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THE DIALOGUE OF WORD AND PICTURE – POLYSEMY IN AUDIOVISUAL TRANSLATION OF SONGS FROM ANIMATED FILMS

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Abstract

The paper presents a comparative textual analysis of Polish audiovisual translations of songs from Walt Disney Animation Studios' animated films: *Surface Pressure* from *Encanto* (2021), *You're Welcome* from *Moana* (2016), and *Everything Is Honey* from *Winnie the Pooh* (2011). The study aims to identify the translation methods and procedures applied in the translation process, based on Newmark's (1988) classifications, and to examine the relationships between the English and Polish lyrics of the songs and their accompanying pictures. Conclusions from the analysis allow us to determine how the polysemy of the visual layer of a film can be utilised in the process of audiovisual translation.

Keywords: audiovisual translation, animated films, song translation, polysemy.

The following paper aims to analyse and assess Polish translations of three songs coming from Walt Disney Animation Studios' animated films, in order to determine how meanings contained in the visual layer of the movies express themselves in different variants of the lyrics. Dubbed versions of the films will be examined in terms of translation methods and procedures applied, as well as relations between the textual and the visual layer of the songs and differences in how both language versions refer to the accompa-

nying pictures. Before that, certain terms related to the subject of the analysis will be discussed.

1 About translation

Translation is, as Newmark (1988, p. 5) defines it, “rendering the meaning of a text into another language in a way that the author intended the text”. Translation is “a science”, “a skill”, “an art” and “a matter of taste” (Newmark, 1988, p. 6). It is never fully accurate, for there are no two identical languages. It can be said, therefore, that a translation is always a certain form of commentary (Nida, 2012, p. 141). It can be seen as an action, which has a purpose and which leads to a certain result, a “new object”, namely a “target text” (Vermeer, 2012, p. 191). Since translation is a mutual act of communication via two disparate codes, certain factors may disturb this link (Brisset, 2012, p. 281). Nida (2012, p. 142) enumerates among them the following determinants: “(1) the nature of the message, (2) the purpose or purposes of the author and (...) of the translator, and (3) the type of audience”. Translation relates to meanings generated in different cultural contexts, involves understanding “what language is and how it comes to function for its users” (Baker, 1992, p. 4) and, as Spivak (2012, p. 312) puts it, demands from the translator to facilitate the “love between the original and its shadow”.

1.1 Newmark’s translation methods

Based on the intention of a translator to put emphasis either on the source language (SL), or on the target language (TL), Newmark (1988, p. 45–47) distinguishes a number of translation methods, which he understands as “products rather than processes, i.e., as they appear in the finished translation” (Newmark, 1988, p. 51). He illustrates relations between the methods in a form of a diagram (Newmark, 1988, p. 45):



Figure 1

Translation methods (Newmark 1988, p. 45)

a) SL emphasis:

- i) Word-for-word translation – “the SL word order is preserved and the words translated singly by their most common meanings, out of context” (Newmark, 1988, p. 45–46);
 - ii) Literal translation – “the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context” (Newmark, 1988, p. 46);
 - iii) Faithful translation – it “attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures” and “to be completely faithful to the intentions and the text-realisation of the SL writer” (Newmark, 1988, p. 46);
 - iv) Semantic translation – it not only retains the assumptions of faithful translation but also takes “more account of the aesthetic value (that is, the beautiful and natural sound) of the SL text, compromising on ‘meaning’ where appropriate” (Newmark, 1988, p. 46);
- b) TL emphasis:
- i) Adaptation – “the ‘freest’ form of translation”, in which “the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten”; “used mainly for plays (comedies) and poetry” (Newmark, 1988, p. 46);
 - ii) Free translation – it “reproduces the matter without the manner, or the content without the form of the original” and usually is “a paraphrase much longer than the original”, an “intralingual translation” (Newmark, 1988, p. 46–47);
 - iii) Idiomatic translation – it “reproduces the ‘message’ of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original” (Newmark, 1988, p. 47);
 - iv) Communicative translation – it “attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensive to the readership” (Newmark, 1988, p. 47).

Newmark (1988, p. 47) states that only semantic and communicative translation fulfil the main aims of translation, namely accuracy and economy. Semantic translation is used mainly to translate expressive texts, while communicative translation is applied towards informative and vocative ones. “[A] semantic translation has to interpret, a communicative translation to explain” (Newmark, 1988, p. 47–48).

