Закарпатський угорський інститут ім. Ференца Ракоці II

Кафедра філології

Реєстраційний №_____

Кваліфікаційна робота

ТРУДНОЩІ ПЕРЕКЛАДУ НАЗВ ФІЛЬМІВ

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Освітня програма «Філологія (мова і література англійська)»

Ступінь вищої освіти: магістр

Тема затверджена Вченою радою ЗУІ

Протокол №   / 2023 року

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Робота захищена на оцінку _____, «___» _____ 2023 року

Протокол № _____ / 2023_

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Берегове
2023

Ferenc Rákóczi II Transcarpathian Hungarian College of Higher Education

Department of Philology

DIFFICULTIES IN TRANSLATION OF FILM TITLES

Master's Thesis

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"Philology (language and literature English)"

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Beregszász – 2023

ЗМІСТ

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INTRODUCTION

Movies are a form of entertainment, that transport the viewer into different worlds, present a variety of scenarios. When the lights at the cinema fade and darkness takes over, time freezes and the viewer is taken out of reality for a blissful one and a half hours. Cinema shows people different perspectives, in some cases of the same events. It tells stories, conveys emotions and presents beauty. Filmmakers often refer to themselves as artists, rightfully so because art is the expression of creativity through the process of creation to invoke strong emotions.

A major textual element of the context surrounding a motion picture is its title. It functions as the first point of contact between the consumer and the product. A good title reflects the plot, genre and tone of a movie. A title is connected to a piece of media while being a phenomena in itself. There are certain ones that have been elevated beyond their original role and are associated with entire cinematic universes, for example Star Wars. In a sense, it has become an umbrella term. Such influential names in the media space become ingrained in the minds of people and shape global culture.

Names of movies serve other purposes beyond describing the media text in question. They are an essential tool of marketing and advertisement. Seeing an engaging title without knowing anything about the project can spark interest, which can translate to higher box office earnings. There are examples, where an underperforming production became more successful because of naming similarities with a well-known and acclaimed film.

Movie names can also be interpreted as a promise. When we are talking about a series of films, a certain level of quality, tone and plot structure is expected. These expectations are set by the first installment. Because, the following movies bear the same name, they have to be created accordingly.

Nowadays, most franchises are international, this means, that a project has dubbings in different languages and the text materials connected to it are also translated. This is true for titles as well. The translation of movie names is an exceptionally difficult task, which requires professionals to account for a lot of factors.

Therefore, the present study aims to highlight the difficulties one faces when translating movie titles, the reason behind the complexity of the task and ways to overcome potential obstacles. It also sets out to investigate the translation environment and the nuances of translating English film names to Ukrainian and Hungarian languages.

Hence, the *object* of the current paper is the titles of contemporary English-language films.

The *subject* of the study is the translation strategies and translation procedures used in the adaptation of English-language film titles into Hungarian and Ukrainian.

Overall, in order to achieve the set aim, the present study attempts to answer the following questions:

1. What is the role of a title in reference to a movie?
2. What tools can be used to translate movie titles?
3. What aspects should be paid attention to when translating film titles from English to Hungarian and Ukrainian?

The main research methods that will be used for the purpose and realization of the tasks set are the descriptive-analytical and comparative. A thorough analysis and study of the state of problems related to the research topic; analysis of literature, exploration of the role titles play in the lifecycle of a movie, analysis of previous studies on translation procedures connected to the topic; analysis of Ukrainian and Hungarian movie title translations and the peculiarities in these cases.

The results of this study are relevant for translators and language experts as well as for anyone who is concerned with the topic. The practical value of this study is determined by the contribution to further research on the translation of English film names and the possibility of applying its results in translation practice.

With regards to the issue, the following implications can be provided:

Translation of movie titles is a complicated process with many factors

The cultural environment plays a major role in the outcome of translation

The study begins with description of the functions of film titles, their role as a tool of advertising, the impact they have on box office revenues, the nuances of their translation and the features of good film titles. Continuing, it examines the most common translation methods. Finally, it delves into the analysis of translation strategies and peculiarities of English film titles into Hungarian and Ukrainian.

PART I

FUNCTIONS OF FILM TITLES

Titles are peritexts, that introduce readers to the contents of the texts they are connected to. They are an essential part of texts while being a separate entity. These indicate the genre, tone and plot of a piece of writing. They might contain a character description or a twist in the story, in order to generate interest for the main text.

Titles and headings were assumed to be textual units forming a text-type (Nord, 1989a). Film titles possess four distinct functions: the communicative functions of titles and headings, the culture-specific and genre-specific ways in which these functions are verbalized, and the culture-specific structural conventions determining the textual design of titles in general and of the six title-genres in particular. (Nord, 1989a)

Some scholars presume, that texts have to "function" in the target cultural situation for which they are produced by serving the purpose or purposes they are intended for (Reiß & Vermeer, 1984), it is almost obvious, that the translators should provide the necessary markers to indicate the intended functions to the target recipients. In the case of a qualitative and/or quantitative separation in aspects when it comes to market usage between the source and the target cultures, it is the translators' duty to pick the appropriate markers that are recognized by the target audience (in an instrumental or covert translation) or to provide the recipients with necessary additional information in order to make the interpretation of any unknown markers possible. (Nord, 1991a; House, 1981)

Apart from their role as function-marker providers, titles — like any other text-type — are characterized by structural features which are not effected by the environment they are in, sometimes seem rather insignificant and are easily missed. They are determined by literary conventions and intertextual relationships existing in a particular culture. (Nord, 1991b)

The relationship between function-dependent and conventional features shown by a particular title (or another text) determines its communicative effect. This holds true for both the original or source-text (ST) and the translation or target text (TT). Therefore, any translation process has to be preceded by a functional analysis of the situation for which the TT is intended,

and the situation in which the ST is used as a communicative instrument. The translators have to determine the optimal features to be used in order for the translation to be effective.

Text in general do not possess a predetermined function, the purpose of a text is connected to the author and the message they would like to convey. When reading a text, the recipients decide what shade of meaning they consider the most important. This means, that the particular function the author meant to transmit in their own environment and understanding, is prone to change because of the different communicative situation of the reader. This includes differences in time and location of the latter. However, the recipient's decision is not absolutely arbitrary. Disregarding such exceptional situations as that of a text linguist or of a teacher using a text for translation classes it can be assumed that the reception of a text in normal communication is guided by pre-signals given by situational factors, structural features used as function-markers, the recipient's communicative necessities, their expectations for the text-in-situation, which are based on previous reading experience and knowledge and interpretation of the world, which depends on one's culture.

1.1 Film titles as an advertising tool of the film industry

When making films with a large budget famous directors and well known cast members are present in most cases. Also these funds are used for marketing purposes as well, these tools, that are used for popularizing a production have a mayor impact on the amount of people that it can reach, thus impacting its performance at the box office. Movie trailers appearing on television, online, and in theaters; press junkets featuring the stars and creators of the movie; and various publicity events all make the movie accessible in moviegoers' minds and help maintain people's awareness of it when they are considering which movies to see in the future (Zufryden, 2000). Most low-budget movies don't even reach most moviegoers' radars because of marketing mismanagement. As a rule of thumb, the promotional budget takes up about 50% of the total production budget (Vogel, 2001), so it is highly likely that promotion for movies with a low production budget cannot reach the tipping point of influencing consumer choice.

Keeping this in mind, low-budget moviemakers and producers should look for the most cost- effective ways of marketing. One tool that has been underexplored is the title, or the naming of the movie. A movie title is one of the first pieces of information delivered to potential viewers, and it can provide information about the movie or even evoke curiosity, encouraging potential viewers to seek more information and ultimately affecting consumer choice. Night of the Living Dead*, Paranormal Activity, and My Big Fat Greek Wedding* titles are straightforward and offer a glimpse into the premise and the plot. Moreover, the title requires minimal to no cost and provide substantial marketing benefits, which increase profit.

