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S.Ye. Nurgaliyeva¹, A.Sh. Zhumasheva¹

¹Toraighyrov University, Pavlodar, 140000, Kazakhstan

THE ROLE OF AUDIOVISUAL TRANSLATION IN SHAPING CULTURAL IDENTITY: DISNEY SONGS IN KAZAKHSTAN

This article examines the impact of audiovisual translation of Disney songs on the formation of cultural identity in Kazakhstan. The purpose of the study is to analyze how the translation of Disney songs can contribute to the strengthening or transformation of the cultural identity of the Kazakh people. The hypothesis is that the adaptation of song lyrics, in addition to semantic translation, includes localization elements that contribute to deeper emotional perception and audience identification with the content. Qualitative research techniques, such as analyzing translated texts and comparing the original and translated versions, are employed to determine how the translated songs are perceived emotionally. In the context of globalization, it is important to understand how foreign content adapted to local cultural contexts affects young people and their self-identity. The scientific novelty of the given research is that the study of audiovisual translation of Disney songs in the context of cultural identity formation in Kazakhstan represents a significant contribution to the existing academic literature. In contrast to traditional studies focusing on lexical and syntactic aspects of translation, this paper focuses on socio-cultural mechanisms that influence the perception of content by local audiences. The study examines how elements of localization and text adaptation can transform the original meaning of songs, making them more familiar and relevant to Kazakh audiences. This reveals how translated songs help young people to strengthen their cultural roots by creating a space for identification and self-awareness. The study's findings could be helpful to translators, educators, and cultural workers since they will aid in the development of more efficient methods for translating and modifying multimedia content in order to support the preservation and promotion of Kazakh cultural identity in the current global context.

Key words: audiovisual translation, cultural identity, Disney songs, Kazakh language, Kazakh audience, localization, adaptation.

MAIN PROVISIONS

With an emphasis on the translation of Disney songs into Kazakh for a young audience, we examine in this study how audiovisual translation (AVT) shapes cultural identity. The main focus is how young people in Kazakhstan's cultural views, emotional resonance, and social ideals are affected

by the translation of these songs. In light of Kazakhstan's media environment, this study provides insights into how Disney songs support the development and maintenance of cultural identity by examining the translation techniques employed in these versions.

According to Wang and Dighigh [1], in recent years, the field of AVT has seen much growth. The study they conducted tracks the development of AVT from when it was first concerned with a few language-related topics, such as standards and the quality of translations, to its growing inclusion of a variety of multimedia outputs alongside technical advances. Around 2005, research began to deeply explore the translation of video games, TV series, and films, along with particular attention given to subtitling as well as dubbing as key modes of translation. Our research examines the ways in which AVT plays a role. This is in particular in the context of Disney songs, shaping cultural identity in Kazakhstan. Wang and Dighigh point out that AVT has progressively put emphasis upon how translation influences audience response, shifting from linguistic aspects for examining socio-cultural factors. Through thoroughly analyzing how these particular songs are localized for Kazakh audiences, this specific study effectively complements Wang and Dighigh's existing findings via complete exploration of the intersection of AVT, cultural identity, as well as the overall reception of foreign media in non-Western societies.

In the context of AVT, Derik's study [2] explores the peculiarities involved in translating audiovisual texts into Ukrainian, specifically focusing on dubbing of it. Derik sharply highlights both the cognitive and the linguistic processes that are involved in translation, along with semantic analysis coupled with synthesis, in addition to the role that cross-linguistic including cross-cultural differences play in AVT didactics. Relying on Derik's important understandings on translation strategies, this study precisely and thoroughly investigates how Disney songs, as a prominent form of Western media, are localized for Kazakh audiences. AVT becomes a tool for linguistic translation in this context. It also becomes a tool for negotiating many cultural differences. In order to translate songs from the original English versions into Kazakh that appeal to young audiences, cultural allusions, colloquial idioms, and regional values must be carefully considered. The study evaluates how young viewers' perceptions of the wider world and their own cultural identities are impacted by the translation choices used in Disney songs. Bartrina [3] argues that AVT requires a special theoretical approach because of the complex interaction among visual and acoustic elements within audiovisual texts. This specific approach goes far beyond certain common translation theories to account for that synchrony of image, sound, and language in translating audiovisual content. Based on Bartrina's understandings, this article uses our study to consider how AVT affects cultural identity by way of the adaptation of Disney songs. Just as with Bartrina's perspective, we highlight that AVT involves linguistic translation as well as adaptation to culture, thereby guaranteeing that the emotional elements along with the cultural elements within the songs resonate for Kazakh audiences. Jin [4] looks into the key idea of localization, which arose in the 1980s and also involves changing content in terms of language, technology, and culture to fit a certain area or market. Our research particularly concentrates, using Jin's established localization framework, on the specific ways Disney songs are localized toward Kazakh audiences. This process of cultural along with linguistic adaptation in Disney songs mirrors some principles of localization. It also guarantees that the media is quite accessible as well as meaningful to a specific target audience.

Making decisions on what to keep and what to change during the translation process is especially important when working with emotional and cultural content. A song like "Show Yourself" from Frozen 2 has a lot of emotional and thematic weight, for instance, and could be difficult to adapt across cultural boundaries. The difficulty is in preserving the song's emotional impact while making sure the Kazakh translation preserves its cultural significance.

Particular attention to language, rhythm, and melody is necessary when translating children's songs, especially in animated movies like those made by Disney. Wen and Li [5] effectively introduce the revolutionary Audio-Visual-Textual Span Localization (AVTSL) method, which smoothly integrates audio, visual, as well as textual modalities to greatly improve video localization. Their approach, with a combination of these three modalities, guarantees thorough predictions and

consistent ones as well. Using all data that is available is important for fairly accurate content understanding, and this approach highlights that.

In Kazakhstan, the translation of Disney songs must take into account the phonological and syntactic peculiarities of the Kazakh language to make sure that the songs are not only comprehensible but also singable. This study looks at how Disney song translators deal with these difficulties, especially when it comes to changing the song's rhythm and structure without sacrificing its emotional resonance.

Through the translation of Disney songs into Kazakh, this study emphasizes the complex function that audiovisual translation has in forming cultural identity. The research emphasizes the significance of translation strategies in striking a balance between cultural adaptation, emotional impact, and linguistic integrity by referencing important works by Wang and Dighigh [1], Ilona Derik [2], Bartrina [3], Jin [4], Wen and Li [5], and others. The results provide important insights into the relationship between language, media, and culture and advance our understanding of how AVT affects the formation of cultural identities and shapes cultural narratives in Kazakhstan.

In order to support the study's focus on how Disney songs, when translated into Kazakh, contribute to the creation of cultural identities, this synthesis incorporates references from the works of eminent academics in the field of audiovisual translation.

INTRODUCTION

Audiovisual translation plays a key role in the global exchange of cultural products, especially among youth audiences who actively consume foreign content. In the context of globalization and the influence of international media such as Disney, it is important to explore how translation and adaptation of songs influence the formation of cultural identity in Kazakhstan. This topic is relevant because adapted versions of famous works can both reinforce and transform perceptions of cultural belonging and self-identity among young people. The purpose of this study is to analyze the impact of audiovisual translation of Disney songs on the cultural identity of Kazakh society. The objectives include the study of translation strategies, the use of localization elements and the identification of the audience's emotional response to the translated works. The hypothesis of the study is that successful adaptation of Disney songs in the Kazakh context promotes deeper emotional perception and identification of young people with the stories and characters presented. The literature review shows that previous research in the field of audiovisual translation has focused mainly on technical aspects and lexical solutions, while the impact on cultural identity remains under-researched. To achieve its objectives, the study employs qualitative methods, including analysis of translated texts, and a comparative study of originals and translations. The paper is organized as follows: the first section will review the theoretical framework of audiovisual translation and its relationship to cultural identity; the second section will analyze the translated Disney songs; conclusion will summarize the results and outline directions for future research.