1.2 Newmark’s translation procedures

Unlike translation methods, in Newmark’s conception pertaining to a text as a whole, translation procedures are applied to smaller units of lan-

guage (Newmark, 1988, p. 81). Newmark (1988, p. 68–93) differentiates among them:

- a) **Literal translation** – the basic procedure, which may take the forms from “one word to one word”, through “group to group”, “collocation to collocation” and “clause to clause”, to “sentence to sentence” (Newmark, 1988, p. 69–70);
- b) **Transference** – transferring names of cultural objects and concepts from the source language to the target language (Newmark, 1988, p. 81–82);
- c) **Naturalisation** – transference combined with adapting the source language word to the normal pronunciation and morphology of the target language (Newmark, 1988, p. 82);
- d) **Cultural equivalent** – an approximate translation of a source language cultural word by a target language cultural word (Newmark, 1988, p. 82–83);
- e) **Functional equivalent** – usage of a culture-free word, optionally with a new specific term; “the most accurate way of translating i.e. deculturating a cultural word” (Newmark, 1988, p. 83);
- f) **Descriptive equivalent** – combining description and function of a given word (Newmark, 1988, p. 83–84);
- g) **Synonymy** – applying a near target language equivalent to a source language word when a clear equivalent does not exist or when the word is not important in the text (Newmark, 1988, p. 84);
- h) **Through-translation** – also known as “calque” or “loan translation”; the literal translation of common collocations, names of organisations, phrases, as well as the components of compounds; this procedure ought to be used only when the translation is already a recognised term (Newmark, 1988, p. 84–85);
- i) **Shifts or transpositions** – “a translation procedure involving a change in the grammar” from the source language to the target language, so that the translation is grammatically correct and sounds naturally (Newmark, 1988, p. 85–88);
- j) **Modulation** – change of perspective, which may include “positive for double negative”, “part for the whole”, “abstract for concrete”, “cause for effect”, “one part for another”, “reversal of terms”, “active for passive”, “space for time”, “intervals and limits”, or “change of symbols” (Newmark, 1988, p. 88–89);
- k) **Recognised translation** – usage of “the official or the generally accepted translation of any institutional term” (Newmark, 1988, p. 89);
- l) **Translation label** – a provisional translation of a new institutional term, put in inverted commas (Newmark, 1988, p. 90);

- m) Compensation – compensating for loss of meaning, metaphor, sound-effect or pragmatic effect in another part of the text (Newmark, 1988, p. 90);
- n) Componental analysis – “the splitting up of a lexical unit into its sense components, often one-to-two, -three or -four translations” (Newmark, 1988, p. 90);
- o) Reduction and expansion – translating a source language adjective of substance plus general noun by target language noun, as well as a source language adjective for target language adverb plus past participle, or present participle plus object (Newmark, 1988, p. 90);
- p) Paraphrase – “an amplification or explanation of the meaning of a segment of the text” (Newmark, 1988, p. 90);
- q) Couplets, triplets and quadruplets – combining two, three or four procedures for a single case (Newmark, 1988, p. 91);
- r) Notes, additions and glosses – insertion of additional information in the translation, which may take the form of notes or glossary at the bottom of a page, at the end of a chapter, or at the end of a book (Newmark, 1988, p. 91–92).

1.3 Audiovisual translation

What differentiates a literary text and the textual layer of a film is that the latter consist almost solely of spoken parts – mainly dialogues, but monologues and off-screen lines as well. Moreover, film translation is closely related to translation of spoken language, since there is a strong pursuit of naturalness of language in films (Belczyk, 2007, p. 6–7). Spoken words, however, are only one of the elements of audiovisual message, among which are spoken and written text, movable and immovable pictures, as well as sounds and music. The sense of the message results from relations between those elements (Tomaszkiewicz, 2006, p. 102). Another significant factor is respecting the time code, which means fitting lines of the target text in the appropriate time and context. In order to achieve this, the original is often paraphrased and compressed, which results in eliminating usually about 30–40% of the source text (Adamowicz-Grzyb, 2013, p. 22, 36). Beside competence characteristic for translators in general, an audiovisual translator ought to possess such extratranslatory qualities and abilities as ingenuity, flexibility, responsive linguistic hearing and sensing of verbal word, as well as riddle solving skills (Belczyk, 2007, p. 6). Belczyk (2007, p. 7–9) distinguishes three primary ways of translating films:

- a) dubbing – a recorded version of dialogues in the target language substitutes the original soundtrack;
- b) subtitling – the translation has the form of subtitles in the lower part of the screen;

c) voice-over – a single lector reads all the characters' lines while the original soundtrack is muffled but remains hearable.

For the needs of this paper, the technique of dubbing will be discussed more closely.

1.3.1 The technique of dubbing

“Dubbing is an attempt to create an illusion” (Ranzato & Zabalbeascoa, 2022, p. 13). It is an audiovisual translation technique which consists of adding a recorded voice in the target language to the original actors visible on the screen (Tomaszkiewicz, 2006, p. 106). It is particularly widespread in countries of Western Europe, such as Germany, Italy, Spain and France. In Poland, due to high costs and habits of Polish viewers, it is not a specially popular technique – mainly children and family movies are dubbed (Adamowicz-Grzyb, 2013, p. 18, 138). Although assumptions of dubbing might appear simple, an audiovisual translator preparing the target text needs to take numerous aspects of actors' performance into consideration, including length of mouth's opening and its shape, as well as intonation, gestures and facial expression (Tomaszkiewicz, 2006, p. 106–107). The audience expects naturalness and authenticity of language, which involve such elements as lexical and dialectical choices, prosody and vagueness of conversation (Ranzato & Zabalbeascoa, 2022, p. 11, 15). Dubbing demands also factoring in such elements as onomatopoeia, exclamations, sighs and lines of middle distance. Such precise requirements make dubbing the most laborious audiovisual translation technique (Adamowicz-Grzyb, 2013, p. 139–140).