A "good" brand name increases awareness and positively affects sales, product evaluation and purchase decisions (Aaker & Keller, 1990). The products brand name is a carrier of information, it offers prerequisite data about the quality of it. Consumers can even extrapolate the quality of a previously unknown product through its brand name. In other words, an unknown product's brand compensates for the lack of information about the product. In a study on shopping online, Degeratu, Rangaswamy, and Wu (2000) argued that the importance and significance of a brand name increases as information about the attributes of the product decreases or are scares. The title effect is present even when the consumers have no prior information on a given brand or product. Peterson and Ross (1972) demonstrated how consumers understand a product through analogies of its brand name. The participants expressed their opinions on computer-generated words being appropriate for certain brand names of a given type of product. There were certain product categories of products or goods in which certain names were preferred over others. Studies also showed, that brand names often create certain prejudices in the minds of consumers (Leclerc, Schmitt, & Dubé, 1994; Pavia & Costa, 1993; Zinkhan & Martin Jr., 1987), and that some linguistic characteristics of this particular marketing strategy influences product performance in the market. (Grewal, & Krishnan, & Baker, & Borin, 1998; Heath, & Chatterjee, & France, 1990).

Names of movies are an underutilized marketing tool that impact sales on a major scale. They can be used effectively, thus garnering a lot of attention for a particular film. On the other hand, a production can become obscure as soon as it is released if an ineffective title (in terms of marketing value) is chosen. In order for a media text to become part of the public consciousness before its release and generate revenue certain strategies have to be used. Marketing tools have been created for this exact purpose, which consist of advertising campaigns using billboards,

online advertisements and so on. These are expensive and can deplete the budget of a film rather quickly. The most cost effective and method of popularization of a product is done through its heading.

1.2 Impact of informative movie titles on box office revenue for under-promoted movies

Film titles are believed to influence consumer behavior and choice similarly to brand and firm names, in other words, they are expected to reduce search costs and perceived risk for consumers. Moreover, they provide data on the plot, tone and genre of a media text, thus offering potential viewers help when choosing what to watch. Consumers do not analyze all the available data to create a consideration set when they choose a movie. Because a tradeoff occurs between the information-processing cost and the benefit from the choice, some items are not even processed at all (Yang, & Toubia, & De Jong, 2015). Therefore, consumers gain information on only a limited number of films. A movie having an extensive promotional campaign, such as a blockbuster, means, that people are more likely to be aware of details connected to it, like the synapsis, genre and cast. However, films that do not have the capability and financial potential to spend on promotional material and strategies. As a direct consequence of this, information about the movie or even the fact of its existence rarely reaches moviegoers. Moreover, because of the limited promotional budget, distributors are sometimes not able to deliver any information to consumers except for the titles. Consequently, for under-promoted movies, the likelihood that they will be chosen by consumers increases when their titles are informative, that is, if information such as genre or storyline can be inferred from the title. If consumers are intrigued by these initial details, they may seek out more information about the movie and eventually choose to watch it. Hence, a case can be made, that title selection influences the success or failure of a film.

1.3 Nuances of translation

With the prospect of globalization on the horizon, the exchange of goods, services and the certain cultures started to spread. As technology used for transmission of information became widespread, countries got linked to each other. This allowed a constant information flow between nations in the field of economics, education, science and culture. Translation served as an essential tool of connecting people of different nations and backgrounds, thus greatly contributing to the

development of human civilization as a whole. Generally speaking, translation serves as an intermediary of communication between strangers. More exactly, it is a process of language transformation and information transfer. According to Webster's Third New International Dictionary (1971), translation is defined as a rendering from one language or representational system into another. Similar to that, The Oxford English Dictionary (1989) gives translation such a definition as the action or process of turning from one language into another. Both define translation rather similarly, which implies, that the act of translation is clearly understood by most scholars. When it comes to transmission of literary works between languages, the Chinese writer Mao Dun (1984) defines translation the following way: "to convey the artistic conception of the original works with another language". A prevalent figure of Chinese translation theory Huang Long (1987) has defined translation from a perspective of a linguist as "the replacement of textual material in one language (SL) by equivalent textual material in another language". Sager Jakobson attacked the issue from a different perspective, namely, the semiotic one, he states, that translation is "an interpretation of verbal signs by means of some other language" (Shuttleworth, 1997). Lambert interpreted it as an equivalent of culture, in other words, through the lens of culturology (Gentzler, 1993). This definition emphasizes the cultural connotation of translation practice. The scholars listed above defined translation from different branches of science, in terms of literature, linguistics, semiotics, culturology, after extensive research, they came to similar conclusions. If we take into consideration the above mentioned finding, a few key assumptions can be made about the subject. Firstly, translation is not a simple transfer process between two languages, it has to take into account the context of the target and source languages, thus it has to include cultural connotations along with artistic and aesthetic aspects. Some cultures possess more elements in common than others, this influences the accuracy of translation and the degree of understanding of the more subtle aspects of the target text. There are certain factors that play into the interpretation of a translation such as ideology, logic patterns, religion and so forth that makes it impossible to achieve absolute equivalence between the source and target text. The best we can hope to achieve is relative equivalence.

Despite how impossible it might seem people strive to reach absolute equivalence. This sparked different debates among the scientific community One of these is the question of translatability and untranslatability. Objectively speaking, no one can deny a basic fact that there

have already existed a lot of translation works, which have extensively and profoundly contributed to the exchange of human civilization. Translatability has been prevalent for hundreds of years, because nations and cultures had and have to communicate to each other. However, there are certain elements that simply cannot be translated. According to Peter Newmark (2001), translation the practice of replacing a written or verbal message in one language with the same written or verbal message in another language, during which a loss of meaning occurs, owing to various factors. The more meaning is lost, the less translatable the text is and vica versa. Majority of scholars are aware of the fact, that there are elements of a language that cannot be transferred to another language because cultures do not operate using the same social and sometimes emotional framework and there might no be equivalent words or phrases to convey the same message in the target language. This issue of untranslatability can be classified into two categories, weather there are linguistic or cultural obstructions present. Continuing with this idea, the question of perfect translation is nearly impossible. So, the complete faithfulness of the target text is always questionable and every language along with every text is to some extant untranslatable. To give a frame to the discussion of the discussion above, translatability can be interpreted as the degree the target text can implement the ideas of the source material, while untranslatability signifies the limits of the same language process. The ideal scenario is to keep the amount of untranslatable lexis to a minimum. (Liu, 2000) J. C. Catford also said that the problem of translatability and untranslatability is not "dichotomy", it's more like the variate between the absolute translatability and absolute untranslatability, On one side, we have Chinese scholar Liu Miqing who wrote Modern Translation Theories. In his work, he stated, that there are "channels for message transferring", which make translation possible (1999). Scholars, who cling to the idea of translatability, believe that people of different nations share a wide range of similar ideological, cognitive, logic and expression elements, which make intercultural and international communication possible and more fluid.

Translatability and untranslatability are the two sides of one the coin, contrary but coexisting and correlated. These are two notions, that are part of language and the phenomena of translation. That's why it is important for users of the language and translators to be aware of these notions

1.4 Features of a good film title

The most basic function of film titles is to provide information on the content of the production, such as the story, theme, characters and valence, meaning that it has a negative or positive connotation. Characters are essential elements of a story. They are unique and provide a canvas for the viewer to project themselves onto. As a consequence of this, a main character's gender in a movie can differently impact viewers' attitudes (Behm-Morawitz, & Mastro, 2008; Miller, & Rauch, & Kaplan, 2016). Character driven storytelling is way to present the life events of a person in a media text (Cavazza, & Charles, & Mead 2002). Some movie titles contain character information, such as "Beauty and the Beast" (2017) and "Lone Survivor" (2013). Therefore, character have to be considered, which differ from subject matter, to measure the former's unique effects. Some movie titles include such subject matters as "Three Billboards Outside Ebbing, Missouri" (2017) or "The Grand Budapest Hotel" (2014) in order to create interest in the subject matter.

