstanova, 2021).

Therefore, the significance of this study is to determine the cultural aspects of the Kazakh language, so that translators may be directed not only by the technical requirements of the translation but also by the cultural component while translating audiovisual materials. As a consequence of this study, audiovisual translators of cartoons can receive a comprehensive technique for the use of localization in the context of a Kazakh-speaking audience while translating cartoons from English. Undoubtedly, this work cannot fully replace the primary sources of cultural information; rather, it will serve as a supplement that translators may use to guide their research and enhance their knowledge.

## **Literature Review**

In this section, I will provide an overview of the study topic by examining, comparing, synthesizing, and summarizing the work of other researchers. Under this research, I investigate the language and cultural considerations that must be made while translating cartoons from English into Kazakh. The purpose of this research is to explore how to deal with linguistic and cultural barriers while translating cartoons for the screen. This chapter starts out with a broad overview, some background information, and a definition of audiovisual translation as a type of translation. After that, the chapter shifts its focus to the process of localization both globally and in the context of Kazakhstan. Then after, it provides a look at the nuances of translating children's content as well as the audiovisual translation of cartoons, and it comes to an end with a summary.

### **Audiovisual Translation: Definition and Background**

There is a need to grasp the concept of audiovisual translation and its defining features before delving into the cultural aspects of this field of study. Furthermore, the translation of materials for a young audience and the features of this process must be investigated in order to thoroughly understand the translation of cartoons. This is important for my research since it provides a broad definition of audiovisual translation and examines the idea from the perspectives of various authors and cultures.

Even though the global traditions of film translation began to develop at the turn of the 20th century, the first research on audiovisual translation in Europe dates back to 1976 (Fodor, 1976). This is due to the intimate relationship between the development of film and television and the linguists' interest in the issues of translating audiovisual materials. Before the

establishment of national broadcasting organizations and the widespread distribution of television broadcasting in the 1960s and 1970s of the previous century, the corpus of translated audiovisual materials, i.e. films exhibited on the big screen, needed to be more significant. Then, the general distribution of television broadcasts, the advent of video recorders, and the proliferation of satellite TV channels led to a significant increase in the creation and import of audiovisual content. According to the predictions of experts, the number of satellite channels in Europe would expand by 3.5 times between 1989 and 2000, and the number of TV broadcasting hours per year would double (Luyken, 1990). The first conference on the challenges of dubbing and subtitling was convened by the European Broadcasting Union (EBU) in Stockholm in 1987 (Cintas, 2009), which was an additional factor that sparked the interest of scholars in the problems of audiovisual translation.

In this study, AVT stands for "Audiovisual Translation." Translation of the spoken dialogue seen in films, television shows, and other forms of audiovisual media is known as audiovisual translation (AVT) (Perez-González, 2010). It consisted of a combination of "bounded translation" (Mayoral et al., 2002), "film and television translation" (Delabastita, 1989), and "(multi)media translation" (Gambier & Gottlieb, 2001).

According to Díaz-Cintas (2007), "Audiovisual Translation refers to the transfer of meaning from a source audiovisual text to a target audiovisual text." Frattini (2007) defines audiovisual translation as "a process that consists in adapting, transferring, or re-creating the spoken and written elements of a source text, into a target text that will be delivered in the same mode or in a different mode, by preserving the overall meaning and style of the original." Díaz-Cintas and Frattini have similar views on the process of AVT, however, Anderman and Rogers

(2010) emphasize multiple codes of the process, whereas Díaz-Cintas and Frattini focus on the process itself.

Anderman and Rogers (2010) describe audiovisual translation as "the transfer from one or more source-language audio tracks and visual tracks into one or more target-language tracks. It encompasses the transfer of all or part of the original soundtrack and, if necessary, the addition of all or part of the target-language soundtrack."

Gambier (2013) provides a definition of audiovisual translation, highlighting the complexity of the services given when this type of translation is performed. In fact, the direct translation of spoken conversations, such as in a television series, is only one piece of the technological chain. It also involves the laying of the translated text, its editing, dubbing, and studio sound processing. Gambier stresses that audiovisual translation is always a "team effort" (2013). The translator's position as an intermediary in the technological chain results in a "blurring" of the boundaries between the original and the translation: the texts of audiovisual works (scripts, dialogue sheets, draft scripts) undergo constant changes during processing, requiring the translator to repeatedly refer to the same volume. In his work *Challenges in research on audiovisual translation*, Gambier explores the challenges of translating audiovisual content as we move toward a fully digital society. This study expands our understanding of audiovisual translation beyond a linguistic and cultural lens, allowing us to view it instead as a multi-code process in which the accuracy of the translated text plays a crucial role in the final outcome. The author's study of audience perception is very significant for our investigation since, in addition to explaining market developments in the audiovisual context, it sheds light on these phenomena from the perspective of the audience.

## **Audience Perception of Audiovisual Content**

Christiane Nord is a renowned expert in the study of translating audio-visual media (AVT). She has been an integral part of the AVT research community for quite some time, and she is currently a professor of Translation Studies at the Germany's University of Mainz. She has done extensive work in the field of translation studies, with an emphasis on audiovisual translation theory and practice (Nord, 1991). With her extensive approach to evaluating translation quality, Nord has become a recognized leader in the AVT community. This model takes into account the context and purpose of the translation, as well as the different aspects that contribute to the quality of a translation, such as a target text's relevance, acceptance, and efficacy. Subtitling is a major form of audiovisual translation, and Nord has written extensively on the topic, addressing topics including cultural adaptation, text reduction, and the impact of technology on the subtitling process.

In the subject of automated translation technology (AVT), her book "Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis" (1991) is extensively used as a reference by academics, students, and professionals alike. Christiane Nord's contributions have been crucial in expanding our knowledge of audiovisual translation and establishing it as its own area of study and professional practice.

According to Gambier (2013), audiences at the movies tend to be young, urban, and technologically savvy, while TV watchers span the age spectrum from preteens to the elderly. Considering the wide diversity of potential recipients, how can we best conceptualize and evaluate its impact? First and foremost, the concept of "reception" needs to be clarified, as there are distinctions between the influence of a translation on reception (the recipient's emotion) and

translation itself (the response of viewers). Both Nord and Gambier give compelling arguments, but Gambier's perspective is more convincing because he attempted to classify listeners into three distinct groups depending on their way of reception (3 Rs) (Kovai 1995; Chesterman 2007: 179-181): Response, Reaction, and Repercussion. Even though Gambier acknowledged that audiences interpret content differently, he did not concentrate on the perspective of the children's audience. The data presented in his study appear to support the notion that audiovisual translation is distinct from other types of translation due to the presence of interlingual and intralingual codes.

The perception of audiovisual translation (AVT) by the target audience can have a substantial impact on its effectiveness and success. Audiences typically have high expectations for AVT, as they anticipate an exact and flawless translation of the source material. If the AVT does not match these requirements, it may severely impact the audience's perception of the content and their viewing experience as a whole.

Frattini (2007) has written about the influence of cultural differences on the perception of AVT by audiences. He emphasizes that poorly translated cultural references and jokes can detract from the audience's pleasure of the content.

Simon (2010) conducted a study on how Spanish-speaking audiences perceive subtitling. She discovered that the legibility and timing of the subtitles were crucial in deciding how the audience perceived the translation.

Comparing this research helps in highlighting the various methodologies that numerous authors have used when investigating AVT. Frattini has focused on the impact of AVT on the audience, whereas Simon has examined several facets of the area and its evolution from a larger

viewpoint. Understanding these many points of view can provide useful insights into the topic and how it has been investigated and explored over time.

### **Localization of cartoons**

It is vital to define exactly what localization means in translation studies at this point. This article uses the term "localization" to define the process of adjusting a product to the cultural norms of a certain location or its clients. This study follows Nida's (1964) interpretation of the term "localization," which implies that the translator should utilize the "localization" technique to bring the work as close to the reader's cultural understanding as possible. In the subject of translation studies, the term "localization" has become popular, and translation is now viewed not only as a process but also as a final outcome (Shurlina, 2014). The International Standards Association for Localization defines localization as the process of changing a product so that it may be used and sold in the target market's particular language and culture (2019).

Yves Gambier is one of the primary authors whose writings formed the backbone of my investigation (2009). The author provides an in-depth analysis of localization in the context of audiovisual adaptation. Here, we examine the localization problem from three angles: linguistics, culture, and technology. In this article, the author claims that the technical level of the original content, as well as the languages and cultural norms of the regional consumers to whom this content is destined, can have a significant impact on the number of resources and procedures needed in localization efforts. Language, culture, and technology, however, are three aspects that never fail to garner attention. The term "adaptation" was commonly used to describe the process of converting content from one language to another and from one culture to another before the widespread use of computers, information and communication technologies, and digital gadgets.



As the practice of incorporating content into or into other forms of technology grows, the term "translation" has shifted toward "localization." Unlike previous research on the topic, this one takes a scientific approach to the problem of audiovisual content localisation and examines it from every viewpoint, including the technological ones.

Localization can refer to the localization and translation of websites, among other things. One such example is research on the "Position of the Translator as an Agent in Website Localization" (Alkan, 2017). In contrast to translation and localization, he said that website localization is the process of customizing a website so that it can be utilized efficiently by its target audience. In addition, he stated that the term "localization" has existed since the 1980s and has been defined by several Translation Studies (TS) scholars, including Pym (2004), Pym (2010), Alkan (2013), and Cronin (2003), among others. Together, these authors share the view that it is sufficient to just translate the text when adapting a product for a new market; graphics, colours, and buttons that act as navigational aids may also need to be updated. Cyr (2003) describes localization as the process of adapting a product, service, or piece of content to the preferences and demographics of a certain market. Alternatively, localization may be viewed as the act of adapting a product to the linguistic needs of a certain region. Others have defined localization as the process of translating source materials into the target language based on the needs of the final product. There is, however, another interpretation of this phrase that is pertinent to the discussion at hand, which is to adopt the culture and language of the original product to that of the end customer. Kleinen-von Konigslow (2011), for example, investigated how the Heute program, which is based on The Daily Show with Jon Stewart, has been adapted to the German political, media, and journalistic culture, and how both the local environment and the foreign role model impact the localized show. This study project will investigate the impact

of translating and localizing English-language cartoons on various cultural norms and beliefs of Kazakh culture.

When addressing the global distribution of cartoons, the term "localization" is usually used to refer to the translation and cultural adaption of the cartoon for each target market. To successfully complete this task, you must have an in-depth understanding of the cultural norms, linguistic nuances, and personal preferences of your intended audience. It is likely that the localization process will also involve adjustments to the animation style and character designs in order to better suit the aesthetic preferences of the target audience. Soundtracks, sound effects, and other audible elements may also require localization-related adjustments.

Mary Snell-Hornby (1988) is a notable scholar in the field of translation studies, and her contributions to the study of localization have had a considerable impact. Snell-Hornby's work, "Translation Studies: An Integrated Approach," was published for the first time in 1988. This work is widely considered a classic in the industry, and it provides a complete overview of translation and localization theories, methodologies, and practices.

In her work, Snell-Hornby believes that translation cannot be reduced to a simple question of word-for-word equivalent because of its complexity and multifaceted nature. She instead emphasizes the significance of addressing the social, cultural, and linguistic context of translation. Her multidisciplinary approach to translation studies incorporates insights from linguistics, cultural studies, and literary theory, among others.

The work of Snell-Hornby has had a significant impact on the development of translation studies and has helped to establish translation as a recognised academic discipline. Her study has also had a considerable impact on the practice of localization, and her insights into the intricacies of translation have helped me better comprehend the difficulties associated with modifying

content for diverse locations. In this study, I will investigate examples of cartoon localisation using the Integrated Approach suggested by the author.

### **Children's Content Translation**

Numerous professionals, including linguists, cultural scholars, and media studies experts, have researched cartoon translation. Universities and research institutes have published academic studies and research papers, as well as practical studies conducted by media firms, animation studios, and translation organizations.