1.3.2 Synchronisation

An essential factor of creating illusion in dubbing is lip-synch. It requires the target language voices to be heard in the same intervals as the respective characters' lips move. The sounds ought to fit the shape of movements of the lips as well (Ranzato & Zabalbeascoa, 2022, p. 14). Therefore, the agreement of rhythm of lines, the length of syllables and types of vowels is crucial (Adamowicz-Grzyb, 2013, p. 139). Synchronisation of the translated text may be achieved by adjustment of time of utterance – to that end, the translator can either omit certain words or add new elements, such as short words and connectors, which impart a proper rhythm of speech. Minor discrepancies in number of syllables may be handled by regulating pace of speaking. Another aspect of synchronisation is the agreement of sounds. The main factors are the extent of opening of mouth and the place of articulation. When it comes to consonants, essential is identification of bilabial and labiodental ones, while in vowels, the opposition between rounded and spread ones is crucial. An audiovisual translator needs to pay special attention to

sounds that occur in initial or final part of the sequence and are prolonged or accented. Advantageous moments for the process of synchronisation are those when the lips of the currently speaking character are not visible, therefore, the translator does not have to regard the agreement between sound and picture to such a high extent (Tomaszkiewicz, 2006, p. 109–111).

2 Song translation

A translator may be commissioned a song to translate by theatres, as a part of a film or for publications containing cited lyrics (Franzon, 2008, p. 373). In such situation a translator may apply one of a number of strategies (Franzon, 2008, p. 376–386):

- a) “Leaving the song untranslated” – when the lyrics are not important, or when preserving the original version serves retaining authenticity (Franzon, 2008, p. 376–378);
- b) “Translating the lyrics but not taking the music into account” – applied in subtitling or when the translation is a supplement to the original lyrics; in this choice the emphasis is on the sense of the lyrics (Franzon, 2008, p. 378–379);
- c) “Writing new lyrics to the original music with no overt relation to the original lyrics” – when the music is more important than the lyrics; the new version may be influenced by the original or contain certain parts of it (Franzon, 2008, p. 376, 380);
- d) “Translating the lyrics and adapting the music accordingly” – introducing slight modifications of the melody, for instance “splitting, merging or adding notes and splitting or creating melismas”, when the lyrics are more relevant than than the music (Franzon, 2008, p. 381, 384);
- e) “Adapting the translation to the original music” – used when the music cannot be changed; the translator has to approximate and paraphrase the source lyrics (Franzon, 2008, p. 386).

The choice of a particular strategy should be based on the context, function and performance; for instance, in dubbed films neither the music nor the performance can be changed (Franzon, 2008, pp. 388–389).

Songs in films often have great significance since they play special role in creating emotional message. Furthermore, as Aminoroaya and Amirian (2016, pp. 44–45) state, “songs have the power of making long stories short and reveal a lot of information in a very short time. In some genres, such as film musicals and animated movies, songs serve as narratives and have a plot-furthering function” (Aminoroaya & Amirian, 2016, pp. 44–45).

2.1 Singability

Regarding song translation, Franzon (2008, p. 397) uses the term of “singability” understood as “a practical term to sum up everything that makes words and music function together in a song”. Adamowicz-Grzyb (2013, p. 182) states that a song translation is singable when its rhythm is similar to the original, which is related to such factors as the number and length of syllables, accents and caesuras. Franzon (2008, pp. 390–391), in turn, differentiates “three layers of singability”:

- a) prosodic match – rhythm, stress, intonation and phonetic suitability;
- b) poetic match – relation between lyrics and harmonic structure of a song;
- c) semantic-reflexive match – “word-painting”, “the musical depiction” of words and ideas (Franzon, 2008, pp. 390–391).

Franzon (2008, p. 391) states that prosodic match is the most essential requirement for the lyrics to be sung, while the need for the remaining layers may vary based on the character of the song and is subordinate to the translator’s choice.

3 Translating for children

Translating for children as the intended readers/viewers is characterised by certain traits, among which Alvstad (2010, pp. 22–25) enumerates:

- a) Cultural context adaptation – children might have difficulty understanding cultural context of the source text, which requires from translators to adapt it to the target audience’s frames of reference; it may result in loss of a part of pedagogical role of the text;
- b) Ideological manipulation (purification) – adaptation involves plot’s or stylistic changes aiming at promoting a particular set of values;
- c) The child-adult dual readership – adult translators, teachers, librarians or parents are familiar with content intended for children and make it available for them;
- d) Features of orality – such elements as sound, rhythm, rhymes, nonsense and word-play may lead to translators’ choices between sound and content, or familiar and foreign;
- e) Text and image – “the coexistence of a verbal and a visual code” and relations between these codes (Alvstad, 2010, pp. 22–25).

Fostering values perceived positively in a particular cultural context is critical for content intended for children since young people learn from what they read and see, which makes the role of a translator of such texts especially significant (Alvstad, 2010, p. 26).

