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**Children's Foreign Language Songs in Music Education at
Preschool and Primary School Age – Problems of Author's
Translation and Adaptation**

ABSTRACT
to
DISSERTATION PAPER

For the awarding of a scientific and educational degree "doctor"
from a professional field 1.3. Pedagogy of training in...
Methodology of music education

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SOFIA, 2023

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INTRODUCTION

What is the importance of music and specifically song for the upbringing of children, their quality training and education? What is its influence on the formation and development of the child as a creative person? Do foreign language songs in translation studied in kindergarten and elementary school contribute to the achievement of emotional satisfaction in young listeners and performers? Does the melody of the word, expressed through the musical line, contribute to the construction of aesthetic criteria?

At the present moment in Bulgaria, the problem of translating children's songs in foreign languages has not been investigated. This provides arguments in favor of the high degree of relevance of the topic set in the dissertation. The globalization of the modern world and Bulgaria's membership in the European Union are a fact. The understanding, meaning and interpretation of foreign language songs translated into Bulgarian enriches the Bulgarian child with different cultures and traditions around the world and supports his communication with them. The symbiosis between music and text, presented in a short form called a song, creates conditions for building cross-curricular connections both in kindergarten and in primary school education.

The goal of the task is to research and analyze children's foreign language songs, and on this basis to structure and apply specific methodological approaches in their translation into the native language.

The main tasks are:

- to research original sources related to the topic (theoretical-practical approaches to translation at home and abroad)

- to describe the peculiarities of the translation of children's songs, defining a specific conceptual apparatus
- to examine the current state of the problem
- to explore curriculum publications and selections and relevant interdisciplinary connections
- to prepare a diagnostic toolkit for conducting the research - observations, surveys, interviews, talks
- to produce an appendix with lyrics and an explanation of each song as an additional resource for music teachers in kindergartens and the initial course of study in schools.

Subject: The subject of the study is the content of the children's foreign language song translated into Bulgarian and its application in the educational activity of music in kindergartens and primary schools. The question of building and improving inter-subject connections in the course of the learning process and the impact of the translation song on the perception and understanding of the specific learning material by children in kindergarten and primary school is also raised.

Object: The object of the research is working with foreign language songs in translation and their application in music classes in kindergarten and primary school.

The main hypothesis is: If conditions are created to work on the text, consistent with the final realization of the song, then it will have value and influence on the formation and construction of children's emotional intelligence and will find its wide application.

The author's translation contributes to the quick learning of the song, because it makes a direct connection between the music and the words. On the other hand, the melody and rhythm of the song are more easily absorbed through the rhythm of the speech and the melody of the text. A song is studied, understood and interpreted the more easily and quickly, the more it is understandable and remains in the mind, both as a meaning and content, and as a melody.

The hypothesis was derived from the personal experience of the researcher – a translator of more than one hundred songs from seven languages, some of which were published for the purposes of music education in kindergarten in the "Wonderful World" application of the "Prosveta" publishing house, and also in the textbooks of music for first, second and third grades by Riva publishing house. All songs (101) are published in audio format and some in video format on various music platforms (YouTube, Spotify).

The first chapter of the dissertation examines the problem of author translations with their processes and stages and the conceptual apparatus that serves. The chain of original – author's translation – arrangement – singer-actors – producer (publisher) – recording – listeners/performers, whose components work in complete symbiosis, is important.

Some of the translated songs have already been realized as video-animations, which further contributes to the emotional comfort of the children and not only the auditory, but also the visual perception of the specific product. Some guidance is also given to young authors wishing to engage in translation in the world of children's song. As a resource in music education, translated songs from different languages, released on six CDs by the production company "Kanev Music", are used, as well as their distribution in YouTube and other platforms.

In the second chapter, the theoretical aspects of translation are clarified through the publications of translators of songs from Europe, North America and New Zealand, their views on the characteristic of the original and the way of realizing the translated texts, as an integral part of the musical line; some possible and permitted changes in order for the final product to be successfully completed and implemented.

In the third chapter, different types of songs are analyzed. The reflexes and many years of experience as a translator of the author of the current dissertation text help the research work. The

studied songs or parts of them are presented in tables to illustrate the examples.

The fourth chapter presents experimental pedagogical research - perception, meaning and playback of translation song by children. The degree of their emotional reactions and satisfaction is recorded. The experiment covers a large age range. The reactions of children in kindergarten and students in the initial stage of school education are monitored.

For this purpose, two groups are placed – control and experimental. An individual card is created for each child and student, which reflects the degree of reaction according to various criteria, which, after statistical processing, give an indication of the meaning and interpretation of the translated children's song. For a greater degree of objectivity, a survey with parents, interviews with music educators and a producer were used, which complement the researcher's observations and analyses.

The text is enriched with a large number of tables of translation songs, as a practical repertoire resource for music educators.

For the needs of the present dissertation work, the working term "author's translation" is introduced, which is present both in the verbal text and in the tabular presentation.

FIRST CHAPTER. Specifics of the translation song

1.1. Statement of the problem

Music and language in their diversity influence the formation of creative abilities from an early age. These two important factors are also related to the ability to communicate and express different emotions in this period of the child's development. The study of the children's foreign language song, translated and adapted for listening, understanding, meaning and interpretation by children between the ages of 3 and 10, poses a number of questions

regarding the way and specifics in the implementation of the translation and the challenges that the author could be faced with.

The huge wealth of translated children's literature in Bulgarian has its impact on the upbringing, education and culture of the young reader. The translation of the foreign language song affects the development and enrichment of children's musical knowledge. A positive effect on children's linguistic, cognitive and social development is also observed. Listening, perceiving, understanding and performing in mother tongue further helps in achieving emotional satisfaction. The so-called "planetary songs" are an intermediary in the communication of the Bulgarian child with the global world and allow him to get to know the traditions, values and musical culture of different nations.