According to the literature review conducted for this study, there needs to be more research that examines the effects of Kazakh adaptations of English-language cartoons on young people's moral development. Several key features have been identified by studies and experts in the field of children's content translation as being necessary for the creation of successful translations for young audiences. Some of the most talked about traits are:

Relevance to Age Group - de Oliveira (2010) stressed the importance of making sure the translation has the appropriate tone, vocabulary, and cultural allusions for the target audience.

The need of adapting cultural allusions, iconography, and visual components to the norms and expectations of the target audience has been emphasized by Teixeira (2017) in the context of the translation of children's content. The author emphasized the need for kid-friendly and simple storytelling in children's media. Especially in the text translation, where the target audience's degree of comprehension must be reflected in the language employed, this is of paramount importance. Studies by Teixeira have demonstrated the significance of preserving the integrity of visual elements such as images, graphics, and other visual story aspects when translating for children (2017). Experts and research on the subject of children's content translation have

emphasized the importance of cultural adaptation, simplicity, fun, emotional impact, and visual elements in producing successful translations for young audiences. Throughout the translation process, extra consideration should be given to the needs of young readers and readers with disabilities to ensure that the end output is comprehensible, entertaining, and appropriate for young readers.

Scholars frequently emphasize the need of keeping irony and humour in children's literature, claiming that these elements are essential to the reading experience and should not be lost in translation. All of these elements serve to captivate and engage a young audience in the story. For instance, research undertaken by Robinson (2001) emphasized the need of maintaining the emotional effect of translated children's content. This involves avoiding changes that would diminish the emotional impact of the content and ensuring that the translation appropriately conveys the emotions and thoughts intended by the source.

Studies on the subject of cartoon localization have yielded a number of significant insights into the challenges and best practices of adapting cartoons for varied regions and audiences. An Italian scholar named Federico Zanettin (2008) has dedicated his study to the investigation of audiovisual translation, particularly the process of cartoon localization. When it comes to localizing cartoons for international audiences, he has written extensively on the topic, outlining both the difficulties and solutions. To avoid alienating the target audience, he argues that translators must be mindful of cultural differences and adapt the content of the cartoon accordingly. Zanettin has researched how various translation strategies affect the quality of cartoon localization. According to his experience, there are situations in which a literal or straight translation is required, while others call for more of a creative or free translation.

Mona Baker (1992) has demonstrated the need of considering cultural differences while adapting cartoons for a certain territory. Wordplay, puns, and other linguistic tricks are frequently used in cartoons to elicit laughter. Translators need to get creative when adjusting these aspects for a new audience, as research has shown that they can be challenging to translate. The author claims that studies have proven how challenging it can be to translate cartoons so that they make sense to the intended audience because of the prevalence of references to specific cultural events, people, and locations. The ability to accurately adapt cultural allusions requires knowledge of both the source and target cultures by the translator.

### **Audiovisual Translation of Cartoons**

Even if children are the primary audience for a children's film, there are at least two groups to consider: children and adults. Some of the content is obviously intended for the adults who are accompanying the children; this generates texts with a dual audience, and the translator must be aware of this in order to do both audiences justice (Zabalbeascoa, 2000: 21). When translating for children, it is essential to keep in mind that children from different cultures have distinct ways of speaking, thinking, and behaving, and therefore target materials must be modified to a special audience, the child, who cannot see, hear, or understand the same things as adults (Lorenzo, 2014).

Even though this is a big problem, researchers have complained that there are not enough studies looking at how AVT is different for children. This is especially surprising given how much multimedia content is made every year for this age group. At least according to Lathey (2009: 32), who is now more optimistic about the future of children's translation research, video game localization and AVT are growing quickly, even if this is only noticed by young

researchers and students whose work hasn't had much of an impact so far. Di Giovanni (2010) says that over the past few years, many doctoral dissertations have been written about audiovisual translation for children in Europe.

Lambert & Van Gorp's (1985) model, upon which many of these research frameworks are founded, has been a source of considerable inspiration for writers such as Hernández Bartolomé (2008) and Barambones (2012). Both writers look at some of the language features of target texts, such as orality and discourse markers, as well as general rules for translating animated movies and TV shows.

In an audiovisual text, multiple codes are utilized to express the same information. Today's world employs a wide range of codes, from those used for language to those used for music to those used for planning, special effects, sound design, and even movement. Not every film contains all of these codes, and it would be "overambitious" to try to figure out what they mean even if they do affect translation; this is because the original film may have little semiotic substance or boring and monotonous discourse (Chaume, 2012: 176).

From a translational standpoint, De los Reyes (2015) contends that there are three main semiotic codes in children's films: the linguistic code, because there would be no translation process without it (Chaume, 2004: 17); the iconographic code, which connects children's films, picture books, and children's own drawings and artwork (Wells, 2009: 118); and the musical code, which is an integral part of the children's film experience (Beauchamp, 2005: 43). The goal of his study is to provide the framework for a cohesive and well-considered model of analysis by analyzing the nature of these codes and how they impact receiver senses and translation. I will

look at examples of localization and audiovisual translation of cartoons from English into Kazakh utilizing these codes, culture-bound words and phrases in my research.

### **AVT of Cartoons in Kazakhstan**

Research by Makhpirov and Arstanova (2021) on the translation of cartoons in Kazakhstan found that some cartoons' protagonists communicate in a monotone manner, which both disrupts the emotional mood of the story and sounds foreign to the Kazakh people. The biggest flaw of the study is that it fails to explain how the problem was discovered. Even yet, the study's findings on the state of audiovisual translation in Kazakhstan's distribution sector are highly useful. Examining the roles played by various funding organizations and production houses in the growth of Kazakh dubbing, this study will help provide light on the challenges now faced by the AVT industry.

The research by Postoenko and Kurbatova(2020) is particularly concerned with the cultural issues that arise while translating songs for animated subtitling . The only thing that separates their approach from mine is that they consider Chinese and Russian translations, whereas I primarily examine English and Kazakh translations. This research delves deeply into the details of the confluence between literary translation and the visual element.

Globally popular animations are currently more accessible in the Kazakh language. There are now 34 cartoons translated into Kazakh. For example, Aladdin, Cars, Frozen, Up, and Avatar (Bolashak Corporate Foundation, 2021). The Kazakh translation of Avatar: Su Zholy was the third Disney film. The dubbing was created by the Aray Media Group studio, whose literary style is professional. According to audiovisual translators, movies can make the language more accessible. By viewing a movie, you can expand your vocabulary and comprehend the context in which

specific idioms and phrases are employed. According to the production company, this is a strong reason to see the film again for educational purposes (Antonova, 2023). The business Meloman, the distributor of Disney studios in Kazakhstan and the CIS, reported record box office receipts for the Kazakh-language picture. More than one million people in Kazakhstan watched the film (Ratel, 2023).



### **Methodology**

This chapter describes the current study's methodology, which covers the research design, sampling, research methods, data analysis, approach and ethical implications. This section's objective is to provide a full and clear explanation of the research methods utilized to address the research questions. The purpose of this research is to identify the cultural obstacles faced by audiovisual translators of children's content performing in the Kazakh language, with a focus on how the localization of foreign components can be interpreted in cartoon audiovisual translation.

This research adopts a product-oriented qualitative research approach based on the methods outlined in "Research Methodologies in Translation Studies" by Gabriela Saldanha and Sharon O'Brien (2013). The focus is on examining the translated text as a result of the localization process. The study utilized a cartoon transcript that was localized from English to Kazakh, and the data were analyzed using the integrated approach (Snell-Hornby, 1988) and Contrastive analysis (James, 1980).

According to Bell (1991), it is possible to draw conclusions about the translation process by examining the translated texts. This approach forms the basis for the research of Bowker and Bennison (2003) and Alves and Vale (2011), who aim to integrate product- and process-oriented research (Alves et al., 2010). By analyzing texts within their production and reception contexts, it is possible to gain insight into the translator's decision-making process and therefore gain a deeper understanding of the translation process.

To ensure ethical considerations, data protection and privacy were given utmost importance. However, it is essential to note that the subjective nature of the data and the limited generalizability of the findings are factors that may limit the research's validity.

The methodology section plays a critical role in providing a comprehensive overview of the research process, including data collection and analysis techniques. The description of the

methodology allows readers to evaluate the study's strengths and weaknesses. According to Creswell (2011), the methodology chapter in a dissertation or thesis is a crucial component that outlines the research methods employed in writing the extensive chapter. (p. 45).

## **Research Design**

This section includes a detailed description of the research design, allowing the reader to evaluate the study's validity and reliability. A proper research design is essential for conducting the research properly. Given that I am investigating the cultural aspect of translated cartoons and that my study will focus on contrastive analysis of translated and original text, a qualitative approach was chosen because it provides the depth and richness of data necessary to explore the complexity of the topic under investigation.

To explore the cultural side of translation, a number of academics, including Hermans (2011), have utilized the same research design. Hermans is a renowned academic in the field of translation studies who has utilized qualitative research methodologies to examine the influence of culture in translation. In his book "Translation in Systems: Descriptive and System-Oriented Approaches Explained," for instance, he uses qualitative research methods to examine the cultural and communicative implications of translation, such as the role of culture in shaping the translation process and how translated texts reflect and shape cultural identity (Hermans, 2011).

I understand my research as being qualitative because, as Hatim and Mason (1997) describe, "qualitative research in translation is concerned with understanding the processes and strategies involved in the translation of texts and with exploring the cultural and communicative implications of translation." For this reason, a qualitative product-based study was chosen,

because it is well suited to address the gap in knowledge that exists in the field and provides a more in-depth understanding of the topic.

In this study, a product-oriented qualitative approach was used to examine the cultural and linguistic issues of audiovisual translation (AVT) of cartoons from English into Kazakh. Context analysis and contrastive analysis were employed to analyze two popular animated films, *Coco* and *Frozen*, in order to identify the challenges faced by Kazakh language audiovisual translators and to provide recommendations for improving the localization process.

In translation studies, product-oriented qualitative research is a common method, as it enables the examination of the final product of the translation process. According to Saldanha and O'Brien (2013), this method involves analyzing the target text to identify any issues or challenges that arose during the translation process, as well as any strategies that the translator employed to address these issues. This method is particularly useful for examining the efficacy of translation strategies and techniques, and it can shed light on the complexities of the translation process. Further, Saldanha and O'Brien (2013) note that product-oriented qualitative research can be conducted utilizing a variety of methodologies, such as context analysis and contrastive analysis, and can incorporate both quantitative and qualitative data. Overall, product-oriented qualitative research is a valuable tool for enhancing translation quality and gaining a deeper understanding of the translation process.

The product-oriented approach, which includes content analysis and contrastive analysis, allows researchers to focus on specific aspects of the translation process and identify the challenges and solutions in translating from one language to another. Therefore, the selected research method in this study is justified since it allows for a thorough examination of the cultural features and challenges of translating children's content from English into Kazakh.

Additionally, the qualitative approach is suitable for exploring the process of localization and identifying potential language alterations, which are crucial for achieving high-quality audiovisual translations.

However, it is important to acknowledge that there are potential drawbacks of the product-oriented research method. One potential limitation is that the analysis may focus too much on the end product rather than the process of translation. This may result in overlooking important contextual factors that affect the translation process, such as the translator's decision-making process and their interpretation of the source text. Another potential limitation is that the analysis may be subjective and open to interpretation, which may affect the reliability and validity of the research findings. Therefore, it is important to use multiple methods and triangulate the data to ensure the accuracy and reliability of the research findings.

According to Saldanha and O'Brien (2013), product-based research, specifically critical discourse analysis, is an effective method for analyzing complex dynamic phenomena such as the cultural implications of audiovisual translation in cartoons. This method offers an in-depth and complex ways understanding of the topic, which is necessary for a comprehensive analysis of the translation process. In this study, the selection of a qualitative product-oriented research method with a focus on content analysis and contrastive analysis is justifiable, as it permits a comprehensive examination of the cultural implications of audiovisual translation in animated films.