4 Animated films

According to Yalavarthy et al. (2021, p. 5515), animation is “a collection of pictures played at a very rapid rate” and “an artwork”. Animated films are characterised by rich expression and colours, as well as “unique character depictions”, which make the story presented in them more comprehensive and memorable. This genre is particularly popular among children since it is easily understandable and pleasing to the eye (Putri 2023, p. 844). Animations give unrestricted space for expression and allow to create pictures impossible to accomplish in real world (Yalavarthy et al., 2021, p. 5508). Moreover, they may have contribution to development of children’s characters (Putri, 2023, p. 844).

A special brand of animated films are those produced by Walt Disney Animation Studios, which has a long history and wide collection of established pictures, starting from *Snow White and the Seven Dwarfs* from 1937. It was founded in 1923 as Disney Brothers Cartoon Studio. Its productions apply a range of animation techniques, among which are traditional animation, computer animation and animation combined with live-action scenes.

5 The analysis of the lyrics

For this analysis three songs were chosen: *Surface Pressure* from *Encanto* (2021), *You’re Welcome* from *Moana* (2016) and *Everything Is Honey* from *Winnie the Pooh* (2011). The reason for such a selection was that in all of these three songs there is a strong connection between the lyrics and the picture that accompanies them, which entails certain constraints on the translator, who is, actually, the same person in all these three cases. Translation procedures applied in chosen fragments of the songs will be examined, as well as differences between both language versions, after which, in the conclusion section, it will be assessed which translation methods could have been adopted in the process of translation. The lyrics were transcribed based on the author’s subjective reception, and chosen parts of Polish versions were adapted into English.

5.1 *Encanto* – *Surface Pressure*

Encanto is an animated musical fantasy film from 2021, directed by Jared Bush and Byron Howard and produced by Walt Disney Animation Studios. Its soundtrack was composed by Lin-Manuel Miranda and Polish lyrics were written by Michał Wojnarowski. The song *Surface Pressure* was performed by Jessica Darrow originally and by Anna Szymańczyk in Polish version.

The film tells a story of a Colombian family Madrigal whose members are gifted with magical powers and use them to serve people from their village. The only member who has no gift is Mirabel. When the girl discovers that the family's magic is in danger, she struggles to save it and confronts iniquitous expectations set by her grandmother, the family's matriarch. The song *Surface Pressure* takes place during Mirabel's conversation with her older sister Luisa, gifted with superhuman strength, who shares her concerns about the family's future and her being overwhelmed by the pressure pushed on her.

Table 1
Examples from *Surface Pressure*

No.	English lyrics	Polish lyrics
1	<i>I'm the strong one, I'm not nervous I'm as tough as the crust of the Earth is I move mountains, I move churches, And I glow, cuz I know what my worth is</i>	<i>Jestem silna, nie nerwowa Jestem twardsza od skał, daję słowo Noszę góry i kaplice Swoją wartość potrafię policzyć</i>
2	<i>But under the surface, I feel berserk as a tightrope walker in a three-ring circus Under the surface, was Hercules ever like, 'Yo, I don't wanna fight Cerberus'? Under the surface, I'm pretty sure I'm worthless if I can't be of service A flaw or a crack, the straw in the stack That breaks the camel's back, what breaks the camel's back?</i>	<i>Lecz pod tym pancierzem, jak na spacerze po linie w cyrku trochę strach mnie bierze Pod tym pancierzem, jak tamten Grek pół-bóg, pół-człek, z bestią lęku się mierzę Pod tym pancierzem, wiem to, że każdy wie, że jak przegram raz, to leżę Niepewność jest i strach, i stres że spotka mnie tu kres, przerasta mnie ten test</i>
3	<i>It's pressure like a drip, drip, drip that'll never stop, whoa Pressure that'll tip, tip, tip 'til you just go pop, whoa-oh-oh Give it to your sister, your sister's older Give her all the heavy things we can't shoulder Who am I if I can't run with the ball? If I fall to Pressure like a grip, grip, grip, and it won't let go, whoa Pressure like a tick, tick, tick 'til it's ready to blow, whoa-oh-oh Give it to your sister, your sister's stronger See if she can hang on a little longer Who am I if I can't carry it all? If I falter</i>	<i>Bo presja drąży kap, kap, kap, idzie za mną w trop, whoa Nie wypuszcza z łap, łap, łap, nie zna słowa stop, whoa-oh-oh Siostra się tym zajmie, jest starsza przecież Zrzućmy na nią ciężar, ten co nas gniecie To mój los, że muszę świat sama nieść Jak to znieść, gdy Czuję presji chwyt, chwyt, chwyt, czy przeżyję to, whoa Czy usłyszę tik, tik, tik, zanim pękne jak szkło, whoa-oh-oh Siostra się tym zajmie, jak nic da radę Pośle się ją tam, gdzie nie może diabeł Co się stanie, gdy doczekam się dnia Że się złamię</i>
4	<i>Under the surface, I hide my nerves and it worsens, I worry something is gonna hurt us Under the surface, the ship doesn't swerve Has it heard how big the iceberg is? Under the surface, I think about my purpose, can I</i>	<i>Bo w mojej głowie rozterek kłębi się mrowie I nerwów, że krzywdę nam tu zrobię Bo w mojej głowie są góry lodowe A kursu zmienić nie mogę Bo w mojej głowie bez przerwy myślę sobie</i>

Table 1 (cont.)