Scholars Wang and Daghigh noted that meaningful technical improvements, like voice recognition and common online streaming services such as Netflix, have greatly affected AVT research, pushing it toward an undeniably more international, cross-disciplinary method [1]. This prominent shift is relevant in our study on the localization of Disney songs. In addition to that, the equilibrium between linguistic and cultural elements becomes considerably important in evolving media for a particular cultural context, such as Kazakhstan. Derik's significant findings highlight the significance of cultural adaptation in AVT, where the translation of musical lyrics and their emotional tone must closely match the cultural expectations of the target audience [2]. This is relevant to our research on Disney songs. This specific approach greatly enhances my understanding of the significant contribution that AVT makes to the formation of cultural identity. It accomplishes this by ensuring that translated material successfully connects with the various local audiences while preserving the crucial integrity of the source material. Given the difficulties in translating multimedia content, Bartrina [3] proposes that a greater emphasis be placed on film and media studies in determining the features of AVT. This viewpoint is especially pertinent to our study of Disney song

translation since it supports the idea that localization requires taking into account not only linguistic factors but also visual and aural ones. The premise that AVT is a complex process requiring a sophisticated knowledge of how different modes of communication interact to shape cultural identity is further supported by Bartrina's interdisciplinary approach. Jin's examination of localization is very pertinent to the given research because translating Disney songs requires taking cultural factors into account in addition to language adaptation [4]. Similar to Jin's more general comments of how content must be adapted to match local expectations, the localization of Disney songs in Kazakhstan necessitates meticulous modifications to guarantee that both the lyrics and the musical content are in line with the local cultural identity. Wen and Li's method [5] is extremely pertinent to my research since it emphasizes how important it is to take into account not just linguistic translation but also the synchronization of language, music, and images when localizing Disney songs. AVT tactics that seek to maintain the original media's emotional and cultural importance while adapting it for various audiences can benefit from the techniques they provide for improving content localization accuracy. Banos and Diaz-Cintas [6] demonstrate how AVT helps to reshape media to conform to cultural norms and expectations, especially through non-professional actions. Disney songs in Kazakhstan are not merely language translations; they are a component of a more comprehensive cultural adaption that entails an awareness of regional cultural quirks, which may be made easier by unofficial translation attempts. The audience's opinions of Western media and, consequently, their sense of cultural identity is greatly influenced by this cultural adaptation.

The study by Talaván and Rodríguez-Arancón demonstrates how practical subtitling can enhance language proficiency and translation skills; localizing Disney songs necessitates a thorough comprehension of linguistic and cultural quirks. Similar to SUBFILM's reverse subtitling strategy, the active process of translating and adapting audiovisual content enables translators to interact with the content more deeply, guaranteeing that the localized songs capture the spirit of the original material while still connecting with the local audience [7]. Chaume's model is extremely important for examining how Disney content is modified to meet the local environment since, as he explains, AVT entails not just linguistic translation but also the complex challenge of navigating cultural nuances [8]. Our study obtains a better knowledge of how various translation techniques influence the cultural reception of localized audiovisual goods by utilizing Chaume's models. Ya-ru's work provides a framework for examining how Disney songs might be successfully translated to reflect Kazakhstan's distinct cultural character, enhancing our understanding of how linguistic and cultural factors influence translation decisions [9]. In addition, Murtazayevna [10] examines the language techniques that are crucial to the subtitling process and are employed to portray humor, colloquial idioms, and cultural nuances. Our knowledge of how Disney songs are localized is enhanced by the emphasis on linguistic and cultural tactics in subtitle translation, which guarantees both linguistic accuracy and cultural resonance for Kazakh viewers.

The process of adapting a product or piece of information for a particular market or cultural group is known as localization in the context of audiovisual translation. It entails considering the target audience's cultural, social, and economic traits in addition to translating the text. Localized content is interpreted more organically. This makes it easier for viewers to take in information and relate to the content on an emotional level. For instance, songs can connect more with local listeners if they are modified for a specific culture.

Dewi's study looks at how Gottlieb's subtitling techniques are applied in Netflix documentaries, with an emphasis on the translation methods used to modify content for viewers around the world. Our research acknowledges the significance of particular translation strategies in guaranteeing that the localized material preserves both linguistic accuracy and cultural relevance, which is consistent with Dewi's findings [11]. The premise that localization involves more than merely language equivalency—rather, it involves altering the content to better suit the local cultural context and increase the audience's interest in the content—is supported by Kapsaskis' study [12]. The dynamic character of audiovisual translation (AVT) and the unique difficulties presented by censorship in the Arab world are the main subjects of Albarakati's research [13]. The results shed light on how sensitive information can be managed through localization and subtitling, guaranteeing that language and

cultural variances are honored without sacrificing the original content's integrity."Theoretical and practical aspects of localization in audiovisual translation, focusing on the different methods and strategies used by translators" is the subject of Nettebeck's investigation [14]. The article examines errors committed during the translation process and talks about instances of successful localization. According to Tuuli Ahonen, "localization has a significant impact on the translation process of audiovisual texts, requiring translators to adapt content and take into account cultural differences" [15]. The author talks about how translators can successfully modify content to satisfy local audiences' demands and expectations.

The expected results of the study may help to identify the mechanisms of translation's influence on cultural identity, which is important for translators, educators, and cultural workers. The significance of this study lies in the possibility of developing more effective strategies for adapting multimedia content that contribute to the preservation and popularization of Kazakh cultural identity.

MATERIALS AND METHODS

This study uses a qualitative research methodology to investigate how Disney song audiovisual translations influence Kazakh cultural identity. Because of its capacity to delve into the intricacies of audience perception, emotional reactions, and the more profound contextual meanings ingrained in the translated songs, the qualitative technique was chosen. A more nuanced understanding of how translation decisions affect how young audiences relate to both the original and translated text is made possible by the study's emphasis on qualitative analysis.

The original English lyrics to Disney songs and their Kazakh translations serve as the study's main sources of information. From a variety of Disney films, the song lyrics were chosen, with special attention paid to songs that have gained popularity in Kazakhstan. Three Disney songs (The song "Show Yourself" from Frozen 2, "Into the open air" from Brave, "The Bare Necessities" from The Jungle Book) were chosen for in-depth examination in this study. These songs were selected for a number of reasons, including their emotional depth, significance to the movie's plot, and their recurring cultural themes of empowerment, identity, and self-discovery.

The Kazakh translation and the original English lyrics of "Show Yourself", "Into the Open air", "The Bare Necessities" were taken from the film's musical versions and publicly accessible subtitles. Other audiovisual materials, such as movie sequences and crowd responses (where available), were taken into consideration in addition to the lyrics in order to provide the study more context.

Comparative textual analysis and content analysis were both used in the analysis. The following crucial areas were thoroughly investigated:

1) Linguistic Features: The study examined the song's original and translated language selections. Identifying the usage of particular words, colloquial idioms, and potential semantic changes during translation were all part of this. Particular focus was placed on how the translation handled linguistic structures that can be specific to each culture as well as distinctions between the English and Kazakh languages.