Movie titles often include plot elements and the premise, such as "How to Survive a Plague" (2012) or "Murder on the Orient Express" (2017), or such themes as "The Freedom to Marry" (2017). This direct approach to titling films leads to a reduction of uncertainty and surprise effect from a moviegoers perspective. (Robertson, 1989). Themes and stories also overlap in some cases, both themes and stories from a single movie title, can be guessed. Examples include "First Love" (2018) and "Revenge" (2017). To reduce the possibility of misunderstandings, in the future, the titles from which moviegoers can infer either storylines or themes as "story" titles. A plot consists of various events with and an emotional undertone, which could either be positive, negative, or neutral (Lehnert, 1981). As all the plots of movie stories are based on conflict, it is noteworthy to measure the effects of the valence of content such as positive, negative, and neutral content—in such titles as "The Bad Guys" (2014) or "Oz: The Great and Powerful" (2013) (Robertson, 1989; Lowrey, Tina, & Shrum 2007). In order to get a more accurate picture on the effects of movie titles on viewership and engagement a few characteristics have to be taken into consideration. This takes into account whether to include the subject matters, characters, stories, or positive or negative content in a movie title as independent variables, this phenomena is called "information choice strategies." Although it might seem, these five types of movie titles carrying

information are not mutually exclusive. For instance, the movie title "Pain and Gain (2013)" simultaneously contains both positive and negative information on the movie.

There is another decision that has to be made, when it comes to titling movies besides just the types of information that should be conveyed. Which is: "How to describe the information in movie titles." Robertson (1989) claims that a brand name should be distinctive; distinctiveness refers to the extent to which a construct's attributes are unique (Higgins 1996). Specifically, distinctive words in a name are likely to attract consumers' attention and enhance their memorability (Lowrey, & Shrum 2007). Some moviemakers prefer to use unique expression when it comes to titling their films. This name differentiation refers to the extent to which the attributes of words in a name are novel or unique (Lowrey, & Shrum, & Dubisky, 2013). There are some product names that possess unique characteristics, such as non-words, proper nouns, and foreign words, as these are considered expression strategies for name differentiation. First, movie titles may include non-words, which are defined as words not listed in the dictionary (Lerman, & Garbarino, 2002), such as "Apocalypto" (2006). This, in itself provides means, that multiple meanings can be attributed to a single word, making it stand out from other movies. Second, titles that include proper names are in general more easily recognized and remembered by consumers (Durso & O'Sullivan, 1983). Third, foreign branding can be operationally defined as spelling or pronouncing a product's name in a foreign language, and is likely to include unique images, but movie titles in foreign languages may be relatively unfamiliar and rather different in the source language. (Leclerc, & Schmitt, & Dube 1994).

On the other hand, these differentiation methods can have the opposite of the desired effect and decrease viewership. This is because of product uncertainty and may cause difficulties understanding and evaluating such a product. This stems from the notion, that people prefer familiar ideas, notions etc. Facing something out of the ordinary might be hard, thus presenting an obstacle when choosing movies to watch. Lerman and Garbarino (2002) made the comparison between brand names containing ordinary words and non-words (e.g. Exxon) and relevant, which convey information about the product, versus irrelevant words in terms of memorization potential and recognizability. One study concluded, that in terms of recollection, brand names containing regular words have a bigger potential, compared to brands containing non-words. Therefore, two

more expression strategies have to be taken into consideration that may reduce product uncertainty, called expression strategies for uncertainty reduction.

There are expression/words such as "love" or "alien," which are likely to reduce uncertainty regarding a movie and make it feel more familiar, although they are perceived as more generic. Name familiarity is also an important factor in naming strategies (Arora, & Stoner, 1996). Names that possess a low frequency of use in a language could be considered unique words, while high-frequency names, that are used in most situations, could be considered popular words. If this is the case, frequency of usage as an expression strategy for names much better explains product name information (Higgins, 1996).

According to previous research, shorter movie titles have an advantage over longer ones, due to the former being easier to remember. (Robertson, 1989). As a direct consequence of this, as word length increases, recall and recognition decreases (Vanden Bergh, 1983). On the other hand, longer titles can deliver more information about a project, thus presenting an advantage worth considering, when coming up with names for films. The third expression strategy deals with the number of characters in a title, as a measurement of length. People from the movie industry, who work on titles emphasize three ways to express information via movie titles.

These are variables that have to be balanced in order to create the optimal, gripping, memorable movie title. Firstly, the use of unique expressions for differentiation, including non-words, proper nouns, or foreign words.

Secondly, the use of popular expressions to decrease uncertainty, or words other movies frequently use and lastly, whether to use long or short expressions.

The genre of a movie is also a factor that influences reach and projected revenue of a given media text (Eliashberg, & Hui, & Zhang, 2007; Chung, & Rao, 2012). The relationship of names and movie genres have never been studied in the literature despite this. The effects of naming strategies are either reinforced by the genre or undermined by it. Therefore, the genre of a movie has to be kept in mind, when naming films. A mistake made when doing this is creating a titles for a movie with the wrong goals in mind, and this can lead to a marketing disaster. For example, a

horror movie titled Pink Rainbows, most likely won't perform as well at the box office as the Woman in Black did. To summarize, two major factors have to be kept in mind connected to the movies characteristics, the first is product heterogeneity, such as movie genres and country heterogeneity. There are four different subtypes of movie genres that are included in product heterogeneity: action, drama, (including comedy and animation), science fiction (including fantasy), and horror (including thriller).

Movie titles are versatile tools in the arsenal of a screenwriters and marketing professionals as well. There are certain criteria that have to be kept in mind in order to create the most creative, gripping and esthetically pleasing heading. Depending of the aim of the creatives behind a production. They could use a single word or simple combinations in order to make it simple to understand. Although a complex, unorthodox title might peak the interest of the potential viewers. The length of the text has an influence over the degree of memorization and the potential for recollection. For this reason, shorter titles are more advantageous over long ones.

Part II

FILM TITLE'S TRANSLATION: ITS DIFFICULTIES AND THE WAYS OF OVERCOMING IT

Titles play a prominent communicative role since they are one of the most basic tools used to attract attention to a media text, and pique the interest of potential readers or viewers. An eye-catching title is essential when it comes to persuading an audience to choose a specific movie, TV show or book over others in the same category. After talking about the significance of titles in the case of films, there are some fundamental questions that have to be asked in relation to the subject. First of all, what differences are there when it comes to the translation of the title of a movie compared to a regular piece of information. Secondly, who has the responsibility of creating these translations? Thirdly, what is the main aim of film title translation? What are the particular characteristics of the process? In line with descriptive approaches to translation, some argue, that the communicative and functional aspects of translation should be considered along with the linguistic form of source and target texts. Translation,in other words is the retextualization or recodification from a source text to a target text (Samaniego, 2007). Baicchi (2003) states, that, "the translator shapes his own representation of the meaning of the text". Additionally, translation has to take into consideration the context of both the source text and the target one as well. Two scholars, Vermeer and Reiss (1984), the pioneering minds behind skopos theory, focus on the purpose of translation, which outline the translation techniques and methods that are to be used in order for a functionally adequate product to be created. Moreover, any text can be treated as translation if it is accepted as such within a given cultural system (or polysystem) at a given point in time leaving aside its quality and faithfulness to the original (Toury, 1995).

There are certain criteria, that translators of film titles have to keep in mind to create effective target texts. First comes faithfulness. It is the most basic standard of translation of film titles. This aspect should not only be present in the area of language use in a case of translation, but in the cultural context as well. This is one of the most important aspects of title translation. Faithfulness also means that the language should resemble the original as closely as possible the translator must convey the contents of the source text as accurately as possible without any

changes, that diminish the message, distortions, omissions, deletions, or any phenomenon castration. It means that the expressed meaning has to stay loyal to the source as much as possible. The translated title has to reflect the style of the movie and optimally, the deeper meaning of the media text at least to the degree, that the original does. The text should be compatible with modern linguistics, word by word translation should be avoided, along with hard translation, language obscure, and the phenomenon of barrier, structural confusion and unclear logic.

