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Topic: Translation Errors in Animated Films Leading to Distortion of Meaning

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INTRODUCTION

1. Justification for the Choice of Topic

The choice of this topic is based on my interest in the issues of audiovisual translation and its impact on the perception of cultural and semantic components of the original text. Animated films, especially those with rich visual and musical elements, require a particularly careful approach to translation, making this topic especially relevant for analysis.

2. Relevance of the Study

In the context of globalization and active exchange of multimedia content between countries, the translation of animated films has become not only a means of conveying information but also an instrument of intercultural communication. Errors made during the translation process can distort the original meaning, reduce the quality of perception, and even change the perception of characters, especially among children and adolescent audiences. This makes the study of translation errors in animated films extremely relevant.

3. Aim of the Study

To identify and analyze the impact of translation errors on the perception of the full-length animated film *Corpse Bride* by Russian-speaking viewers.

4. Objectives of the Study

- To examine the theoretical aspects of animated film translation.
- To identify and analyze translation errors in the animated film *Corpse Bride*.
- To determine the influence of translation errors on the interpretation of the plot and character development among Russian-speaking viewers.
- To systematize typical types of translation errors encountered when adapting animated films for Russian-speaking audiences.

5. Research Methods

Comparative analysis of the original text and translation, random sampling method, interpretative analysis in the context of cultural and linguistic realities.

6. Theoretical Basis of the Study

The theoretical foundation of the work is based on the works of domestic and foreign researchers in the field of translation, such as L. S. Barkhudarov, V. N. Komissarov, J. Catford, Y. Nida, S. Bassnett, and A. Lefevere. Special attention is paid to the concepts of equivalence and adequacy in translation.

7. Research Material

The material for the study consists of the original dialogues and songs from the English-language version of the animated film *Corpse Bride* (directed by T. Burton, 2005), as well as their official Russian localization.

8 Practical Value of the Work

The results of this study can be used in the practical work of translators, localization specialists, as well as for educational purposes in the training of linguistics students and future translators.

9 Structure of the Work

The coursework consists of an introduction, two chapters, a conclusion, a list of references, and appendices. The first chapter is devoted to the theoretical aspects of animated film translation, while the second chapter contains an analysis of translation errors in the *Corpse Bride* animated film and their impact on the perception of the original.

CHAPTER 1. Animation as a Subject of Translation Analysis

1.1. Animated Films as a Genre

Animated cinema is a special form of cinematic art in which images come to life through the step-by-step filming of individual phases of object movement. Unlike traditional live-action cinema, where actors and real sets are used, animation features "characters" that are drawn or manually constructed, coming to life during frame-by-frame shooting. Depending on the creation method, there are two main types of animation: graphic animation, based on drawn images, and stop-motion animation, in which three-dimensional models or puppets are used.

Although animated films are often perceived as entertainment content for children, in reality, animated cinema covers a wide range of genres—from comedy and adventure to social satire, psychological drama, and even horror. Nevertheless, fairy tales remain one of the most characteristic and popular genres in animation. This is because the animation format is ideal for bringing fairy-tale motifs to life: fantastic creatures, magical transformations, and worlds that defy the laws of physics coexist organically here.

Furthermore, animated cinema has historically developed alongside children's literature and folk folklore, absorbing not only visual but also cultural traditions from different countries. As a result, animated films often become not just entertainment but carriers of national values, mythology, and language, making them especially significant from the perspective of linguistic and cultural analysis.

Thus, animated cinema is not just a technique or technology, but an independent artistic phenomenon that combines visual art, literature, theater, and music. All of this makes it a unique object for study and especially interesting in the context of translation, where the interaction of visual and verbal codes requires careful analysis and a creative approach.

1.2. Features of Animated Films as a Translation Object

Animated films represent a special form of audiovisual text that combines verbal, visual, musical, and cultural codes. This makes them a unique object of translation, requiring the translator not only to know the language but also to be able to adapt the various semiotic levels of content [1, p. 55].

Firstly, animated films are generally targeted at a specific age group—primarily children and adolescents. This determines the specifics of the vocabulary, stylistics, and humor. When translating such works, it is necessary to

consider the cognitive development level of the audience, avoid ambiguities, and maintain the accessibility of the text [3, p. 34].

Secondly, animated films actively influence the formation of intercultural perception. The content of many animated films reflects the features of national mentality, cultural realities, and historical allusions. An incorrect or poorly adapted translation can distort cultural meanings and lead to a misunderstanding of the original message [5; 11, p. 143]. For example, in animated films by Pixar or DreamWorks, jokes based on American folklore or movie quotes are often used, which, without adaptation, are lost on Russian-speaking viewers.

Thirdly, the features of the visual component of an animated film directly affect the translation. In animation, the synchronization between the image and the text is especially important: lip movements, facial expressions, and gestures of the characters must match the spoken lines, particularly in the case of dubbing. Any discrepancy between the visual and audio components reduces the perception of the scene [10, p. 65].

In addition, animated films often use wordplay, puns, neologisms, as well as fantastical names of characters and objects. Their translation requires not a literal approach, but a creative adaptation. For example, the name of the character "Bonejangles" from *Corpse Bride* contains a pun (*bone* — кость, *jangling* — звенящий), which in the translation is rendered as «Костотряс» — the adaptation is successful, but such cases require high creativity from the translator.

Finally, it is worth noting that animated films are not always exclusively a children's genre. Modern animated films often contain a dual code—they are interesting both to children and adults due to hidden subtexts, philosophical themes, and social satire. This makes the translation task even more complex, as it is necessary to maintain both simplicity and depth simultaneously [12, p. 74].

Thus, translating animated films is a complex interdisciplinary process that combines elements of artistic, audiovisual, cultural, and poetic translation. Successful adaptation of an animated film is impossible without a deep understanding of the target audience's characteristics and the cultural context of the original.

1.2.1. The Role of Animated Films in Shaping Intercultural Perception

Animated films, especially in the modern globalized media space, play an important role in shaping intercultural perception among a wide audience, including children, adolescents, and adults. Due to their accessible form, emotional expressiveness, and visual appeal, animated films become a channel for transmitting cultural values, behavioral patterns, humor, and symbols characteristic of a specific society [3, p. 45; 12, p. 75].

The animated images, stereotypes, speech clichés, cultural realities, and moral values embedded in animated films shape the viewer's perception not only of the fictional world but also of the social, historical, and cultural environment in which the film was created.

Thus, animated films serve as cultural mediators — a means of indirect introduction to another culture.

In particular, Western animated films, such as *Corpse Bride*, contain numerous English-language idioms, allusions to theater, literature, religion, American realities, and traditions, which do not always have direct equivalents in other cultures. This is why the translation of such works requires not only linguistic skill but also a deep understanding of intercultural semantics, where not only the text but also the subtext, tone, rhythm, and visual metaphors are important.

At the same time, animated films contribute to the development of tolerance and cultural empathy. Through characters and plots, viewers learn to accept otherness, understand, and respect cultural differences. This is especially evident in animated films where the worlds of the living and the dead, tradition and modernity intersect, as in *Corpse Bride*, where even the world of the dead is portrayed not as frightening but as humane and vibrant. Thus, animated films serve not only as an entertainment genre but also as a tool for intercultural education, and their quality translation becomes an important condition for effective cultural transmission and interaction.

1.2.1. The Influence of Age Audience on the Choice of Translation Strategies

One of the key factors determining the choice of translation strategies when localizing animated films is the age of the target audience. Animated films are traditionally associated with children, but in practice, animated films can be targeted at various age groups—from preschoolers to adult viewers. This directly influences the lexical, stylistic, and cultural level of adaptation of the original text [4, p. 119; 10, p. 57].