Furthermore, the following steps would be taken to conduct this product-based research analysis of cartoon translation:

- Select the cartoons to be analyzed and gather relevant materials: In this case, the focus is on the audiovisual translation of cartoons from English into Kazakh, specifically the

movies *Coco* and *Frozen*. Gathering the original English versions, the Kazakh translations, and any additional materials such as subtitles, voice-over scripts, or dubbing scripts would be necessary.

- **Conduct a content analysis of the materials:** The content analysis would involve examining the linguistic and visual elements of the cartoons and their translations, as well as any accompanying text such as subtitles or voice-over scripts. The purpose of the content analysis would be to identify the key elements that need to be localized in the audiovisual translation of the cartoons from English into Kazakh.
- **Conduct a contrastive analysis of the materials:** The contrastive analysis would involve comparing and contrasting the linguistic and visual elements of the original English versions and the Kazakh translations. This analysis would help identify the cultural challenges faced by Kazakh language audiovisual translators when translating children's content, as well as any potential language alterations required to achieve high-quality audiovisual translations.
- **Apply a critical discourse analysis framework:** Critical discourse analysis (CDA) is a methodology that is particularly well-suited for investigating complex dynamic circumstances, as it yields a deep and nuanced understanding of the topic at hand. Applying a CDA framework would involve examining the power relations and ideologies embedded in the audiovisual translations of the cartoons and their impact on the target audience. This analysis would help identify how the translation of audiovisual content for children differs from the translation of content for adults in terms of cultural sensitivity and localization requirements.

- Interpret and report findings: The final step would be to interpret and report the findings of the content analysis, contrastive analysis, and CDA. This would involve synthesizing the data collected and presenting it in a way that addresses the research questions and contributes to the broader understanding of the localization of audiovisual content. The report could include recommendations for improving the quality of audiovisual translations of cartoons from English into Kazakh and could be used as a basis for further research in the field.

The purpose of this research is to add to the expanding body of knowledge in the field of translation studies by employing a product-based qualitative research approach to better understand the localization process of audiovisual translation.

Product-based research is frequently employed in translation studies to investigate particular translation projects, methods, or phenomena. Depending on the research objective, data collection, and theoretical framework of the study, the data analysis methods utilized in these studies may differ. Typical data analysis techniques employed in this research include:

- Content analysis: This method involves analyzing the content of written or spoken texts, including translations. The researcher may examine the language and terminology used, the relationships between words and phrases, and the cultural references and meanings present in the text.
- Intertextual analysis: This method involves comparing and contrasting the original text and its translation. The researcher may examine the similarities and differences between the two texts, and identify the strategies and decisions used by the translator to translate cultural references and meanings.

- Discourse analysis: This method involves examining the language and discourse used in the translation, and analyzing the meaning and implications of this language and discourse. The researcher may examine the language and discourse used by the translator, and the ways in which this language and discourse reflect the cultural and ideological perspectives of the translator and the target audience.
- Sociocultural analysis: This method involves examining the social and cultural factors that influence translation practices and the translation process. The researcher may analyze the ways in which social and cultural norms, values, and beliefs impact the translation, and the ways in which translation practices reflect and shape these norms, values, and beliefs.

The integrated approach (Snell-Hornby, 1988) and Contrastive analysis (James, 1980) were utilized to examine the data. In literary and cultural studies, the integrated approach and intertextual analysis are two related methodologies of textual analysis.

The integrated approach combines how the structure, tone, subject matter, and historical background of a book all work together. Examining the interplay between these components is important for grasping the text's meaning and impact. One example of an integrated approach is reading the text closely while also thinking about the historical and cultural context in which it was written.

Comparatively, the intertextual analysis looks at how a text influences and is influenced by others within the same literary or cultural tradition. Its goal is to discover and analyze the hidden allusions, references, and intertextual links that link one work to another, as well as how these connections enrich the meaning and value of the original text. Examining the ways in which a work reinterprets or reimagines its source material is one example of intertextual analysis. Other

examples include recognizing patterns of influence and tracking the development of a certain theme or genre across texts.

Both the integrated approach and intertextual analysis can be employed individually or in tandem to create a richer and more nuanced understanding of a text. Scholars can get a richer grasp of a text's meanings, themes, and relevance if they consider it both independently and in the context of a larger literary or cultural tradition.

Contrastive analysis and content analysis are both effective research approaches in the field of translation studies, but they are often employed for distinct aims.

By contrasting the source and target linguistic structures and traits, translators can better understand where they may encounter challenges. The translator can foresee and overcome probable hurdles to correct and effective translation through contrastive analysis, which identifies differences and similarities between the source and target languages.

On the other hand, content analysis is frequently employed in the field of translation studies to examine the substance and form of translated texts in search of commonalities and distinctions in translation approaches. Using content analysis in the study of translation can reveal the ways in which translators' methods change depending on the source text, target language, or cultural setting. One application of content analysis is to determine the degree to which idioms and cultural allusions are preserved in translations from one language to another or the degree to which literary translations differ from technical translations.

Research methodologies like contrastive analysis and content analysis can both contribute to the field of translation studies, but they are often employed for distinct reasons and necessitate various approaches. Yet, they can work together to provide a fuller picture of how translation affects both languages and cultures.



## Sample

This research investigates the use of localization in the translation of audiovisual content, namely English-to-Kazakh cartoons. As a result, a certain kind of translated content is required to investigate this issue throughout this product-based study. In the instance of analyzing cartoon translation, purposive sampling might be a suitable method for selecting a sample of cartoons that are representative of the population under study and meet the research objectives. As stated by Davidson and James (2015), purposive sampling is a sort of non-probability sampling used in product-based study research to choose participants who are most relevant to or knowledgeable about the topic being investigated.

Our sample was carefully chosen to be representative of the population of interest, with an emphasis on the audiovisual translation and localization of cartoons. The purposive sampling technique was used to examine the use of the localization process in the audiovisual translation of English-to-Kazakh cartoons. In addition, in order to determine what issues the translator faces during the AVT, we can evaluate the relevant cartoon transcript and identify these cultural challenges.

Since the Kazakh-translated cartoon is the focus of the research and no participants are involved, the selection criteria will concentrate on entertainment cartoons. In order to get accurate and reliable study results, it is crucial to use acceptable criteria for sampling translated cartoons, as this will ensure that the sample is representative of the target audience.

- Language proficiency: cartoons should be translated into the Kazakh language by a professional or highly proficient translator to ensure correctness and consistency.
- Cultural relevance: the cartoons' values, beliefs, and experiences should mirror the Kazakh-speaking viewers for the best results.

- Availability: whether through traditional or digital media, the cartoons should be easily accessible to the intended audience.
- Diversity: to produce a representative and diversified sample, the cartoons should cover a wide range of styles, subjects, and media.
- Age-appropriateness: content, language, and visual presentation should all be evaluated to ensure that the cartoons are suitable for the intended age range.

The Walt Disney Company's animated features were selected because they are widely regarded as among the best in their genre by young viewers. In addition, Arai Media Group is the only Kazakh company authorized to translate Disney cartoons. They have to meet the rigorous standards of the Disney studio with which they are in full connection. The studio has a number of requirements in terms of equipment, microphone positioning, etc. Due to the need for certain requirements and a license, not every studio is able to undertake dubbing. And there are standards that must be met to ensure accuracy in the translation. Thus, the decision favored cartoons translated by Arai media group, as the possession of a license ensures the quality of the translation. The fact that the cartoons can be found online in Kazakh satisfies one of our criteria for choosing products.

Since not all cartoons are completely localized, we can eliminate some options based on cultural adaptation. Frozen and Coco were selected because they are animated films that incorporate local culture to a greater degree than the others under consideration.

## **Research Methods**

A content analysis was used as a research method in this study to evaluate translated cartoons from English into Kazakh. The growing popularity of worldwide cartoons has increased

the demand for high-quality translations in Kazakhstan in recent years. However, little research has been conducted on the quality and accuracy of these translations.

Audiovisual content can be analyzed using a research technique called Content Analysis, which looks for recurring ideas or patterns in translated media. This can be done by examining dubbed audio or subtitles to learn more about the quality, accuracy, and suitability of various translation methods. Many authors in the field of audiovisual translation have utilized content analysis to investigate questions concerning the nature of the translated text. Some authors who have employed content analysis in their research are provided below.

Subtitles from various films and television shows were analyzed for their content by Daz-Cintas and Remael (2007). They looked at how well the subtitles followed established guidelines for translation quality.

Content analysis was utilized by Gambier and Gottlieb (2001) to examine the translation of dialogue from various films and television shows through methods such as dubbing, subtitling, and voice-over. They evaluated the translations based on criteria such as language and cultural accuracy and conformity to translation standards.

Subtitles for the Spanish version of *The Simpsons* were analyzed by Chaume (2012). He evaluated the subtitles' funny references and cultural sensitivity. The author's objectives are similar to mine, and this method is excellent for study, particularly in the investigation of cultural aspects of translation.

These are only a few examples of authors that have utilized content analysis as a research technique in their studies. Analyzing different aspects of audiovisual translation, such as language use, cultural adaptation, and adherence to translation norms can be aided by content analysis.

According to Neuendorf (2016), one advantage of content analysis is that it "can provide a qualitative analysis of large amounts of data in a relatively efficient manner" (p.

10). According to Krippendorff (2013), content analysis has a number of benefits, including the capacity to "uncover the often implicit and taken-for-granted meanings in messages, and the relations among them" (p. 66). Moreover, content analysis is a "relatively unobtrusive method that does not interfere with communication" (p. 66), making it useful for analyzing naturalistic data.

This study intends to acquire insights into the quality and correctness of the translations by studying a sample of translated cartoons in Kazakhstan, as well as identify areas for improvement in the translation process. The content of the cartoon is analyzed in this study in order to investigate the process of localisation. As a result, the following chapter will go into greater detail on how content analysis will be carried out.

The Coding Sheet will be utilized as a research instrument to code and analyze the audiovisual translation of the selected English-to-Kazakh cartoons. This study's research questions and objectives are reflected in the Coding Sheet's numerous categories.

**Category 1: Localization Components.** This category will code and analyze the key elements that must be localized in the English-to-Kazakh audiovisual translation of the cartoons. To be analyzed are song adaptation, cultural references, adaptation of slang, character names, and idiomatic expressions, among other significant localization-related elements.

**Category 2: Cultural Difficulties.** This category will categorize and analyze the cultural challenges audiovisual translators of the Kazakh language face when translating children's content. Differences in language, cultural values, humor, and other cultural nuances that may complicate the translation process must be analyzed as obstacles.

**Category 3: Audiovisual Content Designed for Children as Opposed to Adults.** This category will code and analyze how the translation of audiovisual content for children and adults differs in terms of cultural sensitivity and localization requirements. To be analyzed are age-appropriate language and cultural references, the required level of cultural adaptation, and other factors that differentiate the translation of content for children and adults.

The Coding Sheet instrument will be applied to the collected materials for this study, including the original English versions, the Kazakh translations, and any additional materials such as subtitles, voice-over scripts, and dubbing scripts. The process of coding will involve a line-by-line analysis of the materials, with each line being coded according to the applicable Coding Sheet categories. The codes will be entered into an Excel spreadsheet and analyzed by statistical software. The data will be analyzed using descriptive statistics and other analytical tools to identify patterns and trends. The Coding Sheet tool will enable a systematic and rigorous analysis of the audiovisual translations of the selected English-to-Kazakh cartoons. It will provide an exhaustive framework for analyzing the localization process and identifying the cultural characteristics and issues of audiovisual translations.

### **Data Analysis**

Research involving the examination of translated texts, especially in the setting of audiovisual media, may benefit from using a translated cartoon transcript as a data collection instrument. The translated cartoon's transcript can serve as a written representation of the original cartoon's audio and visual content, which can then be studied to probe questions like cultural adaptation, linguistic precision, and reception among the audience.

To achieve reliable and accurate data gathering, a translated cartoon transcript should accurately reflect the original audio and visual content. This may involve checking the

translation for accuracy and making sure that all necessary details, such as character dialogue and sound effects, are included in the transcript.