No.	English lyrics	Polish lyrics
	<i>somehow preserve this?</i>	<i>Gdzie cel mój, kto mi powie?</i>
4	<i>Line up the dominoes, a light wind blows You try to stop it toppin', but on and on it goes</i>	<i>Domino wali się, huragan dmie Nic na to nie poradzę, zaraz będzie bardzo źle</i>
5	<i>Watch as she buckles and bends, but never breaks, No mistakes</i>	<i>Choć się ugina, nie pęka ciągle, nie Nie myśl se</i>
6	<i>No cracks, no breaks No mistakes, no pressure</i>	<i>Bez słów i już Na pięć plus, bez presji</i>

A word that appears repetitively in the lyrics is *pressure*, which resounds in the background in certain parts of the song. Polish translation retains this element using its direct equivalent *presja*, by which it preserves the phonetic effect made by a fricative consonant as well.

Some parts of the translation are more or less equivalent to the original. In example 1, the first and the third verse are faithful, only with “churches” replaced by chapels in Polish version. The remaining verses use different conceptualizations: *Jestem twardsza od skał, daję słowo* (“I give my word I am tougher than rocks”)¹ in the second and *Swoją wartość potrafię policzyć* (“I can count my value”) in the fourth one, but convey the message of the original. In example 4, the notion of dominoes is preserved in the translation so that the lyrics are in accordance with the picture, where this theme is also present. Concurrently, in other fragments (for instance three final lines of example 3) the depictions from both versions differ, although the general idea of pressure, anxiety and downfall remains. A similar situation has place in example 2, where *I’m pretty sure I’m worthless if I can’t be of service* is translated as *wiem to, że każdy wie, że jak przegram raz to leżę* (“I know everybody knows that if I lose once, I fall”).

In example 2, there are two usages of functional equivalent: *Hercules* is translated as *tamten Grek, pół-bóg, pół-człek* (“that Greek, half-god, half-man”) and *Cerberus* as *bestia lęku* (“beast of fear”). At the end of the example, the translation does not retain the idiom *the straw that breaks the camel’s back* and simply refers to uncertainty, fear and stress.

A part of example 3, *who am I if I can’t run with the ball?* is accompanied by picture of Luisa carrying the globe. The Polish version, in this particular case, might be more accurate, or rather literal, since it says *to mój los, że muszę świat sama nieść* (“it’s my lot to carry the world on my own”).

There is a number of recurring phrases in the original text, which are not always present in the translation. The first parallel occurs in examples 2 and 4. In the source lyrics, the phrase *under the surface* initiates subsequent

¹ The brackets contain backtranslation of Polish lyrics into English, performed by the author.

verses. In the Polish version, in example 2, the initial phrase is translated roughly accurately into *pod tym pancierzem* ("under this armour"), while in example 4, it is changed into *bo w mojej głowie* ("because in my head..."), which allows to change the final sound of the verse and, therefore, retain the rhymes. Next, in example 3, there are three repeated phrases: the first one is *pressure*, which in the original occurs four times, while in the translation the word *presja* appears only two times; the second one is *give it to your sister, your sister's...* – in the Polish lyrics, only first part of this phrase is translated, into *siostra się tym zajmie* ("[your] sister will have it covered"); finally, there is the phrase *who am I if...*, which is not preserved in the translation. Another parallel takes place at the end of the song (examples 5 and 6). In the source lyrics, there is repetition of the phrase *no mistakes*, as well as of the notion of breaking; those lyrics are twice accompanied with similar pictures of Luisa carrying the house/village on her back. However, in the translation those two fragments are not related at all (Polish version says "although she buckles, she still doesn't break, don't say it to yourself" in example 5 and "no words, that's all; with flying colours, no pressure" in example 6).

Another type of repeated phrases may be found in example 3 where four different words from distinct verses appear thrice sequentially. In the first verse, where English *drip* occurs, the translation refers to the equivalent of a saying *constant dripping wears away a stone* and applies Polish onomatopoeia for dripping (*kap*). The second verse in the target lyrics significantly diverges from the original in respect of meaning (*[pressure] doesn't let [me] slip from its mitts, mitts, mitts, doesn't know the word "stop"*) but fits accurately the original final sounds (*pop, stop*). In the third verse both versions use the word *grip* (*chwył*) and in the fourth one, both use the onomatopoeia *tick* (*tik*), although the rest of the fourth verse differs from the original by applying modulation ("will I hear tick, tick, tick, before I blow like glass?" in Polish version).

Other occurrences of modulation appear in example 4, where *something is gonna hurt us* is changed into *I will hurt us*, while *iceberg* and *ship* are relocated in the translation into the character's mind ("there are icebergs in my head and I can't change the course").

In conclusion, although recurring phrases constituting the framework of the song were sometimes lost or preserved only partially, the general message and purport of the original lyrics were retained in the translation which faithfully depicts the character's emotions and inner world using analogical figures of speech in accordance with the visual layer of the film.

