

Challenges and Approaches to Audiovisual Translation of Disney Cartoons into the Kazakh Language: An Analysis of Cultural Adaptation

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Abstract

Animated films adapted for Kazakh-speaking audiences have served as a crucial cultural medium, not only of entertainment but also to develop the cognitive and linguistic capabilities of children. This study delves into examining how Disney cartoons are translated into Kazakh, in both audio and visual scripts, and what obstacles are faced in adapting linguistic aspects such as idiomatic phrases, music composition, character portrayal and overall adjustments to suit the local context and to resonate with the Kazakh culture. Two films, "Moana" and "Brave" were sampled for this study, to examine how text and visual components are synchronized, and how translation methods overcome the obstacles faced in adapting the content for different cultures. By using content analysis techniques, the animated content was examined for its subtleties and whether the audiovisual translation enhanced the adaptation processes of multimedia materials in Kazakhstan. The findings reveal that adaptation of animated movies paid full attention to cultural symbols and ensured alignment between text and visual components while also maintaining the emotional and thematic alignment between characters, and reinforcing Kazakh cultural heritage. It is hoped that this study would provide useful insights to the audiovisual translation experts to enhance the adaptation of multimedia content for audiences willing to explore the cultural elements and multimedia formats.

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Introduction

In Kazakhstan, where there is a growing demand for content tailored to cultural and linguistic identities, the translation of animated films from English to Kazakh is a matter of both practical and cultural significance. The Kazakh film world is richly populated with animated films such as "Cars," "Aladdin," "Moana," "Brave," and "Avatar," which have achieved immense popularity and have been successfully adapted for Kazakh-speaking audiences. These films serve as a crucial cultural medium, contributing not only to the entertainment but also to the cognitive and linguistic development of children. This is evident from the fact that Kazakhstan is focusing on safeguarding and enhancing its cultural and language heritage. A key way to do this is through localizing movies, which can enhance children's cultural understanding and language development (Yunusova, 2023). To successfully adapt linguistic elements like idioms, cultural references, music components, and informal expressions a multidisciplinary approach was adopted which involved drawing insights from fields such as, as linguistics, translation studies, and cultural studies (Mangiron, 2021).

Studies have emphasized to maintain cultural authenticity while delivering comprehensible narratives to play a pivotal role in localization efforts (Yunusova, 2023). Notably, as children have a heightened ability to absorb sensory information during their formative years, high-quality translation and localization of animated content are essential for fostering both language acquisition and the appreciation of cultural values (Mangiron, 2021). In a context where multimedia exposure among children is on the rise, the necessity for accurate and thoughtfully localized content cannot be overstated (Chaume, 2020). In such a scenario, translated media that encompasses textual and audiovisual elements presents a complex challenge that goes beyond simple linguistic precision. Research on Audio-visual translation (AVT) has been growing worldwide in recent years; however, there is a noticeable dearth of studies focusing on the Kazakh context specifically. Despite the advancements made in AVT research within European domain of expertise, Kazakhstan still experiences a deficiency in research devoted to translating English language animated films for Kazakh speaking viewership. A notable gap worth addressing considering the vital role these films play in shaping children's ethical and cultural development through language immersion. This gap was highlighted by Yunusova (2023) and Mangiron (2021). There is also a great need to explore the challenges and approaches involved in adapting Disney movies such as "Moana" and "Brave" for Kazakh speaking audiences, by emphasizing on nuances and localization techniques.

This study, therefore, aimed to tackle these issues by addressing this gap and contribute to the conversation about audio-visual translation practices. To achieve this objective, this study utilized existing frameworks to explore the impact of adaptation on viewer engagement and the preservation of cultural heritage, in Kazakhstan. It also explored and analyzed the unique features of audiovisual translation of popular Disney animated films into Kazakh, with a particular emphasis on identifying and addressing cultural and linguistic challenges. The objective was to highlight the importance of considering both the elements of audiovisual translation and the cultural influences that come into play when adapting content for children. Specifically, the study framed the following objectives: (1) to conduct a comprehensive analysis of the translation and localization of "Moana" and "Brave"; (2) to examine methods and approaches used to adapt cultural references, musical compositions, idiomatic expressions, and other key elements within animated films; (3) to identify effective strategies for synchronizing text with visual and auditory elements in the translation process; and (4) to assess the impact of localized content on cultural identity and perception among Kazakh-speaking audiences. It is hoped that this study would portray how language and culture could interact in animated films and create a strong bond between Kazakh speaking audiences and universally relatable narratives. The significance of this study also lies in the increasing demand for high quality translations of children's content for Kazakh speaking viewers which plays a role, in safeguarding cultural heritage and promoting language skills among children. Its theoretical and practical implications lie in its contribution to enhance the localization of multimedia content in Kazakhstan, thereby portraying the advancement of audiovisual translation practices in a culturally and linguistically meaningful manner.