The translation of foreign language songs presents the translator with various questions:

- Does the author have to stick to a certain framework?
- Should the lyrics basically match the musical line?
- Should the content of the translated text be completely revised to make it better understood by children?
- Should the performers of the translated song (soloists, choir) be the same voice types as in the original?
- Should the original tempo be kept in the music of the song, in view of the linguistic differences in the sound of the original and the translation?

The researcher is placed in the conditions of a series of provocations: to analyze and compare the way and mechanisms of translation and adaptation of children's foreign language songs into Bulgarian. The situations are also complicated by the richness of

the song literature, which abounds with translations from French to English, from Italian to English, from German to English, from Spanish to Italian and others. In Bulgaria, information about this specific problem in translations is scarce. A clear distinction is necessary from the Bulgarian song sources, as well as other children's works subjected to analysis (novels, short stories, poems, etc.), due to differences in the specifics of the translation – the symbiosis between music and measured speech in the children's song.¹

1.2. Types of translation

- **Literal translation (subscript)**

Bilateral translation generally speaking, the foreign word finds a verbal equivalent in case in Bulgarian. This process can be determined as the most primary – the exact translation of the foreign language text, often used as a draft for literary translation. In the past, this type of translation was called *podstrochnik* (borrowed from Russian), but it rather means a meaningful translation and is mostly used in fiction. For illustration, next to the original of each song, the author of the dissertation also notes the literal translation, in order to compare the two translations (literal and author's).

- **Artistic translation**

The artistic translation is a translation, but also a creative process. The specialist who works on a literary text is committed to faithfully conveying the content of the original, including preservation to the maximum degree of the author's style,

¹ Part of the author's reflections were published in the study "Author's Translation of Children's Foreign Language Songs - Specifics and Challenges" in the Book "Arts" of the Annual of Sofia University "St. Kl. Ohridski" 2022

manifested through the artistic means, the color of the characters, the shades of the mood. A highly creative attitude of the translator is necessary to recreate all the constructive details of the work as a product of the worldview of its author.

The last, unpublished interviews of Krustan Dyankov during his lifetime can be defined as the quintessence of translation work (Krustan Dyankov: "The Bulgarian language is strong and rich..."). In them, our eminent translator shares his experience and outlines some characteristics that every translator must comply with – a thorough knowledge of our native language, knowledge in the field of literature, history, social sciences, folklore, religion. According to him, the professional choice is not the result of a whim, but an inner feeling of necessity, dedication to literature, above all, the unwavering desire to make known to others what is good that you have read in a foreign language. The translator must feel himself in the author and the author in himself, in order to obtain a quality translation and to make known to others "that good thing that you have read in a foreign language". Dyankov talks about "untranslatable" texts; according to him, such texts do not exist, and the main tool of every translator should be the richness of the Bulgarian language.

- **Translation of scientific and technical literature**

This type of translation requires in-depth knowledge and experience of the translator in the relevant scientific and technical field, skillful handling of specific terminology, in order to successfully convey the information from the original language.

- **Translation of librettos of operas, operettas and musicals**

Until the 90s of the 20th century, the practice was that opera works should be performed only in Bulgarian, so that they would

be understandable to the audience. Nowadays, this requirement does not exist, or the content during the performance is presented through subtitles. In this way, the listener/viewer fully perceives the beauty of the original language – Italian, French, German, Russian, etc.

In some countries, such as Great Britain and Austria, there are opera houses in which opera performances are performed only in English (English National Opera) and German (Wiener Volksoper).

In Bulgaria, stage practice requires that operettas should be performed in Bulgarian. This is logical due to the structure of the works, in which, along with arias and duets, there are spoken dialogues characteristic of theatrical performances. The experience with musicals and children's opera and operetta works is similar. The author of the dissertation has a modest experience in translating the libretto of the opera "Bastien and Bastienne" by V.A.Mozart, the main goal of which was to update the text already translated several decades ago and to present the work of the great composer to a wide range of children and teenagers' audience. The work of the translator with these musical genres is complex, due to the specific relationship between music and text, which requires respect for prosody while following the storyline of the narrative without liberties in the interpretation of the text. The original texts in German and Italian oblige the translator to respect the framework for faithfully recreating the plot. My personal experience as a translator of the libretto confirms the need to respect these frameworks when updating a text already translated several decades ago.

- **Poetic translation**

This type of translation requires a thorough knowledge of the author of the original, his writing style, the literary figures he uses and, last but not least, mastery of the foreign language to perfection. Otherwise, measured speech will not fully reach the reader and convey the thoughts and feelings that the author wants to express. According to Atanas Dalchev, in order to obtain a good translation, two things are needed above all – the translator must experience the prototype and be able to convey it in his native language. Unfortunately, most often attention is paid to the ability at the expense of the experience, he states. And in fact, the two skills should go hand in hand.

1.3. Types of children's songs

The systematization of children's songs is prepared depending on the age of the young listeners, which corresponds to an increase in their duration (number of couplets, degree of complexity of the texts).

- *Greeting songs* – expressions such as "Hello", "Good morning!", "How are you?", "Goodbye!" are used in their content. It is of particular importance to inculcate politeness and good manners from an early age. The form is short, often with repeated words.
- *Game songs* – the content is a short text in which a game moment develops. They are suitable for children from 2 to 4 years old. They can be performed both in kindergarten and in an extracurricular environment – outdoors or in the

family. As a subspecies of songs-games are *filastrocche* – Italian songs, often with repetitive expressions and puns.