The criteria of aesthetics should be tackled next. Language can be considered a form of art, thus, translators might consider that their work can convey beauty, grace among other aspects. The audience is presented with appealing structures.

The commercial value of a movie is essential in most cases, the fact that movies are considered an art form undisputed. On the other hand, films are products to be "sold" to an audience. When it comes to the translation of titles, commercial and marketing factors have to be kept in mind. This is a very complicated procedure required of the translators and they need to be aware of the peculiarities of the target language culture, aesthetic temperament and interest of the viewers. These professionals have to match their texts to the psychological identity of the people targeted and inspire aesthetic pleasure, while invoking the desire to watch the product. Most movies combine different forms of art, like music, visuals and acting, sometimes they even borrow from famous literature. The title of the movie has to reflect these elements to some degree, while retaining the marketing value it has to carry due to the nature of the medium. The movie industries products are consumed worldwide, this means, that these are not only merchandise but a carrier of cultural information. For example, westerns depict the life of the American people from the nineteenth century. They give people from other nations a way to connect and understand the way others behave and live. The business aspect of moviemaking cannot be ignored, so these cultural elements serve the purpose of selling an idea to the audience. This also means, that a movie that no one watches is a complete failure. Titles prevent this disaster, as discussed above, the main task of these particular peritexts is to promote and generate intrigue towards the project, in other words, to draw attention to a particular motion picture. Understandably, this method is influenced greatly by the subject and the translation tools employed. The purpose of titles is to bring into the limelight interesting features of the project and improve box office avenues.

Finally, there is another aspect, that has to be taken into consideration when translating movie titles, this is the artistic value of the words themselves. A good translation conveys beauty and artistic expression. Alliteration and rhyme often appear in English film titles, this should be reflected in the translated text, under the laws of the target culture and language.

2.1 Types of Translation Strategies of English Film Titles

There are certain tools that can be used to transfer information between two languages in the framework of translation. These approaches of language barrier destruction can be used in the case of movie heading. One of the most basic forms of title translation is literal translation, which uses the closest equivalent of a word in the target language. Free translation takes the meaning of the original and gives it a new form, which is either longer or shorter. Transliteration uses wildly known expressions of a language and carries it over with minimal change in phonetic structure. There is an important relationship between the reader and the text, in the case of foreignization and domestication we either sacrifice meaning on the alter of authenticity of vica versa. There are a number of additional translation method like the functional equivalence approach, paraphrase, description, expansion and reduction.

2.1.1 Literal translation method

The definition of literal translation is the source language being converted to the target language using the closest equivalent available. This leads to the preservation of the form as well as the content to a great degree. There are certain cases, where the title matches the story of the film perfectly, for example, Driving Miss Daisy, Saving Private Ryan, Around the World in 80 Days, if the translation can sound natural in the TL and describes the plot adequately, it is an option, to adopt literal translation. The majority of English movie titles are a combination of nouns or noun phrases, literal translation is the simplest and most effective technique used in movie title translation. Descriptive titles are easiest to convert literally, such as Roman Holiday, Gladiator, Man in Black and Dances with Wolves, for these, the technique is applicable. This is true for some smaller titles which are a little more allusively named like Scent of a Woman, Brave Heart. (Newmark, 1988)

2.1.2 Free translation

Free translation entail reproducing the meaning that the words convey without the formal limitations they present. The process is similar in the majority of cases, paraphrasing happens, which makes the target text longer compared to the original. Peter Newmark states, that "intralingual translation, is often prolix and pretentious" sometimes, it cannot even be looked at translation. Intralingual translation or rewriting, according to Roman Jakobson, is an interpretation of verbal signs interchanged with other signs of the same languages. (Jakobson, 1959)

2.1.3 Transliteration

Transliteration uses the characters and phrases of a different language like the Cyrillic, Arabic, Chinese, Greek and more when conveying messages in English. Certain scholars of the field don't consider this as a process of translation. On the contrary, translators often use this technique and transfer source language words into their texts. As a rule, only cultural concepts or object used by a small group of people or cult should be transferred; the vogue for transferring so called "national characteristics' (Gemiittichkeit, machismo, dolce vita) should be abandoned. It is can be easily seen, that source language objects, inventions, devices, processes to be imported into the TL should be done creatively, preferably 'authoritatively', if they are considered neologisms, on the contrary brand names must be transferred as is. It is not a requirement for the translator to further improve an SL advertisers national, financial or personal prestige. Also, one cannot be too rigid or dogmatic. Despite the translators wishes, the media and experts transfer words. As a consequence of the elevation of the translators professional status, the frequency of transliteration might decrease. (Newmark, 1988)

2.1.4 Foreignization and Domestication

Given the cultural differences of people from separate nations, the obstacle of message transference arises when the process of translation is involved. The biggest drawback is the lack of absolute correspondence between languages. As a result, exact translations is practically impossible.

The concepts of "foreignization" and "domestication" were first introduced by Schleiermacher in the 19th century, he was certain, that only two possible approaches existed in the case of translation: "either the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him" (Venuti, 2004). The terms "domestication" and "foreignization" were first used by Venuti, who preferred the latter, insisting that foreignization "entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language" (Venuti, 1995). While the former strives to reduce the effect of foreignness in the target text due to ethnocentric trends that motivate the translator to keep in tact the cultural references, not to allow them to be overtaken by alien ones, "Venuti bemoans the phenomenon of domestication since it involves an ethnocentric reduction of the foreign text to target–language cultural values" (Munday, 2008). Regarding the problem of translating source language texts, Venuti's definitions of domestication and foreignization appear to be generalized and suffer from a lack of clarity while omitting exceptions. He does not highlight the cases, where texts differ and vary, and are therefore the same rules cannot be applied, Hatim (1997) defines the text and their functional importance as "carriers of ideological meaning and vulnerable to changing socio-cultural norms."

2.1.5 The functional equivalence approach

The aspect of "function" in Nida's "functional equivalence" highlights the differences in pronunciation, grammar, vocabulary and discourse, but retains the same or similar expressive functions. Nida calls this the "reader's response theory", which is the phenomena that the readers of a translated text should are able to understand and appreciate the qualities of the target text in the same manner, that the original readers did. The readers of the translated text have to be able to comprehend the spirit and meaning of the original authors message from the lines in the translated text. However, it should be noted that, in general readers cannot respond the same way in the original text and the translation, most readers do not have the competence in both languages. Only those who understand the original text and appreciate as well as comprehend the differences in the translated text can grasp the functions of the elements in both. The translator can be seen as a "bridge" between two nations. Depending on the language knowledge and cultural competence,

the final product can bear the marks of a different connotative environment compared to someone elses'. (Nida & Taber, 1969)

Nida states, that words, sentences and texts contained in the source text all have two kinds of meaning: designative and associative. The former refers to the meaning of the words themselves, and associative meaning refers to the value and attitude generated by the language environment (Huang, 2010).

2.1.6 Paraphrase

In order for a paraphrasing procedure to be successful, the recognition and generation of different word combinations is a key challenge in many tasks, such as translation, information retrieval, question answering, and semantic parsing. Most experts would agree, that the main goal is to preserve the meaning of the text when paraphrasing or leave the text unchanged. Each time a word is replaced with a synonym, some shades of meaning change, some connotations or even denotations shift. Most thing can be expressed in the majority of languages. When users translate content, some variation in lexical realization occurs.

2.1.7 Description

During the translation process, description has to measure up against function as the context allows. Thus, machete for example, is a "Latin American sharp, heavy instrument", with the function of "cutting or acting out aggression". Samurai is a "Japanese aristocrat from the eleventh to the nineteenth century" with the function to "serve as an officer and administrator". Description and function are present to provide explanation for a foreign object or phenomena, this makes the process an essential tool in the arsenal of the translator. In the past, these aspect used to be ignored, nowadays, they are overused.