Literature Review

Audiovisual translation (AVT) has an intricate evolution spanning more than a century, ever since initial endeavors were made in the field of film translation in early 1900s. New methods were pioneered for enhancing cross cultural communication via media channels; however, until 1976 the AVT had not garnered substantial academic attention in Europe, due to the growing influence of cinema and television creating new avenues, and cultural interchange through translated materials was not seen as significant. This restriction was also due to the difficulties faced in distributing and translating films that were only reachable by a group of viewers. When television became popular in 1960s and national broadcasting systems started developing, the amount of translated audiovisual content grew and was accessible to wider audiences (Fodor, 1976). The rise of technologies, like video cassette recorders (VCRs) and satellite television further transformed the media scene by broadening the access to

content for an audience. From 1989 to 2000 in Europe alone there was a surge in the number of satellite channels which indicated a rising need, for top notch translations and localization services. For instance, European Broadcasting Union organized their inaugural event focusing on the art of dubbing and subtitling in audiovisual translation (AVT) (Meyer, 1991). This significant step encouraged cooperation among experts, and promoted sharing of knowledge to address the difficulties faced in translating multimedia materials.

Audiovisual translation (AVT), as defined by Chaume (2020) and further developed by Cintas & Remael (2020), entails harmonizing textual, visual, and auditory components to create a seamless narrative experience. Effective AVT requires a nuanced understanding of cultural contexts and the ability to adapt content emotionally and linguistically to the target audience. Animated movies usually aim at children; therefore, this requires that translations should be clear and engaging for both age ranges (Van Coillie & Verschueren, 2006). Studies have indicated that meticulous localization can play a role in reinforcing cultural identity and is crucial, for content targeted at young viewers (Chaume, 2020). De Oliveira (2010) underscores the importance of crafting translations, for children that cater to their developmental requirements by making vocabulary and cultural references comprehensible and captivating.

Countries such as Kazakhstan are seeing an increase in the need for content that is customized to fit the language preferences of their viewers. In his work (Van Coillie & Verschueren, 2006) highlights the advancements made in the field of AVT, by producing content aimed at children. This progress presented opportunities for studies and creative developments. In recent years, Kazakhstan's cinemas and households alike have enjoyed over 34 animated movies like "Moana", "Aladdin," "Avatar," and "Cars." These adaptations provide children with a chance to explore language and cultural aspects through media (Koigeldiyeva, 2023). The localization of these films does more than entertain; it also adds value by promoting education and cultural awareness. Nevertheless, the process of translating children's content in Kazakhstan continues to present significant challenges. As noted by Di Giovanni (2018), despite the abundance of children's media content, there is a lack of studies examining the impact of translated films on children's cultural and educational development. For instance, the Kazakh adaptation of "Avatar: The Way of Water," produced by Alley Media Group, was a major success, drawing over a million viewers. This highlights the importance of high-quality translations that create deep emotional connections with the audience and influence cultural perceptions.

Recent studies, such as those Yunusova (2023) emphasize that watching films in one's native language can enhance vocabulary acquisition, understanding of idiomatic expressions, and cultural connections. This is particularly vital in a globalized context, where cultural identity can be vulnerable to external influences. Special attention is given to the musical elements of animated films, as songs and music are central to conveying emotional content. Postoenko & Kurbatova (2020) highlight the need to preserve cultural and emotional aspects when translating musical compositions. For example, translating songs from "Moana" and "Brave" requires careful adaptation to maintain their original meaning, emotional impact, and musical coherence, while also adapting them to the cultural context of Kazakhstan.

Adapted animated films play a critical role in shaping children's linguistic and cultural identities. Additionally, these adapted movies, from English to Kazakh, involve a procedure that requires a thorough grasp of cultural subtleties and establishing emotional bonds with the local viewership group. Translation experts frequently face obstacles when trying to convey humor and cultural allusions that might not have counterparts, in Kazakh customs. As Chaume (2020) pointed out, preserving accuracy is vital to guarantee that the translations resonate with Kazakh youngsters and their families while simultaneously nurturing their heritage. In adapting animated films, adjustments might also be necessary for cultural aspects, like traditions and festive practices to resonate with the community in Kazakhstan. For instance, holidays showcased in animated movies are lined with Kazakh festivities which foster a stronger connection between the audience and the characters portrayed.

The process of localizing content for children requires a multifaceted approach that encompasses a deep understanding of the cognitive and cultural needs of the target audience. Translators must consider children's developmental stages, their perception, and their ability to comprehend complex cultural references. As Pérez-González (2014) points out, adapting animated films involves not only translating text but also working with visual and musical elements to ensure cultural resonance and accessibility. Musical elements in animated films demand particular attention, as they play a key role in conveying emotions and cultural values. Postoenko & Kurbatova (2020) emphasize that translating songs requires a creative approach to preserve their rhythm, meaning, and emotional impact. This approach ensures that songs are harmoniously perceived by Kazakh audiences while maintaining the original intent of the work.

Methodology

Research Design

This study is grounded in a qualitative research design employing content analysis to deeply explore the

nuances of audiovisual translation (AVT) of animated films from English into Kazakh. The focus of this analysis centers on cultural adaptation, synchronization of texts with audiovisual elements, and the transmission of symbolic content through translation. As emphasized by Creswell & Poth (2018), qualitative approaches facilitate the identification of hidden patterns and subtle relationships that shape cultural identity and influence audience perception of localized content.