5.2 *Moana – You're Welcome*

Moana is an animated musical fantasy action-adventure film directed by John Musker and Ron Clements and produced by Walt Disney Animation Stu-

dios in 2016. *You're Welcome* was written by Lin-Manuel Miranda and translated by Michał Wojnarowski. It was performed originally by Dwayne Johnson and by Igor Kwiatkowski in Polish version.

The film tells a story of a Polynesian princess Moana who leaves her native island and struggles to avert its destruction by returning a magical stone to the goddess of nature. To achieve that, she searches for Maui, a demigod who has stolen the stone. When she meets him, he attempts to steal her boat and diverts Moana's attention by singing about all the things that he has done for humanity.

Table 2
Examples from *You're Welcome*

No.	English lyrics	Polish lyrics
7	<i>I see what's happening, yeah</i>	<i>Hej, kotku, weź nie martw się</i>
	<i>You're face to face with greatness and it's strange</i>	<i>Bo wielkość zawsze peszy, co tu kryć</i>
	<i>You don't even know how you feel</i>	<i>I nie wiesz, co czuć teraz masz</i>
	<i>It's adorable</i>	<i>To słodkie, mała</i>
	<i>Well, it's nice to see that humans never change</i>	<i>Nie zmieniają się nic ludzie, nic a nic</i>
	<i>Open your eyes, let's begin</i>	<i>Nie bój się tak, śmiało chodź</i>
	<i>Yes, it's really me, it's Maui</i>	<i>To naprawdę ja, to Maui</i>
	<i>Breathe it in</i>	<i>Mam tę moc!</i>
8	<i>I know it's a lot, the hair, the bod</i>	<i>I to żaden pic, ten fryz, ten bic</i>
	<i>When you're staring at a demigod</i>	<i>No i jeszcze ten ruchomy cyc</i>
9	<i>Hey, it's okay, it's okay, You're welcome</i>	<i>Hej, jest okej, jest okej - drobnostka!</i>
	<i>I'm just an ordinary demiguy</i>	<i>Bo jestem zwykły półbóg, tata-brat</i>
	<i>What has two thumbs and pulled up the sky</i>	<i>Kto kciuki dwa miał by unieść świat</i>
	<i>When you were waddling yay high? This guy</i>	<i>Gdy byłaś takie dzidzi? No ja!</i>
10	<i>When the nights got cold</i>	<i>W chłodną noc to kto</i>
	<i>Who stole you fire from down below?</i>	<i>Po ogień zszedł na piekła dno?</i>
	<i>You're looking at him, yo</i>	<i>Uśmiechnij się weź, no!</i>
11	<i>Oh, also I lassoed the sun</i>	<i>O! Raz to na lasso za twarz</i>
	<i>You're welcome</i>	<i>Drobnostka</i>
	<i>To stretch your days and bring you fun</i>	<i>Złapałem słońce w letni czas</i>
12	<i>So what can I say except you're welcome</i>	<i>I co mam powiedzieć, prócz: drobnostka!</i>
	<i>For the islands I pulled from the sea</i>	<i>Za te wyspy złowione z móż dna?</i>
	<i>There's no need to pray, it's okay, you're welcome</i>	<i>Nie dziękuj mi, gdyż to był przyszc - drobnostka!</i>
13	<i>Ha, I guess it's just my way of being me</i>	<i>Ha! To właśnie cały ja, ten typ tak ma</i>
	<i>Well, come to think of it</i>	<i>Lecz i nie mała rzecz</i>
	<i>Kid, honestly I could go on and on</i>	<i>Wiesz, mogę tak gadać i gadać</i>
	<i>I could explain every natural phenomenon</i>	<i>Aż w końcu wyjaśnię ci cały ten entourage</i>
	<i>The tide, the grass, the ground</i>	<i>Po wodę, trawę, grunt</i>
13	<i>Oh, that was Maui just messing around</i>	<i>Maui to stworzył i zrobił to w punkt</i>
	<i>I killed an eel, I buried its guts</i>	<i>Ryba nie piła - no to ją w piach</i>
	<i>Sprouted a tree, now you got coconuts</i>	<i>Z tego kokosy, że och i że ach</i>
13	<i>Hey, it's okay, it's okay, you're welcome</i>	<i>Ej, jest okej, jest okej - drobnostka!</i>
	<i>Well, come to think of it, I gotta go</i>	<i>Lecz, jakby rzecz to - ja już znykam stąd!</i>

Translation of the title of the song, which regularly recurs throughout the lyrics, is interesting in itself. In order to retain the number of syllables, the translator did not use the direct equivalent of *you're welcome*, which could be *nie ma za co* or *proszę bardzo*, but instead applied its colloquial, more rarely used one, namely *drobnostka* ("it's nothing", literally: "a small thing").