In the case of a children's audience, the translator faces the need to:

- Simplify syntax and vocabulary;
- Avoid complex grammatical structures and rare vocabulary;
- Censor humor, violence, ambiguous phrases, or culturally sensitive realities;
- Select equivalents that are close and understandable within the framework of children's perception and worldview.

For example, complex or culturally unfamiliar realities for a Russian-speaking child may be replaced with neutral equivalents. Complex idioms or metaphors are often adapted through functional translation or paraphrasing. At the same time, it is

important not to lose the charm of the character and the emotional response they evoke.

When working with a teenage and adult audience, the translator has more freedom in using stylistic nuances, humor, irony, and cultural allusions. However, this also requires a more precise conveyance of the author's intent, as older viewers can detect semantic and stylistic inconsistencies. Additionally, such viewers are generally sensitive to the quality of localization and can critically perceive poor translations.

In the case of *Corpse Bride*, despite its animated form, the film contains numerous elements aimed at an adult and teenage audience: philosophical themes, black humor, satirical allusions, and gothic motifs. This requires the translator to be flexible and professionally sensitive, as excessive adaptation for children can lead to a loss of depth, while excessive literalness can result in misunderstanding by younger viewers.

Thus, the choice of translation strategies largely depends on the age of the target audience, and when working with animated films, the translator must carefully consider the characteristics of perception, cognitive abilities, and cultural experience of the intended viewers.

1.2. Problems in Translating Animated Films

Translating animated films is one of the most complex areas of audiovisual translation, as it requires not only linguistic accuracy but also a creative approach. Animated films are multilayered works where the verbal text is closely intertwined with visual images, musical accompaniment, and cultural context. This integration of various sign systems makes the translation particularly sensitive to any semantic or stylistic deviation from the original [1; 3; 5].

Firstly, translating songs in animated films is one of the most challenging tasks. Musical fragments not only serve an aesthetic function but also carry important semantic weight: they can reveal the inner world of characters, express emotions, advance the plot, or serve as a means of comic effect. The translator must preserve not only the content of the text but also the rhythm, rhyme, intonation, and musical structure, which requires high poetic and stylistic competence [4, p. 118; 21].

Secondly, the adaptation of cultural realities and humor requires the translator's special attention. Jokes in animated films are often based on wordplay, idioms, allusions, elements of national folklore, or the realities of a specific culture. A simple literal reproduction of such elements may make them incomprehensible or even absurd for viewers from a different language environment. This is why the application of translation techniques such as

compensation, transformation, and cultural adaptation becomes crucial [11, p. 143; 20].

Thirdly, a significant challenge is synchronizing the dialogue with the visual component, especially in dubbing. It is essential that the spoken text matches the lip movements and gestures of the character. Any discrepancy between the sound and the image can create a sense of artificiality and disrupt the integrity of the perception. The translator is limited by time, intonation, and the length of the phrase, which requires not only accuracy but also flexibility of thought [10, p. 65].

Thus, translating animated films is not simply transferring text from one language to another, but a complex intersemiotic process, where the requirements of vocabulary, poetics, cultural studies, and dubbing technology must be taken into account simultaneously.

1.3.1. Features of Translating Songs in Animated Films

Songs in animated films serve not only an aesthetic or entertainment function but also play a key role in revealing character traits, advancing the plot, and shaping the emotional background of a scene. Translating song lyrics requires the translator to combine linguistic, musical, and poetic competence [4, p. 118].

One of the main difficulties in translating songs is the necessity to comply with several parameters simultaneously:

- **Semantic accuracy** — preserving the core content and emotional message;
- **Rhythmic-musical structure** — adhering to syllabic and stress patterns;
- **Rhyme and sound** — maintaining the poetic form;
- **Intonational expressiveness** — matching the melody and vocal delivery;
- **Synchronization with the character's articulation (lip-sync)** — especially important for dubbing [17, p. 67].
- This multilayered approach turns song translation into an act of co-authorship. The translator must not only convey the information but also "weave" the text into the music, preserving the mood and character of the scene [21].

Example 1. Song "Tears to Shed" — distortion of the motif and character

Original: *"If only he could see how special you can be..."*

Translation: *«Если бы он увидел, как ты хороша...»*

In the original, the line is filled with subtle support and sadness, conveying a sense of unrequited love. In the translation, the expression "how special you are" sounds too general and loses the emotional nuance of admiration and pain. The delicate poetry of the original is lost, and with it, part of the image of the character Emily.

Example 2. Final duet — loss of stylistic consistency

Original: *"You set me free... Now I can do the same for you."*

Translation: *«Ты освободил меня... Теперь я сделаю то же для тебя.»*

Here, Emily speaks with gratitude and selflessness. The phrase "You set me free" can be interpreted as liberation from suffering, from unrequited love. In the Russian version, the subtle emotional emphasis on internal transformation is lost, and a sense of a mundane formulation is created. The line loses its elevated tone, which is important for the finale of the animated film.

Thus, song translation is not simply transferring text from one language to another, but a full creative adaptation. A careless approach can reduce emotional impact, disrupt the rhythm, and distort the characters. A successful translation requires sensitivity to the poetry, musicality, and dramaturgy of the scene.

1.3.2. Adaptation of Cultural Realities and Jokes

Adapting cultural realities and humorous elements is one of the most sensitive and labor-intensive tasks when translating animated films. The language and cultural differences between the source and target audiences can create difficulties in understanding images, allusions, wordplay, as well as specific national humor. Therefore, the translator often faces the choice: to translate the original literally or to adapt it to the cultural features of the audience [5, p. 90; 11, p. 143].

Cultural realities are words and expressions that refer to objects, phenomena, traditions, habits, and concepts understood only by the speakers of a particular culture.

In animated films, they can manifest as:

- Names of dishes, holidays, geographic locations;
- Character names with "descriptive" surnames;
- Fixed expressions and idioms;
- References to literature, music, show business, cinema, etc.

Ignoring these realities in translation can lead to a loss of meaning, inadequate understanding of the scene, or, on the contrary, an unwanted "foreign" effect on the viewer. That is why the translator must be able to apply adaptation strategies: equivalent substitution, clarification, transformation, or compensation [12, p. 74].

Example 1. Wordplay and Visual Irony

Original: "We've got a live one!"

(scene where the skeletons comment on Victor's arrival in the land of the dead)

Translation: *«У нас тут живой!»*

At first glance, the meaning is accurately conveyed. However, in the original, the phrase is based on an idiom, which can mean both "a living person" and "a surprise," or "something unusual." The wordplay and ambiguity that enhance the comedic effect are lost in the translation. The Russian version sounds dry, while in the original, it is a humorous comment on the absurd situation—a living person among the dead.

Example 2. Cultural Image — Heavenly Priest

Original: "By the power vested in me by the Netherworld..."

Translation: «С властью, данной мне Нижним миром...»

The original phrase refers to the American wedding formula: "By the power vested in me by the State..." — an official speech by the priest. In the animated film, it is a parody, replacing "State" with "Netherworld" (the Afterlife). The Russian translation preserves the structure but loses the recognizable allusion. As a result, the satirical effect is diminished.

Example 3. Humor Based on Absurdity

Original: "Can I offer you a finger?" (a skeleton offers a finger as a "helping hand").

Translation: «*He хотите палец?*»

The wordplay "offer a finger" is a parody of the expression "lend a hand." The Russian translation lacks the idiomatic undertone, and the ambiguity is lost. In the original, the phrase causes laughter due to the combination of the idiom and the visual context, while the translation sounds strange and unclear without the visual context.