Sampling and Research Procedure

The study selected two popular animated films, "Moana" and "Brave," due to their broad appeal, cultural richness, and significant influence on young audiences. These films offer complex narrative structures and numerous cultural references, making them ideal for in-depth examination of AVT strategies within the Kazakh context. As highlighted by Braun & Clarke (2021), the choice of sample material in qualitative research must reflect its relevance to the target audience, particularly in contexts where cultural identity is shaped by translated content. The research procedure consisted of three stages, viz., data preparation, transcription and coding, and independent data validation. In the first stage of data preparation, the original English-language scripts and their Kazakh translations were meticulously reviewed and prepared for detailed analysis. In the second stage, transcription and coding was done of all dialogues, key scenes, and songs. A thematic coding, based on Braun & Clarke (2021) approach, was done to build coding categories full of cultural references, adaptation of musical elements, and symbolism. The third stage of independent data validation ensured data reliability, and an independent review of the coded data, to minimize subjectivity and enhance the robustness of the findings (Krippendorff, 2018).

Data Collection

The data was collected using a comprehensive approach that encompassed textual, visual, and auditory components of the films. The textual components comprising dialogues, songs, and key scenes translated from the original to Kazakh version were identified to examine lexical and cultural shifts. Chaume (2020) recommends a qualitative textual analysis for a deeper understanding of how translation affects audience perception and ensures cultural relevance. The visual and auditory components of the films comprised gestures, character expressions, musical compositions, and cultural symbols. This multimodal approach provided insights into adaptation strategies and their impact on Kazakh-speaking audiences (Pérez-González, 2014).

Data Analysis

The data were analyzed using a thematic content analysis approach that included coding and categorization, comparative analysis and data validation methods. The coding and categorization was done with textual and visual elements, that were coded and categorized into themes related to cultural adaptation, synchronization, and idiomatic expressions (Krippendorff, 2018). This thematic analysis allowed for the identification of key patterns and trends essential to effective adaptation of animated content. The comparative analysis was made between the original versions of the films and their Kazakh adaptations to identify differences and understand their cultural significance. As noted by Yunusova (2023), such an approach helps to uncover how text and cultural elements in translation influence cultural identity and audience perception. Finally, data validation ensured high levels of validity and accuracy, which was achieved through a rigorous validation process by a neutral researcher to avoid subjective and potential bias. This process accounted for interdisciplinary perspectives, including linguistic, cultural, and psychological elements of translation (Mangiron, 2021).

Results and Findings

Analysis of the Audiovisual Translation of The Song "Touch The Sky" Into Kazakh, From The Cartoon "Brave"

The synchronization of the Kazakh lyrics with the visuals in the translation is impressively accurate, as witnessed in the song "Touch the sky," which demonstrates the translators' keen attention to detail. The synchronization ensured that each word and phrase perfectly aligned with the musical accents and the lip movements of the characters. This precision not only maintains the natural flow of the song but also enhances the overall viewing experience for the audience, creating a seamless blend of sound and visuals that resonates emotionally. Right at the outset, the linguistic features of synchronization, included the specific rhythm and sentence structure of the Kazakh language when compared to English. It was evident that the translators had adeptly maintained equilibrium by opting for succinct and eloquent phrases that seamlessly align with the melodic cadences, for a smooth and pleasant auditory journey. This made the Kazakh translation more melodious and easier to understand without losing the essence of the lyrics meaning in the song's context.

Secondly, the textual adaptation of the original song "Touch the Sky" into Kazakh was undertaken with meticulous attention to both lexical and cultural elements. The translators retained not only the song's key imagery of freedom, flight, and nature while making the text more relatable to a Kazakh audience, but also

deeply connected it to the vast landscapes and natural symbols that are emblematic of Kazakh cultural features. The lexical features of the translation comprised (i) *nature imagery*, wherein the Kazakh translation emphasized nature-related elements such as "асқар таулар" (high mountains), "қыран қыс" (eagle), and "дала" (steppe), all of which resonated profoundly with Kazakh culture. In Kazakhstan, the steppe and mountains symbolize freedom and the boundless spirit of the people, making these references particularly impactful. (ii) *metaphors of flight and freedom*, which were central to the song, translated through phrases like "самғайын" (to soar) and "көк аспанды шарлайын" (to traverse the sky). These metaphors maintained the emotional essence of the original while incorporating cultural nuances that reflect the Kazakh worldview, where nature and the sky often serve as symbols of personal freedom and exploration.

Third, a syntactic adaptation of the original song "Touch the Sky" was evident in (i) *simplification of sentences*, as seen in shorter, more concise phrases, which facilitated the musical rhythm to better fit. For instance, "I will ride, I will fly" is rendered as "Көрейін, самғайын," preserving the meaning while adapting the structure to suit the rhythmic needs of the song. (ii) *Preservation of rhythmic repetitions*, as seen in translations that preserved parallel syntactic constructions, and reinforced the rhythm and kept the Kazakh lyrics melodious and engaging, an important aspect in ensuring the song's emotional and musical appeal. Table 1 exemplifies translation features of the song "Touch the sky" in both English and Kazakh versions.

Table 1: Translation Examples.