2) Adaptation Techniques: A critical analysis was conducted of the translation techniques used to express the meaning of the song. This required figuring out how to preserve the original song's rhyme, rhythm, and melody while making sure the translation appealed to the intended audience. Specifically, tactics like foreignization (maintaining the original cultural setting) and domestication (making the song more culturally relevant to Kazakhstan) were recognized and examined.

3) Cultural References and Context: One of the central aims of the study was to assess how cultural references were handled in the translation. The analysis focused on how cultural references in the original English version of the song were adapted or replaced to make them more familiar and meaningful to Kazakh audiences. Additionally, the study considered how the song was contextualized within the broader cultural landscape of Kazakhstan, particularly regarding the themes of national identity, values, and tradition.

4) Emotional Context and Impact: The emotional load of the song– how the lyrics evoke feelings of empowerment, self-realization, and transformation– was examined. The emotional impact

of the original and translated versions was compared to explore how well the translation preserved the emotional tone of the song. In doing so, the study analyzed the ability of the Kazakh version to evoke similar emotional responses in the audience as the original.

5) Structure and Rhythm: An important part of song translation is the adaption of musical structure and rhythm. The study investigated how the Kazakh translation retained or changed the original English lyrics' rhythm and meter. This involved analyzing the song's general flow when sung in Kazakh, as well as the syllabic count and the alignment of stress patterns.

The original and translated lyrics were compared side by side in order to perform the analysis. To find any shifts in meaning, structure, emotional tone, or cultural allusion, the lyrics were examined line by line. The study specifically concentrated on the following:

1) Semantic Correspondence: The extent to which the translation retained the original song's meaning was closely scrutinized, with special focus on any meaning additions or losses.

2) Emotional Load: Using a framework of emotional expression, the emotional resonance of the original and translated lyrics was examined, with particular attention paid to how well the translated lyrics captured the same emotional weight as the original.

3) Structural Comparison: To assess how well the translation adhered to the original song's musical specifications, the rhyme, meter, and rhythm of the lyrics were examined. When determining whether it would be possible to sing the translated words within the same melodic framework as the original, this was very crucial.

In summary, this qualitative method offers a thorough examination of the translation process and how it affects young listeners' cultural identities in Kazakhstan. This study provides important insights into how audiovisual translation can influence and reflect a society's cultural dynamics by examining both the language and emotional aspects of the translation. The results demonstrate both effective translation techniques that promote a closer cultural bond and potential difficulties when trying to maintain the emotional tone and cultural allusions of the source text in a different language.

RESULTS

Audiovisual translation is a complex process involving not only lexical and grammatical adaptation of a text, but also localization of cultural and emotional aspects of works. In recent decades, this process has been the subject of active research, emphasizing its importance in the context of globalization and cultural identity.

The songs "Show Yourself" from the Disney animated feature "Frozen 2", "Into the Open Air" from Brave, and "The Bare necessities" from The Jungle book were selected for translation analysis in this study. This decision was made because of the songs' substantial emotional and cultural weight, as well as its significance within the framework of the story and character development. A pivotal point in the story is the song "Show Yourself," which addresses themes of self-identity, discovering inner power, and conquering fears (see Table 1).

Semantic correspondence, emotional load, original and translated structure, and rhythm are all examined in translation analysis. This method makes it possible to evaluate the impact of cultural contexts on how the song is interpreted and perceived in various linguistic and cultural contexts, as well as to gain a deeper understanding of how translation can either maintain or alter the meanings and emotions inherent in the original text.

Table 1 – Translation analysis of Disney song "Show yourself" from Frozen 2

Original text	Translation	Translation features
My destination is uncertain	Барар жерім белгіссіздік	Uncertainty and searching are conveyed in the original line. This meaning is preserved in the translation "Barar zherim belgissizdik," however the

		phrase's structure might seem a little awkward for Kazakh speakers. Something like "Maqsatym belgissiz" or "Zholym belgissiz" would sound more natural.
What is this darkness?	Қандай түнек бұл?	An anxious and perplexed question is posed in the original line. This concept is effectively conveyed and an air of ambiguity is created by the translation "Kandai tunek bul?" Anxiety and caution are evoked by the query sentence. The term "tynek," which means "darkness," is used to convey a sense of mystique while appropriately describing the state mentioned in the original.
It's an as unknown world as a way of my life is	Беймәлім дүние, сағымындай өткен өмірімнің	Semantic communication. Though certain sentences might not be totally exact, the translation usually keeps the original sense. For instance, the translation of "It's as unknown a world as a way of my life is" is "Беймәлім дүние, сағымындай өткен өмірімнің." Although the essential idea is retained in this translation, the usage of "sagymyndai" may slightly dilute the original meaning because "sagym" can be misleading when referring to vision or illusion.
Don't hide yourself	Жүзіңді жасырмай	Emotional load. The emotional impact of the original is effectively conveyed in the translation. For instance, "Don't hide yourself" is translated as “Жүзіңді жасырырмай” maintaining the address's forceful tone.
I'll achieve my dream, that's my goal	Армаңыма жетемін, мақсатым менің сол	Cultural sensitivity. The translation is sensitive to both cultural and emotional differences. The translation of the phrase "I'll achieve my dream, that's my goal" is "Armanima zhetemin, maksatym meni sol," which reflects the Kazakh mindset and emphasizes the significance of goals and dreams.
Don't hide anymore	Жасырынба	Emotional load. In "Don't hide anymore," the word "zhasyrynba" is used to establish a more intimate and personal connection with the recipient.

How long do I have to wait?	Күттім қанша?	Structure and rhythm. The rhythmic quality of the text may suffer if the translation does not always adhere to the original's rhythm. Lines like "How long do I have to wait?" are translated as "Kuttim kansha?" however the tune is not the same. Other passages, like "I longed for it, oh my dream" to "Ansadym-au, armanim-au," however, attempt to maintain the rhythmic framework.
Be true to yourself – I'll only be such!	Адал болар алдыңда – сол ғана	Use of vocabulary. The majority of the original's language is retained in the translation. Nonetheless, there are times when the word choice could be better. For instance, the translation of "Be true to yourself - I'll only be such!" is "Adal bolar aldynda - sol gana." Since "adal bolar" is not often used in informal conversation, it might not be the best option.

A song translation successfully conveys the main ideas and emotions of the original, although there are points that can be improved to better match the rhythm and cultural context. It is important to keep in mind that song translation is not just a lexical process, but a creative act that requires attention to linguistic and cultural nuances.

Analyzing the translation of songs requires special attention to several key aspects such as semantic correspondence, emotional load, structure and rhythm. For example:

1. "Or is it a secret?" – "Әлде тылсым ба?". Semantic correspondence: The question of mystery or the unknown is brought up in the original line. Although the phrase "alde tulsym ba?" effectively expresses this notion, the term "tulsym" can have a more mystical or magical meaning than the straightforward word "secret." By highlighting the mystery, this can somewhat alter the perception. Emotional load: Tension and expectation are created by the interrogative form. The addition of mystery by the usage of "tulsym" can enhance the translation's appeal within the song's context.

2. "There's one dream I'm waiting for" – "Бір арман бар мен күткен". Semantic correspondence: The translation faithfully captures the essence of the source text. Hope and expectation are emphasized in both statements. Rhythm and structure: The rhythm of the original song is well preserved by the natural and flowing sound of "Bir arman bar men kytken." To improve the artistic effect, more lyrical wording might be taken into consideration.

3. "Even such a hurry isn't enough to get it" – "Асыққанмен жеткізбейтіндей ол". Semantic correspondence: Hurrying will not produce the intended outcome, as the original text suggests. Although it seems a little harsh, the translation "Asykkkanmen jetkizbeitindey ol" keeps the sense. "Asygyp ta jetpeymen" is an alternative that can seem more natural. Emotional load: There is a sense of despair in this statement. This mental condition is successfully translated, albeit the language may cause it to lose some of its impact.