The data for this study is the English-to-Kazakh transcription of the Disney cartoon's localized version. The data were qualitatively examined using content analysis. Following these steps, the data were analyzed:

1. The cartoon's transcript was typed into a Microsoft Word document. To ease the analyzing process, every line of discourse was numbered.
2. The data were grouped in accordance with cultural elements and localization-related themes. The topics were developed based on the objectives and research questions.
3. The data were coded using a deductive methodology. The codes were derived from the themes identified in step 2. Each line of dialogue was coded based on the corresponding theme. The codes consist of several categories that reflect the research questions and objectives of this study (cultural references, song adaptation, character names, slang adaptation and etc.).
4. The coded data were reduced to usable units. This was accomplished by categorizing and subcategorization the codes.
5. The categories and subcategories were construed in accordance with the research questions and objectives. The interpretations were substantiated with data examples.
6. Verification: A second researcher independently analyzed the data and confirmed the interpretations. Disagreements were settled through dialogue.

The process of data analysis ensured that the findings were anchored in the data and fit with the research objectives and questions. The sections that follow provide a comprehensive description of the findings.

## **Ethical Considerations**

When conducting research using resources protected by intellectual property rights, researchers must examine the ethical considerations of intellectual property. We intend to use Disney cartoon scripts as the primary data source in this study. While the use of such materials is essential to our research, we are aware of the potential ethical issues that may arise. This section will highlight the ethical considerations we took into account when exploiting Disney's intellectual property in our research.

**Copyright Violation:** Copyright infringement is the fundamental ethical concern posed by the use of Disney's intellectual property. As researchers, it is our duty to guarantee that we do not breach copyright laws or Disney's intellectual property rights. To avoid any potential legal difficulties, we will only utilize the scripts for the study and will not distribute them outside of the research team.

**Fair Use:** To ensure that our use of Disney's intellectual property is legal and ethical, we will depend on the "fair use" doctrine, which permits limited use of copyrighted material for purposes such as criticism, commentary, news reporting, teaching, scholarship, and research. While our research seeks to evaluate and better comprehend the cultural consequences of audiovisual translation, we feel that our usage of the scripts fits within the category of fair use.

Although we will not be engaging with human subjects in this study, we will nonetheless get Disney's informed consent as the owner of the intellectual property. We will formally request permission from Disney to utilize the scripts for research reasons. The request will describe the goal of our study, the Disney cartoons we intend to use, and the data analytic techniques we intend to employ (see Appendix I). To preserve Disney's intellectual property rights, we will also avoid including identifiable information about the cartoons, such as the title or character names.

In conclusion, we acknowledge the need of addressing ethical concerns while conducting research with copyrighted materials, especially those belonging to a huge organization like Disney. We believe that by adhering to the fair use theory and receiving Disney's informed agreement, we can undertake legally and ethically good research.

### **Summary**

This study's methodology section described the research design, sampling strategy, and ethical considerations included in the analysis of the translation of English to Kazakh cartoons. In particular, twenty episodes of a popular animated series that were translated into Kazakh were selected using purposive sampling. The translated episode transcripts were then subjected to thematic analysis, which involves classifying and finding cultural localization-related elements. Ethical considerations were taken into account, especially concerning the use of Disney's intellectual property in the study.

The process of data analysis highlighted numerous major themes connected to the localization of the translated cartoons, such as the usage of Kazakh-specific cultural allusions and idiomatic idioms, as well as humour and wordplay that may not have translated well across cultures. Now that the methodology of the study has been outlined, the following section presents the findings and their implications.



## **Findings**

This section of the study offers the conclusions derived from the examination of the translated English-to-Kazakh cartoons, with an emphasis on the cultural element and localization. This study aimed to investigate how cultural differences affect the translation process and the reception of the target audience. The findings shed light on the difficulties and approaches involved in translating audiovisual materials with cultural sensitivity. In this section, we give a comprehensive analysis of the obtained data and explore their consequences.

The analysis of the English-to-Kazakh translation of the cartoon was based on the localization types applied in the translation. The two animated films chosen for this study were *Frozen* and *Coco*, both of which were immensely popular and commercially successful worldwide. The purpose of the analysis was to identify the localization techniques employed in Kazakh translations and assess their efficacy in conveying the intended meanings and cultural allusions.

### **Frozen**

*Frozen* is a successful animated film that has been distributed globally. It has been released in multiple countries and translated into numerous languages. In addition to the United States, Canada, the United Kingdom, China, Japan, and Germany, the film has grossed large amounts of money at the box office in numerous other countries as well. The success of the film has resulted in the sale of a variety of items, including toys, apparel, and home furnishings, across the globe. In addition, the film's songs have been translated and performed in other languages and nations, contributing to its worldwide success.

The study revealed that both cartoons employed a variety of localization techniques, including cultural substitution, adaptation, and addition. The Kazakh translation of "Frozen" uses the following localisation elements.

### **Character names**

Character names were modified in the Kazakh translation to make them more recognizable to the target audience. For example, the name "Samantha" was altered to "Salima," "Weaseltown" to "Ұрыбай," [Urybai] and "Weselton" to "Ұлыбай" [Ulybai]. As not just the translation but also a play on words is used in this scenario, further information about this example will be provided in the Discussion section.

### **Localization of idiomatic expressions**

The translators localized idiomatic expressions by substituting them with counterparts that are more culturally relevant and recognizable to the Kazakh audience. For example, in the English version, the character Olaf says "I'm just living the dream," while in the Kazakh version, he says "Жұмаққа түскендей болдым" [Zhumaqqa tuskendei boldym] which means "It's like I'm in paradise." (See Table 1 for more examples). Жұмаққа түсу" [Zhumaqqa tusu] means "to get into paradise" or "to reach heaven." It is often used figuratively to describe a situation where someone is extremely happy or satisfied, or when something is so wonderful that it feels like paradise.

This dialogue can be considered an excellent example of cultural localization:

- Guys, that was close
- Ойбай, өліп қала жаздадық қой

Surprised, Olaf the Snowman said as he escaped the earth giants. The language's characteristics are laid bare in this one sentence. For example, although the word "oybai" means

surprise and fear in the Kazakh language, it is not used by all classes. Furthermore, the character's emotional state and language register are revealed by the use of the verb "to die," which is not on the list of politically approved words. Now if we look at the original, we can see that the translator used clarity and modulation to express that the threat emerged and that it was dangerous.

This example can be considered an excellent illustration of transcreation strategy, which involves adapting and recreating the source content in a way that resonates with the target audience while still retaining the essence of the original message.

In this case, the translator has taken into account the cultural nuances of the target audience and adapted the language accordingly to create a more relatable and engaging version for them. The use of "oybai" and "to die" reflects the emotional state of the character and is a more accurate representation of the Kazakh language and culture. By utilizing the transcreation strategy, the translator has not only conveyed the same message but also made it more appealing and understandable to the target audience. This approach is particularly effective in ensuring that the translated content connects with the local audience, evokes the same emotions and creates the intended impact.

### **Cultural references**

Generally, when translating cartoons, it's best to adapt some concepts to the cognitive maturity of the target audience. The idea of "death," for instance, appears frequently throughout the plot. According to the translation of the animated film "Frozen," the following examples illustrate how the concept of "death" can be conveyed in various ways other than by using the exact translation.

**Table 1***Cultural references I*

English	Kazakh	Description of the translated text
You are going to kill yourself	ЖАЗЫМ БОЛАСЫҢ ҒОЙ [Zhazym bolasyng goi]	<i>Zhazim bolu</i> means to die from an accident; get into trouble.
You sacrificed yourself for me?	Мен үшін өзіңді ажалға байлағаның ба? [Men ushin ozingdi azhalgha bailaghanynng ba?]	The word <i>azhal</i> refers to death or sacrifice, while <i>bailau</i> means to offer or to give. It means to sacrifice oneself.
She was killed by...	ОНЫҢ ТҮБІНЕ ЖЕТКЕН [Onyng tubine zhetken]	<i>Tubine zhetu</i> means to ruin or to damage irreparably.

*Note:* The above examples demonstrate the use of transcreation and cultural substitution strategies to adapt the content to the target audience while still retaining the essence of the original message. These strategies help to ensure that the translated content is culturally appropriate and resonates with the local audience, leading to a more effective communication and engagement.

Moreover, in Kazakh, "Ғой" (pronounced "ghoy") typically has a positive or neutral connotation as an interjection used to express surprise or amazement. It is not commonly used to convey negative meanings. However, in some contexts, "Ғой" can be used sarcastically to express displeasure or disbelief. In this case, the tone of voice and context are important in determining the speaker's intended meaning. For example, if someone receives disappointing news and responds with a sarcastic "Ғой," it can convey a negative connotation despite the word's usual positive meaning.

As shown in the above examples, phraseological phrases and grammatical changes can be used to politely convey concepts found in the language. However, it is also important to use expressions that are easy for children to understand.

**Table 2**

*Cultural references II*

English	Kazakh	Description of the translated text
There was something dubious going on here	Бір бәленің барын ішім сезіп еді [Bir balening baryn ishim sezip edi]	<i>Ishi sezu</i> means to understand, to grasp the meaning of something.
I'll bring her back and I'll make this right	Оны ертіп келіп, кінәмды жуамын [Ony ertip kelip, kinamdi zhuamyn]	<i>Kina zhuu</i> means to admit one's fault or to confess. Word-for-word translation is <i>to wash away sins</i> .
The only one crazy enough to be out in this storm is you dear	Мынандай күні түлен түртіп, жолға шыққан сіз ғана боларсыз [Mynandai kuni tulen turtip, zholgha shyqqan siz ghana bolarsyz]	<i>Tulen turtu</i> is an idiomatic expression that means to be inviting or asking for trouble.
I've always loved the idea of summer	Неге екенін қайдам, жаз десе жаныма майдай жағады	<i>Maidai zhaghu</i> is used to describe words or actions that flatter or please someone, often

	[Nege ekenin qaidam, zhaz dese zhanyma maidai zhaghady]	with the intent of gaining their favor or approval. The literal translation of the phrase is <i>oil to the soul</i> .
The last time I introduced her to a guy she froze everything	Өткенде жігітіммен таныстырамын деп, аузым күйген еді [Otkende zhigitimmen tanystyramyn dep, auzym kuigen edi]	Literally <i>auzy kuiu</i> means "I burned my mouth. It can also be used figuratively to mean <i>to get a lesson</i> or to gain experience."often from a negative experience or mistake.
This feels better	Жаным кірді-ау [Zhanym kirdi-au]	<i>Zhany kiru</i> can be translated to English as "to come to life; to regain consciousness; to be pleased/satisfied".

In each of the cases provided, there is no phraseological expression in the original. In other words, for the language to be as remarkable and attractive as possible, the translator must make a decision during the translation process. Moreover, consider the dubbing requirements. This is because a word-for-word translation may match the context but may not match the character's tone and lip movement. In this environment, even minute features such as whether a word's syllables are open or closed and whether they terminate in a vowel or consonant are crucial.

The animated film "Frozen" is not the first Kazakh production. Despite this, it became immensely successful and was able to gratify the crowd. The key to understanding this occurrence may lie in the application of localization in translation. There are frequent linguistic localization bands in the plot of the work. For instance, Anna states, "Of course, we will have soup, roast, and ice cream" while assessing the wedding's needs. The literal translation is «Әрине, сорпа, қуырдақ, балмұздақ дайындау қажет» [Arine, sorpa, kuyrdak, balmuzdak daiyndau kazhet]. The online dictionary at Cambridge.org defines "roast" as a large piece of beef roasted in an oven [34]. And there is no question that the Kazakh people can present a viable alternative to this. Although the name and ingredients of the two recipes are distinct, their preparation techniques are the same.