The translation is relatively faithful in many cases, since the lyrics are accompanied by pictures of Maui and his tattoos illustrating his achievements (examples 9, 10, 11, 12). However, some verses of Polish version diverge from the original in various extent; in examples 7, 11 and 12, verses *nie bój się tak, śmiało chodź* ("don't be afraid, go ahead, come up"), *nie dziękuj mi, gdyż to był pryszcz* ("don't thank me because it was a cakewalk") and *Maui to stworzył i zrobił to w punkt* ("Maui created it and did it on target") vary only remotely from, respectively, *open your eyes, let's begin, there's no need to pray, it's okay* and *oh, that was Maui just messing around* in respect of meaning. In other cases the message is not retained, but those particular verses are not especially meaningful for the whole lyrics: in example 7, *I see what's happening, yeah'* is translated as *hej, kotku, weź nie martw się* ("hey, sugar, don't worry"); in example 9, *you're looking at him, yo* changes into *uśmiechnij się weź, no!* ("come on, smile!"). Sometimes an element of humour, inexistent in the original, occurs in the translation: in example 7, the verse *breathe it in* is replaced with *mam tę moc* (literally: "I have this power"), which is the Polish translation of *let it go* from *Frozen's* song, while *when you're staring at a demigod* is substituted with *no i jeszcze ten ruchomy cyc* ("and this moving boob"), which refers to Maui parading his musculature and is a continuation of the preceding phrase *i to żaden pic, ten fryz, ten bic* ("and it's not some puffery, this hairdo, this biceps").

In example 11, the verse *Ha, I guess it's just my way of being me* is translated using fixed expressions, namely *to cały ja* ("that's me all over") and *ten typ tak ma* (a collocation meaning approximately "it is typical of him"), which roughly preserves the original message. In example 12, in turn, the translation of the verse *sprouted a tree now you got coconuts* contains onomatopoeias *och* i *ach* ("ooh" and "aah") which do not occur in the original and refer to impressiveness of the said coconuts.

Compensation may be observed in example 8, where in the original the word *demiguy*, opposed to *demigod*, indicates Maui's closeness with humanity; the translation uses the word *półbóg* ("demigod"), but is followed by an inverted collocation *brat łata* meaning "somebody somehow close" or "a good friend", which compensates for the idea of closeness. In example 10, in turn, shift and expansion were applied: the word *lasso* functions in Polish only as a noun, not a verb, therefore it is changed into "catch with lasso". In result, only the first part of the sequence *also I lassoed the sun (...)* *to stretch your days and bring you fun* is translated, as *raz to na lasso za twarz*

(...) *złapałem słońce w letni czas* (“once I caught the sun’s face with lasso during summer time”). The translator’s choice in example 12 may be contentious since Polish version of the verse *I can explain every natural phenomenon* contains the word *entourage* which is not very popular or frequent in colloquial Polish and therefore might be unclear for the target audience, especially for children.

Moreover, in example 7, the translation contains hypocoristic forms of address, namely *kotku* (roughly *sugar*, literally: *kitty*) and *mała* (roughly *babe*, literally: *little one*), which do not occur in the original. Simultaneously, the word *kid* from example 12 is replaced in the target text with neutral *wiesz...* (“you know...”). Finally, in examples 12 and 13 there is a repeated phrase *well, come to think of it*, which is, however, not preserved in the translation, where the two occurrences are translated differently, respectively *lecz i niemąła rzecz* (“but it’s not a small thing”) and *lecz, jakby rzec to...* (“but, shall I say...”).

To sum up, Polish lyrics retain the general message of the original faithfully, but contain more colloquial expressions than the source text. This change, however, stays in accordance with the character’s playful personality and humoristic atmosphere of the scene, and therefore does not disturb reception of the song.

5.3 *Winnie the Pooh – Everything Is Honey*

Winnie the Pooh is a 2011 animated musical comedy film based on stories from the A. A. Milne book series. It was directed by Stephen Anderson and Don Hall and produced by Walt Disney Animation Studios. Songs featured in the film were written by Kristen Anderson-Lopez and Robert Lopez, and translated by Michał Wojnarowski. *Everything Is Honey* is performed by Jim Cummings in the original and by Maciej Kujawski in Polish version.

In the film, Winnie the Pooh and his friends from the Hundred Acre Wood embark on a venture to save Christopher Robin who, as they believe, was kidnapped. Meanwhile, after the whole day of fruitless attempts to find some honey to eat, Pooh starts to see the world turning into his ‘favorite snack’.

Table 3
Examples from *Everything Is Honey*

No.	English lyrics	Polish lyrics
14	<i>Everything is honey</i>	<i>Wszędzie widać miodek,</i>
	<i>Everywhere I see</i>	<i>Świat się miodkiem stał</i>
	<i>Everything is honey</i>	<i>Wszędzie widać miodek,</i>
	<i>And that’s quite alright with me</i>	<i>Lecz czy tym bym gryźć się miał?</i>
15	<i>I am a bear of little brain</i>	<i>Skąd taki cud, albo szczęścia tutaj</i>
	<i>I can’t explain</i>	<i>Że wszędzie miód aaa</i>

Table 3 (cont.)