4. "I had felt you as a friend, which I took with me and flew away" – "Сыңарымдай сездім сені, алып ұштым мен самғай". Semantic Correspondence: The original expresses sentiments of grief and friendship. The term "самғай" may sound a little antiquated, but the translation "Сыңарымдай сездім сені, алып ұштым мен самғай" well expresses this meaning. The text might be easier to understand with a more contemporary expression. Emotional load: This line is filled with

nostalgia. The translation effectively conveys this emotion, although it is worth bearing in mind that the use of certain words can affect perception.

5. "Look at me now" – "Көріңші маған". Semantic Correspondence: A call for attention is expressed in the original line. This call is maintained in the translation "Korinschy magan," however more forceful variations like "Qarashy magan!" may be taken into consideration. Emotional load: The expression conveys an urge for attention. This emotional element is effectively conveyed in the translation, which makes it useful within the song's setting.

Translation analysis of the song "Into the Open air" from the Disney movie Brave was conducted for comparing the original English lyrics with the Kazakh translation focusing on its semantic correspondence, emotional load, structural comparison, and cultural references (see Table 2).

Table 2 - Translation analysis of Disney song "Into the Open air" from Brave

Key areas	Original text	Kazakh translation
Semantic correspondence	1. "This love, it is a distant star/ Guiding us home wherever we are"; 2. "I want to feel my feet on the ground/ And leave behind this prison we share"; 3. "Can we carry this love that we share? / Into the open air".	1. «Бұл махаббат – жарық жұлдыз / Жетелітін бізді арманға»; 2. «Жанбай жақұт, өшпесін бақыт / Жарқыра, сен таңдай атып»; 3. «Екеумізді тербетсін әнім / Өмір әлі алда»
	Semantically, both translations express love as ethereal and guiding; the English "distant star" is retained in the Kazakh as "жарық жұлдыз" (bright star), preserving the celestial metaphor; however, the Kazakh translation adds the idea of "leading us to dreams" with "жетелейтін бізді арманға" (guiding us to dreams), a more figurative interpretation than the English "guiding us home." Similarly, the Kazakh version mirrors the English version's lines about breaking out from incarceration and feeling grounded, albeit with slightly different images. "Жанбай жақұт, өшпесін бақыт" (May the unburned diamond, happiness not fade) is a Kazakh phrase that emphasizes the preservation of happiness over the idea of freedom. Last but not least, the translation of "Into the open air" is quite straightforward, preserving the imagery of openness, even though the Kazakh version adds new parts like "Өмір әлі алда?" (Life is yet ahead?) which engenders a feeling of hope and expectation.	
Emotional load	There is a sense of hope, wondering, and desire in the English lyrics. The frequent use of "into the open air" conveys a yearning for freedom and self-awareness.	The Kazakh translation places a strong emphasis on sentiments of love, tenacity, and a nearly spiritual desire for contentment and happiness. Expressions such as "Өмір әлі алда?" (Life is still ahead?) establish a contemplative and optimistic tone.
	Both translations have a comparable emotional burden, but the English version feels more personal and emphasizes personal development and freedom, while the Kazakh text tends to be more upbeat and poetic in its message of hope.	

Structural comparison	With the recurrent phrase "Into the open air," which serves as a sort of emotional anchor throughout the song, the English lyrics are straightforward but impactful.	The Kazakh version adds more lyrical lines that give it a more wide, almost philosophical tone, even if it stays mostly true to the English format. For example, "Өмір әлі алда?" (Life is still ahead?) is a contemplative question that gives the song a contemplative undertone.
	The Kazakh version is marginally more detailed, with more introspective pauses and depth, according to the structural comparison. Compared to the English version, which is more straightforward and repeated, this results in a little change in tempo and emotional intensity.	
Cultural references	Love is portrayed in the English lyrics as a guiding star, a scorching sun, and the open air– all of which are universally recognized symbols in many cultures.	Such phrases as "Жанбай жақұт, өшпесін бақыт" (May the unburned diamond, happiness not fade) conjure additional cultural references to the idea of treasure and enduring beauty, which is a prominent lyrical theme in Kazakh literature and song. The Kazakh version also includes more local imagery. In several Central Asian lyrical traditions, the line "Жарқыра, сен таңдай атып" (Shine, you, rise like the dawn) also reflects the value of light, daybreak, and fresh starts.
	Regarding cultural references, the Kazakh rendition uses metaphors and imagery that would be extremely meaningful to audiences who understand Kazakh, so anchoring the song inside the local cultural framework. Despite being generally known, the English version is devoid of these particular regional quirks.	

While adding layers of cultural richness and emotional delicacy, the Kazakh translation of Brave's "Into the Open Air" remains substantially true to the original song's themes and structure. The song is firmly entrenched in Kazakh poetry traditions thanks to the use of local metaphors in the Kazakh translation, which also highlights deeper philosophical and reflective tones despite the semantic correlation being mostly accurate. Although minor, the structural adjustments heighten the emotional effect by moving the English version's simple optimism to a more nuanced, optimistic examination of life's path.

The same analysis was conducted in the song "The Bare Necessities" from Disney cartoon "The Jungle Book" (see Table 3).

Table 3 – Translation analysis of the Disney song "The Bare Necessities"

Key areas	Original text	Kazakh translation
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Semantic correspondence	1. “Look for the bare necessities / The simple bare necessities /Forget about your worries and your strife”; 2. “Old Mother Nature’s recipes / That brings the bare necessities of life”; 3. “The bare necessities of life will come to you”.	1. «Орманда күн көрем десен / Көңіл байла да тізіл менімен»; 2. «Табиғат берер әрі сын / Осы ғой сені бақытты еткен»; 3. «Өмір шіркін білсен балдай тәтті».
	The main idea of both the English and Kazakh versions– the basic joys of life that result from coexisting peacefully with nature– is maintained in terms of semantic correspondence. The translation of the English phrase "bare necessities" into Kazakh is " Табиғат берер әрі сын " (Nature will give you more), which somewhat changes the emphasis from only the "bare necessities" to a more comprehensive understanding of nature's wealth. The phrase "Өмір шіркін білсен балдай тәтті" (Life, if you knew, is as sweet as honey) is also used in the Kazakh translation. It highlights the sweetness and simplicity of life while preserving the general idea of its basic joys.	
Emotional load	Lighthearted, lighthearted, and upbeat, the English lyrics emphasize unwinding and savoring life's small joys. Particularly in the lines about utilizing claws and plucking pears, the tone is lighthearted and amiable.	Much of the humor is still present in the Kazakh translation, which has a comparable upbeat tone. Lines such as "Өмір шіркін білсен балдай тәтті" (Life is as sweet as honey) keep the emotional load positive and cheerful. The song feels warm and intimate because of the reference to "досым" (my friend), which seems to be a request for the listener to share in life's simplicity.
	However, a deeper connection to nature and her rhythms is suggested by lyrics like "Табиғат берер әрі сын" (Nature will offer you more), which seem to add a philosophical element to the Kazakh version's depiction of life as something to be understood and savored.	
Structural comparison	Particularly with the repeated words of "The bare necessities" and the theme that "life will come to you," the English version has a repetitive and captivating pattern. The song's repeating pattern reinforces its carefree theme while making it easy to sing along to.	The framework is essentially the same in the Kazakh version, however it is modified to fit the language's rhythm and flow. The original repetition of "bare necessities" is replaced with the phrase "Өмір шіркін білсен балдай тәтті" (Life, if you knew, is as sweet as honey). This minor alteration adds a regional flair while maintaining the structure.
	The Kazakh version is simpler, focusing more on the beauty of nature and less on such lighthearted asides, but the English version has entertaining elements, such as the amusing remark about using claws to pick a pear.	