- *Songs for counting* – songs with a short content, the main function of which is to learn the numbers (most often from 1 to 10) in the correct order against the background of a game moment. They are suitable for children aged 2 to 4 years.
- *Lullabies* – songs with short content, most often with repeated words and expressions. The melody has a slow rhythm and tempo.
- *Riddles and pacifiers*– songs with a short text containing a question and an answer.
- *Songs with a plot* – depending on the story they are telling, they can recreate different incidents from everyday life or some real adventure. Often their content consists of three couplets: plot connection, development and denouement.
- *Songs with a fairy-tale plot* – they develop a story in which the main characters can be mythical creatures, for example trolls, elves, witches, wizards. Hyperbole and metaphor are often used in these songs. In the denouement, the victory of good over evil comes to the fore, although these songs do not have a didactic character.
- *Songs for the development of fine motor skills* - are most often used as an additional resource in kindergarten, with the purpose of the text being to illustrate a specific task (drawing or making thematic figures) during classes on applied techniques or in general activities with the teacher.
- *Songs with educational content* – cover the largest age range. Some of them largely overlap with the counters. They help to learn numbers, letters, get to know different geographical objects, provide historical information about

the richness and diversity of cultures and traditions around the world

- *Songs related to holidays* – in many of their texts, the content is entertaining as well as educational.
- *Songs related to education of hygiene habits* – by presenting a story in which the main character is careless towards himself and others, they give indirect advice about the benefit of observing good personal hygiene and preserving the cleanliness of nature and the home.
- *Songs related to learning to dance* – introduce children to movements, rhythm and melody characteristic of different peoples of the world. They give an idea of the great variety of classical and modern dances.
- *Songs with religious content* – educate in reverence and respect for the main religious values of their own people. *It is specific kind of translation, due to the complexity of the original text and its content there is a danger of being misunderstood by Bulgarian children (description of the lives of saints and various religious rites).*
- *Songs translated from a third language* – represent a translation of an original from a language unknown to the translator, but provoked by a given onevalue of melody. Here, through the intervention of a literal translation, a new text is created in accordance with the musical prosody.

1.4. Basic concepts and characteristics of translation

1.4.1. Definition of the term author's translation

„You should write for children in the same way as for adults, only better.” It is worth this thought of Konstantin Stanislavski

becoming one of the starting points in the work of translators of children's songs.

The author's translation² of children's foreign language songs is a kind of interpretation of a text adapted to young listeners, thanks to the huge wealth of lexical and expressive forms in the Bulgarian language. The main purpose of the translation is to facilitate the child's perception and understanding of the content of the text in order to achieve an emotional experience of the melody and words performed in the mother tongue. In this regard, the translator appears in a peculiar role of "provocateur" for the development of emotional intelligence. According to Daniel Goleman (Goleman, 1996), emotional intelligence is the ability to correctly recognize, accept and express different emotional states – one's own or others, understanding their meaning, knowing how to use them and showing empathy. One should also take into account the fact, that there is a high percentage of creativity in the author's translation, due to the specificity of the measured speech in the original, the musical line, pulsation and rhythm. The translator's competences in the field of music are also of great importance (musical literacy and musical education are an advantage) – he must know the sheet music well in order to adequately place the translation on the original melody, he must take into account the accents of the words, depending on the strong or weak time, pulsation and rhythm. Sometimes it is necessary to slow down the tempo and/or change the tonality (transposition), in order not only to successfully sing the song, but also to understand and make sense of the text on the part of the audience. In the author's translation, a "complex approach" should be applied, i.e. all components from beginning to end (original – author's translation – arrangement – performers – producer – listeners) must be in absolute symbiosis. This would ensure the success of the translation song.

²The use of this term is specified in the introduction of the dissertation text

1.4.2. The melody of the text helps the successful translation – this term (introduced in the lectures of Prof. Dr. A. Georgiev) does not mean simply "singing the song", but musical-verbal unity between text and composition. This makes the text "sing", i.e. convey a message in conjunction with the music. Here is another important detail that must always be present in order to achieve a quality translation.

1.4.3. Approaches of the translator

What are the possible stages in the translator's work? Is there an established sequence and what would help to achieve the quality translation? The translator of children's songs unconditionally complies with their texts, taking into account the type, plot and duration. Conditionally the first stage includes reading the original several times. It is analyzed according to the linguistic specifics – phonetic and lexical features of the respective language. In the second stage, the translator looks for the most appropriate transformation of the foreign language texts (English, Italian, Spanish, German and French) into Bulgarian in order to introduce the most adequate verbal and grammatical correspondences. The word order, phrases and idioms in original texts are in most cases different from those in Bulgarian. Failure to comply with the mechanism of the stages often leads to nonsense in literal translation.

1.4.3.1. Defining the title of the translated text

The title is a kind of “business card” of the song. It gives the initial idea of the character of the text and is carefully considered. In most cases, a suitable title is the key to quickly gaining the attention of young listeners before they hear the song. Depending on whether the plot of the original is preserved or changes are made

due to the melody, the translator's approach takes into account the specifics of the song. There are cases where the title is placed after the translation of the entire song text. No uniform method of application has been established. In my practice as a translator, there are cases of initial elimination of the original title of the song, and after completing the translation of the entire text, the Bulgarian title comes out spontaneously.

1.4.3.2. Structural and grammatical changes

Morphological and grammatical changes are due to differences in the original and the translation. Western languages have different grammatical features and sounds than Bulgarian. These differences provoke the creativity of the translator and his ability to transform the original text into a successful artistic product, despite the differences in the structure, style and beauty of the original. The phonetic features of the Bulgarian language are especially favorable for high-quality singing of the translated text.

The use of foreign words is not recommended, as it does not lead to a meaningful understanding of parts of the text or the whole text. The Bulgarian language is extremely rich in synonyms, idioms and other means of expression, through which a high-quality and easily understandable melodic equivalent of the translated text is possible.

Since the listeners and interpreters of the translated songs are children, the use of slang words and expressions is absolutely excluded. This contradicts the principles of impact and development on emotional intelligence and artistic aesthetics.

One of the most important aspects to pay attention to is *the correct singing* of the songs when recording. Performers, regardless of whether they are a child soloist, children's choir or already established singers, must have clear articulation when singing the text.

Keywords and phrases in the original text are kind of markers that are an important support for building the complete translation.

1.4.3.3.Chorus

The chorus can also play a key role because of the repetition of the stanzas, and often a word or phrase can be found there to serve as the title of the author's translation. Some songs are particularly blessed in this regard.