2.1.8 Expansion

It is considered an interesting aspect among the scientific community, that the length of a text changes when a language shift happens, this can consist of the shortening or the lengthening of the target text. The content of the source language may be changed in length and the number of words

changes when the translators render the source language text to the target language text, these differences are known as text expansion and contraction (Kolahi, & Goodarzi, 2010). Expansion and reduction are subcategories of semantic adjustment strategies (Manafi Anari, 2009). Solhju (Kolahi & Goodarzi, 2010) says, when conducting the translation process, lengthening text or making it shorter is essential in some cases. Nida and Taber (2003) argue, that expansion occurs when a semantic constituent is distributed over a number of various words. Expansion as a form of adjustment is considered as transforming one word in the source language into several in the target language (Nida, & Taber, 2003).

Nida and Taber's (2003) view is that expansion can be categorized into "syntactic (or formal) expansions and lexical (or semantic)". They (2003) argue that "there are three kinds of lexical expansions: classifiers, descriptive equivalence, and semantic restructuring". "Classifiers are relatively common and can be used whenever a borrowed word needs some semantic redundancy attached to it, so that the reader will be able to understand at least something about its form and function" (Nida & Taber, 2003). Descriptive equivalence is, when the length of the words in the target text is changed and they are expanded during translation. The length increases compared to the original text, so using the number of lexical elements for explaining the function and the form of the event and the object are essential (Nida & Taber, 2003). Semantic restructuring occurs, when the translator encounters words with condensed meaning, that require to be elaborated on to be understood in the TL.

2.1.9 Reduction

In order to make an equivalence more dynamic in the target language, the translator sometimes needs to minimize and shorten some expressions in the process of translation. As Nida and Taber (2003) wrote," reductions are not as numerous as the expansions, nor are they so frequent. And as a result, they are not so important structurally. However, it is just as important to employ the proper reductions as it is to introduce the proper expansions, for both expansions and reductions are based on the same fundamental principles of reproducing the closest natural equivalent." It is evident, that reduction takes place when a long chain of words present in the source language is translated into fewer words in the target language (Nida & Taber, 2003). There might be cases during the

process of translation, when translators find a fixed phrase or a word, that conveys the same meaning in the target text that the SL can only do using a plethora of phrases, the deletion of certain words frequently occurs because of this. (Manafi Anari, 2009). Nida and Taber (2003) differentiate between seven types of reduction, firstly, "simplification of doublets" where two words with similar meanings are reduced to one; next " Reduction of repetitions" deals with the deletion of repeated words if it does not signify a change of meaning. "Omission of specification of participants", if a person or entity has been named numerous times in previous sentences, their name can be omitted. "Loss of conjunctions, when hypotactic structures are reduced to practice ones. Hypotaxis means 'the use of subordinate clauses". Parataxis is "the placing of the related clause", one after another, without using connecting words. "Reduction of formulas", using the shorter form of connecting words or phrases. Reduction of fixed phrase to a shorter one. "Using more extensive ellipses than those commonly used. While some languages need expansion of possible ellipsis; some languages prefer more extensive ellipsis than occurs in the source language texts". "Simplification of highly repetitious style often associated with stateliness of form and importance of theme."

Translation strategies are methods to transfer a piece of information between two languages. In the case of movies, the quality of the language change has to be excellent in order to convey the intended message. Cultural contexts have to be taken into consideration and the change of form and length is common. The main objective is to retain the original meaning and tailor it to the appropriate language environment.

PART III

TRANSLATION PECULIARITIES OF ENGLISH FILM TITLES INTO HUNGARIAN AND UKRAINIAN

The present study sets out to investigate the peculiarities of English movie title translations from to Hungarian and Ukrainian. It delves into preferred strategies, gives examples for these and tires to detect trends that are present. There are a number of criteria that have to be followed for a translation to be effective, like the cultural background of the source and target audience as well as the history of both nations. The study aims to uncover the what the most widely used translations methods are in the case of Hungarian and Ukrainian film title translations from English, while examining the outliers and out of the ordinary practices. In order to achieve goals set out previously, a number of cases will be examined with the help of different sources of data collected previously, along with original examples.

Firstly, some information has to be given on the main principle of communication and on the difficulties on faces when transmitting information cross-culturally. According to Sperber and Wilson's relevance theory (1986), an ostensive inferential act of communication is guided by a single factor which is called the principle of relevance: "Every act of ostensive communication communicates the presumption of its own optimal relevance" (Sperber, & Wilson, 1986). Optimal relevance can be defined as the processing of stimuli that interests the audience and making sure that they encounter the least resistance when the action occurs, while achieving the desired effect. A contextual effect arises when, a piece of new information either reinforces or replaces an already present one in a context, it is also possible, that it combines with an already given piece of data resulting in a contextual implication. There are several factors at play when one processes stimuli. Wilson (1992) states, that the three most important are: the complexity of the stimulus, the accessibility of the context, and the inferential effort needed to compute the contextual effects of the stimulus in that context. An assumption communicated by an utterance using a logical form encoded by the given utterance is called explicature. According to Vermes, (2005) in the case of figurative or non-assertive utterances, of course, the propositional form of the utterance is not part of the intended interpretation, which consists of a set of implicitly communicated assumptions.

Assumptions verbalized this way are called implicatures. Vermes (2005) also explains, "that all the intended analytic implications of a logical form are explicatures, while all the intended contextual assumptions (implicated premises) and all the intended contextual implications of the logical form (implicated conclusions) are implicatures." In order for a utterance to be interpreted, as number of explicatures and implicatures have to be analyzed which are a set of intended analytic and implicated assumptions. In relevance theory, an assumption is defined as a number of interconnected concepts. Vermes (2005) defines the meaning of a "concept is made up of a truth-functional logical entry, which may be empty, partially filled or fully definitional, and an encyclopaedic entry, containing various kinds of (propositional and non-propositional) representational information about the extension and the possible connotations of the concept stored in memory." The concept may relate to a lexical entry, which contains linguistic (phonological, morphological, semantic and categorial) information connected to the natural language item. (Sperber & Wilson 1986). The three different types of information (lexical, logical and encyclopedic) that are stored in different places in memory. It is believed, that the content and the function of an assumption is a function of a logical entry which contains the concepts and context and are derived from the encyclopedic entry (Sperber, Wilson 1986). Utterance interpretation is a process, that requires the audience to make an effort and combine the stimulus and contextual assumptions. The one communicating this information plays a key role and give a specific context, that is appropriate for the scenario. This helps avoid misinterpretations. In the event, that this is true, we are talking about a primary communication situation and where the audience decides to use different contextual assumptions is called a secondary communication situation. (Gutt, 1991). The latter is a result of the socio-cultural mismatch between the communicator and the audience, meaning, they view life in different contexts. The main aspects of dissonance lies in the background assumptions and circumstances, in other words the cognitive environment of the person. (Sperber & Wilson 1986). Culture-specificity can be explained as a mutual cognitive landscape of a community, that differs from the mutual cognitive landscape of another one. Interpretive resemblance of utterances entails, that two representations share at least a subset of their explicatures and implicatures inside of a context (Wilson & Sperber 1988). Thus translation can be interpreted as the act of communication using the secondary context an informative intention that interpretively resembles the original to the fullest under the given

conditions. In translation theory the criteria of relevance is closely connected to the notion of optimal resemblance; translation is "presumed to interpretively resemble the original […] and the resemblance it shows is to be consistent with the presumption of optimal relevance" (Gutt, 1991).

To paraphrase, a target text should resemble the original in a way, that the contextual effects of the source text can be decoded and the intentions behind the interpretation can be sensed without overcoming additional difficulties.