Original text (English)	Translation (Kazakh)	Translation features
"I will ride, I will fly, chase the wind and touch the sky"	"Көрейін, самғайын, көк аспанды шарлайын"	The translation conveys imagery of flight and dreams through Kazakh metaphors.
"Where dark woods hide secrets, and mountains are fierce and bold"	"Асқар таулар шақырады, қол бұлғап мұнар басқан"	Emphasizes the grandeur of mountains, aligning with Kazakhstan's cultural realities.
"I will hear their every story, take hold of my own dream"	"Жұлдыздайын, жарқырайын, жайнайын төрінде"	Uses star imagery, highlighting themes of self-realization and emotional depth.
"Feel the wind, the sky, the light"	"Әрдайым желмен бірге самғайын"	The wind is symbolized as freedom, amplifying the emotional message of the pursuit.
"The mountains call me"	"Асқар таулар шақырады"	Direct translation preserving the strength of connection to nature and freedom.
"I'll go, I'll fly, I'll fly"	"Көрейін, самғайын"	A concise translation effectively conveying the sense of freedom and aspiration.
"The sky is wide and the earth is bold"	"Көк аспан кең, жер асқақ"	Direct translation retaining key images of the sky and earth, symbols of natural power.
"The wind will carry me away"	"Желмен бірге ұшамын"	Emphasizes the wind as a symbol of movement, freedom, and cultural connection.
"Every turn I take, every trail I track"	"Әр ізімді басып, әр қадамды аттаймын"	Adapted to Kazakh grammar while preserving the repetition and rhythmic structure.
"I'll chase the wind and touch the sky"	"Желмен бірге ұшамын, көк аспанды шарлаймын"	Retains the symbolism of wind and sky, emphasizing themes of freedom and nature.

The fourth feature of translation of the original song "Touch the Sky" from English to Kazakh significantly relate to preservation of meaning and meaning adaptation. For instance, the core theme of the song was quest, freedom and aspirations. This meaning remained intact in the Kazakh version; however; certain visuals and expressions were subtly adjusted to enhance understanding, for Kazakh viewers/consumers. This meticulous consideration of preserving the meaning also enabled the music to sustain its resonance while also rendering it relatable. The features of meaning adaptation included a vivid portrayal of visuals seen in the adaptation process where abstract ideas, like freedom and ambition were substituted with representations that resonate with Kazakh cultural norms. For example, in Kazakh traditions, freedom is intricately linked to nature; thus, mountains and skies are emblematic of emancipation and individual development.

Fifthly, the emotional richness feature was visible in the emotional essence of the Kazakh text enriched by incorporating symbols. These symbols enabled the melody to strike a chord, among Kazakh listeners while also strengthened the timeless messages of the piece. The Kazakh version captured the essence of the original song effectively by using intonation and vivid metaphors to express pivotal emotional scenes related to flying and self-discovery that are crucial, to the storyline of the song. The intense parts of the song were expressed with deep emotionality and feeling in the Kazakh version by using powerful phrases such, as "to shine like a

star," (жұлдыздайын, жарқырайын) which highlighted moments of self-discovery and realization with heightened emotional impact. Last, but not the least, the Kazakh languages intonation and rhythm offer a flexibility that enables a detailed conveyance of emotional subtleties, in translation tasks to create engaging emotional and rhythmic effects.

Finally, the Kazakh translated version expressed symbolism and visual elements, in natural scenes like mountains and open plains, which are fundamental in both the lyrics and the visuals of the music video for its connection to themes of freedom and self-discovery, in the Kazakh version—engaging local viewers on an emotional level. The impact of this stunning scenery of mountains and vast plains that meet the sky beautifully complements the lyrics of the song creating a link, between visuals and verbal expression. The use of natural imagery enriches the depth of the song transforming it into a voyage, for those who connect with it. In essence, «Touch the Sky " was translated into Kazakh meticulously to maintain its essence and emotional impact intact while incorporating cultural nuances like nature imagery that deeply resonated with Kazakh listeners. The selection of visuals and words not strengthened ties, to Kazakh culture but also made the song more relatable and emotionally stirring for the audience.

Analysis of the Audiovisual Translation of The Song "Know Who You Are" Into Kazakh From Disney's "Moana"

The Kazakh version of the song 'Know who you are' aligns perfectly with the tune and the character's lip movements, in a synchronization that is vital for effective audiovisual translation outcomes since any disparity between sound and visuals can create a sense of artificiality for viewers to detect easily. The Kazakh rendition upholds a blend, between the lyrics and musical cadence that results in a translation maintaining the emotional essence of the scene intact. Right at the outset, the synchronization features were meticulously chosen by the translators through words and phrases, with the length to perfectly match the character's lip movements for a genuine and smooth dialogue experience. The Kazakh translation successfully maintained the pauses. Tempo variations while also capturing the essence of rhythm changes in a way kept the emotional impact of the scene true, to its original form for the audience to connect with deeply.

Secondly, the song manifested text adaptation of the lyrics into Kazakh, done meticulously, considering intricacies of both languages. This textual adaptation was not just in grammar but also in conveying emotions and cultural ideas effectively. The translators carefully chose alternatives that captured the essence of the original phrases while ensuring they resonated well with Kazakh speaking listeners. These adaptations were executed in two methods: simplification of phrases and Text shortening. The simplification of phrases was found in simplifying complex metaphors and idiomatic expressions in the original English version were simplified or replaced with culturally familiar equivalents in Kazakh. For instance, abstract and philosophical phrases were conveyed using more concrete imagery that resonates deeply with Kazakh culture, making the text more relatable for local audiences. The second method of Text shortening aimed at maintaining synchronization with the song's melody and ensure smooth integration, the translators opted for more concise phrasing. This allowed the Kazakh lyrics to fit neatly into the existing musical structure without losing their original meaning.