1.4. 4. Translator's style

Should the translator have his own style in terms of the words and expressions he uses? Does his "handwriting" need to be recognizable? To a large extent, in the area of fiction, works from world classics are read and preferred, because of the unique style and skills of outstanding translation masters such as Valeri Petrov and Krustan Dyankov. The translation of Exupéry's "The Little Prince" by Konstantin Konstantinov is not inferior to, and in some cases surpasses, the foreign language translations of the work – Italian, Spanish and English.

The key to avoiding the similarity trap is the so-called *adequacy of the translation*. It is defined by two components: accuracy and identity of the translation, related to the conformity of the transmission of the content. In his work, the translator takes into account two other elements important for its effectiveness – the style of the work and the individual style of the writer.

Style is a way of presentation and structuring that results in artistic content. The style of the work is the way in which a work is constructed as a mirror image of the historical time and its cultural achievements. It is historically defined by era, art and philosophy, characteristic for her.

A writer's individual style is a way of presentation and structuring that results in artistic content. It is a product of the impact of historical time, refracted through personal time philosophical and aesthetic attitude of the creator. It is expressed in his creative work through the use of means of expression that materialize the ideas, thoughts and emotions of the author.

The individual translator's style is determined by the degree of his linguistic culture, by the volume of his literary culture and a quick professional reflex for transformations, i.e. it is a factor of great artistic and aesthetic significance. The translator's mission is related to shaping the verbal material according to a certain plan in order for it to cause an emotional resonance in the recipient. This plan generally includes an interaction of three elements: speech form, external point of view (perspective) and internal (psychological and aesthetic).

Transliteration and transcription can be used in the translation of songs. Transliteration is the transmission of the letters of one script by means of letters of another script, but it does not allow an exact transmission of the sound of the names. Therefore, transcription is often resorted to, i.e. approximate rendering in Bulgarian letters of the sound of foreign words.

In the practice of fiction translation, the correct rendering of *proper names* is of great importance; any inaccuracy could affect the factual statement and lead to the loss of some of the color of the original. As a rule, proper names are not translated, but transliterated or transcribed. In the author's translation of children's songs, however, there is a certain freedom, which can be expressed either in removing the corresponding original names, or replacing

them with some Bulgarian equivalent (John becomes Ivan) or a total name change.

What is the meaning of *puns and idioms* in translated lyrics of children's songs? Could their meaning be conveyed correctly and how appropriate is their use? Won't they be misunderstood by little listeners and performers?

Colloquial speech often uses combinations of homonyms or deliberate repetitions of word combinations in order to achieve a comic effect.

In translating songs, the task is complicated by the relationship between melody, text and prosody. The phonetic difference of words in Bulgarian and foreign languages should also be taken into account, since oftentimes even a spoken pun in a foreign language cannot be translated and, accordingly, understood by the other party. Translating a text whose original contains puns and idioms is an extremely difficult task; it poses a number of questions to the translator.

The more complicated situation for the translator is a translation of a children's song from a third *language*. A translation of a song from a third language means an original that is in a language unknown to the translator and therefore a literal translation has been made into a third (most often English) language. An example of this is the Indonesian songs "Little Kitten", "My Bunny" and the Dutch "Cardboard Hat", "Biscuit Monster", "Clap Your Hands" and "Sharo the Puppy".

1.4.5. Prosody and its importance for quality translation

The term is derived from Greek (prosodia pros-ode) meaning singing, chant, accent and in ancient Greek poetry refers to the correct pronunciation of words according to stress and

quantity or a set of rules for the quantity of vowels and syllables. In music, the word prosody or musical prosody refers to the set of rules for combining words (verbal texts) with the tones of the melody. In classical music theory, prosody rests on the principle of matching the strong beats of the melody with the stressed syllables of the spoken text. The achievements of the "singable" text are expressed in several directions: prosodic coincidence, poetic coincidence and semantic-reflexive coincidence.

CHAPTER FOUR

Influence of the children's translation song on the emotional development and learning of children in kindergarten and in primary school education

The children's translation song reaches young listeners in several ways – when listening in a family environment, in kindergarten (in music lessons or during activities with the teacher in the group), thanks to musical holidays on various occasions, in extracurricular activities or through various music platforms and media.

The curricula also provide a wide selection of foreign language songs in translation, through which children have the opportunity to "jump" the language barrier and enjoy the songs in their native language. One system that offers an excellent opportunity is that of "Prosveta" Publishing House – Chuden Sviat, thanks to the excellent selection of songs and parts of a musical work by the authors Prof. Adrian Georgiev, PhD and Chief Ass. Emilia Kabakova, PhD. The system offers children from 3 to 6 years of age the opportunity to get to know the world of a foreign language song in translation, and this has a direct impact on their emotional development. Here I would expand the concept, that is, emotional development, which passes into emotional intelligence.

In the Appendices there is an interview with Mr. Boyko Kanev – publisher and owner of "Kanev Music", with a huge contribution in finding, recording and popularizing the foreign language song in translation; we can also highlight the merits of Prof. Adrian Georgiev, PhD and Assoc.Prof. Hristo Karagyozov for the realization of the high-quality studio recordings of each of the translation products and the wonderful performances of various Bulgarian singers.

4.1. Diagnostic toolkit

Observations were made in two kindergartens in Sofia, covering all age groups – from first to fourth. By designing and evaluating control and experimental groups, a diverse population, including minority groups, is covered.

The main hypothesis is: Artistic translation provides more and more favorable opportunities to perceive the song both as music, and as rhythm, and as meaning and content. Children perceive, learn and reproduce faster and more willingly a song that they understand, that they can verbally reproduce, and not just mechanically repeat. In this sense, the artistic translation, without literally adhering to the meaning of the original, affects children emotionally, creates positive attitudes, promotes the cognitive, intellectual, verbal, motor and above all emotional development of children. *The goal and the toolkit include* research and analysis of children's foreign language songs in original and in translation; research and analysis of the content of the children's foreign language song in the original and translated into Bulgarian.