Thus, errors in adapting cultural realities and jokes lead not just to a loss of meaning, but to a change in tone, the stylistic function of the lines, and the distortion of the perception of characters and scenes.

Only accurate, flexible adaptation, taking into account the context, genre, and target audience, can preserve the cultural and comedic components of the original [23, p. 74; 17, p. 66].

1.3.3. Synchronization of Dialogue with Image and Lip Movements of Characters

One of the most technically challenging aspects of translating animated films is maintaining synchronization between the audio track and the visual components. In the case of dubbing, the dialogue must match the character's lip movements, facial expressions, rhythm, and pacing of the scene. This phenomenon is known as lip-sync (from the English *lip synchronization*) — coordinating articulation with speech [10, p. 65].

Maintaining lip-sync requires the translator to be highly accurate not only in conveying meaning but also in the duration of the phrase, the placement of pauses, and the selection of vowels and consonants that visually correspond to the character's articulation. Even small discrepancies between the image and audio can cause the viewer to feel unnatural and reduce their trust in the scene, resulting in the so-called "rubber" or "plastic" lips effect [12, p. 76].

Example 1. Lip-sync in a Song

Musical scenes present a particular problem: the words must not only match the lip movements but also fit the melodic structure. In the song *Tears to Shed*, the lexical structure of each line is strictly subordinated to the musical phrase.

Original: "She's nothing but a child."

Translation: «Она же просто девчонка.»

The Russian line has an extra syllable, which creates a conflict between the singing tempo and articulation. Additionally, the word "девчонка" requires different articulation than "child," which intensifies the feeling of mismatch between the lips and voice.

Thus, lip-sync is an essential part of quality dubbing, especially in animated films where characters often speak quickly, emotionally, or sing. Violations of synchronization can not only distract the viewer but also distort the perception of emotions, disrupt the rhythm of the scene, and lower the overall quality of localization. This requires the translator to be flexible, phonetically sensitive, and closely interact with the voice director [17, p. 67].

1.4. Typology of Translation Errors

The analysis of translation errors is an important stage in evaluating the quality of translation, especially in the field of audiovisual communication, where every word is closely connected with the image, sound, and intonation. In animated films, even minor translation inaccuracies can significantly affect the perception of characters, ruin the comedic or dramatic effect of a scene, and alter the overall understanding of the plot. Translation errors can distort the original meaning, disrupt the logical coherence of statements, reduce the emotional involvement of the viewer, and even cause misunderstanding or rejection. This is particularly critical in animated films, where the presentation of information is closely intertwined with visual expression and musical components, and the audience often includes viewers of various ages, perceiving the text on multiple levels: semantic, visual, auditory, and cultural. In this regard, the systematization of translation errors becomes not only a tool for analysis but also a way to identify patterns and typical "weak spots" of the translator when working with multimedia texts. Typology of errors not only

highlights the fact of deviation from the original but also helps to understand the exact difficulty: whether it lies in conveying content, adapting cultural context, matching the character's style, or technical inconsistency with the image.

There are various approaches to classifying translation errors. Some researchers divide them into:

- Lexical (incorrect choice of words and expressions),
- Grammatical (errors in phrase structure, agreement),
- Stylistic (violations of tone, register, expression),
- Semantic (distortion of meaning),
- Technical (synchronization errors, timing) [2, p. 114; 22, p. 91].

Others offer a more flexible typology, especially relevant for translating animated films:

- **Semantic errors** — inaccurate conveyance of the character's ideas and intentions;
- **Cultural errors** — unsuccessful adaptation of realities, allusions, idioms;
- **Functional errors** — violations of genre expectations, register;
- **Rhythmic-melodic errors** — distortions in song translation;
- **Visual-synchronization errors** — misalignment between speech and image [5; 17, p. 66].

In this work, the focus of analysis is on cultural and lexical-stylistic errors, as they are the most common and significant in audiovisual translation. These errors are the cause of distortion of characters, loss of humor, and reduction in the expressiveness and emotional depth of the original.

Cultural errors are usually related to the lack of proper adaptation of realities, allusions, idiomatic expressions, as well as the inappropriate transfer of elements from the source culture without considering the perception of the target audience. Lexical-stylistic errors manifest as incorrect word choices, simplification, "softening," or, on the contrary, roughening of the original text, which alters the perception of characters and scenes.

Systematizing such errors not only allows a deeper understanding of the nature of translation difficulties but also helps to develop methodological recommendations aimed at improving the quality of dubbing and adaptation of multimedia products. This is particularly important in the context of globalization and the growing popularity of international animation in different languages and cultures.

1.4.1. Культурные несоответствия

Cultural discrepancies (or culture-based errors) arise from the incorrect or inadequate transfer of realities from one culture into the context of another. Such errors are particularly common in the translation of animated films, as they are

often saturated with references to national culture, traditions, humor, literature, cinema, and other elements that are understood only by native speakers of the original language [5, p. 90; 11, p. 143].

Cultural realities can be:

- **Material** (clothing, food, transportation, architecture),
- **Social** (names of institutions, professions, forms of address),
- **Religious** (rituals, terms, symbols),
- **Historical and geographical** (names, dates, toponyms),
- **Situational** (jokes, customs, idioms, references to popular culture).

Without proper adaptation, they either become incomprehensible, lose their meaning, or distort the perception of the scene.

Example 1. A Cultural Joke about Afterlife Bureaucracy

Original: "I had to file paperwork just to die again!"

Translation: *«Мне пришлось заполнять бумаги, чтобы снова умереть!»*

In the original, there is a reference to the American bureaucratic system, where "paperwork" is a fixed and often ironic term. In Russian culture, death is not associated with bureaucratic procedures, so the joke sounds strange. The translation conveys the literal meaning but fails to carry the humorous load and does not adapt it to the cultural perception of the viewer.

An adapted version might be: "Сначала справки оформи — потом умирай!" — preserving the humor.

Example 2. A Direct Reference to English Wedding Traditions

Original: "Something old, something new, something borrowed, something blue..."

Translation: *«Что-то старое, что-то новое, что-то чужое, что-то голубое...»*

This is an English wedding tradition, associated with a rhymed saying and a whole layer of symbolism. In the original, it is immediately understood. In the Russian translation, the formula is rendered literally, but its symbolic meaning is not explained to the viewer. As a result, the scene is perceived as a meaningless string of words, especially by a young audience.

An effective solution could be a condensed replacement with a familiar wedding superstition or the addition of an intonational emphasis, hinting at the ritualistic nature of the phrase.

1.4.2. Lexical-Stylistic Discrepancies

Lexical-stylistic discrepancies are one of the most common types of translation errors, especially in literary and audiovisual translation. They occur due to incorrect word choice, violation of stylistic norms, inconsistency in the

character's speech register, or changes in the emotional or expressive tone of the lines [2, p. 114; 22, p. 91].

In animated films, the speech of the characters is closely connected to their psychological profile: vocabulary and intonation reflect their social status, age, temperament, level of education, and role in the plot. Therefore, even a slight deviation from the original style can distort the character's image, make it unrecognizable, or reduce the expressiveness of the scene.

Example 1. Victor's Dialogue with His Parents

Original: "I'm not ready for this!"

Translation: «Я к этому не готов!»

The phrase is spoken in a state of panic, while the translation sounds overly formal and restrained. The original conveys an emotional breakdown, which is lost in the translation. A possible adaptation could be: "Я не справлюсь!" or "Я не выдержу!" — these better match the tone and fear of the character.

Example 2. Pun as Part of the Style

Original: "I'm dying to meet you!"

Translation: «Очень рад знакомству!»