3.1 Translation Operations

There are four basic operations, that use the previously established logical and encyclopedic meaning structures. The following configurations will be used as illustration [+L, +E], [+L, -E], [-L, +E] and [-L, -E], where L stands for logical meaning and E for encyclopedic meaning."Catfords definition of transference is "an operation in which the TL text, or, rather, parts of the TL text, do have values set up in the SL: in other words, have SL meanings" (Catford, 1965). To elaborate, SL expressions are incorporated in the TT, this happens, because it contributes to the utterance in a way, that is worth the lack of clarity in the translation. This is only possible if, the meaning can be deciphered by the targe audience, and the increased processing effort fits into the cultural context of the target language. Translation, in the most bare sense, is the process of using a dictionary equivalent of the source word or text. In relevance-theoretic terms this means the SL expression is exchanged to a TL expression which, while preserving the logical content of the original. This leads to the relevant analytic implications in the target text as the original did in the source text. Next comes substitution, which can be defined as an exchange of expressions, where the source language one is replaced by the target language equivalent with the same in relevant encyclopedic assumption but has different logical content. This process of substitution of an expression, by directly activating relevant contextual assumptions in the target context, is primarily done in order to maximize efficiency. Modification is the action of choosing expression in the TL which is semantically unrelated to the original. Vermes (2005) brings into the limelight the definition in the context of the relevance-theory "this means replacing the original with a TL expression which involves a substantial alteration of the logical and encyclopedic content of the SL expression. This operation is clearly aimed at minimizing processing effort, even if it means

losing some relevant assumptions and, thus, contextual effects." These of four translation operations are   similar to Sperber and Wilson's definition of relevance, is that an assumption is relevant in a context. (Sperber, & Wilson 1986), both processing and contextual effect have to be balanced to achieve relevance.

3.2 Description of the study

As stated above, set out to investigate the tendencies of film title translation from English to Hungarian and Ukrainian. The former will be investigated first followed by the tendencies regarding the latter. In the case of the portion of the study, that deals with the issues of Hungarian film title translations, the source of the data was the www.est.hu along with the categorization criteria. The film titles were differentiated on the basis of genres. The categories were the following: action, adventure, animation, comedy, crime, drama, episode film, experimental film, fantasy, horror, musical, satire, sci-fi, spy movie, thriller and war movie. Then the Hungarian and English variants of titles were examined and the nature of the translation operation was determined. There were a variety of options, the four basic operations and the six possible operational duets, this means, that there are ten possible instance variations to be observed.

The data has been compiled and presented using two tables. There is a certain level of colour coding employed, for each genre, the cell with largest number of a given operation, or duet was signified with a grey background. The numbers indicate the number a particular operation was used. The numbers were compared with the number at the end of the row, which are the total occurrences, this allows for a relative frequency to be established and can be compared to the willingness for other operations to be used, thus finding certain tendencies that might occur or the lack of them. With the collection and organization of the use of each operation or a duet in the case of a specific genre, one can gain the knowledge, regarding which translation tool to use for a movie title, making the process that much less complicated. The last row marked X, deals with the rate of the four basic operations, including their presence in operational duets.

Table 3.2.1 . Frequency of translation operations according to genre

GENRE	TRF	TRL	SUB	MOD	TRF TRL	TRF SUB	TRF MOD	TRL SUB	TRL MOD	SUB MOD	X

action	0	1	1	5	1	1	2	1	0	1	13
adventure	0	5	1	1	0	0	0	1	0	0	8
animation	0	1	2	1	0	0	0	1	0	0	5
comedy	1	5	7	20	0	0	0	2	0	1	36
crime	1	2	2	2	0	0	0	0	0	0	7
drama	7	12	3	4	0	0	1	0	1	0	28
episode	0	0	0	0	0	0	0	1	1	0	2
experim.	0	0	0	0	0	1	0	0	0	0	1
fantasy	0	1	1	0	0	0	0	0	0	0	2
horror	0	4	1	2	0	0	0	0	0	0	7
musical	1	0	0	0	0	0	0	0	0	0	1
satire	0	1	0	1	0	0	0	0	0	0	2
sci-fi	0	1	2	0	0	0	0	2	0	0	5
spy	0	1	0	0	0	0	0	0	0	0	1
thriller	1	4	3	6	0	0	2	0	0	0	16
war	0	1	0	0	0	0	0	0	0	0	1
TOTAL	11	39	23	42	1	2	5	8	2	2	135
Σ	19	50	35	51							

3.3 Results of the study

A total of 135 films were examine, that had their titles translated to Hungarian, the two most frequent basic operations were modification (MOD) and translation proper (TRL), with 42 and 39 occurrences, respectively. Moreover, within a given genre, the most frequent operation was translation proper with 7 uses, modification with 5, substitution with 4 and transference with only one. This difference is even more prevalent, when only the most represented genres are considered (with at least 7 items). In this case TRL and MOD proved the most frequent operation within a genre 4 times each, while SUB only once and TRF 0 times.

3.3.1 Occurrence in genres

When looking at the number of occurrences of operations within each genre there are certain ones, that have an even distribution of occurrences, such as crime movies and thrillers, without any one of the operations being dominant over the others. On the other end of the spectrum, there are also genres which are characterized by the total domination of one operation, these are dramas, horror and adventure movies, dominated by TRL, while comedies are dominated by MOD. Furthermore, the relative frequency of TRF in film dramas, compared to any other genre is outstanding.

Table 3.4.1.1 Frequency of translation operations according to genre (most movies)

GENRE	TRF	TRL	SUB	MOD	TRF TRL	TRF SUB	TRF MOD	TRL SUB	TRL MOD	SUB MOD	X
action	0	1	1	5	1	1	2	1	0	1	13
adventure	0	5	1	1	0	0	0	1	0	0	8
comedy	1	5	7	20	0	0	0	2	0	1	36
crime	1	2	2	2	0	0	0	0	0	0	7
drama	7	12	3	4	0	0	1	0	1	0	28
horror	0	4	1	2	0	0	0	0	0	0	7
thriller	1	4	3	6	0	0	2	0	0	0	16
TOTAL	10	33	18	40	1	1	5	4	1	2	115
Σ	17	39	25	48							

3.3.2 Other Observations Relating to Operational Duets

More than half of the studied genres showed the use of operational duets, which is rather high. Nine out of sixteen of them can be translated using these combined methods. In three of the genres the use of these can be called significant, like episodic films, experimental ones and science fiction.

3.3.3 Explanations

There are certain questions that that beg to be answered when looking at the compilation of data: Why are the TRL and MOD the most frequently used operation methods? What is the reason behind TRL being the most frequent in film dramas, horrors and adventure films, while MOD is the preferred one in the case of comedies? Why do translators prefer the TRF method in the case of film dramas and use operational duets frequently when working on episode films, experimental films and science fiction. And, finally, in a marginal case, how does Shanghai magically transform into London when translated into Hungarian?

3.3.4 Tendencies

 If we consider the main objective of translation, the fact, that the application of TRL is widespread in the space of film title translation is not surprising. The contextual effects have to be identical, or at least very similar, to those produced by the source text, in an assumed primary (or near-primary) communication situation for it to be effective, where the originally intended contextual information is present, for this to happen only the logical content needs to be taken care of. This is true only in the case, when we can presume that the title is meant to communicate something in a straightforward way, through explicatures, in other words, some of the analytic and content

assumptions intended to be communicated by the source communicator. An example of this is A Karib-tenger kalózai (English original: Pirates of the Caribbean), this translation carries the identical logical content and contextual properties, while having the same explicature implicates the genre, while retaining the nods to the story and does not require any more effort to comprehend the message. The reason for the frequency of use has not been answered yet. MOD is an option, that seems preferable, when the relevance of target language and the connection to the audience be ensured by preserving neither the logical nor the encyclopaedic content of the original. The relevance of a film title is dependent on the judgement of the audience, weather they find it worth watching. A translated title is similar in the aspect of relevance, it has to resembles the original, to a degree, that lets the potential viewers know, what international media text are about to consume and weather it is worth the effort. When it comes to a secondary communication situation, where the target audience's cognitive environment lacks the necessary pieces of information to be able to reconstruct the original context or the effort need to do so would outweigh the importance of the result, it is futile to attempt the transfer of irrelevant elements from the source text. It might be more sensible to simply produce a translation, that is relevant in a different way. Thus, the Hungarian title Veszett vad ("raging beast") is just as relevant as the English original The Hunted, because it tells the audience, that an action movie is the object of discussion in which some violent scenes are to be expected. The same considerations may have led to the translator in the case of Who is Cletis Tout?, which in Hungarian became Baklövészet (untranslatable pun: "blunder + shooting"). The title contains a pun, that implies a comedic setting involving shooting or hunting.