The main tasks are to investigate children's reactions when perceiving and making sense of foreign language songs in the original; to investigate children's reactions when perceiving and making sense of foreign language songs in literary translation into

Bulgarian; to compare and analyze the results of the two studies and draw the necessary conclusions.

For the purpose of the study, an individual card was prepared in advance for each child participating in each of the two groups. Above each card, the child's first name, gender and age are marked.

Criteria – six criteria were selected, according to which the reactions of children of different age groups are examined in the relevant observations. All of them are connected and complement each other in order to create a comprehensive picture of the attitudes of the young listeners during the observation and, accordingly, when summarizing the reactions:

1. Perception – the degree of ability to listen to one, two or three songs, depending on the duration and character of the song. This criterion is complemented by concentration, as it indirectly examines the ability of children's musical memory.

2. Comprehension of the text – an important criterion when listening to the proposed songs for the first time – here it is important whether the song grabbed the children's attention with the first few bars and whether the meaning of the words and expressions in the text were understood.

3. Concentration – even before the first listening to each of the songs, the observer is obliged to introduce himself and the purpose of his visit in a fun way to grab the children's attention immediately and provoke their curiosity and concentration.

4. Playback attempt – when listening to the song again, the children should participate even with a few words in playing both the lyrics and the melody. Usually this happens in the chorus – a completely logical reaction, due to the repetition of words and expressions several times.

5. Emotional reaction – children's reactions can be on a wide spectrum: joy, happiness, smiles, laughter, wanting to dance, clapping hands, apathy, frustration, unwillingness to participate in the task, even anger. That is why the scale for reporting the results is from 0 – complete dissatisfaction to 10 – complete satisfaction.

6. Emotional satisfaction – perhaps the most important criterion for children's listening, understanding and reproduction of songs. Since the researcher is also the author of the proposed songs in translation, his pleasure would be the joy and cheerful mood he would evoke in the children – this would be a guarantee of a successful product.

The columns to the right indicate the titles of two or three songs, respectively, that were offered to the children, depending on their age, during the observation. Example: the youngest participants are offered three songs with a short text.

On the 10-point reporting scale, the criteria in the columns are summed such that zero is given complete dissatisfaction and 10 is given complete satisfaction. Under each card is marked the final number of points obtained by summing the columns of the six criteria. For the purpose of the *constative* stage of the experiment, a control group is formed, the purpose of which is to track the children's reactions when listening to songs in the original twice. For the purpose of the *real one* experiment, an experimental group is formed, the purpose of which is to track the children's reactions when listening twice to translated songs in Bulgarian.

4.2. Conducting research in KG 62, Sofia

The research was conducted with the permission and assistance of Mrs. Sofia Mineva – director. In order to comply with the Personal Data Act, the children's names are presented only with initials, the age is also indicated. Before the observation, the

children are given the only instruction that they will participate in a pleasant and funny musical game called "Ten Fingers".

4.2.1. Control Group Study – it is represented by six children aged 4-5 years (second group). The children are presented with three original songs, respectively: "La vaca Lola", "Giro, giro tondo" and "Twinkle, Twinkle, Little Star".

Research progress

Before the start of the first audition of the songs, the children are invited to the study room. The way they approach the task at hand – disciplined and responsible – makes an impression from the very beginning.

At first, there is some satisfaction in the playful melody of "*La vaca Lola*", but there is also bewilderment and embarrassment due to the misunderstanding of the text. Although willing to join in with the song, young listeners use only the melody to attempt a dance.

The second song – "*Twinkle, Twinkle Little Star*" has relatively better "success" than the former, as it is somewhat recognizable. Its nature as a lullaby, however, gives rise to a certain reaction of bewilderment, and also boredom, due to misunderstanding of the lyrics. At "*Giro giro tondo*" at the beginning there is excitement, but the concentration weakens significantly, due to the longer duration and the number of unfamiliar words in the text.

In the second stage of the observation, the children are offered to listen to the three songs once more and try to sing them. Despite the enthusiasm generated by the good music, on the second listening there was a lack of sufficient concentration, not much desire to play and a slight embarrassment. The children are

then invited to vote through the game "Ten Fingers" – a task in which they participate with great enthusiasm. In percentage terms, the result of the control group was 56.5%.

4.2.2.Experimental group research

Children of the same age as in the control group participate in the experimental group. The same three songs as in the control group were presented, but in an author's translation – from Spanish, Italian and English, respectively: "Kravata Lola", "Pumpalche" and "Zvezdichka". It is explained to the children that they will hear three songs in Bulgarian, without an explanation of what is sung in them.

In the course of the first audition, it turns out that the children already know "Kravata Lola" and "Zvezdichka", and some of them sing them right away. A more unfamiliar song is "Pumpalche", but the satisfaction shown by the good concentration and attentiveness with which the children listen is indicative of quality research taking place. On the second listen to the song, all the children join in, singing some of the lyrics, and some even start dancing, provoked by the cheerful tunes. "Kravata Lola" was particularly successful due to the repetition of the words and the danceable nature of the melody. When listening to "Zvezdichka" some of the children say that they already know the song and that it "sounds very gentle". Other children say that they already know the song, but have heard it with "other words", i.e. in English.

After the second audition, the children ask if they can hear more such songs, and it is explained that they have to participate in the "Ten Fingers" game to rate each of the songs. In percentage terms, the result of the experimental group was 96.8%. The

comparison of the results in percentages of the two groups is as follows: CG – 56.5%; EG – 96.8%.

4.3. Conducting research in KG 192, Sofia

For the purpose of the *ascertainment stage* of the experiment, control groups are formed, i.e. children's reactions to listening to original songs twice are tracked. Six children, randomly selected, participate in the study of each group. The second group was offered three songs: "La vaca Lola", "Twinkle, Twinkle Little Star" and "Giro, giro tondo". The songs offered to the third group are: "Lucciola" and "Debajo de un botón", and to a fourth group "La bruja loca" and "Alouette". The selection criteria depend on the age of the children, duration and degree of complexity of the texts.