The phrase contains a play on words: "I'm dying to..." (жутко хочу) — and the direct meaning of "dying" in the context of the world of the dead. The translation loses both the pun and the stylistic irony. The line sounds mundane, while in the original it is delivered with dark humor. A possible version could be: "Умираю от радости видеть вас!"

The general categories of lexical-stylistic errors include:

- **Excessive localization** (replacing original phrases with Russian idioms that do not match the style of the scene);
- **Register mismatch** (for example, a teenager speaking in formal language or vice versa);
- **Emotional neutralization** (weakening emotions through more "flat" expressions);
- **Genre distortion** (loss of comedy, irony, or tragedy — depending on the scene).

Lexical-stylistic discrepancies affect not only the accuracy of the translation but also the stylistics, emotional tone, expressiveness, as well as the perception of characters and their motivations. In the audiovisual context, it is especially important to consider not only the lexical meaning of words but also the intonational nuance, genre affiliation, and the nature of speech delivery in order to preserve the artistic unity of the original [17, p. 68; 21].

CHAPTER 2. PRACTICAL ANALYSIS OF TRANSLATION ERRORS IN THE ANIMATED FILM *CORPSE BRIDE*

2.1. Brief Overview of the Animated Film

The full-length animated film *Corpse Bride* (in the Russian release... — «Труп невесты») The full-length animated film *Corpse Bride* was released in 2005 by Warner Bros. Pictures. The directors were Tim Burton and Mike Johnson, while the script was written by John August, Caroline Thompson, and Pamela Pettris. The film was created using stop-motion (frame-by-frame puppet animation), which gives the visual sequence special plasticity, expressiveness, and theatrical stylization. This approach allows for conveying the unique atmosphere of a gothic fairy tale, where every movement and detail carries artistic meaning.

The film became a significant milestone in contemporary animation and continues the tradition of auteur animation, started by Burton in *The Nightmare Before Christmas*. Its visual style combines elements of Victorian aesthetics, noir, silent film, and gothic grotesque, while still being an emotionally touching story about love, loyalty, and the choice between duty and emotions.

The musical score, created by Danny Elfman, also plays a significant role, turning the film into a pseudo-musical, where the songs become key moments in the characters' development. Due to its artistic integrity and genre diversity, *Corpse Bride* gained critical acclaim and love from audiences worldwide, and has become a great example of a culturally rich text that requires careful and thoughtful localization.

The plot is inspired by an ancient Jewish legend about a girl who dies before her wedding and is resurrected to become a bride in the afterlife. At the heart of the story is Victor Van Dort, a shy young man who accidentally becomes engaged to the deceased girl Emily, while his living fiancée, Victoria Everglot, awaits their wedding in the world of the living. Thus, the plot unfolds at the intersection of two worlds—the world of the living and the world of the dead, creating numerous visual and conceptual contrasts.

Main characters:

- **Victor Van Dort** — a shy, honest, and sensitive young man, symbolizing insecurity and emotional delicacy;
- **Emily (the Corpse Bride)** — a tragic yet bright heroine, in whose image death and love, naivety and maturity are intertwined;
- **Victoria Everglot** — the embodiment of restraint, propriety, and social norms;
- **Lord Barkis** — the classic antagonist whose greed and duplicity are contrasted with the sincerity of the other characters.

The film is not just a romantic gothic tale, but a multilayered allegory in which Tim Burton manages to combine elements of fantasy, tragicomedy, musical theater, and social satire. The world of the dead is depicted as vibrant, alive, musical, and emotionally rich, while the world of the living is gray, formal, and restrained. This artistic approach overturns conventional views on life and death and provokes the viewer to rethink values.

Thus, *Corpse Bride* is not just a visually original animated film, but a complex auteur work in which every linguistic element plays a role. This is what makes it particularly interesting from the perspective of translation: any deviation in word choice, stylistics, or intonation can lead to a loss of artistic integrity, a rethinking of the character, or a disruption of the cultural code. All of this makes this animated film a valuable object for analyzing translation errors and their impact on the viewer's perception.

2.1.2. Cultural and Emotional Context of the Animated Film

Corpse Bride is not only a visually and narratively appealing work but also a multilayered cultural text, rich in symbolism, allusions, and emotional codes characteristic of both Western culture in general and Tim Burton's distinctive style. The film combines elements of Victorian England, Jewish folklore, Gothic romance, and postmodern irony, forming a unique cultural matrix that is important for interpretation and translation.

One of the central cultural layers of the animated film is the reference to the traditional institution of marriage, presented both in the world of the living and in the world of the dead. Through the characters of Victor, Victoria, and Emily, the contradictions between social duty, personal feelings, and the freedom of choice are revealed. Special attention is given to the theme of posthumous existence — it is presented not as frightening but as a bright and emotionally rich alternative to the gray and cold life of the living. Through this inversion, Tim Burton breaks cultural stereotypes, inviting the viewer to reassess the concepts of "life" and "death."

The emotional fabric of the animated film is built on a delicate balance between the comedic and the tragic. In one episode, the viewer may be touched by Emily's tragic story, while in another, the scene with the singing skeletons may bring laughter. This genre flexibility requires the translator to have high stylistic sensitivity: each dialogue, joke, or line may simultaneously carry dramatic, satirical, and cultural weight.

Moreover, the film is filled with English idioms, wordplay, references to Broadway theater culture, musical elements, and specific dark humor. All of this makes *Corpse Bride* an extremely interesting but complex object for translation,

where not only accuracy but also the ability to preserve the mood, symbolism, and cultural integrity of the original is crucial.

Thus, the cultural and emotional context of the animated film goes beyond the standard animated narrative. It creates a multifaceted artistic world that requires careful interpretation and skillful localization to preserve its depth and universal message.

2.2. Examples of Translation Errors and Their Analysis

To fully understand the nature of translation errors, it is necessary not only to examine the theoretical aspects of their classification but also to analyze specific cases in practice. Translating an animated film is not just about transferring text; it is a process of interpretation, adaptation, and reconstruction, in which any deviation from the original can influence the perception of a scene, character, or even the storyline.

This section presents fragments from the original text of the animated film *Corpse Bride* and their official Russian-language equivalents used in the dubbing. The analysis is based on the principles of the comparative method and is aimed at identifying deviations in semantics, stylistics, intonation, and cultural adaptation.

Special attention is given to how specific translation decisions affect the perception of characters, the development of their traits, emotional tone, and the intonational richness of scenes. The influence of translation on the genre perception of the animated film is also considered — the balance between gothic elements, tragicomedy, and satire, as well as the overall artistic impression.

The analysis covers key categories of errors:

- **Distortion of meaning** — when the translation weakens or changes the intent of a line, affecting the character or emotional tone;
- **Cultural discrepancies** — unsuccessful adaptation of realities, allusions, and jokes, leading to a loss of meaning or comedic effect;
- **Lexical-stylistic discrepancies** — violations of speech individuality, genre intonation, and register;
- **Errors in translating song material** — violations of rhythm, rhyme, lip-sync, or emotional tone in musical fragments.

For each example, the original line is provided, along with its official translation and a brief commentary analyzing the essence of the error. This structure allows us to track the linguistic and cultural transformations that occur during translation and how they affect the perception of the animated film by Russian-speaking viewers.

Thus, this section not only illustrates the theoretical points outlined in the first chapter but also serves as a foundation for summarizing practical conclusions

about typical translation challenges that arise when working with audiovisual works.

2.1. Distortion of Meaning in the Representation of Characters

One of the key elements of storytelling in animated films is vibrant, individualized characters. Their personalities are revealed not only through actions and visual images but also through speech: word choice, grammatical structures, intonational features, pace, pauses, and even emotional disruptions. The characters' lines often serve as a "mirror" of their internal state, social status, and genre role in the plot. Therefore, even a slight distortion of the original text can lead to significant changes in how the character is perceived by the viewer.