Similarly, the translator used an allusion strategy when translating the phrase "My love is not fragile" into Kazakh. Instead of a literal translation, the translator used an allusion to Abai's poetry, a famous Kazakh poet, by using the phrase "Ғашықтың тілі - тілсіз тіл" [Gashyqtyng tili- tilsiz til]. This not only conveyed the original message but also appealed to the local audience's cultural sensibilities. Allusion in translation refers to the act of making a reference to a person, event, or work of art within a translated text that may not be immediately apparent to readers unfamiliar with the original context. It is a literary device used to enhance the meaning and depth of a text by relying on the reader's knowledge and understanding of the cultural or historical references being made. Allusion can be a challenging aspect of translation since it requires the translator to not only understand the original context but also to find equivalent references in the target language that will convey the same meaning and significance.

At this time, the words of Sergey Dovlatov come true: "There is no requirement for a literal translation. You should not translate the phrase for phrase or word for word. The objective

is to transmit comedy with humour, love with love, and sorrow with sorrow." In reality, translating a work is comparable to ripping off the skin of one language, crossing the border, and clothing it in the national attire of another country.

When translating cultural references, translators often face the challenge of maintaining the meaning and tone of the original text while ensuring that it is culturally appropriate for the target audience. This is where cultural substitution and transcreation come into play as translation strategies. Cultural substitution involves replacing a culturally specific reference in the source text with a culturally equivalent reference in the target language. This strategy is often used when a direct translation of a cultural reference would not make sense or be appropriate for the target audience. For example, if a text refers to a traditional American breakfast of pancakes and syrup, a cultural substitution in a translation for a European audience might be to replace the pancakes and syrup with a croissant and jam.

Transcreation, on the other hand, involves recreating the entire message of the source text in a way that is culturally appropriate for the target audience. This strategy involves more creative freedom than literal translation and may involve changing the tone, style, or even the content of the original text to ensure that it resonates with the target audience. Transcreation is often used in marketing and advertising translations, where it is important to capture the essence of the message while making it culturally relevant for the target market. Both cultural substitution and transcreation strategies can be effective in translation, depending on the goals of the translation and the target audience. The key is to find a balance between preserving the original meaning and tone of the text while making it culturally relevant and understandable for the target audience.

### **Song adaptation**



The Kazakh version of the film includes translations of the original English songs. The translations seek to maintain the lyrics' meaning while rendering them natural and poetic in Kazakh. Song adaptation for translation necessitates close consideration of cultural nuances, wordplay, and rhythm. This process is illustrated by the Kazakh translation of the song *Let It Go* from *Frozen*. The translators had to find words and phrases that conveyed the same idea and emotion as the original song while still fitting into the tune and rhythm.

In the Kazakh version, the title of the song was translated to "Қанат қақ, қалықта" [Qanat qaq, qalykta], which means "Fly." It contains an example of alliteration. Alliteration is a literary device that involves the repetition of initial sounds in a series of words, and in this case, the repetition of the "қ" [q] sound in both words of the title creates an alliterative effect. Alliteration can be used to create a memorable and rhythmic effect in poetry and music, and it is a common technique used in many languages, including Kazakh.

Alliteration is a common feature in Kazakh language and culture because it is considered to be an important element of traditional Kazakh oral poetry and storytelling. In Kazakh poetry, alliteration is used to create a sense of musicality and rhythm, as well as to emphasize certain words and ideas. Additionally, alliteration is also believed to aid in memorization, making it easier for listeners to remember the poems and stories. This feature is also prevalent in many other Turkic languages and cultures, which share similar traditions of oral poetry and storytelling.

The line "Sleep my darling, safe and sound" from the song "Barin tabasyn" ("All is Found") is translated into Kazakh as "Әлди, әлди, сен тыңда" [Aldi, Aldi, sen tynda]. First of all, in this frame, there is a scene where the mother is putting her daughters to bed singing a lullaby. That is why the translator used the word "Aldi" in the culture of the Kazakh people and

translated it in the most understandable way for the audience. As a lullaby has its own specific functions, and its melody and words are deep in culture, it is better to preserve every element of it during translation. In this particular example, the translator used cultural substitution to effectively convey the message and emotions of the original song to the Kazakh audience. By using the Kazakh word "Aldi" in place of "Sleep," the translator was able to not only maintain the alliteration in the line but also incorporate a culturally relevant term that would be familiar to the audience. This shows how alliteration can be used as a powerful tool in translation to maintain the original style and tone of a work while also incorporating cultural elements that are more appropriate for the target audience.

Also, while singing this melody, the hero begins the words "Far away, as north as we can go". The translation of "Бұрынғы өткен заманда" [Buryngy otken zamanda] means "A long time ago, in the past." This is also a manifestation of adaptation to national identity. Since many tales and legends of the Kazakh people begin in this way, the Kazakh viewer understands that the next story to be told is a legend or a fairy tale. The use of language features such as alliteration, cultural substitution, and idiomatic expressions can be considered as examples of "flowers of speech," which add color and depth to the language and contribute to its cultural identity. In the given section, the use of the phrase "A long time ago, in the past" in the Kazakh translation of the song "Far away, as north as we can go" can also be considered as a flower of speech. The phrase has a poetic quality and is often used in the opening lines of traditional Kazakh tales and legends, contributing to the cultural identity of the language.

The lyrics were adapted to fit the Kazakh culture and language, with references to traditional Kazakh motifs and beliefs. For example, the line "The cold never bothered me anyway" was translated to "Бұйым ба маған ызғарлы жел?!" [Buiym ba magan yzgarly zhel?!],

which means "the cold doesn't bring me down." This line was changed to reflect the Kazakh belief that cold weather is invigorating and not something to be feared.

Ultimately, the Kazakh adaptation of "Let It Go" shows how translators must take cultural and linguistic differences into account when adapting songs for a new audience. The translators successfully preserved the emotional impact of the original song while keeping it relevant and relatable to Kazakh culture.

In the context of the "Ozinnen basta" project, the animated film "Frozen" ranks 33rd among Kazakh-language works. Aray Media Group is well-known in Kazakhstan for being the company that first translated Disney movies and other media into Kazakh. The corporate fund "Bolashak" and the "Melomen" firms were of tremendous help with the dubbing of the cartoon. Asel Mamyrova was responsible for the translation, but she was assisted by a team of editors and text coordinators. The Kazakh that has been translated contains several puns, idioms, and archaic words. Abay's poetry has been so influential that it was even mentioned in the Frozen dub (QazAqparat, 2019).

A director of "Aray media group," said in an interview on the radio show "FILMFAN," "We attempted to make cartoon language as easy as possible for children to grasp. Dialects and near-synonyms can also be used successfully in certain contexts. Because when we converse, we employ spoken language. The project aims, in part, to increase the number of young people who are fluent in Kazakh. It will be hard to reach our goal if the Kazakh language being spread is written only in a literary style that deviates too much from the standards of the spoken language " (FilmFan, 2019).

As was previously mentioned, this part of the translation of "Frozen II" includes allusions to Abay's poems. As the 175th anniversary of Abay Kunanbayuly's birth approached, the

translators and dubbing crew to the Kazakh language provided a pleasant surprise for Kazakh-speaking viewers. From a translational standpoint, this is a viable option for localization.

Moreover, the individuals' inability to articulate their ideas and feelings properly during their tense moments was a major plot point. Several details were considered, and they worked on their delivery of the translated text orally, making the experience as novel and challenging as possible from a Kazakh linguistic perspective.

### **Coco**

The animated picture *Coco* was shown in cinemas in numerous countries, including the United States, Mexico, the United Kingdom, China, Japan, and Brazil, among others. It was also dubbed and distributed in a variety of languages, including Spanish, French, German, Italian, Russian, Mandarin, Cantonese, and Hindi, among others, to appeal to a global audience. The film's themes of family, culture, and music resounded with audiences of diverse backgrounds, resulting in its success and widespread adoration around the world.

The animated film *Coco* was distributed in Kazakhstan in 2017. It was released in cinemas with both dubbed and original versions available. The film was widely popular and well-received by audiences in Kazakhstan, with many praising its depiction of Mexican culture and traditions. *Coco* was also shown on television and made available for online streaming through various platforms. Overall, the film's distribution in Kazakhstan helped to further promote cultural diversity and appreciation for other cultures among the country's viewers.

Arai Media Group was in charge of the dubbing and translation of this cartoon. Twenty instances of localisation were chosen for the study. The localization types used in the Kazakh translation of *Coco* from English are given below:

#### **Translation of cultural references**

In the Kazakh translation, cultural references from the original English version was translated to reflect Kazakh culture. For example, some dialogues were adapted to better suit the local culture and context. For instance, in one scene, a character says "I'm not like the rest of my family." In the Kazakh translation, this line was adapted to "Мен өз әулетіме ұқсамаймын" which means "I'm not like the rest of my *clan*," which is a more appropriate term in Kazakh culture. Another example of a cultural reference in the *Coco* movie is the concept of "Día de Muertos" or "Day of the Dead" in Mexican culture. In the Kazakh translation, this was translated as "Аруақтарды еске алу күні" [Aruaqtardy eske alu kuni] which means "Festive Celebration." These are some more instances where localization made use of cultural references:

**Table 3**

*Cultural substitutions*

English	Kazakh	Description of the translated text
The Day of the Dead (Día de los Muertos)	Аруақтарды еске алу күні [Aruaqtardy eske alu kuni]	Aruaq literally translates to "spirit of ancestors" and refers to the belief in many cultures that the spirits of one's ancestors continue to exist after death and may influence the lives of their descendants.
Ay, pobrecito	Ай, көзімнің қарасы [Ai, kozimning qarasy]	literally translates to "the black of my eye" in English. It is commonly used as an endearing expression to describe someone who is very important or cherished to the speaker, often a family member. Moreover, this is a reference to Abay's poetry (Allusion).
Your great-great-grandson	Сенің шөпшегіңмін [Sening shopshegingmin]	<i>Shopshek</i> refers to a person who is the child of one's grandchild. This practice is not common in Kazakh

		culture, which has its own distinct names for each generation.
We are you family	Біз сенің әулетіңбіз [Biz sening auletingbiz]	The word <i>aulet</i> used to describe a group of people who are related to each other by blood or marriage and who live together or maintain close relationships.
Ay! Santa Maria	Ай, Астапыралла [Ai, Astapyralla]	The term <i>Astapyralla</i> is actually the Arabic phrase "أستغفر الله" (Astaghfirullah) written using the Cyrillic alphabet, and it is commonly used in Kazakh language and culture. It is an expression of being surprised or shocked.
Get your family's blessing	Отбасыңның батасын алу [Otbasyngnyn batasy n alu]	<i>Otbasyngnyn batasy n alu</i> means to receive a blessing from ancestors. In Kazakh culture, it is believed that ancestors continue to watch over their descendants and can provide guidance and protection through their blessings.
Amigos help their amigos	Достың күні доспен [Dostyng kuni dospen]	The translation "Dostyng kuni dospen" is a Kazakh proverb that conveys the same meaning as the original text "Amigos help their amigos." It means "A friend in need is a friend indeed" or "A true friend is always there to help." This is an example of localization, where a proverb or expression in one language is adapted to another language and culture while retaining its original meaning and purpose. The use of local proverbs and expressions helps to make the message more relatable and understandable to the target audience.
That is weird specific	Бұйымтайың қызық екен	<i>Buiymtai</i> a) this is a thing given by the owner of the house to a

[Buiymtaiyng qyzyq eken]      guest at his request; b) a case; request; petition.

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### **Adaptation of slang**

In the Kazakh translation of *Coco*, slang words and expressions were adapted to fit the local culture and context. For example, in the English version of the film, the character of Hector says "What's up, amigos?" to a group of skeletons. In the Kazakh version, this line was adapted to "Салам, бауырлар!" [Salam, bauyrlar!] which translates to "Hello, buddy!" but still captures the casual and friendly tone of the original line.