Research progress

Before the first audition, it was explained to the children in the control groups that they would be participating in a fun game in which they had to listen to songs in a foreign language and then express their opinion as to whether they like the songs and whether they want to hear them again. In the course of the research, very diverse reactions were found upon the first listening of the songs. The positive emotional reaction when listening to the introduction is impressive (the concentration is high here), but when listening to the text there is some "confusion" due to misunderstanding of the words, therefore, towards the end of the songs, the concentration weakens significantly.

At the beginning, the participants show interest in the melody of "La vaca Lola", but not understanding the words in the text gives rise to embarrassment and a reaction (in some participants) of boredom. In the course of the audition, some children try to make a timid attempt to reproduce the rhythm by

tapping their feet. The second song – “*Twinkle, Twinkle Little Star*”, is somewhat familiar to the children from English classes in kindergarten, but given the young age of the participants, only a few words were learned from the English text. At „*Giro giro tondo*” at the beginning there is excitement, but concentration weakens significantly, due to the many unfamiliar words in the text. A question was asked by two children about what is being sung about in the song.

In the control study in the third group, the first suggested song was the lullaby "*Lucciola*", and the second – "*Debajo de un botón*", has a plot character and has a longer duration.

Before the first audition, it is explained to the children that they will participate in a fun game in which they have to listen to two songs in a foreign language and then vote using the Ten Fingers game. The positive emotional reaction when listening to the songs at the beginning is impressive, but the incomprehensible text again confuses the young participants, and from there various questions arise about what is sung in the songs and why they should be heard in a foreign language.

Almost the same reactions were observed in the control study in the fourth group. The first song causes a positive reaction, but in the course of the first listening, the concentration weakens significantly, due to misunderstanding of the lyrics, despite the playful nature of the melody. The children are then invited to vote, a task in which they participate with great enthusiasm. The songs are completely unfamiliar to the children, as can be seen from their reactions.

In the course of the voting, the results of the six criteria were noted in the individual cards. The final results in percentages,

respectively, are: KG (second) - 61%; KG (third) 49.5%, ; KG (fourth) – 52%.

4.3.2. A study of experimental groups

For the purpose of the *actual stage* for the experiment, experimental groups are formed, tracking the children's reactions when listening twice to the same songs, offered in Bulgarian translation, respectively: "Kravata Lola", "Zvezdichka" and "Pumpalche" for the second group; "Svetulchitza" and "Pod kopcheto na Don Martin" for the third group; "Shturata veshtitza" and "Chuchuliga" for the fourth group.

During the research in the second group, in the course of the first audition, it turns out that the children already know "Kravata Lola" and "Zvezdichka", and some of them sing them right away. A more unfamiliar song is "Pumpalche", but the reactions of good concentration and attention that the children show are indicative of qualitative research taking place. When listening to "Zvezdichka" some of the children say that they already know the song. Others say that they heard it in "other words", i.e. in English.

In the experiment in the third group, the suggested songs were the translated "Svetulchitza" and "Pod kopcheto na Don Martin". It turns out that the first one is already familiar to the children, and this gives rise to a reaction of joy and a desire to sing the song. Some children ask questions about the words "dark" and "diamond". After the first hearing of "Pod kopcheto na Don Martin", the children shared that they were impressed by the story of the little mouse and expressed a desire to hear it one more time. Children's attention is also provoked by the accelerated rhythm of

the song, with all the children joining in with clapping and trying to dance.

In the experiment in the fourth group, the proposed songs have a fairy-tale plot character and a longer duration than the songs for the previous groups. Even at the first audition, "Shturata veshtiza" causes joy and laughter in children. In the case of "Chuchuliga", the reactions from the first audition are: excitement, expression of joy and satisfaction - it turns out that the children already know the lyrics of the song. Some say that "Chuchuliga" is very favorite for them and they often listen to it in kindergarten and in a family environment.

After the second hearing, the children in each experimental group were asked if they could hear more such songs, and it was explained that they had to engage in the "Ten Fingers" game to rate each of the songs. The results are reflected in each of the individual cards. In percentage content, the results of the experiment look as follows: EG (second) – 96%; EG (third) – 95.5%; EG (fourth) – 94.5%.

4.4. Survey for parents - structure and results

In addition to the study of children's reactions to the songs in the original and those in translation, the diagnostic toolkit includes a survey conducted with parents of children from Sofia.

The questionnaire I offered to parents is partially standardized. The study is qualitative and aims to reflect the opinion, assessment and position of parents of children of preparatory groups of preschool age regarding the children's translation song and its role in achieving emotional satisfaction or possible contribution to the education of emotional intelligence. 30 survey cards were

distributed, of which 27 were returned and analyzed. Participants were selected completely randomly, cards were distributed on paper, and all responses are placed in APPENDICES.

4.5. Conducting research with third-grade students in 51 Elisaveta Bagryana Secondary School, Sofia

The first study was carried out with the kind consent and cooperation of Raya Kovacheva, PhD – music teacher at 51 Elisaveta Bagryana Secondary School, Sofia.

4.5.1. Study of a control group

For this purpose, six participants were selected in a control group, who were presented with three foreign-language story songs (chosen according to the age of the participants) for perception and reproduction attempts. The suggested songs are "Alibombo", "La Bruja Loca" and "Il ballo del pinguino".

Research progress

The researcher deliberately avoided presenting a song in English because of his mainstream study at school. The lack of sufficient concentration, due to misunderstanding of the foreign language text, is noticeable even at the first audition. In this regard, the song in Italian "Il ballo del pinguino" arouses more interest (one of the students shares that he has an Italian parent).

After the second listening, the researcher offers the participants the "Ten" game, through which the initial impressions of the

listened songs are evaluated. Polar reactions were observed in the evaluations, with some giving "zero" regarding the perception and understanding of the text, and others expressing a verbal attitude through the word "annoyance". A number of adequate questions also arise regarding the title of the first song – "Il ballo del pinguino". The decreasing concentration is noticeable, despite the duration of the song.