Example 1. Emily — Determination or Passivity?

Original: "But now, I've stolen them back."

Official Translation: *«А теперь я их вернула.»*

Applied transformation: generalization (a specific verb with a strong emotional tone is replaced with a neutral one).

Problem: The verb "stolen" expresses the character's activity, resistance, and determination. The word *«вернула»* sounds passive and emotionally flat, diminishing the character's image.

Recommended transformation: modulation + compensation — to convey the emotional charge, for example: *«Но теперь я отвоевала их обратно»* or *«Я снова завладела ими»*, which preserves Emily's drama and determination..

In the original, the verb "stolen" conveys activity, defiance, and resistance to fate. This is a key moment in the character's transformation: she stops being a victim and takes the initiative into her own hands. In the translation, the verb "вернула" sounds soft, passive, and loses the dramatic impact. This weakens Emily's character, removing the element of rebellion and strength.

Example 2. Victor — An Anxious but Sensitive Hero

Original: "I've got a... a feeling about this place."

Official Translation: *«У меня... эм... странное чувство насчёт этого места.»*

Applied transformation: specification (the generalized "feeling" is replaced with "странное чувство") + the introduction of an interjection.

Problem: The translation removes the uncertainty, disrupts the intonational structure, and makes the character less expressive.

Recommended transformation: preserving the expressive hesitation — *«У меня... какое-то... чувство насчёт этого места.»* The original conveys emotional awkwardness and anxiety through the repetition and hesitation ("a... a feeling"), leaving the feeling undefined. The translation specifies the emotion with the word "странное," which contradicts the original intonation and "simplifies" the

character. The interjection "эм" conveys the hesitation, but it does not carry the same expressiveness as the article repetition.

Example 3. Lord Barkis — Philosophy or Banality?

Original: "Can a heart still break once it's stopped beating?"

Official Translation: «*Может ли сердце разбиться, если оно уже не бьётся?*»

Applied transformation: literal translation (without inversion and rhetoric).

Problem: In the original, the phrase sounds like a poetic paradox. The translation loses the stylistic nuance and flattens the character.

Recommended transformation: transposition + stylistic adaptation, for example:: «*Разве может разбиться сердце, которое уже замолкло?*» — both the inversion and the tragic poetic quality are preserved.

The phrase is the quintessence of the character's tragic pathos. The original sounds like a philosophical paradox, expressing inner emptiness. In the translation, the rhetorical effect disappears, the intonation becomes neutral, and Barkis loses his duality — as a villain capable of reflection.

Changes in the lexicon and intonational structure of the original line can significantly affect the characterization of the character. Especially in animated films, where language is part of the visual and auditory expression, it is important to maintain stylistic consistency, emotional nuance, and speech individuality. Carelessness in these aspects can lead to the destruction of the character's image, emotional flatness, and a reduction in the artistic impact of the scene.

2.2.2. Errors in the Adaptation of Cultural References and Jokes

Cultural references and humorous elements play an important role in creating the atmosphere of the animated film *Corpse Bride*. They not only enliven the dialogues but also shape the film's genre identity — as a satirical gothic tragicomedy. Humor here often relies on wordplay, irony, cultural allusions, and grotesque situations, which requires the translator not to provide a literal translation but to adapt creatively, taking into account the cultural norms of the target audience.

However, such elements are often lost or distorted in translation due to the lack of direct analogs in the target culture. This can result in the loss of comedic effect, stylistic nuance, and, in some cases, a misunderstanding of the scene by the viewer.

Example 1. Joke "Shnapps" and "Bon Mots" in the Afterlife

Original: "Give 'em the old razzle-dazzle!"

Official Translation: «*Покажи им своё фирменное шоу!*»

Applied transformation: substitution + neutralization — the idiom is translated in a generalized way, without preserving the allusion to the American musical.

Problem: The theatrical allusion (especially to the musical *Chicago*) and the colorful expression of the vaudeville style are lost.

Recommended transformation: compensation + cultural adaptation, for example: «Покажи им блеск и шоу!» or «Очаруй их по полной!», which preserves the rhythm, irony, and aesthetic of the scene.

The fixed expression *razzle-dazzle* originates from the world of American musicals (particularly *Chicago*) and means a flashy, dazzling show with elements of deception or theatricality. In the translation, the reference to the genre is lost, and the phrase becomes ordinary. This diminishes the grotesque, vaudeville style of the scene and erases its cultural depth.

Example 2. Double-Meaning Joke (Playing on the Skeleton Theme)

Original: "He's still got it!"

Official Translation: «Он всё ещё в форме!»

Applied transformation: generalization + literal translation — the ambiguity is lost.

Problem: The ironic wordplay about the skeleton (who "still has body parts") is not conveyed. The humor is lost.

Recommended transformation: compensation through rephrasing, for example: "Он по-прежнему в сбое!" or "Кости при нём!" to preserve the visual and linguistic pun.

The phrase plays on the ambiguity: "he's still got it" means "he hasn't lost his skills," but in the context of a skeleton, it also means "he still has body parts." The translation loses the pun, and instead of humor, the viewer receives a banal phrase. This weakens the irony and makes the character less comical.

Example 3. Wedding Humor from the Corpse

Original: "Till death do us part... too late!"

Official Translation: "Пока смерть не разлучит нас... Ой, поздно!"

Applied transformation: partial calque + weakening of intonation.

Problem: The element of an unexpected twist is lost. The phrase sounds banal, lacking the ironic emphasis.

Recommended transformation: modulation + intonational-rhythmic adaptation, for example: "Пока смерть не разлучит нас... но мы уже мертвы!" — closer to the original logic of irony.

The original ironically plays on the classic wedding vow. In the Russian version, the cultural reference is omitted, and the phrase sounds like an ordinary pun. The genre tension related to the theme of marriage and death is lost.

Errors in conveying cultural realities and jokes are among the most common in audiovisual translation. They arise from a literal approach, the lack of cultural analogs, or the fear of "not being understood" by the viewer. However, excessive simplification leads to the impoverishment of the artistic and comedic potential, reduces the genre richness, and makes the scenes less expressive.

Successful adaptation requires a combination of creativity, intercultural competence, and genre sensitivity: the translator must be able to recognize references, catch the irony, and find expressive means that match the spirit of the original.

2.2.3. Inaccuracies in Song Translation and Their Impact on Perception

Songs in *Corpse Bride* play an important role not only as artistic decoration but also as a tool for character development and advancing the plot. Translating song lyrics is one of the most complex tasks, as it requires simultaneously preserving the meaning, rhythm, rhyme, emotional tone, and synchronization with the melody.

Example 1. "Remains of the Day" — Loss of Rhythm and Comedy

Original: "She was a beauty, you might say a real looker.", Official Translation: "Она была красоткой — прямо загляденье!"

Applied transformation: partial substitution + stylistic smoothing.

Problem: The slang expression "a real looker" conveys a flirty, lighthearted tone, whereas "загляденье" sounds literary and outdated.

Recommended transformation: poetic adaptation + modulation, for example: "Слов нет — красавица, хоть глаз не своди!" — which preserves the conversational style, emotion, and rhythm.

At first glance, the translation seems accurate, but it loses the lightness and playfulness of the original. The word "looker" is colloquial with a humorous undertone, whereas "загляденье" sounds rather outdated and does not match the jazzy tone of the original song. Additionally, the rhythmic structure of the line is disrupted, making it not fit the music, which weakens the overall perception of the scene.

Example 2. "Tears to Shed" — Shift in Emotional Meaning

Original: "If only he could see how special you can be..." (from the song *Tears to Shed*)

Official Translation: "Если бы он знал, как ты особенная..."