Thirdly, a cultural adaptation was visible in the Kazakh version of the song, 'Know who you are.' The Kazakh translation integrated extensive nature-related imagery, such as "аққап таулап" (high mountains) and "жел" (wind), which are closely tied to Kazakh cultural values. This allows the audience to connect with the themes of the song on a more personal level, as these natural elements are deeply embedded in Kazakh traditions. Fourth, the translation succeeded in preservation of meaning. With the variations, in wording and cultural adaptations included in the song translation, the fundamental message of the song stays consistent. It continues to center on the journey of finding oneself and embracing one's origins. Nevertheless, the Kazakh rendition subtly highlights elements, which harmonize better with Kazakh cultural beliefs. The meaning adaptation in Kazakh highlights a bond with nature through the phrase "желмен самғайын," which signifies soaring with the wind. This aspect emphasizes the significance of balance, within Kazakh culture.

Fourth, the emotional features of the translation are visible in the song that features scenes like Moana's discovery of her authentic self, with added emotional emphasis and a richer musical flow that intensifies the feelings of the moment for viewers to connect deeply just like in the original rendition. The translators made sure to preserve not the message but also the emotional essence of the original song in their work, on the Kazakh version of the song. Ensuring that it resonates with and uplifts the local audience emotionally. The emotional essence of the songs remains true yet becomes more meaningful by including symbols that hold a significance, for the Kazakh people, who relate to the idea of self-discovery, through their lens. The emotional essence of the song is maintained in the Kazakh interpretation by utilizing intonation variations and pacing alongside rhythmic elements. Through vocal changes during the peak moments of the Kazakh rendition of the song as, in the original version sustaining a consistent emotional resonance. The use of features, like mountains and wind in the film highlights the bond between the locals of Kazakhstan and their environment while intensifying the emotional impact of the story on viewers, in that region. To preserve the importance of interpreting songs it is essential to include symbols and cultural elements, from Kazakhstan to foster a sense of pride and strengthen connections.

Fifth, the elements of culture can be seen in the Kazakh version of the song, which showcased a reverence for the country's heritage and traditional customs. Both the visual and written components were tailored to mirror Kazakh traditions and establish an emotional bond with the viewers. A striking instance is the incorporation of the Kazakh flag in the backdrop signifying not patriotism but the films cultural alignment, with Kazakh spectators. The cultural aspects of the translation are seen in the presence of the Kazakh flag, in the backdrop symbolizing the character's quest for self-understanding and ties the songs plot to Kazakh traditions and history effectively showcasing how integrating nuanced elements into stories fosters a bond, within communities.

Finally, the visual elements and localization became eminent in the inclusion of the Kazakh flag in the backdrop alongside symbols that resonate with national identity establishing a special link, between the universal narrative and the indigenous traditions of the region. This visual imagery enhances the localized feel of the movie making it easier for Kazakh viewers to connect with and comprehend it. Incorporating the flag of Kazakhstan and other visual representations of identity serves to connect the universal themes of self-exploration with the unique cultural values of the region. This approach of localization establishes a rapport, between viewers and the narrative of the film by evoking emotions and cultural depth simultaneously. Nature symbols, like mountains and wind not just add to the aspects of the song but also magnify the themes of freedom and spiritual bonding that hold significance in Kazakh culture. This guarantees that the Kazakh audience can relate to the overarching story while also encountering elements that strike a chord with their heritage. [Table 2](#) exemplifies translation features of the song "Know who you are" in both English and Kazakh versions.

Table 2: Translation Examples.

Original text (English)	Translation (Kazakh)	Translation features
"I have crossed the horizon to find you"	"Мен сені табу үшін көкжиек астым"	The original image of the "horizon" is preserved as a symbol of the hero's journey, enhancing the emotional impact of the scene.
"I know your name"	"Мен сенің есіміңді білемін"	A literal translation that conveys the deep emotional connection between the characters.
"They have stolen the heart from inside you"	"Олар жүрегіңді ұрлады"	The translation emphasizes the emotional tragedy of the situation, adapted to the Kazakh lexical structure.
"This does not define you"	"Бұл сені анықтамайды"	The meaning of the original is preserved, with slight adaptation of sentence structure for a more natural sound in Kazakh.
"You know who you are"	"Сен өзіңнің кім екеніңді білесің"	The translation accurately conveys the key moment of the heroine's realization of her true nature.

[Table 2](#) illustrates how symbolism and cultural elements play a crucial role in adapting multimedia content for national audiences, making the translation more organic and emotionally impactful.

Prospects for the Development of Audiovisual Translation

There is the increasing requirement for localization tactics that do not maintain only the storyline but also guarantee cultural significance. [Mangiron \(2021\)](#) and [Chaume \(2020\)](#) advocate for the creation of methods in synchronization, cultural adaptation, visual elements, idiomatic expression, and integration of all these components. These key aspects in Disney translations process are evident in [Figure 1](#).