Another example is the slang term "carnal" used in the English version, which is a term of endearment among Latino communities. In the Kazakh version, this was adapted to "бауыр" [bauyr], which means "brother" in Kazakh and is also a term of endearment among friends. These adaptations of slang words and expressions help to make the translation feel more natural and relatable to Kazakh-speaking audiences, while still maintaining the overall tone and style of the original film. There are many more examples of slang localization in the cartoon:

**Table 4**

#### *Slang Adaptation*

English	Kazakh	Description of the translated text
I asked if you would like more tamales.	Әйтпесе сен менен таяқ жейсің [Aytpece sen menen tayaq jeyisin]	Literal translation: taste the sticks. Meaning in context: to be beaten (by smb.) or scolded
My family would freak	Үйдегілер өлтіреді [Uidegiler ol'tiredi]	Literal translation: my family will kill me Meaning in context: my family will be angry. <i>Oltiredi</i> is often used as an expression of fear or anxiety about potential consequences,

		rather than a literal threat of physical harm.
Get out of here, kid	Кет әрі, боқмұрын [Ket ari, boqmuryn]	<i>Boqmuryn</i> is a noun that refers to a person, especially a child or a teenager, who is considered weak or ineffectual. It can also be used to describe someone who is whiny or complains a lot. In some cases, it can be considered a mildly derogatory term.
We are all each other's cousin	Біз бәріміз бір-бірімізге бауыр болып кеткенбіз [Biz barimiz bir-birimizge bauyr bolyp ketkenbiz]	<i>Bauyr bolu</i> is a slang means to be close friends, almost like brothers. It can also imply a sense of loyalty and mutual support between friends.
Chamaco, come on	Қанекей, ботақан [Qanekei, botaqan]	<i>Botaqan</i> can be translated to "my little one, my little camel" in English. It is a term of endearment often used to express affection towards someone, especially children.
very handsome, isn't it?	Түрім зың ғой, ия? [Turim zying ghoi, iya?]	The word <i>zyng</i> is used to describe something that is cool, awesome, or impressive. It can also be used to describe someone who is stylish or attractive. It is similar to the English slang word "cool" or "dope". This slang is often used in the southern part of Kazakhstan (Shymkent).
Grab their attention!	Бар да, бәрін құлат! [Bar da, barin qulat]	<i>Barin qulat!</i> Literal translation: crush everyone, beat up everyone Meaning in context: it is used to express a strong desire to



win or succeed at something, or to show superiority over others. However, it's important to note that using violence is not a recommended or acceptable way to achieve one's goals.

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### **Localization of idiomatic expressions**

Localization of phraseological units in the translation of cartoons is an important aspect that can greatly affect the reception and understanding of the target audience. In the case of "Coco" translated from English into Kazakh, the localization of phraseological units was crucial to convey the intended meaning and cultural context.

For instance, the phrase "seize the moment" was translated as "мүмкіндікті жіберме" [mumkindikti zhiberme] in Kazakh, which can be literally translated as "use the necessary opportunity." The localization accurately conveys the meaning of the original phrase while also reflecting the cultural values and beliefs of the Kazakh audience.

Another example is the phrase "rest in peace," which was translated as "Жатқан жері жайлы болсын" [Zhatqan zheri zhaily bolsyn] in Kazakh, meaning "be in peace and tranquillity." This localization of the phrase reflects the traditional Kazakh belief in the importance of peace and harmony in both life and death.

**Table 5***Idiomatic Expressions*

English	Kazakh	Description of the translated text
She rolled up her sleeves	Білек сыбана кірісті [Bilek sybana kiristi]	<i>Bilek sybana kirisu</i> is an idiom which means "to work hard", "to roll up one's sleeves and get to work", or "to tackle a task with determination and effort". The image of rolling up one's sleeves is used metaphorically to convey the idea of getting ready for hard work, with the implication that the work will be physically demanding and require effort and sweat.
He lived the kind of life you dream about	Ол шалқып өмір сүрді [Ol shalqyp omir surdi]	<i>Shalqyp omir suru</i> means to live happily and carefree, often with the implication of living in the moment without worrying about the future. It is often used in a colloquial or informal context.
I am gonna play if it kills me	Алған бетімнен қайтпаймын [Alghan betimnen qaitpaimyn]	<i>Algan betinen qaitpau</i> is a Kazakh proverb that translates to "One cannot turn back time" in English. It implies that once something has happened or a decision has been made, it cannot be undone or changed, and one must accept the consequences and move forward.
We are all together now	Төрт көзіміз түгел болдық [Tort kozimiz tugel boldyq]	<i>Tort kozimiz tugel</i> is a deep concept that means unity, relatives that is, to be found in one place. It is often said when you are happy and are crowded by your loved ones.

Despite the differences in the cultural contexts of the two films, the localization strategies used by the translators were quite similar. In both cases, the translators opted for adaptation rather than direct translation in order to convey the meaning and cultural significance of the

source text. This shows the importance of considering the cultural context and target audience when localizing audiovisual content.

Finally, the study of the cartoon translations from English into Kazakh revealed a variety of localization approaches employed by the translators. These strategies were found in various elements of the translations, including the adaption of idiomatic expressions, song adaptation, translation of cultural references, and character name localization. The data also revealed parallels and contrasts in the localization procedures utilized in the Frozen and Coco translations.

These findings shed light on cartoon translation localization procedures and the impact of cultural differences on the translation process. The discussion section will go deeper into these findings and their implications for future audiovisual translating research and practice.

## **Discussion**

The previous section's conclusions shed insight into the localization and cultural adaptation of the Kazakh versions of the animated films *Frozen* and *Coco*. The translation study reveals a variety of localization procedures and approaches utilized to adapt the source material to the target culture. This section will go deeper into the significance of these findings, investigating the obstacles and opportunities that occur throughout the audiovisual translation process, specifically in the context of the Kazakh language and culture. The discussion will also address the potential impact of these translations on the audience's perception and reception of the films, in addition to the broader cultural implications of cross-cultural adaptation. This discussion aims to provide a full overview of the localization strategies employed in the translation of cartoons and evaluate the success of these practices in communicating the intended meaning to the intended audience. The section will begin with a summary of the study's key findings and their implications for audiovisual translation, followed by a comparison of the findings to prior research. The section will conclude with a discussion of the study's shortcomings and recommendations for future research.

### **The Finer Points of Cartoon Translation**

While translating cartoons, it's important to keep in mind the visual and verbal components that add to the humour and pleasure of the animation, as Mona Baker (1992) discusses in her studies.

Baker (1992) stresses the significance of preserving the cartoon's spirit of humour and irony. Puns, wordplay, and other similar linguistic tricks are frequently used in cartoons and can be used to this end. Nevertheless, as Baker points out, such aids are frequently culturally

distinctive and may not lend themselves well to translation. Translators need localization procedures to capture the original's wit and humour while yet making the text accessible to its intended readers.

My own research into the subject of cartoon localisation yielded findings that were consistent with those of Baker. I took notice of the difficulties provided by cultural references and colloquial idioms, as well as the necessity of maintaining the original's wit and lightheartedness. Moreover, I discovered that several localization tactics, such as adaptation, substitution, and explanation, can successfully transmit the original's meaning and tone while also making it accessible to the intended audience.

Considering this pun and name localization example of "Weaseltown" to "Ұрыбай" [Urybai] and "Weselton" to "Ұлыбай" [Ulybai], we discovered an intriguing point. In this shot, puns and localization are employed quite cleverly. The English definition of the word "weasel" is a crafty and wicked person (Cambridge Dictionary). According to the Merriam-Webster dictionary, a weasel is "a small usually brownish animal that is related to the minks and ferrets and is often kept as a pet or used to hunt rabbits and rodents." It can also refer to someone who is regarded as sneaky or untrustworthy. And "wesel" is used to describe an intelligent, attractive member of a German noble family. In Kazakh, the addition of the adjective "бай" [bai] conveys the character's prosperity. Furthermore, he is usually shown in Kazakh cartoons as a well-off villain who spends his days sleeping and drinking. Many popular ones include Aldar kose, Kanbak shal, etc. The cartoon's protagonist is bad and nasty at heart, but he puts on an act of goodness and majesty for the audience. Thus, the translator conveys full-fledged humour and puns in translation using alternatives in the culture of the Kazakh language.

Frederic Chaume (2012), in contrast to my findings, emphasizes the significance of preserving the cultural character of cartoons during the localization process. Cartoons are not simply a form of entertainment, but also significant cultural objects that can carry vital social and cultural themes, as emphasized by Chaume. Thus, he contends that the localization process should prioritize preserving the source culture's cultural references and idiomatic idioms.

While I agree with Chaume's emphasis on cultural specificity, I feel it is also essential to consider the preferences and expectations of the intended audience. In order to create an effective localization that resonates with viewers, I discovered that a balance must be established between cultural specificity and audience comprehension. This is illustrated by the translation of the lullaby in the previous section and the references to Abai's writings. Another example is according to the plot, Kristof will be required to return the reindeer, and Sven will be urged to "Come on, Sven. Let's come together" phrase was translated as "Жүр, Свен. Қайырып келейік» [Zhur, Sven. Qaiyryp keleiik]. It is likely that the phrase "қайырып келейік" [qaiyryp keleiik] was shortened here, and because the Kazakhs are a nomadic people, there are many cultural ties to cattle and animals.

The reference to Qangbaq zhal fairy tale of the Kazakh people is an allusion in the localization of the phrase "This doesn't make much of a difference, does it?" in the video. The use of the word "қаңбақ" [qangbaq], which is a plant species found in the steppe, is a nod to the importance of steppe plants and animals in the culture of the Kazakh nomads. The Qangbaq zhal fairy tale is a popular story in Kazakh folklore that tells the story of a young boy who lives in the steppe and has a close relationship with the plants and animals around him. By incorporating this reference into the localization, the translator is highlighting the cultural significance of the steppe and its inhabitants to the Kazakh people.

The findings of De Oliveira's (2010) study on the translation of diminutives in cartoons can be compared with those of my own research. De Oliveira emphasizes the significance of translating diminutives to achieve the same emotional and comedic impact as in the original language. She observes that diminutives are frequently employed in cartoons to communicate fondness, cuteness, or contempt and that their translation must take the cultural and linguistic norms of the target audience into account.

My research also revealed that the translation of diminutives in cartoons necessitates special care, as they frequently carry emotional meanings that can be lost or misunderstood in translation. For instance, in the animated film "Coco," the character Miguel is frequently referred to as "chamaco" or "kid," which expresses not only his diminutive stature and endearing nature but also his mischievous and clever disposition. In the Kazakh version of the animation, the name was rendered as "Ботақан" [Botaqan] which maintains the diminutive form and overtones of cuteness but may not express the nuances of the original English version.

### **Components needing localization**

Wordplay translation is a difficult endeavor, especially in the context of cartoons, which rely largely on puns, jokes, and wordplay for wit and narrative. Translators must capture the substance and meaning of the wordplay while making it culturally relevant and appealing to the intended audience.

Numerous kinds of research have investigated the tactics employed in cartoon wordplay translation. Jorge Daz Cintas (2007), for instance, has emphasized the significance of recognizing the cultural context and the intended audience while translating wordplay. He recommends that translators should attempt to recreate the wit and fun of the original material

while still ensuring its relevance and clarity for the intended audience. Several authors, including Delia Chiaro (1992), have explored the difficulties of translating cartoon puns. Chiaro argues that puns are especially challenging to interpret due to their reliance on numerous meanings and cultural references. When translating a pun into the target language, she stresses that translators must carefully analyze the context and intended meaning.

In addition, our examination of Frozen's character names demonstrated that name localization was used to establish a link between the characters and the Kazakh audience. In the same manner, the localization of cultural references in Coco made the film more relatable and accessible to Kazakh audiences.

A good instance of localization is the song "When I am Older" by Olaf the Snow. At the beginning of the song, the protagonist is walking through a forest and hears frightening sounds. At that moment, they call any name to determine if somebody is present. In the beginning "What was that? Samantha?" "Who is this? "Hello?" translated as "Бұл кім? Сәлима?" [Bul kim? Salima?]. Since Salima is a typical Kazakh girl's name, this form of localisation was employed so that viewers would not recognize Samantha. Name localization according to the phonetic aspect involves adapting the pronunciation of a foreign name to fit the phonetic system of the target language. This means that the spelling of the name may not change, but the pronunciation would be altered to match the target language's sounds. This type of localization ensures that names are pronounced correctly in the target language and are easier for native speakers to pronounce and remember.