3.3.5 Differences between Genres

According to the considerations above, if TRL is the most times used translation method in the case of dramas, horrors and adventure films. The reason behind this might be, this might be that there are no significant differences in background assumptions and cognitive environments. There is an assumption, that these films are titled in a way, that is not so different culturally, in other words, they tend to be internationally understood. A vonzás szabályai is a perfect example of such a phenomena, the English original is The Rules of Attraction, these are almost identical in meaning. Szellemhajó is also a relevant title for the horror film Ghost Ship, and Kapj el, ha tudsz! is fitting for the adventure movie Catch Me If You Can. There are certain differences in the case of

comedies. There are certain naming conventions that are handled separately in English and Hungarian. English speakers title their movies explicitly through implicatures and explicatures. Hungarians on the other hand, use humorous implicatures in most cases. Distorted expressions and puns are a common occurrence. These norms are represented in the cognitive environment of the audience by assumptions relating to the way a title is meant to achieve its relevance, then in this case we are dealing with culture-specific assumptions and, consequently, a secondary communication situation, the application of MOD is an obvious option. To illustrate Vermes (2005) stats the following: "we can use the Hungarian Birkanyírás ("sheep shearing") for the English original: Barbershop, Hajó a vége (untranslatable pun: "if it ends well + it ends with a boat") for Boat Trip, Ki nevel a végén (untranslatable pun: "who will educate in the end + who will laugh in the end") for Anger Management, Szakítópróba ("tearing test") for Just Married, and Több a sokknál (untranslatable pun: "more than enough + more than a shock") for Bringing Down the House."

3.3.6 TRF and Operational Duets

The presence of TRF in dramas is rather simple to make sense of; it is because many of the film titles in this genre include personal names (Vermes 2005), as are the names in the following titles: Frida, Gerry, Max, or Miranda. Although, combined operations can be considered. There are examples of the TRF being combined with the other operations. These are presented by Vermes (2005) "TRF+MOD: Dogville – A menedék ("the shelter") for the English original Dogville, TRF+TRL: Daredevil – A fenegyerek ("daredevil") for English Daredevil, and TRF+SUB: Naqoyqatsi – Erőszakos világ ("a violent world") for the original Naqoyqatsi." The first one carries over the name of the town, while indicating the plot as well. This relates to the fact that the assumption database of speakers of both languages are different, and have to be stimulated accordingly. The second example is not so straightforward. This time the translator was striving to retain the encyclopedic content of the original. The third one is straightforward. The substitution was done in the goal of carrying over, the implicated premise. Koyaanisqatsi – Kizökkent világ ("a demeshed world", English original: Koyaanisqatsi). Some movies can be linked together because they possess similar title translations Tíz perc – Cselló ("ten minutes – the cello", English original Ten Minutes Older: The Cello, 2003) and Tíz perc – Trombita ("ten minutes – the

trumpet", English original Ten Minutes Older: The Trumpet, 2002). The second part underwent TRL in both of the cases. The first part of the title of the former movie got modified without the care to preserve the encyclopedic meaning, while the film from 2003 undergoes substitution, this is an attempt to link the two movies together and establish a common identity. The same intention can be seen as an encyclopedic assumption about an earlier film is revealed by the substitution in the first part of the title in Doktor Szöszi 2 ("dr. Blondie"), the Hungarian version of Legally Blonde 2: Red, White and Blonde. The second title has been modified. This comes as a result of the translators decision to preserve the link in the second part between the different language versions of the title and making it relevant in Hungarian. In the original, the title suggests a connection between the American ideology and national colours while adding a humorous connection to the blonde main character. The colours of the American flag and their meaning is not present at the forefront of the cognitive landscape of the Hungarian people, thus in order to understand the references presented the viewers would have to overcome cultural boundaries that would hinder the effectiveness of the media text. To avoid this, the translator abandons this element altogether.

3.4 Out of the ordinary connections

There are cases of independent uses of substitution, typical examples of which are Volt egyszer egy Mexikó ("there was once a Mexico") for the English original Once Upon a Time in Mexico and A Gyűrűk Ura – A két torony, a literal translation of the English The Lord of the Rings: The Two Towers. In this case the connection between the titles is undeniable and the translation is close to identical to the English movie and the book as well. This other work, in the first case, is another classic movie, Volt egyszer egy Vadnyugat ("there was once a Wild West"), the Hungarian version of Once Upon a Time in the West. In the second case, it is a book, J. R. R. Tolkien's well-known classic. The aim of the translator was in both cases to retain the implicated premises leaving behind the logical content. Other such examples are Még egy kis pánik ("some more panic") for Analyze That and Tökös csaj ("ballsy chick") for The Hot Chick, here, there is a connection to the sequel or different franchises with the same actors thus, the translation is similar as well. Csak egy kis pánik ("only a little panic", English original: Analyze This) in the first case, and two previous films in the second: Tök alsó ("jack of diamonds", English original: Deuce Bigalow: Male Gigolo)

and Tök állat ("brutally good)", English original: The Animal). This is why Shanghai became London in the Hungarian rendering of Shanghai Knights as Londoni csapás ("London raid"). The logic behind this is that the translator intended to preserve the connection between this Jackie Chan film and an earlier one titled in Hungarian as Új csapás ("a new raid", for the original Shanghai Noon), of which it is a sequel. A different approach to the translation tool of substitution comes in the form of Nem fenékig tejfel ("it is not cream all the way to the bottom", for the English original This is Not a Love Song). Here, the premise preserved is encyclopedic carried by an idiomatic expression, and not a connection to a different franchise.

3.5 Peculiarities of translating movie titles into Ukrainian

The following section is dedicated to the translation of English film titles into Ukrainian. The translation methods, trends and unusual phenomena will be discussed below along with a plethora of examples

Translation of films is comparable to the same operation conducted using aphorisms and proverbs, because they have similar text features and can be approached similarly (Nida, 2001). As we have established above the most frequently used strategy, concerning translation of film titles, is direct translation. This is applicable, when the socio-cultural component is low profile, thus making it easier to transform into something that is recognizable by foreign cultures. Titles with universally known metaphors or imagery are optimal for literal translation. It is obvious, that a translated language text has to correspond with the syntactic and morphological of the language, but in the case of directly translated titles, the differences are not outstanding. There are certain cases, where the grammatical features of the target language suit the title better than the original context, however, this is a rare phenomena. This collection of strategies also include transliteration and transcription. The latter is the most often used tool in the translation of film titles to Ukrainian. such a strategy is optimal in the cases, where there are no cultural-specific components, exotisms and no conflict of form and content (Venuti, 1998). There are rather many examples for this phenomena, such as: It – "Воно", The Dark Tower – "Темна вежа", King Arthur: Legend of the Sword – "Король Артур: Легенда меча", Life – "Життя", Seven Sisters – "Сім сестер", Annabelle: Creation – "Анабель: Створення", A Dangerous Man – "Небезпечна людина",