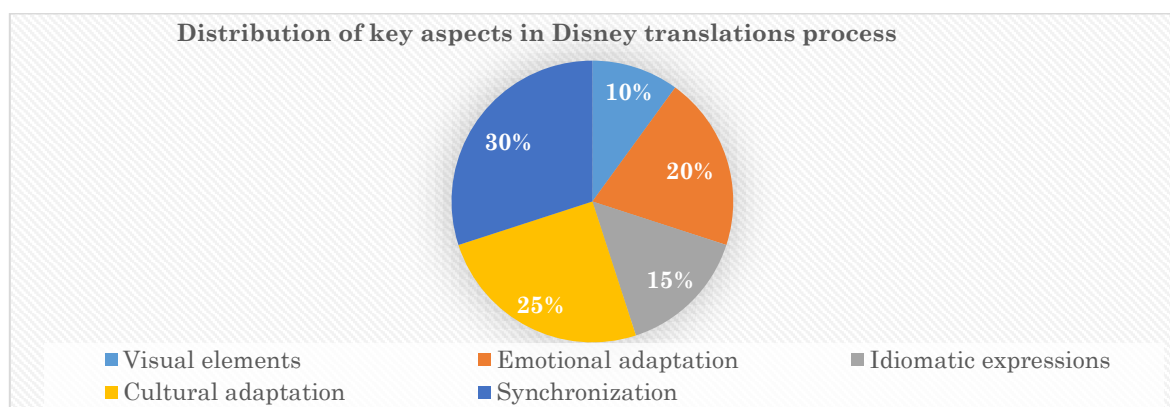


Figure 1: Distribution of Key Aspects in Disney Translations Process.

Synchronization of Audio and Visual Elements

Synchronization is a coordination of visual components that helps convey material effectively. It is

important to maintain a balance between translating the lyrics and ensuring they fit seamlessly with the music and visuals, in order to achieve audiovisual synchronization with lyrics. Any change in timing can impact the scene's emotional ambiance. The study showed that maintaining coordination among translated dialogue was a big challenge, because visual and musical rhythms posed a hurdle in providing a cohesive watching experience for the Kazakh viewers. When translating songs from films such as “Moana” and “Brave” into the Kazakh language, experts choose to use brief phrases that capture the essence of the original lyrics while also matching the musical rhythm of the songs well (Mangiron, 2021; Pérez-González, 2014). Table 3 exemplifies synchronization of text with audiovisual elements in both languages.

Table 3: Examples of Synchronization of Text with Audiovisual Elements.

Original text (English)	Kazakh translation	Synchronization notes
"I will ride, I will fly"	"Көрейін, самғайын"	Simplified structure for rhythmic consistency
"Feel the wind, the sky, the light"	"Әрдайым желмен бірге самғайын"	Cultural emphasis through nature-based imagery
"The mountains call me"	"Асқар таулар шақырады"	Emphasis on mountains as a symbol of freedom

These examples demonstrate the need for flexibility and creativity in synchronization when translating musical and visual elements, highlighting the translator's role in balancing meaning and rhythm while ensuring cultural resonance.

Cultural Adaptation

The study made evident that adapting to cultures is a hurdle in translating audiovisual content (Chaume, 2020). Successful cultural adaptation is key to ensuring that the translated material connects with the intended viewers while staying true to the storylines core message. The Kazakh adaptations of films like “Moana” and “Brave” encounter difficulties, in conveying and safeguarding cultural subtleties and symbols. For instance, symbols such as steppe, mountains and wind are integral to Kazakh culture which must connect with Kazakh audiences in the localized version. This is consistent with (Pérez-González, 2014), who also emphasized upon the need to harmonize linguistic adjustments to attain a culturally appropriate translation.

Adapting Phrases and Metaphors

When it comes to incorporating phrases and metaphors into translations for films like “Moana” and “Brave” to resonate with the Kazakh audience emotionally and symbolically can be quite a challenging task. Translating expressions like “chase the wind” or “touch the sky” in this context was more than a linguistic task—it involved ensuring that the metaphors evoke the same emotional and symbolic meaning for the Kazakh audience. Phrases like “самғайын” (to soar) and “көк аспанды шарлайын” (to traverse the sky) were adapted to reflect Kazakh cultural values, emphasizing freedom and aspiration. This resonates with (Pérez-González, 2014) findings that metaphor adaptation requires both linguistic creativity and deep cultural insight. Table 4 presents a few examples of adaptation of idiomatic expressions.

Table 4: Examples of Idiomatic Expression Adaptation.

Original text (English)	Kazakh translation	Adaptation features
"Chase the wind and touch the sky"	"Желмен бірге ұшамын, көк аспанды шарлаймын"	Adaptation through freedom and nature imagery
"The sky is wide and the earth is bold"	"Көк аспан кең, жер асқақ"	Emphasis on cultural connection to nature
"Every turn I take, every trail I track"	"Әр ізімді басып, әр қадамымды аттаймын"	Grammar adaptation for Kazakh linguistic norms

These examples illustrate that adapting metaphors and idiomatic expressions do not merely translate the meaning but also require the identification of cultural symbols that resonate with the audience.

Maintaining Cultural Resonance

Preserving the cultural significance of the content is vital, in effectively translating audiovisual materials for children's media purposes. This study also underscores the importance for translators to include symbols to enhance the emotional connection with the intended audience group. In the Kazakh versions of “Moana” and “Brave”, elements like mountains and wind are symbols of nature and freedom. These symbols were seamlessly woven into both the text and visuals enhancing their impact on Kazakh viewers. This discovery is consistent with previous research, Chaume (2020), that also emphasizes the significance of adjustment in translation for materials targeted at young viewers.