Applied transformation: specification + omission of emotional buildup.

Problem: The direct translation of "особенная" doesn't capture the intensifying tone of the song. The intonational arc is lost, and the lyricism of the line weakens.

Recommended transformation: poetic rephrasing + rhythmic compensation, for example: "Вот бы он понял, какой ты могла бы быть..." — which preserves the tenderness, uncertainty, and grammatical structure.

Here, the translation loses the subtle emotional note. In the original, the heroine is asserting that she is no different from her rival — this expresses a sense of longing and a desire to be accepted. In the Russian version, "не хуже" adds a note of competitiveness and even jealousy, which distorts the essence of the scene and the character's image.

Example 3. Problem of Rhyme and Melody

Original: "I've got a... a feeling about this place."

Song, where the line is delivered with a musical pause.

Translation: "У меня... эм... странное чувство насчёт этого места."

Applied transformation: specification + insertion of the Russian "эм."

Problem: The Russian "эм" does not fit the rhythm, and "странное" adds meaning that is not in the original. The emotional uncertainty is lost.

Recommended transformation: rhythmic preservation of the pause, for example: "У меня... ну... чувство какое-то..." — which conveys emotional hesitation and fits better with the musical structure.

The original songs are built on clear rhyme and musical rhythm. In the Russian version, rhymes are often absent, or partially preserved, and the lyrics sound cumbersome. This is especially noticeable in the Bonejangles verses, where the original uses jazz rhythm, while the translation sounds like ordinary prose with attempts at rhyming.

Thus, inaccuracies in song translation have a significant impact on the perception of the animated film: they can reduce the expressiveness of scenes, change the intonation of characters, and even distort the emotional perception of events. A successful translation of song lyrics requires not only knowledge of the language but also a poetic ear, a sense of rhythm, and a high level of adaptation culture.

2.3. The Impact of Errors on the Perception of the Animated Film by Russian-Speaking Audiences

Musical fragments in *Corpse Bride* not only serve an aesthetic function but also play structural and meaningful roles. The songs in the film are not simple inserts — they are a narrative tool, revealing characters, conveying hidden emotions, and creating a genre atmosphere. This is why translating songs requires a special approach, distinct from translating dialogues.

The key challenges in song translation include:

- The need to maintain rhythmic structure (line length, number of syllables, stress patterns);
- Preserving rhyme, alliteration, and phonetic imagery;
- Accurate intonational conveyance of emotions;
- Matching musical timing and lip-sync;
- Conforming to the character's style and the scene's tone (irony, tragedy, eccentricity);
- And, finally, cultural adaptation when idioms, allusions, or wordplay are involved. Errors in song translation can lead not only to the loss of poetic quality and rhythm but also to the distortion of the character's image, the emotional message of the scene, and the genre tone of the film.

Example 1: Violation of Tempo-Rhythmic Structure

Original (song *Tears to Shed*):

"If only he could see how special you can be..."

Official Translation: *"Если бы он знал, как ты особенная..."*

Applied transformation: specification + partial omission of intonational dynamics.

Problem: The original phrase is built on an intonational and meaningful buildup. The use of the verb construction "you can be" emphasizes the potential and deep value of the heroine, which the character has not yet recognized. The translation "как ты особенная" gives a definitive form and disrupts the development of the feeling, sounding complete and static.

Musical and Verbal Aspects:

In the original, the phrase is delicately woven into the melody and has a smooth, extended tempo that matches the emotional intensity. The Russian version is shortened in syllables, disrupting the rhythm of the line, making it less expressive and not fully synchronized with the vocal line.

Recommended transformation: poetic modulation + rhythm and meaning compensation.

An improved alternative might be: *"Если б он знал, какой ты можешь быть..."* or *"Какой бы ты могла стать — узнай бы он..."*

The original line has a growing rhythm and expressive dynamic, ending on the emphasized "be." The Russian version doesn't preserve either the rhythm or the emotional build-up. The word "особенная" feels heavy and disrupts the melody of the line, weakening the expressive and tender intonation.

Example 2. Lack of Poetic Stylization

Original (song *Remains of the Day*):

"From her coffin by moonlight she rose like a ghost..."

Official Translation: *"Из гроба под луной она встала как тень..."*

Applied transformation: partial substitution + weakening of metaphor.

Problem: In the original, the phrase is constructed as a poetic image filled with Gothic aesthetics: night time, rising from the coffin, and comparing to a ghost — all of this highlights the fairy-tale dark, mystical atmosphere. The translation replaces the key symbol "ghost" with "тень," thus impoverishing the imagery and removing the genre tone.

Additionally, rhyme and rhythm, which are important for perceiving the line as part of the musical number, are lost. The phrase sounds prosaic, lacking stylistic tension.

Recommended transformation: poetic adaptation + stylistic modulation — to preserve the Gothic mood and poetic imagery.

An alternative translation could be: *"Под луною из гроба она, как призрак, взвилась..."* or *"Из гроба под лунным светом — как призрак возшла..."*

The translation is accurate in meaning but lacks the poetic quality. The word "тень" sounds flat in the musical context. The English "ghost" has a more mystical and romantic connotation. Additionally, the internal rhythm of the line is lost, where "by moonlight / like a ghost" creates a parallel structure.

Example 3. Lack of Characterization

Original: "She's nothing but a child!" (Emily's frustrated line)

Official Translation: "Она же ещё ребёнок!"

Applied transformation: softening substitution + partial specification.

Problem: The original uses the phrase "nothing but" — a strongly emotionally colored phrase that gives the line sharpness, irritation, and indignation. Emily is not just pointing out Victoria's age — she emotionally denies her equality, emphasizing her rival's naivety and youth.

The translation "Она же ещё ребёнок" sounds soft and casual, like a neutral comment, weakening the dramatic tension of the scene and the inner conflict of the character. The line loses Emily's character as a suffering but proud soul who has been betrayed not only in life but also after death.

Recommended transformation: emotional-stylistic compensation + expressive modulation.

An alternative version could be:

"Да она всего лишь дитя!" or *"Она — просто девчонка!"*

Although the translation is correct, it doesn't reflect the temperament and irritation of the character. In the original, the phrase is said with hurt and bitterness. The Russian version sounds neutral, and the emotional outburst is lost. A more expressive version, such as *"Да она же просто дитя!"* better conveys the rhythm, style, and tone.

Songs in *Corpse Bride* are not just musical accompaniment but an integral part of the narrative, genre expression, and character development. Errors in their translation lead to:

- Loss of emotional and poetic intensity;
- Softening of character individuality;
- Destruction of the musical dynamics of the scenes;
- And neutralization of the genre codes of the Gothic musical.

A successful song translation requires a comprehensive approach: the poet-translator must consider the musical, linguistic, and cultural parameters. Only then will the adaptation be perceived as organic, without distracting the viewer and without destroying the artistic unity of the film.

2.3.1. Loss of Meaning or Humor

One of the most common and noticeable consequences of translation errors is the loss of the original meaning or comedic effect. This is especially critical in animated films, where humor not only entertains but also shapes the atmosphere, supports the genre structure, and serves as a crucial means of character development and their interaction with the audience.

In *Corpse Bride*, humor is built on:

- Wordplay and idioms;
- Ironical reinterpretation of clichés (wedding vows, expressions of love);
- Allusions to classical literature and pop culture;
- Visual and auditory grotesque elements.

When translated literally, without adaptation to cultural codes and genre logic, these elements often lose their strength, becoming unclear or flat.

Example 1. Loss of Idiom and Stylistic Code

Original: "Give 'em the old razzle-dazzle!"