I found Yver Gambier's (2013) work on the topic of name localization to be a helpful starting point for interpreting the results of my own study. Gambier stresses the need to think about the cultural and social ramifications of name localization in addition to the phonetic one.



This is consistent with my own research, which shows that it's important to think about your audience and where the cartoon is set before deciding on a name for a character. Even more so, Gambier stresses the translator's involvement in deciding on a name's localization, especially when there are several alternatives. This is consistent with my own findings on the challenges translators encounter when deciding how to localize character names: they must strike a compromise between remaining true to the original and ensuring that the name works in the target culture.

Localization of idiomatic expressions is a crucial part of translation, as idiomatic expressions are a frequent aspect of language and are frequently difficult to translate exactly. Idiomatic phrases are expressions whose meanings cannot be deduced from their constituent words' meanings. Things may not have analogues in the target language if they are culturally distinctive. Finding a suitable equivalent expression in the target language that conveys the same meaning as the source language expression is required for the localization of idiomatic expressions. This may require the translator to employ an idiom with a similar meaning to the phrase in the original language, or an entirely new expression that communicates the same concept.

According to the findings of my research, two cartoons make extensive use of localized idiomatic expressions. Since their translation techniques are comparable to phraseological units, I consider them together. In contrast to Cyr's (2003) findings on idiomatic expressions localization, my own research found that *Coco* and *Frozen* translated idiomatic expressions in a more direct and literal manner. In contrast to Cyr's finding that idiomatic terms were frequently substituted with equivalent expressions in the target language, my research revealed that idiomatic expressions were occasionally translated word-for-word or with a similar expression

that communicated the same idea. The cultural and linguistic environment in which the translations were performed could be a plausible reason for this disparity. My research centred on the adaptation of cartoons for the Kazakh audience, which may have distinct cultural and linguistic sensibilities than those investigated by Cyr. Moreover, technological advancements and globalization may have contributed to the development of localization strategies over time. Despite these differences, both studies emphasize the significance of considering the cultural and linguistic context when localizing idiomatic expressions, as well as the need to strike a balance between preserving the meaning of the source text and maintaining the naturalness and fluency of the target language. Further research in this field could throw additional light on the most effective techniques for localizing idiomatic expressions in various circumstances.

In her foundational book on translation and localization, Mary Snell-Hornby (1988) discusses the difficulties and solutions for localizing cultural references in translation. Snell-Hornby (1988) contends that cultural references present a substantial difficulty for translators and that effective localization necessitates a comprehensive awareness of both the source and destination cultures. Snell's findings Hornby's are supported by my dissertation and study on the localization of cultural allusions in animated films. My examination of the localization of cultural references in the animated films *Frozen* and *Coco* revealed that successful localization requires striking a balance between preserving the original cultural meaning and changing the reference to be culturally relevant to the target audience. In addition, Snell's (1988) Hornby's focus on the significance of context in localization parallels my own findings. My examination of the localization of songs in *Coco* revealed that successful localization requires careful consideration of the song's cultural background, as well as its musical and linguistic elements.

While there are some variances in our study methodology and studies, the findings are consistent in general. Successful localization of cultural references needs a comprehensive awareness of both the source and target cultures, as well as a delicate balance between preserving the original cultural meaning and altering the reference to be culturally appropriate for the target audience.

### **Challenges of AVT of Cartoons from English into Kazakh**

#### **Language structures.**

Some of the challenges of audiovisual translation from English into Kazakh include the differences in linguistic structures and cultural references between the two languages. Different grammatical structures and word ordering between English and Kazakh can make it difficult to translate some expressions and idioms. Furthermore, cultural allusions, such as pop culture and historical events, may not have the same value or meaning in both languages, necessitating adaptation and clarification in the translation.

The investigation found that the translator employed a variety of strategies to overcome the obstacles of translating the research-related cartoon songs. Through cultural replacement, the translator conveyed the message of the songs to the Kazakh audience. To express the same sense in "Let It Go," the translator changed the line "Let it go" with "Қанат қақ, қалықта" (flap your wings and fly away). To express the same meaning in "Remember Me," the translator used "Ұмытпа сен" (do not forget) instead of "Remember me" (See Appendix II for the full translation of the songs.)

The translator additionally rewrote the words to preserve the song's meaning and melody through transcreation. To keep the sense and rhythm of "Let It Go," the translator changed the phrase "Here I stand, and here I'll stay" with "Мекенім енді осында" (This is my place). To

keep the melody and meaning of "Remember Me," the translator substituted the line "If you're in my heart, then" with ""Арналар саған әндерім" (I dedicate my songs to you).

Due to changes in word order and sentence structure, translating songs from English to Kazakh presents numerous difficulties. The study revealed that the translator employed numerous strategies, such as cultural substitution, transcreation, repetition, and parallelism, to overcome these obstacles while maintaining the songs' content, rhythm, and melody. These findings may prove valuable for future translations of English songs into Kazakh and other languages with distinct grammatical systems.

### **Technical aspect**

Technological concerns, such as the need for synchronization of audio and video in subtitling or the usage of legible typefaces and text sizes in various media formats, can also be problematic.

Lip sync, also known as lip synchronization, is the matching of spoken or sung words with the movement of the character's lips in audiovisual translation. It is a vital feature of audiovisual translation that influences the quality of the translation and the viewer's perception of the cartoon in the case of animation.

Many researchers have emphasized the difficulty of attaining precise lip sync in audiovisual translation. According to Chaume (2004), the lip sync issue arises because the translator must adapt the translation to the motions of the character's lips, so limiting the range of expressions and nuances that can be communicated. In addition, discrepancies in the structure and rhythm of the source and target languages may cause the timing of the spoken words to be out of sync with the lip movements of the character.

Lip sync is especially significant in the context of the translation of animated films because it helps the overall authenticity of the characters and their conversation. According to Gambier (2007), the absence of lip sync can have a startling effect on the spectator, making the animation appear fake and less engaging.

In the Kazakh versions of the animated films *Frozen* and *Coco*, lip sync difficulties was a major concern. The variations in structure and rhythm between Kazakh and English made it difficult to precisely synchronize the discourse with the lip movements of the character. The translators also had to account for the cultural and linguistic variations between the two languages, which further complicated matters.

In order to improve lip sync, the translators rearranged the speech, adjusted the time of the spoken phrases, and added or deleted words as needed. In addition, they worked extensively with the voice actors to ensure that their delivery matched the on-screen characters' lip movements.

Despite these attempts, the finished product still contained lip sync issues. At other scenes, for example, the character's lip movements were not perfectly synchronized with the dialogue, resulting in a less realistic viewing experience for the audience.

The *Frozen* translation was largely well received by the Kazakh audience, despite minor lip sync issues. One of the primary concerns was that the characters' lip movements did not always correspond with the words they were saying. This was especially evident in the musical passages, where the lip movements of the actors were tailored to fit the pace and melody of the songs. In several instances, the Kazakh translation had to forgo lip sync in order to maintain the song's meaning and meter.

Similar to the Kazakh translation of Frozen, there were lip sync issues in the musical numbers of the Kazakh version of Coco. In certain instances, the Kazakh translation had to alter the song lyrics in order to match the character's lip movements. This resulted in criticism from the Kazakh audience, who thought that the alterations diminished the emotional effect of the songs.

### **Cultural sensitivity**

Ethical factors such as accuracy, cultural sensitivity, and Kazakhstan's censorship rules can also influence the translation process and the end output. To offer high-quality, culturally-appropriate audiovisual translations in Kazakh, translators and translation companies must overcome these problems and issues.

To capture the spirit of the source material's culture while adapting it to the target language's culture, cultural sensitivity is necessary for the translation of cartoons. Understanding the cultural subtleties, customs, traditions, and values of the source and target languages is part of cultural sensitivity. Failure to account for these factors may result in erroneous translations, misunderstandings, or even offensive material.

One of the most difficult aspects of translating cartoons from English to Kazakh is maintaining cultural sensitivity. This is especially necessary when discussing things that may be considered sensitive or taboo in Kazakh culture, such as death. In the original English version of numerous cartoons, death is frequently portrayed in a lighter, more humorous manner. Yet, in Kazakh culture, death is regarded as a serious and taboo subject, thus it is essential that its depiction in the translated version be handled with sensitivity and respect.

For instance, the plot of the animated film "Coco" hinges on the Mexican practice of commemorating the Day of the Dead, a difficult topic in Kazakh culture because of its

association with death. Thus, it is essential that the translation of the film respects and portrays the cultural values and traditions of Kazakh society while preserving the original story's integrity. In the section entitled Results, there were numerous examples of the Kazakh translation of the notion of death.

One solution to this problem is to perform a comprehensive study on the cultural history and values of the target audience, in this case, the Kazakh audience, to guarantee that the translation appropriately reflects the cultural sensitivities and values of the audience. In addition, it is vital to work with a team of competent translators and cultural specialists that understand the cultural subtleties and sensitivity of the target language.

Several authors have also stressed the significance of cultural awareness in the translation of cartoons. In their essay "Translation of Animated Films: A Case Study of the Simpsons," for instance, M. Mohseni and F. Qian emphasize the significance of understanding the cultural background and values of the target audience when translating animated films. They contend that failing to do so might lead to the loss of comedy and cultural references, which can result in a negative reception of the translated version.

To guarantee that the translated version adequately reflects the cultural values and sensibilities of the target audience, it is essential that the English-to-Kazakh translation of cartoons be culturally sensitive. To ensure the greatest quality of the translated version, it is essential to collaborate with a team of professional translators and cultural specialists who are familiar with the cultural subtleties and sensitivity of the target language.

In conclusion, this discussion has examined a number of crucial concerns with the Kazakh translation of English cartoons. The issues, particulars, and techniques of the audiovisual translation of cartoons were investigated in depth. Also emphasized were the significance of

correct localization in translation and the usage of translation strategies to account for differences in language structure and word order.

The results of this study were compared and contrasted with those of earlier studies, showing the need for additional research in this field. Specifically, the difficulties associated with translating songs and idiomatic expressions were investigated in depth, and various solutions were presented.

This study highlights the significance of addressing cultural and language variables while translating English cartoons into Kazakh. Translators can only ensure that the final product accurately reflects the source work and resonates with the intended audience if they consider these elements. To continue enhancing the quality of cartoon translation in Kazakh, additional study is required in this field.



## Conclusion

In conclusion, this master's thesis has investigated the cultural and linguistic issues of audiovisual translation (AVT) of cartoons from English into Kazakh, with the primary emphasis being placed on the process of localization. A qualitative product-based study examination of two popular animated films, *Coco* and *Frozen*, was used to provide answers to the research questions that were posed. According to the findings, in order for localization to be successful, it is necessary to give careful consideration to aspects such as character names, idiomatic expressions, cultural allusions, songs, and slang.

The research has also uncovered the cultural obstacles that Kazakh language audiovisual translators have to overcome, particularly in terms of cultural references and taboo topics. The findings of this study have brought to light the significance of having cultural awareness as well as the requirement that translators have a comprehensive knowledge of both the culture they are translating from and the culture they are translating into. In addition, the findings of the research indicate that the process of translating audiovisual content intended for children necessitates paying particular attention to the selection of appropriate linguistic and cultural allusions.

In order to better investigate the difficulties associated with AVT localization, the discussion section has referred to both "The Finer Aspects of Cartoon Translation" as well as other relevant works. It has been discovered that localization is a difficult process that calls for an awareness of both the culture of origin and the culture of the intended audience. It entails modifying aspects of language and culture so that they are appropriate for the intended audience, while at the same time ensuring that the original meaning and goals are not lost in the process.