Regarding the song "Alibombo", the reactions are polar – some students express the opinion that they liked the song, others say that it is very long, but they still do not understand what is being sung in it. The first question is about the meaning of the word alibombo. Speculations are made that it is a dance, other participants call it a "bomb", and others directly question the lyrics of the entire song. The third song – "La bruja loca" again causes controversy. Regarding the witch, opinions are given that she is from Halloween (a statement that does not correspond to the text either in the original or in the translation). After the second audition of each of the songs and after voting, the results are entered on the individual cards. The control group showed a result of 41.3%.

4.5.2. An experimental group study

The experimental group was also composed of six participants, who were offered the same songs, but translated into Bulgarian: "Alibombo", "Tanzut na pingvincheto" and "Shturata veshtiza". Throughout the first audition, there is high concentration and satisfaction with the presented songs, and then the children are invited to listen to them one more time. A great excitement was caused by a question asked by a student whether the participants could also join in singing the songs.

Regarding "Tanzut na pingvincheto", some children say that they already know the song because they have heard it in a family environment. Others question what language it was translated from and whether the original also talks about dance. Result of experimental group – 86.3%. The comparison between the results of the two studied groups shows a 45% preponderance of the experimental group, that is, the preference is for the translated songs.

4.6. Conducting research with second-grade students at Hristo Botev Primary School, Pleven

The choice of this school is due to the need to study a certain contingent of students outside of Sofia, as a kind of parallel. The observation was carried out with the kind permission and cooperation of the Principal and the music teacher of the second grade, without prior clarification of what it refers to and without a special selection of specific children.

4.6.1. A control group study

The control group was offered to listen to three original songs, respectively: "Alibombo", "La Bruja Loca" and "Il ballo del pinguino".

Research progress

Before listening to the songs, it is explained to the children that they will be a "jury" in a song contest and must give a score of one to ten for each of the songs. This is where the first question arises regarding the meaning of the word jury. The new role of the students, accordingly, leads to desired consequences - excellent discipline and concentration, so necessary for the successful

outcome of the observation. It is carefully explained that there are wonderful songs in languages other than English and that is why three of them have been prepared. After the second audition, participants are invited to vote and the reactions are no surprise (this is the sixth observation, though, and it's pretty much the same thing over and over again!). The result of the control study is 45%.

4.6.2. An experimental group study

The experimental group was offered the same three songs, but in an author's translation into Bulgarian: "Alibombo", "Tanzut na pingvincheto" and "Shturata veshtiza".

The researcher explains that the students will take part in a fun task in which they have to be "jury" in a song contest and have to give a score of one to ten for each of the songs. For some of the participants, the meaning of the word *jury* was explained again. The students say they can't wait for the song auditions to begin, as their grades will be important to the final outcome of this kind of song "competition".

At the very first hearing of "Alibombo" there was excitement and joy as some students declared that they knew the song. Questions were asked about the location of the various geographic sites. Some of the students expressed a desire to hear the song again; others are interested in what language the song is translated from.

The experiment is also successful due to the fact that it provokes interest related to objects in geography – this is the initial construction of an intersubject connection, through the song.

"Tanzut na pingvincheto" provoked a desire for discussion about where penguins live, and some children shared that they already knew the song from kindergarten music classes. "Shturata veshtiza" causes real excitement and joy, as it is completely unknown to the students before, so the children express a desire on repeated listening to hear it first. After the second audition, the students are invited to reflect their impressions of the three songs by voting, and the individual scorecards are filled almost out of ten. The difference in results was 52.5% in favor of the experimental group. The result of the EG is 97.5%.

4.7. Conclusions and recommendations

A comparative analysis of the results of the six observations with control and experimental groups shows the following performs:

The songs in the original: They initially "grab" the children's attention, thanks to the melodies; the lack of a text understandable by the participants provokes reactions of bewilderment, embarrassment and reluctance to reproduce the proposed songs; the concentration of the participants significantly weakens, especially during the second listening of the proposed songs; the final result in percentages is significantly different from that of the study of translation songs; a preponderance in reporting the degree of emotional satisfaction was observed in favor of the experimental groups;

The songs with an artistic translation in Bulgarian cause faster, fuller and more definite interest and desire to reproduce; increase motivation through positive emotional reactions in learning and reproduction; form a strong association of music with memory;

show how songwriting can improve young children's listening comprehension skills by informally 'meeting' them with new vocabulary, expressions and idioms; have a strong emotional content that makes them suitable for dramatization. This could be used as a useful strategy in the education of children, the productivity of which is directly related to their visual thinking and perception in preschool and primary school age; the lyrics of a large part of the translated songs are a prerequisite for creating cross-curricular connections, both in kindergarten and in primary school.

Recommendations for teachers and parents: To use the foreign language songs in translation according to the age of the children, due to the different duration of the songs, their type and the degree of complexity of the texts; to be ready to answer any questions from the children, provoked by the lyrics in the songs or word expressions that require clarification; to use original songs when learning the relevant foreign language; songs in the original can also be used as a means of provoking children's curiosity and desire to learn a foreign language;

Recommendations for young translators: When translating, take into account the age group for which the particular song is intended; to avoid, as far as possible, the use of foreign languages so that the translated text can be easily accepted by the children; to respect the prosody in order to obtain an adequate melody of the text and to realize the song successfully; absolutely avoid the use of slang words and expressions. The last recommendation is no less important and important - the translation of foreign language songs is not an end in itself - it has an educational, educational aspect and contributes significantly to the development of emotional intelligence in children from an early age.

Contribution

1. This dissertation work is a modest contribution due to the absence of publications in Bulgarian on the subject;
2. The use of foreign literature on the issue of author translation, despite the grammatical and phonetic differences in foreign languages cited in the dissertation, can provide important guidelines for the structuring of the translated text and for the construction of one of its main components – melody.
3. Methodological guidelines are derived through the reasoning in the theoretical part, which can serve young authors who wish to undertake the difficult task of translating children's songs from different languages.
4. The concept is defined for the first time *author's translation*, its specifics are also described.