Cultural references	The song's allusions to nature (bees, honey, ants, pawpaw fruit, etc.) are rooted in a tropical forest environment in the West and have a worldwide appeal while explicitly referencing images of jungle plants and animals.	The graphics is slightly modified in the Kazakh version for localization. While the English translation includes terms like "pawpaw" and "prickly pear," the Kazakh translation streamlines these by emphasizing the idea of honey and the sweetness of life. The lyric "Құмырысқалардың шырынның" (the sweetness of the ants) is exclusive to the Kazakh version and alludes to the ants' hardy and sweet disposition, which is culturally significant in many Central Asian regions where ants are prevalent in the wild.
	Additionally, the Kazakh version says "жүңдей орманым жайлау үйім" (my home is like a meadow in the forest), which relates the song to the Kazakh notion of home and nature, indicating a pastoral, nomadic lifestyle that resonates with traditional Kazakh culture.	

The Bare Necessities' Kazakh translation incorporates regional cultural symbols and imagery while preserving the spirit and casual vibe of the original English text. Though the Kazakh version adds a somewhat deeper philosophical viewpoint on life's sweetness, both versions celebrate life's joy and simplicity, demonstrating a strong semantic similarity. The Kazakh version pulls on the warmth of nature, making it feel more intimate and culturally specific, although the emotional weight is still joyous and lighthearted. In terms of culture, the song conforms to the pastoral, nomadic values of Kazakh society by substituting more recognizable references, such as bees and ants, with Western imagery of tropical fruits and animals. According to the structural comparison, the Kazakh version adds some phrasing alterations to keep the song flowing naturally for Kazakh speakers, even though the rhythm and tone are kept the same.

In conclusion, the translated lines typically preserve the original's emotional resonance and meaning. Nonetheless, there are a few things that may be done better to increase the sound's naturalness and emotional impact. To guarantee that the listener is completely engrossed in the material, quality localization necessitates paying close attention to linguistic and cultural quirks.

By focusing on the themes of self-identity, aspiration, and search, the translation maintains the conceptual integrity of the original. Both the original and the translation deal with the themes of self-expression and dreaming. Although there are some aspects that could be altered to better fit the rhythm and cultural setting, a song translation effectively captures the essential concepts and feelings of the original. It is crucial to remember that translating songs is a creative endeavor that calls for consideration of language and cultural quirks rather than only being a lexical process.

In audiovisual translation, localization entails adjusting not just language components but also cultural, social, and aesthetic characteristics to make the final product more relatable and intelligible to the intended audience. Localization elements in the given Disney songs:

1. Language changes: The usage of the Kazakh language in the song "Into the Open Air" is a crucial component of localization, taking into consideration the unique vocabulary and phraseology of the language. As an illustration, the Kazakh translation of "This love, it is a distant star" and "I want to feel my feet on the ground" is "Bul makhabbat - zharyk zhuldyz, Zheteleytin bizdi armanga." Here, the regional metaphors "zharyk zhuldyz" (luminous star) and "armanga" (dream) are more relatable and familiar to Kazakh culture. The phrase "The bare necessities of life" in the Kazakh translation of the song "The Bare Necessities" is changed to "Omira shirkin bilsen baldai tatti," which, when translated literally, means "Life is sweet as honey." This modification simplifies the song and highlights the importance of small pleasures, making it easier for the audience to grasp and relate to.

2. Cultural references and symbolism: The song "The Bare Necessities" demonstrates the localization of cultural components. For instance, the words "pear" (pear) and "pawpaw" (papaya) are translated to "Kumyrskalardyn shyryn" (ant juice) and "Kuimak" (fluffy pancakes), which are more known to the Kazakh audience. Because of its connections to the country's food and environment, these modifications enable the song to be more relatable to young Kazakhs. With references to the steppes and natural imagery like "zhuregin" (heart) and "zher" (earth), the song "Show Yourself" from Frozen 2 incorporates aspects of Kazakh mythology and nature that evoke a strong sense of introspection and a connection to the natural world.

3. Musical adaptation: Taking into consideration cultural customs and preferences, musical elements are also modified when translating songs. For instance, you can incorporate a local sound into Kazakh songs by using national musical instruments, like the dombyra. This helps to maintain the song's original vibe while also giving the Kazakh audience a more genuine impression of it. By including components of folk melodies and rhythms, the musical arrangement of the song "The Bare Necessities" can be modified to take into consideration Kazakh traditional music, bringing the composition closer to Kazakh musical tastes.

4. Sociocultural adjustments: Adapting sociocultural components for the intended audience is known as localization. For instance, the English-language line about "birds" in the song "Into the Open Air" may be swapped out for more culturally relevant Kazakh symbols, like "kus" (bird), which connotes freedom and the vast Kazakh grassland. This localization component highlights the connection to the natural environment while preserving the original's meaning. The song "Show Yourself" incorporates traditional Kazakh values, such as "tugan zher" (native land) and "uly maksat" (great goal), to localize key motifs and images, like the search for one's true self. This helps to integrate the songs into Kazakhstani culture.

5. Identification with culture: When translated songs speak to national issues and themes, they become a part of the local culture. The Kazakh translation of the song "The Bare Necessities" emphasizes the theme of simplicity of life, which is relatable to many Kazakhs, particularly in rural areas where people respect natural harmony and a simple lifestyle. Through popular music, it gives young people a sense of cultural identity. Localization through Kazakh natural symbols (steppes, mountains) in the song "Show Yourself" helps young people feel a connection to national values and traditions, particularly when it comes to discovering who they are and what their mission is.

To conclude, the songs "Into the Open Air," "The Bare Necessities," and "Show Yourself" serve as examples of how localization can both deepen the bond with Kazakh youth's cultural identity and preserve the original's meaning.

We will examine the given analysis by figuring out the frequency of specific word choices, colloquial idioms, and semantic shifts occur in the translation in order to provide quantitative metrics. The translation of the song "Show Yourself" from Frozen 2 will also be examined, along with the dominant translation strategies employed. With this method, we may systematically assess how the translation decisions impact the target language audience as well as the meaning and emotional load that are delivered.

Let us start by examining the important terms that are employed in the song's original and translated versions (see Table 4). The goal is to determine how frequently specific words appear in both versions and whether this indicates the song's main ideas.

Table 4 – The frequency of specific word choices from the provided Disney songs

Word	Original (English)	Translation (Kazakh)	Frequency	Comments
Dream	5	5	5	Several times, the word "dream" ("арман") is used to highlight aspiration and hope. The word, which denotes the main theme of self-discovery, appears the same number of times in both versions.

Goal	3	3	3	Additionally, the word "goal" ("мақсат") is used frequently, which emphasizes the importance of reaching individual goals.
Hide	2	2	2	Hide ("жасыру") makes two appearances, which is in line with the idea of being authentic.
Self	3	3	3	The song's central idea of self ("өзін") emphasizes the value of expressing oneself.

The essential ideas of the song were maintained throughout the translation by sticking with the most commonly used thematic terms, such as dream and goal.

Next, words with emotional weight were counted (see Table 5).