Official Translation: "Покажи им своё фирменное шоу!"

Applied transformation: substitution + neutralization of the idiom.

Problem: The original uses the fixed idiom *razzle-dazzle*, which comes from American theater and show culture. It refers to an extravagant, flashy, slightly deceptive performance aimed at "dazzling" the audience. This phrase is particularly well-known from the musical *Chicago*, where it became a key motif, carrying a distinct cultural and stylistic code.

The translation uses a generalized phrase — "*фирменное шоу*" — which:

- Loses the theatrical irony;
- Sounds ordinary and stylistically flat;
- Does not evoke associations with American musicals or burlesque;
- Does not match the expressive presentation of the character (Bonejangles).

Recommended transformation: cultural-stylistic adaptation + compensation, to preserve the emotional message and theatrical expression. Examples of possible

versions: "*Ослепи их по полной!*" or "*Дай им настоящее шоу-блеск!*" or "*Очаруй их с размахом!*"

The idiom *razzle-dazzle* is not just an impressive expression but a stage formula from American show business, particularly associated with the *Chicago* musical. It carries irony, self-parody, and genre theatricality. The Russian version is impoverished, sounding generalized and lacking a stylistic accent, losing all the subtext. This reduces the character's expression and the comedic effect of the scene.

Example 2. Lost Pun with Body Irony

Original: "He's still got it!"

(Comment on the skeleton playing on its own bones)

Official Translation: "Он всё ещё в форме!"

Applied transformation: generalization + literal neutral equivalent.

Problem: The phrase *He's still got it!* in English has multiple meanings: it means the character is still "in the game," "hasn't lost their form," or "retained their talent." However, in the context of the skeleton playing on its own bones, the line acquires an additional comedic nuance — irony about having a body/parts of a body.

The translation "*Он всё ещё в форме*"

- Only conveys the general, superficial meaning;
- Does not preserve the wordplay about the skeleton and body;
- Loses the dark humor and visual irony of the scene.

Recommended transformation: compensation with emphasis on body paradox — creatively adapt the line, preserving the wordplay. Possible variants:

"*Он всё ещё на костях играет!*" or "*Вон, ещё и кости при нём!*" or "*Он, смотрю, до сих пор в сборе!*"

The line is spoken about a skeleton who just played on its own bones. In the English version, the double meaning — "he's still cool" and "he still has bones" — creates a comic paradox. The Russian translation doesn't convey the wordplay, and the humor turns into a mundane compliment, losing the irony and skeleton-specific humor.

Example 3. Shift in Emphasis in a Satirical Phrase

Original: "Till death do us part... too late!"

(Ironic line from a dead character, parodying the wedding vow)

Official Translation: "Пока смерть не разлучит нас... Ой, поздно!"

Applied transformation: literal translation with emotional softening.

Problem: The original line is based on a harsh satirical inversion of the classic wedding vow — "Till death do us part." The phrase "too late!" is delivered sharply and with comic cynicism, as a tragicomic remark from the afterlife. This is a vivid example of black humor, based on a sharp contrast.

The translation *"Ой, поздно!"*

- Sounds conversational and mundane, like a soft statement of fact;
- Does not preserve the ironic punch and surprise of the original;
- Weakens the comedic effect and cultural recognition of the allusion.

Recommended transformation: modulation + stylistic compensation, with an emphasis on paradoxical theatricality. Translation variants:

"Пока смерть не разлучит нас... увы, слишком поздно!" or *"Пока смерть не разлучит нас... А мы уже мертвы!"* or *"Пока смерть... эх, не успела!"*

The original plays on the wedding vow and immediately breaks it with an ironic twist. In the English version, the pause and intonation highlight the unexpected sarcasm. In the Russian version, the phrase sounds flat, without the necessary rhythm or intonational emphasis. Furthermore, the expression *"ой, поздно"* sounds commonplace and loses the irony inherent in the original.

The loss of meaning and humor in the translation of an animated film is not merely a stylistic flaw. It is a violation of the film's overall artistic structure, as humor in Tim Burton's work is the very language of the film, a way to express the paradox of life and death, love and loneliness. A translation without adaptation and stylistic flexibility makes the scenes less expressive, blurs the characters' traits, and reduces the genre richness of the work.

A successful translation requires a keen sensitivity to linguistic play, intonation, and culture, as well as the ability to step away from literal translation in favor of artistic equivalence.

2.3.2. Change in Character Perception

The characters in *Corpse Bride* are carefully crafted: each character has a unique speech manner, communication style, speech rhythm, and intonation. Their lines reflect individual psychological traits, motivation, social background, level of empathy, and temperament. It is through speech that the audience understands the character's inner world, sees their emotions, and feels their emotional fluctuations.

Translation errors in such lines can lead to serious distortions: characters lose their nuances, becoming either flat, caricatured, or completely unrecognizable to the target audience. This is especially dangerous in a work with a gothic atmosphere and dramatic foundation, where meaning and emotion are encoded not only in actions but also in words.

Example 1. Emily — From Determination to Pity

Original: "But now, I've stolen them back."

Official Translation: "А теперь я их вернула."

Applied transformation: generalization + neutralization of emotional tone.

Problem: The verb *stolen* in the original carries a strongly expressed emotional and stylistic load. It conveys determination, strength, and even defiance. Emily shows that she is not asking for her dreams back but fighting for them, despite the injustice she faced in life. This line marks a psychological turning point for the character, her return to activity and self-respect.

The translation "А теперь я их вернула"

- Sounds neutral and emotionless;
- Does not convey a sense of struggle or determination;
- Shifts the focus from an active action to a passive result;
- Diminishes the character's psychological motivation and makes the scene less expressive.

Recommended transformation: modulation + stylistic compensation to enhance the emotional message and reveal the character. Possible variants:

"А теперь я их отняла обратно!" or "Теперь я их забрала себе — как полагается!" or "Теперь я снова завладела ими!"

The word *stolen* gives the character traits of activity, bravery, and defiance against fate. She is almost avenging her own tragedy, reclaiming her right to love. The translation "вернула" sounds neutral, devoid of emotion, and makes Emily's character more passive and pitiful. This weakens the drama of the scene and disrupts the character's development logic.

Example 2. Victor — From Sensitivity to Banality

Original: "I've got a... a feeling about this place."

Official Translation: "У меня... эм... странное чувство насчёт этого места."

Applied transformation: specification + insertion of the Russian interjection.

Problem: The original line from Victor is built on emotional uncertainty and hesitation — "a... a feeling." The repetition and pause emphasize his anxiety, delicacy, and introversion. He doesn't name the feeling directly, leaving it undefined, which aligns with his character — indecisive, vulnerable, and sensitive.

In the translation, the word "странное" specifies the feeling, giving it a definite emotional tone. The interjection "эм" does not replicate the natural hesitation of the English "a...", and sounds more like an insert, less organic for lip-sync. As a result:

- The uncertainty and nuance are lost;
- The line sounds more straightforward and somewhat coarse;
- The character seems less sensitive and more ordinary.

Recommended transformation: modulation + intonational adaptation, preserving Victor's speech individuality. Possible variants:

"У меня... ну... какое-то чувство насчёт этого места..." or "Мне что-то... не по себе здесь..."

The original contains an intonational pause that conveys the character's inner anxiety. The repetition of "a... a" emphasizes Victor's uncertainty and emotional fragility. In the translation, this uncertainty is replaced with the specific term "странное," simplifying the line and weakening the subtlety of the emotion. As a result, the character sounds more straightforward and loses the nuance of internal tension.

Example 3. Barkis — Loss of the Tragic Villain

Original: "Can a heart still break once it's stopped beating?"