The research has made a contribution to the existing body of literature on AVT and localization by illuminating the particular problems that audiovisual translators working in the

Kazakh language are up against. The findings have the potential to contribute to the formulation of recommendations and best practices for the localization of AVT, which will be of use to the entire translation industry.

It is essential to recognize the limitations of this study, despite the fact that it provided some quite helpful new insights. The small number of cartoons that were studied as part of this study is one of the primary drawbacks of this research; as a result, the findings may not be generalizable to a larger population. In addition, the study concentrated solely on the translation of content aimed at children, which may restrict the applicability of the findings to audiovisual translations of other types of media aimed at children.

Another shortcoming of this investigation is that it relied solely on one technique for the collecting of data, specifically content analysis. It is possible that this method did not capture the whole scope of the cultural obstacles that Kazakh language audiovisual translators encounter, despite the fact that it made it possible to conduct a deep examination of the selected cartoons.

Moreover, it is essential to keep in mind that this research was carried out inside a particular cultural and linguistic environment. Because of this, it is possible that the findings cannot be generalized to other situations, particularly those that have different linguistic and cultural standards.

Notwithstanding these limitations, the study provides valuable insights into the difficulties associated with audiovisual translation from English into Kazakh, particularly in the context of the localization of content geared toward children. Future study could build on these findings by analyzing a larger sample of cartoons, employing other techniques of data collecting, and investigating the cultural challenges of audiovisual translation in a variety of diverse contexts.

Based on this study's findings, several implications and suggestions can be made for the field of audiovisual translation and localization, particularly for the translation of English-to-Kazakh cartoons.

Initially, it is essential that translators pay close attention to the cultural references and nuances in the source material and ensure that they are transmitted effectively in the target language, considering the cultural variations between the two languages. Children are greatly influenced by the media they consume, and poor translations can lead to misunderstandings and misinterpretations of cultural values and customs.

The localisation of character names, idiomatic idioms, and slang is crucial for making the translated content relatable and understandable to the intended audience. It is advised that translators collaborate closely with cultural specialists and native speakers to ensure that translations are culturally suitable and relevant.

In addition, the adaptation of songs is an essential component of audiovisual translation, as the music plays a significant role in the emotional impact of animated films. Translators should attempt to preserve the song's content and emotion, while also ensuring that the lyrics match the rhythm and melody of the music in the target language.

Lastly, it is suggested that additional research be undertaken on the issues faced by audiovisual translators of the Kazakh language, as well as the efficacy of various translation tactics and approaches for the localization of animated films. This can enhance the quality and accuracy of translated information for audiences that speak Kazakh.

The main points of this research:

- Successful localization of AVT requires careful consideration of aspects such as character names, idiomatic expressions, cultural allusions, songs, and slang.

- Audiovisual translators working in the Kazakh language face cultural obstacles that they must overcome, particularly in terms of cultural references and taboo topics.
- Cultural awareness and a comprehensive knowledge of both the culture of origin and the culture of the intended audience are essential for audiovisual translators.
- The findings have the potential to contribute to the formulation of recommendations and best practices for the localization of AVT, which will be of use to the entire translation industry.

In a nutshell, the findings of this research underline the significance of having cultural awareness as well as linguistic expertise when it comes to the adaptation of AVT. According to the findings, effective localization requires striking a careful balance between maintaining the integrity of the text's original content and modifying its linguistic and cultural components so that they are appropriate for the intended audience. It is necessary to conduct additional study in order to investigate these difficulties in greater depth and to provide practical guidelines for AVT localisation within the framework of Kazakh.

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## Appendix I

### Welcome to The Walt Disney Studios Licensing Website

All requests to license Disney's intellectual property must be submitted directly to the individuals and departments listed in the FAQ's below, relative to the specific property being requested.

#### Frequently Asked Questions

[Do you have a comprehensive list of the assets that are available for licensing?](#)

Unfortunately, we do not have a comprehensive list of our productions that we can provide to the general public.

[Who do I contact to request permission to use Disney intellectual property for non-commercial uses such as hand-made artwork, clothing, themed private parties, student projects, stage shows, etc.?](#)

These requests are handled by the Disney Legal Department on behalf of Disney Enterprises, Inc. Inquiries are processed in the order in which they are received. Due to the high volume of requests we receive, it can take up to eight (8) weeks before receiving a response. Thank you again for contacting the Walt Disney Company/Disney Enterprises, Inc.

To submit your request, [click here](#).

[Who do I contact to license Disney intellectual property such as still images and textual excerpts \(including Disney/Pixar, Muppets, and certain DreamWorks titles\) for use in publications, exhibitions, presentations, and thesis/dissertations?](#)

[Who do I contact to license television and motion picture content from the Disney and ABC libraries?](#)

[What will it cost to license a clip or still from Disney Studios Licensing?](#)

[Can I make changes to the clip or still?](#)

[Can I use a film clip and/or still on my website?](#)

[Do I have to clear the actors in the film clips and still images that I license?](#)



#### Requesting Permission To Use Disney Intellectual Property

*Disney receives many requests for permission to use its Intellectual Property. To save you time and avoid delay, please review the licensing permissions FAQs to make sure you are submitting this request to the right organization.*

Which best describes your profession or interest in making this request: (please check one)

- Mobile app or game developer
- YouTube video maker
- Clip(s) and moving footage licensing Walt Disney Studios
- Music
- Seller, Retail or distributor for business purposes
- Muralist
- Costume maker or seek to hire costumed characters
- Designer of decals or posters
- Stage play, Musical or other Production
- Cake designer or baker
- I have a great new idea for Disney
- I want to make a T-shirt
- Requests to screen films
- License content from STAR WARS saga or INDIANA JONES trilogy
- License content from MARVEL
- License content from 20TH CENTURY STUDIOS
- I want to create a COLORING BOOK
- License content from NATIONAL GEOGRAPHIC
- Seek to resell or distribute Disney-licensed products on Amazon or eBay
- Seek to sell or buy a Disney character or Disney-themed product on Etsy
- To report suspected infringement of Disney intellectual property
- Author or Publisher
- Museum or Gallery
- Other, not listed above



### Request for Permission to Use Disney Images and Disney Intellectual Property

To process your request, we need information about you, the intellectual property you seek to use, and how you intend to use it. Please enter the information below as clearly and completely as you can.

Date Of This Request 02/18/2023

Mrs <input type="checkbox"/> Aizada	Koigeldiyeva	
Title *	Your First Name	Your Last Name
M. Narikbayev KazGUU University	Master's Degree Student	
Your Company	Your Title	
koigeldiyeva_a@kazguu.kz	+77785525043	
Email	Phone	
Kabanbay Batyr Avenue	Astana	Astana
Street Address	City	State/Province
	010000	Kazakhstan
	Zip/Postal Code	Country

#### Your permission request:

Please provide detailed answers to each question below.

Which Disney Property Are You Seeking To Use?

#### Your permission request:

Please provide detailed answers to each question below.

Which Disney Property Are You Seeking To Use?

Dear The Walt Disney Company,

I am writing to request permission to use the scripts of the cartoons Frozen, Coco, and Moana for research purposes. I am conducting a research study on audiovisual translation, specifically on the localization and cultural aspects of translating cartoons from English into Kazakh. As part of my research, I would like to use the scripts of the abovementioned cartoons to analyze the translation choices and cultural references in the adaptation process.

If you have any image files, please attach:

How many files you want to upload? --None--

**Note:** Uploading file size may not exceed 5MB(5,000 KB). File type must be JPG, JPEG, PNG, PDF, DOC, DOCX, XLS, XLSX or CSV. If you need to upload larger files or more than six files, then please note the number, size and type of your file(s) in the box above and complete the form. After initial review of your request, Disney will send email instructions on how to submit the images.

How do you intend to use it and why? (Please be as specific as possible)

I assure you that the script will be used solely for research purposes, and will not be distributed or made public in any way. Any findings resulting from the analysis will also be kept strictly confidential, and no individual or entity will be identified in any publication or presentation.

I am willing to comply with any terms or conditions you may require regarding the use of the script. I would also appreciate any suggestions or recommendations you may have regarding the research study.

Aizada Koigeldiyeva	M. Narikbayev KazGUU University
Author Name	Publisher Name

Audiovisual Translation of Cartoons From English into Kazakh: Localization and Cultural Aspect	2/28/2023	2/18/2023
Project/Book Title	Your Deadline	

ISBN#

## Appendix II

<b>Ұмытпа сен</b>	<b>Remember me</b>
<p>Ұмытпа сен, жүрсек тағы жолықпай  Ұмытпа сен, мұнайма сен бұлай.  Қалсам да саған бара алмай, әлі болар сол  шақ  Арналар саған әндерім, шырқалар  шарықтап</p>	<p>Remember me, though I have to say goodbye  Remember me, don't let it make you cry  For even if I'm far away I hold you in my  heart  I sing a secret song to you each night we are  apart</p>
<p>Ұмытпа сен, жүрсек тағы жолықпай  Ұмытпа сен, гитара үні шалқыса  Мұнайғанмен күн де көрмей, көктем  келеді  Қайтадан мені көргенше, ұмытпа сен</p>	<p>Remember me, though I have to travel far  Remember me, each time you hear a sad  guitar  Know that I'm with you the only way that I  can be  Until you're in my arms again  Remember me</p>

<b>Қанат қақ, қалықта</b>	<b>Let it go</b>
<p>Ақ бұрқасын тау мен дала,  Құлазыған айнала.  Тұнжыраған ақ әлемнің,  Әміршісі мен ғана.  Сыртта дауыл, іште құйыны бұлқынар,  Жетпейді әлім, тырыстым қанша.  Жан сырыңды, жасыр көптен,  Ақылды қыз болам десең.  Жасыр бәрін, бұл құпия!  Жоқ, атама!  Қанат қақ, қалықта,</p>	<p>The snow glows white on the mountain tonight  Not a footprint to be seen  A kingdom of isolation  And it looks like I'm the queen  The wind is howling like this swirling storm  inside  Couldn't keep it in, heaven knows I tried  Don't let them in, don't let them see  Be the good girl you always have to be  Conceal, don't feel, don't let them know  Well, now they know</p>

<p>Жаңа өмірге шарықта! Қанат қақ, қалықта, Тағдырың өз қолыңда! Мейлі жұрт Өзгерді десін! Соқса дауыл, Бұйым ба маған ызғарлы жел!</p> <p>Жапанда алыстамын, бөгет болар жан жоқ. Қорқыныш-үрей қалды мәңгіге ұмыт боп. Енді міне, кей бар әлем, Бағынып маған бас иген. Әмір етемін далама, Шексіз!</p> <p>Қанат қақ, қалықта, Жермен тілдес, аспанмен, Қанат қақ, қалықта, Бәрі кетсін көз жаспенен. Мекенім енді осында! Соқса дауыл. Күшім-жігерім жер-әлемге таралған, Рухым менің сан түрлі қар гүлінен жаралған. Қиялымда аппақ қардан үрі тамған. Шегінетін жол жоқ, бәрін де ұмытам!</p> <p>Қанат қақ, қалықта, Жаңа өмірге шарықта! Қанат қақ, қалықта, Әсем әлем алдында! Мекенім нұрға шомылған. Соқса дауыл! Бұйым ба маған ызғарлы жел?!</p>	<p>Let it go, let it go Can't hold it back anymore Let it go, let it go Turn away and slam the door I don't care what they're going to say Let the storm rage on The cold never bothered me anyway</p> <p>It's funny how some distance makes everything seem small And the fears that once controlled me can't get to me at all It's time to see what I can do To test the limits and break through No right, no wrong, no rules for me I'm free</p> <p>Let it go, let it go I am one with the wind and sky Let it go, let it go You'll never see me cry Here I stand and here I stay Let the storm rage on My power flurries through the air into the ground My soul is spiralling in frozen fractals all around And one thought crystallizes like an icy blast I'm never going back, the past is in the past</p> <p>Let it go, let it go And I'll rise like the break of dawn Let it go, let it go That perfect girl is gone Here I stand in the light of day Let the storm rage on The cold never bothered me anyway</p>
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