Visual Elements in Localization

Visual elements in localization have become a topic in recent research studies as per scholarly insights. They suggest that incorporating relevant visual symbols can strengthen the emotional and cognitive bond the audience

forms with the localized content. For example, in the Kazakh version of “Moana” film adaptation, they included symbols like the Kazakh flag to emphasize national pride and identity. The depictions of the natural beauty of Kazakhstan, like its vast steppe and majestic mountains, add depth to the cultural backdrop enhancing how viewers interpret the film. This aligns with Chaume’s (2020) viewpoint that translating content should be seen as a complete process where words, sounds and visuals unite to tell a story and showcase cultural significance. Table 5 summarizes this interaction between textual and visual elements in localization in both languages.

Table 5: Interaction Between Textual and Visual Elements in Localization.

Film element	Original version (English)	Localized version (Kazakh)	Visual adaptations
Image of freedom and flight	Flying over forests	Flying over steppe and mountains	Highlighted through visual images of mountains
National symbolism	None	Kazakh flag	Added to enhance national identity
Nature symbols	Wind, forests	Wind, steppe	Visual images of Kazakh nature, emphasis on freedom

These visual elements, combined with linguistic adaptations, create a stronger emotional connection between the audience and the localized film, reinforcing both cultural identity and narrative coherence.

In both aspects of production, audio and visual, synchronization, localization, and cultural adaptation play a crucial role in creating a cohesive piece of work. However, in Kazakh studies, there is a greater emphasis on addressing unique cultural hurdles and nuances. Kazakh translations prioritize symbols like nature and national emblems while global research tends to center on the overall conveyance of meaning. International studies emphasize the transfer of emotions globally to show the contrast how Kazakh research adjusts emotional content to fit cultural norms. Both sets of instructions provide advice to enhance the quality of translation services; however, the research on Kazakh language places greater emphasis on addressing localization challenges. When studying the Kazakh culture and its adaptation to contexts, there is a notable emphasis on preserving national identity that sets it apart. In fact, international studies acknowledge the significance of this aspect, which tend to prioritize broader and more universally applicable methods. These international studies employ a set of methods and strategies, for translation compared to Kazakh research which focuses primarily on the practical aspects of aligning with local contexts. Figure 2 illustrates a comparison of elements within audiovisual translation in both Kazakh and international studies examining all the factors including synchronization, localization, and cultural adaptation.

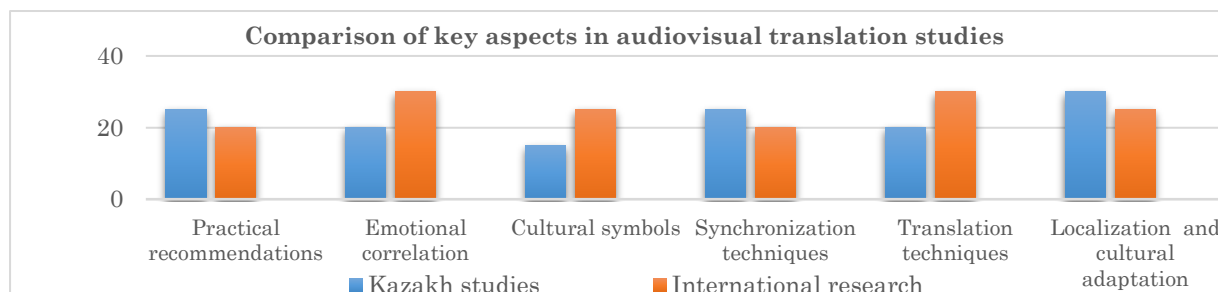


Figure 2: Comparison of Key Aspects in AVT Studies.

Figure 2 clearly shows the difference between Kazakh research and international studies, in areas of audiovisual translation and sheds light on the distinctive characteristics and obstacles encountered by Kazakh translators.

Discussion

The findings of this study highlight the multi-faceted procedure of translating Disney’s animated movies into Kazakh while emphasizing the importance of making textual and visual modifications without losing the emotional core of the original material. Analyzing films such as “Moana” and “Brave” provides insights, into the elements that impact how these movies are adapted for Kazakh viewers – including synchronization techniques, cultural adjustments, and the transfer of metaphoric language. This study on translating Disney cartoons into Kazakh has unveiled the layers of cultural adaptation and technical translation details involved in the process. The examination of movies like “Moana” and “Brave” has yielded insights into adapting multimedia content for Kazakh viewers. The elements of production such as text, music and visual symbolism are vital, in accurately conveying the initial message while retaining its emotional impact. The results align with previous research highlighting the significance of matching cues and understanding cultural nuances in translation (Fodor, 1976).

Additionally, the study found that during the translation emphasis was placed on strategies such as

synchronization, cultural adaptation, lexical and idiomatic expressions, managing the emotional impact and visual elements in localization. The synchronization element ensured adapting the content in children's media to ensure that the translated material maintains a connection with the target audience, and they understand the significance of synchronization in perceiving the content. For instance, the analysis of Kazakh renditions of the songs "Touch the Sky" and "Know Who You Are" does not only illustrate the importance of precise synchronization, but it also emphasized on aligning translated text with components like character lip movements and musical cues, for a cohesive viewing experience. Any discrepancies in synchronization disrupted the flow and audience's emotional connection with the content. Synchronization also helps to preserve the original meaning and match the musical flow and melody seamlessly. This underscores the essence of translation being not a linguistic undertaking but also a blend of musical and cultural elements where every phrase needs to align with the cartoons overall audiovisual concept.