5. Different types of songs were researched and applied in practice, by carrying out observations and experiments in kindergarten and primary school.
6. Use of the translated songs already created by the author of the dissertation, released on CD and DVD and published in various music platforms as a practical resource in kindergarten and primary school.
7. Using the author's book "The Magical World of Children's Foreign Language Song" as a practical resource in music lessons by studying the texts of the various songs in the original or in translation.
8. The translated songs in the native language have been successfully used by the Bulgarian diaspora abroad, be it in a family or educational environment. In the APPENDICES is published a review from a Bulgarian school in Nantucket, USA, about the meaning of the translation song and its application in the education of its graduates.

Conclusion

The topic of the author's translation of children's foreign language songs, its specifics, challenges and adaptation raises various questions that found answers both in the theoretical part of the dissertation and in practical research. In the development of the dissertation work, two approaches were applied – scientific-research, which affects the translator and his activity, and practical-applied, related to the use of foreign language songs by teachers in kindergarten and school in the inter-subject connections in different educational subjects.

One of the main tasks was to find, research and analyze methodologically different theories in Bulgaria and worldwide, through which to compare the ways and approaches in translation. The used literary sources, on the one hand, enrich the researcher's idea of the ways and approaches in the author's translation, and on the other hand, they raise a number of questions to what extent world practices can be useful for the success of translation projects. childish songs in Bulgarian. In the course of recruiting appropriate sources in Bulgarian on the subject, it was found that, at the moment, information on literature regarding research on children's foreign language translation songs in Bulgaria is scarce.

The subject of the research was determined, i.e. the content of the children's foreign language song translated into Bulgarian and the object – its application in the educational activity of music in kindergarten and primary school.

The hypothesis formulated in the preface was proven through six pedagogical studies carried out in two kindergartens and two schools. Through the method monitoring the largest possible age range of participants was covered.

In the theoretical part of the dissertation, the author described the peculiarities of the translation of children's foreign-language songs and, in parallel, on the basis of the studied sources worldwide and his own long-term experience, determined the purpose of the research related to the topic. Important concepts related to the issue were clarified, namely – what is the author's translation of children's foreign language songs, what does the term prosody mean and why is it absolutely necessary to apply it to obtain a final quality product; the concept of the melody of the text was also explained – a particularly important component in the construction of the new text; the concept of the translator's style was defined; the problem regarding the use of foreign languages in the translated text was also touched upon and a recommendation was made to young authors dealing with translations of children's songs to refrain from using them as much as possible, since the Bulgarian language has an extremely rich vocabulary. It was noted

that when using words or expressions incomprehensible to the end user – the children, a translation product will not be successfully implemented, i.e. perceived, understood, and interpreted.

Also touched on was the issue of defining the title of the translation song as its calling card, and all the challenges associated with that, from literal translation where possible to total change if the translated text under the title required it. Sufficient examples were given, based on the researcher's long-term experience, regarding this issue.

In the theoretical part, analyzes were made of translated songs from different languages – English, French, Italian, Spanish, German, Dutch and Indonesian, and the different specificities in the originals and translations of each of them were noted. Tables containing original, literal and author's translation for each of the analyzed songs were presented for illustration. Attention was also paid to a wide range of song types, their importance in enriching children's ideas about the cultures and musical traditions of the different peoples of the world and provoking a desire on the part of the young listeners/performers to enrich their knowledge of foreign languages. Various techniques used in the translation process of each song were presented. Based on his own experience, the researcher gave some guidelines that can serve young authors engaged in the translation activity of children's songs.

The great importance of the translation song for cross-curricular connections in kindergarten and primary school was noted. Various examples were given with songs included in the curricula, both in the first, second and third grades (textbooks published by Riva), as well as in the "Chuden sviat" system (published by Prosveta) used in music education in kindergarten .

Observations were made in two kindergartens in Sofia, control and experimental groups were determined, and the reactions of each child were reflected in individual cards during the study. The widest age range was covered – from 3 to 10 years. The children were also included as "raters", that is, they were active participants throughout the research process. This was "imposed"

by the researcher due to the fact that children are the main characters in any study and the responses to the degree of emotional satisfaction provide the final assessment of whether the respective study was successfully conducted.

Another important component of the research in chapter four was the survey conducted with parents of children, the main questions being how much the translated song affects the emotional development of the child and the importance of the text for children's understanding, meaning and willingness to reproduce. The questionnaire was anonymous, the researcher prepared survey cards on paper, which were distributed to parents on an absolutely random basis.

In the fourth chapter, research was carried out on children's perception, meaning and reproduction of the translation song, their emotional reactions and the degree of satisfaction. The author of the dissertation is aware that the topic covered too large an age range, but tracking the reactions of children both in kindergarten and in the initial course of study at school gives grounds for a successfully proven research hypothesis. The APPENDICES contain the individual cards with a study of the reactions of all children, as well as the answers of the parents participating in the survey.

In conclusion, we can note that due to its wide popularity in Bulgaria, the children's translation song has its place as a factor in the upbringing and education of children, it helps to develop their ideas about the world, because through it they get to know the musical aesthetics, culture and traditions of different peoples and thus enrich their knowledge and accumulate additional values, so necessary for building and developing emotionally intelligent individuals.

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2. "The Game as a Means of Teaching Music in Preschool Age", Section "Musical interpretation, pedagogy" I.2024; Musicology-bg.com; ISSN: 2 534-9279
3. "Influence of Children's Translated Song on the Development of Emotional Intelligence in Preschool Children", Section "Musical interpretation, pedagogy" II. 2024; Musicology-bg.com; ISSN: 2 534-9279
4. "The Magical World of Children's Foreign Language Song: 101 Lyrics of songs", Antoaneta Stoyanova, Anima Arts 2022, ISBN 978-619-7366-03-7