Table 5 – The frequency of emotional words

Emotional word	Original (English)	Translation (Kazakh)	Frequency	Comments
Anxiety	2	2	2	Words that convey anxiety, like "darkness" (tūnek), keep feelings intense.
Hope	1	1	1	In the translation, hope ("үмір") appears once, signifying the aspirational moment.
Despair	1	1	1	Despair can be heard in both renditions (in the phrase "Even such a hurry isn't enough...").
Truth	2	2	2	The song's emphasis on authenticity is reflected in Truth ("Адал").

Next, we found out any metaphorical language or colloquial expressions in the translation. It might be necessary to modify these colloquial terms to fit the target language and culture (see Table 6).

Table 6 – The frequency of colloquial idioms

Original phrase	Translation	Type	Frequency	Comments
"Show yourself"	"Жүзіңді жасырмай"	Idiomatic	5	This expression still calls for self-disclosure, but it has been modified to be more culturally acceptable.
"I'll achieve my dream"	"Арманыма жетемін"	Literal/ Adapted	3	This translation emphasizes self-achievement and retains emotional resonance despite being blunt.
"Don't hide anymore"	"Жасырынба"	Idiomatic	1	Translations are condensed and simplified, but the emotional impact is retained.

The Kazakh original used more informal structures to suit the local culture, while the translation modified important phrases (such as "Show yourself") to preserve their emotional impact (see Table 7).

Table 7 – Semantic changes and their frequency

Original phrase	Translation	Semantic change	Frequency	Comments
"What is this darkness?"	"Қандай түнек бұл?"	Semantic change	1	The translation of "darkness" is "түнек", which has a more mystical or supernatural connotation than the neutral word "darkness."

"It's an unknown world..."	"Беймәлім дүние, сағымындай өткен өмірімнің..."	Semantic change	1	A more emotive, fleeting quality is introduced by the usage of "сағымындай" (like a mirage), which somewhat alters the tone.
"Even such a hurry isn't enough"	"Асыққанмен жеткізбейтіндей ол"	Semantic change	1	The translation seems stronger because of the tiny variation in subtlety caused by the usage of "жеткізбейтіндей" (won't bring me closer).

To improve their emotional impact or to better suit the cultural setting, several phrases were subtly changed. For example, the word "darkness" was changed to түнек, which has a more mystical meaning.

The translation methods that are employed to convey meaning in the target language are quantified in this section. These methods could be paraphrasing, adaptation, modification, or literal translation (see Table 8).

Table 8 – Type of translation techniques used

Translation technique	Examples	Frequency	Comments
Literal translation	"Арманыма жетемін" (I'll achieve my dream)	3	With little structural alterations, the translation stays true to the original meaning.
Adaptation	"Жүзінді жасырмай" (Show yourself)	5	To make the sentence sound natural and suitable for the Kazakh language, cultural alteration was required.
Paraphrasing	"Беймәлім дүние, сағымындай өткен өмірімнің" (It's an unknown world...)	1	In order to convey the original's meaning and emotional depth, several phrases needed to be paraphrased.
Modification	"Асыққанмен жеткізбейтіндей ол" (Even such a hurry isn't enough...)	1	The sentence flows more smoothly now that it has been modified to fit the Kazakh context.

The most common translation method was literal translation, which was followed by paraphrase and adaptation. This implies that although the translation was modified for cultural and emotional relevance, it stayed largely true to the source.

To sum up, quantitative measurements allow us to observe that the translation of "Show Yourself", "Into the open air" and "The bare necessities" successfully preserves the essential ideas and emotional impact of the original song. The translation method mostly concentrated on literal translation with little modifications for emotional depth and cultural relevance, even though some semantic subtleties and colloquial idioms were modified.

Participants (youth 16–25 years old) are interviewed in a semi-structured manner to learn how they evaluate the translated songs, how much they identify with the Kazakh background in the translations, and how this affects their sense of cultural identity. The respondents' answers on the topic of perception songs and their influence on cultural identity:

1.The song "Into the Open Air": Many participants pointed out that the song's Kazakh translation is seen as more intimate and cozier, particularly when the themes of independence, home, and nature are brought up. Some participants, however, felt that the translation text lost some of the original dynamics of the English version, which conveyed the longing for "open air" and freedom from restraints. According to the young person, the Kazakh version fosters a stronger bond with one's

homeland, which results in a feeling of "home comfort." Lines about "joy of life" and "well-being," for instance, are more in accordance with Kazakhstani culture, which values a sense of location.

2. The song "The Bare necessities": It was crucial to stress that this song's translation into Kazakh is seen as having a happy and playful theme, which aids young people in connecting it to a good attitude on life and with Kazakh culture, which emphasizes simplicity and harmony with the natural world. Key respondents, however, believe that key phrases—like the joke about "prickly peaches" or "fingers"—lose their fun quality in the Kazakh translation. However, the emphasis on the "sweetness of life" and the reference to regional natural features (such as "құмырысқалар" – ants) establish connections with daily existence. The young person observed that the song's "native" sound is enhanced by the inclusion of natural motifs and allusions to traditional aspects of Kazakhstani life, such as friends and meadows.

3. The song "Show yourself": Because it deals with the themes of self-discovery and self-determination, this song provoked more in-depth conversations. Youth pointed out that the emphasis on finding inner peace and reestablishing a connection to one's roots is reinforced in the Kazakh translation. Nonetheless, several participants observed that the text is more in line with their understanding of the universe when pictures that are familiar to Kazakh culture are used, such as the symbolism of nature and the soil. This impression has to do with how the Kazakh translation is seen as a reminder of how crucial it is to find one's path within the framework of folk culture. The song strikes a deep chord with those customs that young people can identify with the richness and individuality of the Kazakh people.

Translated songs like "Into the Open Air," "The Bare Necessities," and "Show Yourself," the survey finds, have a big influence on how Kazakh youngsters view their cultural identity. By incorporating Kazakh cultural components into the international music business, these translations preserve and strengthen the country's identity while fostering a sense of global connectedness among the younger generation.

As a result, current study highlights the intricacy and variety of audiovisual translation procedures in addition to their influence on cultural identity. By examining case studies of Disney song translations in Kazakhstan and examining how these modifications affect Kazakh youths' perceptions of cultural identity, this research aims to contribute to the body of current work. In order to uncover new facets of WUA and cultural identity, the emphasis will be on translation, adaptation, and audience emotional response.

DISCUSSION

While making the required linguistic and cultural adaptations, the translated lyrics of the songs "Show Yourself" from the animated film Frozen 2, "Into the Open air" from Brave, "The Bare necessities" from The Jungle Book essentially maintain the emotional depth and conceptual significance of the original. The translation process demonstrates how difficult audiovisual translation is, with the emotional impact, cultural background, and rhythm of the music all playing important parts. Important elements like emotional resonance, rhythmic fidelity, and semantic correspondence were carefully considered, and some small changes were made to adapt them to the target language and culture.

It was necessary to carefully balance linguistic accuracy, cultural sensitivity, and the emotional resonance of the original content when translating the song's lyrics into Kazakh. We can place our findings within the larger trends and difficulties in AVT research by consulting the work of Wang and Dighigh, Bartrina, Jin, Wen and Li, Talavan and Rodriguez-Arancon, Albarakati, Dewi, Kapsaskis, and Murtazayevna.

One of the main challenges when translating "Show Yourself" is to maintain the sentiments and cultural weight of what the song discusses. For instance, within that specific line "I'll achieve my dream, that's my goal," we translated this as "Арманыма жетемін, мақсатым менің сол." This translation aligns with the Kazakh cultural emphasis on goal-setting and personal achievement to a definite degree. This form of cultural adjustment aligns with Albarakati's study [13], and someone

who stresses changing subtitling methods to cultural standards with anticipations. In our thorough study, we observed that several translations, such as "Жүзіңді жасырмай" for "Don't hide yourself," maintain the complete emotional intensity of the original by precisely preserving its directness, thereby reflecting the broad-ranging effect of emotionally charged translations discussed by Bartrina [3] in her important research on audiovisual translation practices.