The element of cultural adaptation and localization are fundamental elements of audiovisual translation. One important discovery from this research is the need to adjust aspects when translating the English cartoons into the Kazakh language. In the case of "Brave" film, which has a storyline based in mythology and nature, it requires modifications to resonate with the Kazakh viewers. The translators skillfully need to incorporate symbols and visuals from Kazakh culture like the steppe and mountains which symbolize freedom and magnificence, in the Kazakh context. This element of localization plays a role in enhancing the bond between the Kazakh viewers and the film characters while still staying true to the connection.

The element of lexical and idiomatic expressions poses a challenge while working on translating children's films like "Moana" and "Brave" into Kazakh for the audience to enjoy harmoniously with their own cultural backgrounds in mind. It is vital to not just think about the words themselves but also consider how they convey feelings and ideas that resonate universally with all viewers, regardless of where they are from or what language they speak. The translators who take on this task encounter a challenge when trying to find the words and phrases in Kazakh that could capture the essence of the idioms and metaphors so common in English language films. They need to make sure that young Kazakh audiences could easily relate to and understand what was happening on screen. For instance "pursue the breeze. Reach for the heavens" was changed to "желмен үшейіндікпен табыну махабаттай" where the interpreters integrated an extra layer of meaning tied to the Kazakh view of nature and a sense of liberty.

The element of linguistic strategies for preserving emotional impact is visible when translators during translation process maintain the emotional depth of the original piece even with structural variances between Kazakh and English languages. The translators utilize a method of enhancing visuals through nature symbols that hold significant cultural meaning in Kazakhstan. As a result, the translated version not only captures the essence of the original but also enhances it with cultural references. This approach guarantees that the translation is not just a literal conversion but a comprehensive adjustment of the material where cultural symbols and emotional nuances significantly impact the audience's reception.

Finally, the visual elements and their role in localization were also discussed in this study, which highlight the significance of the visual aspects in adapting cartoons for different regions. A notable example is the incorporation of symbols like the Kazakh flag in films like "Moana" to establish a special link between the universal narrative and the indigenous traditions. Visual cues such as the depiction of the steppe and mountains also provide cultural depth that enriches the interpretation of the translated content. These features play a role in fostering a deeper emotional bond, between viewers and the movie by strengthening cultural ties through localization.

A key finding from this research is the impact of the audiovisual translation industry on the audiences in Kazakhstan. This study revealed that effectively adapting multimedia content for audiences involves consideration of cultural nuances as well as language and audiovisual elements. The increasing desire for top tier translations of animated shows and films in Kazakhstan highlights the importance of refining localization approaches. Transposing multimedia materials not facilitates exposure to global cultures but also plays a role in safeguarding Kazakh heritage by blending it with the global landscape.

Conclusion

This study aims to fill an existing gap in AVT research by focusing on adaptations of popular animated films for Kazakh-speaking audiences. Unlike prior research that predominantly focuses on European languages, this study explores how translation influences cultural identity and linguistic development within Kazakhstan. According to Yunusova (2023), multimedia localization serves as a tool for fostering national identity and strengthening cultural ties. By analyzing films like "Moana" and "Brave," this study demonstrates the importance of adapting text and visual elements to achieve cultural resonance and forge deep emotional connections with the audience (Mangiron, 2021). In the field of translating into Kazakh, where there is a rising need for relevant material, it is crucial to devise inventive strategies to uphold both linguistic and cultural authenticity.

The study findings suggest that localizing cartoons necessitates a strategy encompassing synchronization

and cultural adaptation while maintaining the essence intact. In order to advance the audiovisual translation sector, in Kazakhstan understanding and exploration of symbols and cultural nuances are crucial to enrich the reception of localized materials. In the future it would be beneficial to delve into examining how textual and visual components interact during translation and devise strategies to enhance the retention of cultural identity, in multimedia localization efforts. Additionally, future studies could investigate movie or cartoon genres and assess how localization influences audience perspectives among various age demographics. Further studies should also concentrate on investigating approaches to align audio and components more effectively.

The research stands out because it thoroughly analyzes the elements of translating cartoons into Kazakh through audiovisual means. It emphasizes the significance of awareness in the adaptation process and opens up fresh insights for crafting efficient strategies, for audiovisual translation in the times ahead. The study's key discoveries highlight the significance of aligning text with elements and musical cues to enhance a seamless and engaging experience for viewers. The integration of elements and emotional sensitivity enriches the audience's emotional engagement. This research provides insights into the theoretical framework of audiovisual translation and presents actionable suggestions for individuals in the multimedia industry. Utilizing images that resonate with Kazakh culture like nature and national symbols while maintaining the essence enhances the connection of Kazakh viewers with the stories and sentiments portrayed in the films even more profoundly. The study emphasizes the significance of respecting nuances in translating audiovisual content and introduces fresh insights, for crafting successful localization approaches moving forward.

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