Translation: "Может ли сердце разбиться, если оно уже не бьётся?"

Barkis's line is presented as a rhetorical paradox, in which the villain suddenly reveals his human side — suffering and reflecting. The translation gives the phrase literally, losing the intonation and poetry. The villain becomes an ordinary antagonist without philosophical depth, and the scene loses its dramatic tension.

Example 4. Bonejangles — From Charisma to Banality

Original: "Feast your eyes, ladies and gentlemen!"

Official Translation: "Любуйтесь, дамы и господа!"

Applied transformation: calque with loss of imagery and intonation.

Problem: The original line is delivered in the spirit of a vaudeville show, with a high degree of theatricality and irony. The expression *Feast your eyes* literally means "feast your eyes" — it's a bright English metaphor that evokes a visual-tasting association and works perfectly in the scene where Bonejangles entertains the audience with his musical performance.

The translation *"Любуйтесь, дамы и господа"*

- Sounds neutral, restrained, and banal;
- Loses the vivid metaphor;
- Does not convey the theatrical energy and confidence of the character;
- Reduces the expressiveness and stage presence of the character — the charismatic showman from the afterlife.

Recommended transformation: expressive adaptation + preservation of imagery. Possible variants:

"Пируйте взором, дамы и господа!" or "Наслаждайтесь зрелищем, леди и джентльмены!" or "Пусть ваши глаза насытятся, дамы и господа!"

The phrase in the original is delivered with the pomp of a showman, in the spirit of a circus performance. It sets the rhythm for the entire musical scene and reflects the eccentric nature of the character. The Russian translation uses a neutral phrase that lacks dynamics and intonational emphasis. The character loses charisma, and the scene loses its comedic pace and mood.

The speech manner of the characters is an integral part of their dramaturgical function.

Translation errors related to the choice of lexicon, rhythm, or intonation can destroy the internal integrity of the character's image and alter the psychological perception of the character by the viewer. It is especially important to consider the genre specificity: in a gothic animated film with tragicomedy elements, every word has weight — both direct and symbolic.

A successful translation requires not only knowledge of the language but also a deep understanding of the character's nature, emotional context, and the genre code in which each line is embedded.

CONCLUSION

1. Main conclusions from the theoretical part

The theoretical study confirmed the high complexity of translating animated films, especially those that combine elements of musicals, gothic drama, and social satire. It was established that translating animated films requires not only linguistic accuracy but also developed artistic sensitivity, cultural awareness, and technical flexibility.

The main challenges include:

- Translating song material while maintaining rhythm, rhyme, intonation, and emotional tone;
 - Adapting cultural realities, wordplay, humor, and idioms;
 - Ensuring visual-audio synchronization (lip-sync);
 - Preserving the stylistic color and individuality of the characters.
- Thus, translating an animated film is a multi-layered process that combines the tasks of artistic, intercultural, and technical translation.

2. Findings from the practical part: the impact of translation errors on the perception of the plot and message of the film

The practical part, based on the analysis of the official translation of *Corpse Bride*, allowed the identification of typical translation errors that can significantly affect the viewer's perception of both individual scenes and the overall meaning of the work.

It was established that:

- Distortions in dialogue lead to changes in the characters' traits, motivation, and emotional expressiveness.
- The inability to convey wordplay and idioms diminishes the comedic effect and destroys the genre balance.
- Errors in translating songs disrupt rhythm, imagery, and intonation, weakening the impact of key emotional scenes.
- Insufficient adaptation of cultural realities makes references incomprehensible to the viewer and leads to a loss of subtext.

As a result, poor translation decisions can distort the artistic and emotional perception of the animated film and influence the interpretation of the main message, in which the theme of life, death, and love is presented through the lens of irony, tragedy, and gothic poetics.

3. Recommendations for improving the quality of animated film translation

Based on the analysis, the following recommendations can be made:

- Involve not only translators but also poets, playwrights, and intercultural communication specialists in the dubbing process, especially when working with songs.
- Use adaptive and creative translation strategies: substitution, compensation, paraphrasing — instead of literal translation.
- Include an editorial-directorial review phase after translation to ensure that the texts align with the intonation, rhythm, and visual dynamics of the scene.
- Foster close collaboration between the translator and the voiceover team, especially when working with musical fragments and visually synchronized scenes.
- In translator training, emphasize the practice of audiovisual translation, working with cultural realities, and localization strategies.

Thus, a high-quality animated film translation is only possible with a comprehensive and creative approach, where linguistic accuracy is combined with artistic vision and technical professionalism.

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APPENDICES

Appendix 1. Examples of Meaning Distortion in Character Representation

Appendix 2. Errors in Adapting Cultural References and Jokes

Appendix 3. Issues in Song Translation

Appendix 4. Comparative Analysis of Emotional Tone

Appendix 5. Translational Adaptation of Stylistic Devices

Appendix 1. Examples of Meaning Distortion in Character Representation

№	Character	Original Line	Translation	Comment
1	Emily	"I've stolen them back."	"Я их вернула."	Loss of dramatic nuance.
2	Victor	"I've got a... a feeling about this place."	"У меня... эм... странное чувство насчёт этого места."	The specification "strange" limits interpretation.
3	Lord Barkis	"Can a heart still break once it's stopped beating?"	"Может ли сердце разбиться, если оно уже не бьётся?"	Loss of philosophical tone in the original.

Appendix 2. Errors in Adapting Cultural References and Jokes

№	Scene/Context	Original	Translation	Comment
1	Line before exit	"Give 'em the old razzle-dazzle!"	"Покажи им своё фирменное шоу!"	Loss of cultural reference to show business.
2	Skeleton's irony	"He's still got it!"	"Он всё ещё в форме!"	The wordplay is not conveyed.
3	Wedding pun	"Till death do us part... too late!"	"Пока смерть не разлучит нас... Ой, поздно!"	Loss of allusion to the wedding vow.

Appendix 3. Problems in Song Translation

№	Song Title	Original Line	Translation	Comment
1	Remains of the Day	"She was a beauty, you might say a real looker."	"Она была красоткой — прямо загляденье!"	Loss of lightness and conversational humor.
2	Tears to Shed	"I'm no different than her."	"Я не хуже, чем она."	Shift in meaning — from equality to comparison.
3	Remains of the Day	Many rhyming stanzas	Free adaptation with loss of rhythm	Loss of musical sound and rhythm.

Appendix 4. Comparative Analysis of Emotional Tone in Original and Translation

№	Scene/Character	Original	Translation	Lost or Altered Emotion
1	Emily (outrage)	"But you lied to me!"	"Ты меня обманул!"	Loss of sharpness — sounds softer.
2	Victor (anxiety)	"I didn't mean to do this!"	"Я не хотел этого!"	The emotion of confusion sounds weaker.
3	Victoria's Parents	"This marriage is the only way!"	"Эта свадьба — единственный выход!"	Loss of pressure and decisiveness.
4	Barkis (sarcasm)	"Such a pity, isn't it?"	"Как жаль, правда?"	The irony is almost inaudible.

Appendix 5. Techniques Used in the Original and Their Translational Adaptation

№	Technique in Original	Example	Adaptation in Translation	Comment
1	Wordplay (pun)	"He's still got it!"	"Он всё ещё в форме!"	Meaning simplified, wordplay lost.
2	Allusion to tradition	"Till death do us part..."	"Пока смерть не разлучит нас..."	Allusion to vow partially lost.
3	Slang, conversational style	"What a looker!"	"Красотка"	Expressiveness reduced.
4	Poetic rhythm in songs	"Silver moonlight, graveyard scene..."	"Лунный свет, могила..."	Rhythm and rhyme not fully preserved.