In translating particular sentences, we changed the order as well as grammar to keep the meaning understandable along with keeping the Kazakh language sounding normal. For instance, the expression "It's an unknown world as a way of my life is" became "Беймәлім дүние, сағымындай өткен өмірімнің," trying to keep the source meaning, yet it reveals a difficulty mentioned by Dewi [11] in an AVT study, where translation subtleties are talked about, such as changing sentence makeup to work within time and space restrictions in subtitles. Likewise, within our translation work, the particular choice with "сағымындай" (as an illusion or mirage) might deviate slightly from the original wording, but was selected specifically to convey a deeper cultural and emotional context for Kazakh speakers, reflecting Dewi's concept with changing translations into local culture, while maintaining the emotional load still.

Both the English and Kazakh renditions of the composition descriptively communicate a deep feeling of optimism and desire, though the affective coloring varies marginally. The original English lyrics underscore freedom, self-awareness, along with a personal adventure, as seen in the recurrent phrase "into the open air." The Kazakh translation, in contrast, highlights love, tenacity, coupled with an almost spiritual longing for happiness, with expressions such as "Өмір әлі алда?" (Life is still ahead?). This considerate approach, clear in the Kazakh version, improves the song's feeling and presents a more pensive and hopeful understanding, consistent with Talavan and Rodriguez-Arancon's [7] finding that reverse subtitling projects frequently bring about a considerate and cooperative learning process, particularly when operating in diverse cultural settings.

The emotional weight in the Kazakh version, even though quite alike in sentiment, introduces several lyrical pauses, giving a more introspective quality in contrast to the straightforward as well as repetitive rhythm of the English lyrics. This slight alteration to tempo and emotional intensity additionally corresponds with Dewi's [11] discoveries on how AVT has the ability of introducing new emotional layers throughout the translation, especially when working with musical and lyrical content with translation.

The translation of "The Bare Necessities" into Kazakh clearly depicts how AVT can thoroughly change a song's emotional, semantic, as well as cultural content for a different audience while carefully preserving the original's key messages. The Kazakh version uses a collection of more poetic and culturally resonant metaphors. For instance, "балдай тәтті" (sweet as honey) and "Құмырысқалардың шырынның" (the sweetness of the ants) in the song improves the entire meaning, aligning it more closely with Kazakh linguistic and cultural norms. Also, the shift in emotional tone toward a more considerate and also philosophical understanding expands on the first one, making a stronger emotional connection with people. This assessment depicts the manner in which AVT may improve certain cultural and emotional aspects in a text, which backs up such conclusions made by many academics such as Talavan and Rodriguez-Arancon [7], Dewi [11], and Albarakati [13], who bring attention to a value of cultural awareness, original modification, and emotional intensity throughout the translation procedure.

In the article by Nettebeck H.W., the section about subtitling refers to how important it is to keep both the meaning and the emotional feel of something when translating it [14]. This is particularly relevant to the song's lyrics, as a certain emotional effect can greatly vary based on language and cultural context.

When put into another language, the words of the song "Into the Open Air" have linguistic meaning. The translation could also produce a different emotional effect. For example, specific poetic aspects in the Kazakh rendition (like the careful employment of figures of speech such as "Жарқыра, сен таңдай атып" which means "Shine, as you rise like a star") bring an element of large cultural depth that should be important to maintain carefully during translation, especially if subtitles are used to help even more people understand international music. This mirrors the idea in Nettebeck's article

regarding the function of translators as well as filmmakers in guaranteeing that the wholeness of the original work is kept across many languages, thereby protecting its emotional depth.

The Kazakh rendition of *The Bare Necessities* presents a special cultural interpretation of the song's fundamental purpose. In Kazakh poetry, the concept of ecological harmony is likewise stressed, albeit understood through the prism of Kazakh cultural tenets. The verses allude to the natural world as affording both many important provisions and a measure of affective fulfillment. The Kazakh rendition possesses supplementary cultural subtleties, in which allusions to the terrain as well as fauna elicit a more deep response from many spectators, reflective of their thorough comprehension of their bond with the natural world in addition to unpretentiousness.

In Kazakh culture, verses that depict bees preparing honey for the listener and the reference to ants characterize more than the simple pleasures of nature. These verses denote the importance of comradeship and propagation. The song's central principle is upheld– uncovering gratification through simple, natural aspects of life– yet the subtleties of local traditions and the connection to the ecological field elevate its importance for people who comprehend the Kazakh tongue.

Ahonen stresses that translation devoid of context might trigger a lessened cultural effect, possibly preventing the audience from completely understanding the subtleties of the original work [15]. This is clear when examining the Kazakh version of "The Bare Necessities." While the song's central concept is maintained– pointing out simplicity and obtaining joy from life's basic needs– the cultural foundations of the original English version might be shaded or changed in the adaptation. As an illustration, within the English translation, the figure Baloo's absolutely unfettered disposition pertaining to being is greatly rooted in a definite Western comprehension of subsisting harmoniously alongside the environment. However, within the Kazakh interpretation, multiple additional allusions to regional natural elements as well as cultural traditions are present, possibly impressive an even more forceful chord among a Kazakh audience. The reference to "pawpaw" and "prickly pear," for instance, in a modified manner makes the words greatly more applicable within the local environment.

To sum up, the translation of the songs "Show Yourself", "Into the Open Air", "The Bare Necessities" highlights the difficulties and complexities of audiovisual translation, particularly with regard to maintaining rhythmic integrity, cultural relevance, and emotional resonance. Although the main themes of self-identity and desire were mainly well conveyed by the translation, there were a few minor rhythmic and structural errors that might be fixed in further iterations. All things considered, this study supports the notion that translating songs is an artistic undertaking requiring rigorous linguistic and cultural analysis. Future studies should look more closely at how audience engagement is affected by audiovisual translation and how new technologies could help improve translation procedures in the international entertainment sector.

CONCLUSION

The song's localization takes into consideration the Kazakh people's unique culture and mindset. It is possible to modify some of the original sentences to reflect associations and meanings more familiar to Kazakh listeners. Using Kazakh-related terms and expressions, for instance, fosters a closer bond with the audience. A song's emotional impact, which varies based on the cultural setting, is also taken into consideration when translating it. The song's message may be more impactful for listeners if the Kazakh version contains words and phrases that support sentiments of self-expression and identification. To improve comprehension, some parts of the original text can be changed. For instance, the song's basic message can be maintained in a more comprehensible context by substituting more recognizable metaphors or symbols with visuals that could be unfamiliar to Kazakh culture. It's critical to preserve the original text's rhythm and melody when modifying it. To better fit the melody, this can necessitate modifying the phrase structure. The intention is to preserve the general message and emotional impact, even though this may mean alterations to the original text. Therefore, "Show Yourself", "Into the Open air", "The bare necessities" localization and lyrical adaptation help to alter the song's original meaning and make it appealing to Kazakh listeners. These

modifications preserve the work's artistic integrity while fostering a strong emotional bond and improving the content's accessibility and comprehension.

Key findings:

1. Impact of translated songs on cultural identity perception: Songs like "Into the Open Air," "The Bare Necessities," and "Show Yourself" assist in bridging the gap between Kazakh culture and the international music business by positively influencing how young Kazakhs view their cultural identity.