No.	English lyrics	Polish lyrics
15	<i>Why everything will be changing to The favorite snack of Winnie the Pooh Can you?</i>	<i>I jak to wszystko zmieniło się W to coś, co miś bez przerwy tak je? Ktoś wie?</i>
16	<i>Of lots and lots of pots and pots Of sticky, licky stuff</i>	<i>Niech płynie miód wśród słodkich nut Tych mych cudownych złud.</i>
17	<i>Swimming in the honey Swimming far and wide Open up my mouth And let the honey flow inside</i>	<i>Pływać sobie w miodku, Pływać tu i tam Zjadać go, niech płynie sobie Już na brzuszka dno</i>
18	<i>Ooey and gooey and very sweet Eat and eat then repeat</i>	<i>Słodycz tę odę mi kaže wzniesić, Tę na cześć miodu pieśń.</i>
19	<i>'Cause everywhere is honey There's a honey Pooh He's just made of honey So I guess I'll eat him too</i>	<i>I wszędzie widać miodek Z miodu misie trzy A może nawet cztery, Więc kto misia nie zjadłby?</i>

The title of the song, which appears repetitively in the lyrics, is relatively faithfully translated into *Wszędzie widać miodek* ("honey-DIM is seen everywhere") and occurs in appropriate parts of Polish lyrics as well (examples 14 and 19). As can be seen in example 14, as well as in examples 15, 17 and 19, there are diminutives used in the translation that are absent in the source text, namely *miodek* ("honey-DIM") in examples 14 and 17, *miś* ("bear-DIM") in examples 15 and 19, and *brzuszek* ("tummy") in example 17. On the other hand, the verse *I am a bear of little brain* in example 15, which is a phrase often echoed by Pooh, is absent from the translation; the respective verse in Polish is connected with the subsequent one: *skąd taki cud, albo szczęścia łut, że wszędzie miód?* ("from where came such a wonder, or a stroke of luck, that everywhere [is] honey?").

The name of the character, which appears twice in the source lyrics (examples 15 and 19), is replaced in the translation with its functional equivalent, namely *miś* ("bear-DIM"), since Polish versions of *Winnie the Pooh* ("Kubuś Puchatek") and *Pooh* ("Puchatek") are longer than the original forms, especially when they are inflected, which would pose problems with according the number of syllables. In example 15 also descriptive equivalent is used, when *the favorite snack of Winnie the Pooh* is translated as *to coś, co miś bez przerwy tak je* ("this thing that the bear-DIM eats on end"). Shift occurs in this example as well: *can you?* is changed into *ktoś wie?* ("anybody knows?"), which results from the preceding verses: *I jak to wszystko zmieniło się w to coś, co miś bez przerwy tak je?* ("and how did it all change into this thing that the bear-DIM eats on end?").

In example 14, there is a modulation of the verse *And that's quite alright with me*, which is translated as *Lecz czy tym bym gryźć się miał?* ("but should I worry about it?", literally: "but should I bite with it?"), where positive *alright* is substituted with negative *worry*. At the same time, *gryźć* ("to bite") from Polish version corresponds with the picture of Pooh eating a honey coconut. The translation is more consistent with the visual layer in example 19 as well, where the translation *z miodu misie trzy, a może nawet cztery* refers to *three, or even four honey bears-DIM* visible on the picture.

In examples 16 and 18, Polish versions differ significantly from the source lyrics, but at the same time they introduce the theme of singing, which is absent from the original: *niech płynie miód wśród słodkich nut tych my cudownych złud* ("let the honey flow among sweet notes of those wonderful illusions of mine") in example 16 and *słodycz tę odę mi każe wznieść, tę na cześć miodu pieśń* ("sweetness makes me raise this ode, this song in honour of honey") in example 18.

It may be concluded that Polish lyrics deviate from the original significantly in terms of meaning, but do not interfere with the visual layer, and retain the general message and climate of the song as well. They also contain more diminutives than the original, which is in accordance with the target audience. They probably have more poetic character than the source lyrics, which may counterpose with unsophisticated character of Winnie the Pooh. Moreover, certain passages might turn out to be complicated and unclear for younger viewers.

6 Conclusions

In general, the songs under analysis were translated into Polish faithfully – all of them retain the overall message, purport and character of the original. Polish versions stay in accordance with the visual layer as well; it might be said that in some cases they are even more accurate in this respect than the source lyrics. There are, however, certain losses, which may concern the underlying framework of the song, or its register of language. The translator applied such procedures as: functional equivalent, modulation, compensation, shift, expansion and descriptive equivalent. When it comes to translation methods, in all the cases the emphasis was put on the target language, which is not surprising since the target audience consists mainly of children. It can be said that in *Surface Pressure* and *You're Welcome* the method applied was idiomatic translation, as in most fragments the meaning of the translation is very similar to the original, although the linguistic nuances and expressions are closer to the target language. In *Everything Is Honey*, however, the meaning is significantly different in some parts,

although the general message and atmosphere are preserved; it can be stated, therefore, that the method applied in this case was free translation. Regarding Franzone's strategies for song translation (see section 2), the one adopted in all three cases was 'adapting the translation to the original music,' for the music could not be changed. It may be observed that polysemy of the visual layer of the songs was creatively utilised to overcome technical limitations related to audiovisual translation and achieve satisfactory effects in the form of Polish lyrics of the songs.

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