2. Integration of cultural elements: Song translations help incorporate aspects of Kazakh culture into international musical traditions. This aids in the young people's understanding of Kazakh culture as a component of the global cultural landscape.

3. Cultural adaptations and challenges: Even while the response was mostly good, several responders pointed out that the translation loses some of the original's humorous elements, such as the humor in expressions like "prickly peach." This emphasizes how important it is to conduct more research on preserving amusing and fun aspects while localizing.

4. Sociocultural adaptation: By building a bridge between the intended audience and the original culture and language, song localization promotes a stronger sense of cultural identity and belonging among young people.

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С.Е. Нургалиева¹, А.Ш. Жумашева¹

¹Торайғыров университеті, Павлодар, 140000, Қазақстан

Бұл мақалада Дисней әндерінің аудиовизуалды аудармасының Қазақстандағы мәдени бірегейлікті қалыптастыруға әсері қарастырылады. Зерттеудің мақсаты-Дисней әндерінің аудармасы қазақ халқының мәдени бірегейлігін нығайтуға немесе өзгертуге қалай ықпал ететінін талдау. Гипотеза-ән мәтіндерін бейімдеу семантикалық аудармадан басқа, аудиторияны мазмұнмен терең эмоционалды қабылдауға және анықтауға ықпал ететін локализация элементтерін қамтиды. Осы мақсатқа жету үшін аударылған әндердің эмоционалды қабылдауын анықтау үшін аударылған мәтіндерді талдау, түпнұсқаны және аударманы салыстырмалы талдау сияқты сапалы зерттеу әдістері қолданылады. Жаһандану жағдайында жергілікті мәдени контексттерге бейімделген шетелдік мазмұнның жастарға және олардың өзін-өзі тануына қалай әсер ететінін түсіну маңызды. Бұл зерттеудің ғылыми жаңалығы Қазақстанда мәдени бірегейлікті қалыптастыру контекстінде Дисней әндерінің аудиовизуалды аудармасын зерттеу қазіргі ғылыми әдебиеттерге елеулі үлес болып табылатындығында. Жаһандану жағдайында жергілікті мәдени контекстке бейімделген шетелдік мазмұнның жастарға және олардың өзін-өзі тануына қалай әсер ететінін түсіну маңызды. Бұл зерттеудің ғылыми жаңалығы Қазақстанның мәдени бірегейлігін қалыптастыру контекстінде Дисней әндерінің аудиовизуалды аудармасын зерттеу қазіргі ғылыми әдебиеттерге елеулі үлес болып табылатындығында. Аударманың лексикалық және синтаксистік аспектілерін қарастыратын дәстүрлі зерттеулерден айырмашылығы, бұл мақала жергілікті аудиторияның мазмұнды қабылдауына әсер ететін әлеуметтік-мәдени механизмдерге бағытталған. Зерттеу мәтінді оқшаулау және бейімдеу элементтері әндердің бастапқы мағынасын қалай өзгерте алатындығын, оларды қазақстандық аудиторияға таныс әрі өзекті ететіндігін қарастырады. Бұл аударылған әндердің жастарға мәдени тамырларын нығайтуға, сәйкестендіру мен өзін-өзі тануға кеңістік құруға қалай көмектесетінін көрсетеді. Зерттеу нәтижелері аудармашыларға, тәрбиешілерге және мәдениет қызметкерлеріне пайдалы болуы мүмкін, өйткені олар аударманың тиімді стратегияларын жасауға көмектеседі. қазіргі жаһандық ортада қазақ мәдени бірегейлігін сақтауға және насихаттауға көмектесу үшін мультимедиялық контентті бейімдеу.

Кілт сөздер: аудиовизуалды аударма, мәдени бірегейлік, Дисней әндері, Қазақ тілі, қазақ аудиториясы, локализация, бейімделу.

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Роль аудиовизуального перевода в формировании культурной идентичности: песни Дисней в Казахстане

С.Е. Нургалиева¹, А.Ш. Жумашева¹

¹Торайгыров Университет, Павлодар, 140000, Казахстан

В данной статье рассматривается влияние аудиовизуального перевода диснеевских песен на формирование культурной идентичности в Казахстане. Цель исследования - проанализировать, как перевод диснеевских песен может способствовать укреплению или трансформации культурной идентичности казахского народа. Гипотеза заключается в том, что адаптация текстов песен, помимо семантического перевода, включает в себя элементы локализации, которые способствуют более глубокому эмоциональному восприятию и идентификации аудитории с содержанием. Для достижения этой цели используются такие методы качественного исследования, как анализ переводных текстов, сравнительный анализ оригинала и перевода, для выявления эмоционального восприятия переведенных песен. В условиях глобализации важно понять, как иностранный контент, адаптированный к местным культурным контекстам, влияет на молодежь и ее самоидентификацию. Научная новизна данного исследования заключается в том, что изучение аудиовизуального перевода песен Disney в контексте формирования культурной идентичности в Казахстане представляет собой значительный вклад в существующую научную литературу. В условиях глобализации важно понимать, как иностранный контент, адаптированный к местному культурному контексту, влияет на молодых людей и их самоидентификацию. Научная новизна данного исследования заключается в том, что изучение аудиовизуального перевода диснеевских песен в контексте формирования культурной идентичности Казахстана представляет собой значительный вклад в существующую научную литературу. В отличие от традиционных исследований, посвященных лексическим и синтаксическим аспектам перевода, в данной статье основное внимание уделяется социокультурным механизмам, влияющим на восприятие контента местной аудиторией. В исследовании рассматривается, как элементы локализации и адаптации текста могут трансформировать первоначальный смысл песен, делая их более знакомыми и актуальными для казахстанской аудитории. Это показывает, как переведенные песни помогают молодым людям укреплять свои культурные корни, создавая пространство для идентификации и самосознания. Результаты исследования могут быть полезны переводчикам, педагогам и работникам культуры, поскольку помогут разработать более эффективные стратегии перевода. и адаптация мультимедийного контента, чтобы помочь сохранить и популяризировать казахскую культурную самобытность в современной глобальной среде.

Ключевые слова: аудиовизуальный перевод, культурная идентичность, диснеевские песни, казахский язык, казахская аудитория, локализация, адаптация.

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К.К. Садирова¹, Р.Б. Жазыкова¹

¹Қ.Жұбанов атындағы Ақтөбе өңірлік университеті, Ақтөбе, 030000, Қазақстан Республикасы

ОНОМАСТИКА МӘСЕЛЕЛЕРІНІҢ ДИСКУРСТЫҚ ҚЫРЛАРЫ

Мақалада ономастика мәселелерін дискурстық аспектіде зерттеудің негіздемесі берілді. Жұмыстың мақсаты – ономастика мәселелерін дискурстық әрекет ретінде қарап, онимдерді шынайы өмірдегі үдеріс және сол үдерістің нәтижесі деп зерттеу. Негізгі бағыты: ономастикалық дискурс, идеясы: оним – дискурстық бірлік, оның дискурстық өрісі, тілдік санада жағдаятқа сай өзектелуі әртүрлі. Ғылыми және практикалық маңыздылығы: онимдердің дискурстық сипаты, дискурстық өрісі, «сығымдалған мәтін» терминдерінің анықталуы, сипатталуы, талдау үлгісінің берілуі. Зерттеуде дискурс талдау әдісі оним (Ұмай) мазмұнында сақталған «сығымдалған мәтіндердің» дискурстық әрекетте ашылуын түсіндіруде пайдаланылды. Негізгі нәтижелері: онимдердің дискурстық өрісі мына