Halloween II– "Хелоуін 2", Tooth Fairy – "Зубна Фея". To continue, there are some titles that carry some culturally specific connotative meaning, but they become irrelevant when translated: Bronson – "Бронсон", Hannah Montana: The Movie – "Хана Монтана: Кіно",Jesse Stone: Thin Ice – "Джесі Стоун: Тонкий лід". The movie industry produces movies on mass, as a rule, the more translations are created, the higher the chance of inaccuracies occurring while translation happens, the accuracy might suffer of misidentification of secondary translated nominations and their identification, which leads to communicative failure. After completing the analysis of translation variants, the fact was determined, that there are two or more of them when English and Ukrainian languages are involved, the first comes from phonetic differences: Ally McBeal – "Алі Макб ілл" or "Елл і Макб іл"; Vainer – "Уайнер" or "Вайнер"; the second, from lexical differences: Usual Suspects – "Звичайні підозрювані" and "Підозрілі особи"; Crazy Bus – "Божевільний автобус" and also "Автобус, що збісився"; 28 Days Later – "28 днів опісля" or another variant "Через 28 днів"; My Big Fat Greek Wedding – "Моє велике товсте грецьке весілля" or "Моє товсте грецьке весілля"; The Real McCoy – "Справжній Маккой", "Справжня Маккой", "Карен Маккой – це серйозно", "Маккой що треба" and "Ріл Маккой – це серйозно". Direct translation is used so often in film title translation, because it stives to retain the content and the form of the source text to the fullest. The main aim is to recreate the meaning of the original within the limits of the target language's grammatical structures with precision and to remain faithful to the intentions of the creators. Direct translation is a viable method when the source language and target language function overlap with each other. Minimal requirement of a translation is to include the semantic-structural and communicative-functional properties, of the original, but there are examples of the opposite happening. This is a bit more advanced of a technique and requires deep cultural language and cultural competence of both of the languages present, as well as creativity on the side of the person translating. The complete abandonment of the original title is most likely due to the inability to transmit the pragmatic content of the text in question. One great obstacle in the way of someone, who decides to create a media text in another language is the presence of phraseologisms and fixed phrases. These require one to be well versed in the field of the source language to understand the nuances and hidden meanings behind these expressions (O'Sullivan, 2011). That's why they are dreaded by most. Pragmatic adaptation is in part caused by the use of realities and the author's wordmaking, which carry some

semantic functions are not suitable for literal translation. This strategy involves a semantic development process on the part of the translator where the transformation is already holistic, not elementary, this comes from the fact, that there are simply untranslatable meaning, that the pragmatic meaning cannot be conveyed by simply transforming the original text. It these cases, a complete replacement of the source text is required with one, that fits the cultural landscape and semantic criteria. In some instances some type of logic can be discovered in the target text, like: The Bucket List, which in Ukrainian rolled out with the title "Доки не склеїв ласти". This translation presents the main premise of the motion picture, live life to the fullest, don't hesitate when you want to do something. In the action genre, we can see a successful adaptation, the Ukrainian "Форсаж" to the movie The Fast and Furious. The main idea can be deducted here as well. The movie is about racing, fast cars, action. It gives an essence of speed. We cannot ignore, however, the unsuccessful adaptations either and there are plenty of them. A great example of this is a French movie called Intouchables, strangely, in Ukraine it got the title "1 + 1". The original most likely aimed to communicate to the viewer the idea, that the main characters are outcasts in society, they are alienated from others. Philip is a disabled rich person, who rarely leaves his house and is done with his life. While, Dris, who applies for a job as Philips helper, is an immigrant, without financial security is a society, that shuns him. While the source text implies some information about the plot, the target text could be easily confused with the Ukrainian TV channel with the same name. Another failed attempt to replace a film title with the appropriate Ukrainian counterpart was made in the case of Blue Valentine. There were multiple attempts to achieve equivalence but all failed: "Валентинка" and "Сумний Валентин", some sources call it "Блакитний Валентин". This implies that the film is about something comedic. This could not be further from the truth. It's a romantic drama about a couple who fall in love, get married but divorce on Valentines Day. To reiterate, the Ukrainian title implies the opposite, it has a comedic effect. Returning to correctly executed translation, Fist Fight as "Махач вчителів" comes to mind. The main premise if fully and simply communicated using the target text and even enhances the punctuality. Teacher, being humans, experience emotions like anyone else and have conflicts too, some happening at school. The translator uses slang to convey the word for physical conflict, which is "махач" and the word "вчитель" makes the context more accurate. This was an attempt to appeal to younger audiences with a more comedic title, which reflects the premise of the movie

better, while attempting to convince young people to go and watch it. There are times, where translators give a bit of extra context regarding a piece of cinema, as an example, the thriller Unlocked, which, instead of being translated literally, gets a more explanatory title The Secret Agent. The original title places emphasis on the genre and the tone of thrillers, while the translation focuses more on transcription and transliteration. To paint a full picture, we have to remember, that translation without transformation is not always possible. Complete replacement is an option often use by professionals, examples include: Ozzy and films as Richard the Stark were presented as "Велика втеча" and "Пташиний ульот" accordingly in the Ukrainian production. Translators usually adapt the story into the headline, to paint a picture in the heads of potential viewers. After the Oscar-winning tape Silver Linings Playbook – "Мій хлопець – псих" many people would have noticed that the unpretentious design gained popularity. Movies were also offered to viewers: "Мій хлопець – кілер" instead of literal translation "Містер Досконалість", because English variant of this film is Mr. Right. Other common variants are the following: "Якщо твоя дівчина – зомбі" instead of "Життя після Бет", which is a translation of the English film Life After Beth. This method was also used in the case of the comedy Colossal, which got translated as "Моя дівчина – монстр" (the straightforward way would have been "Величезний").

The translation "Моя дівчина – монстр" can be called a successful translation because it envisages the storyline and genre. Complete replacement is not suitable for every situation. A great example when not to use substitution when translating English movie titles is How to be a single – "В активному пошуку". Its melodrama about four girls, who choose to be single. A distortion of the message can be experienced in this case, the original is about the peculiarities of being alone, while the translation depicts an idea, that someone is actively looking for a mate. A professional has to include the key moment of the movie without alteration. Other examples representing logical development include: About love – "Коханий з майбутнього"; Hangover – "Похмілля у Вегасі"; Identity thief – "Піймай шахрайку, якщо зможеш; This is 40 – "Життя по-дорослому"; the film The Other Guys – "Копи на підхваті", in which the original name can literally be translated as "Інші хлопці". Another film Four Brothers – "Кров за кров"; can also be translated as Four Brothers –"Чотири брати". This action movie is about four brother who return to their hometown for the funeral of their mother. The movie Die Hard – "Міцний горішок". Today, the "Міцний

горішок” franchise has a cult like following who are getting more and more disappointed with each installment. The first motion picture in the series came out in 1988 and the title could have been translated as “’Помри, борючись’ or “Незламний’’. The Guard – “Ірландець”, this title reflects the location, the movie takes place in, the straightforward translation of the title would be The Guard, as in “Охорона”. Altough the film is not entirely about an Irish protagonist, in fact there are two main characters; Inception – “Початок”, the movie is really unique when it comes to the plot elements, but the title does not tell us anything about that. Other alternatives of the Ukrainian translation of Inception which is more accurately translated as “Впровадження” or “Вкорінення”, making a lot more sense. More examples include The Expendables – “Нестримні”, The Sylvester Stallone trilogy of a mercenary group is actually called ‘The Expendables’, which in Ukrainian should sound like “Розхідний матеріал” or “Гарматне м’ясо”; The Departed – “Відступники”, the crime thriller that finally brought Martin Scorsese an Oscar. The Departed doesn't sound very optimistic – “Небіжчики”; Over The Hedge – “Лісова браті’”; Ted – Третій зайвий; the movie is about a live toy bear named Ted and his friend John; its translation “Третій зайвий” is not referencing the character, rather his role in the plot. There are some cases, that are worth investigating when studying title and plot detail relations. A good example would be War dogs with a translation “Хлопці зі стволами”. The term war dog is connected to the military in the American culture. These are military contractors, who sell weapons and ammunition to the army, thus making money. The cultural-specific component in this case makes it impossible to use literal translation effectively. “Пси війни” would be a confusing word combination to the Ukrainian viewers, thus making it less effective from a marketing standpoint. According to the translator judgement, full replacement was the best option, adopting the style of the story instead. This can be regarded as an optimal translation. We have come full circle, because even Ukrainian translations require a degree of marketing foresight, and the commercial reasoning, in other words the financial success of a movie is factor when determining title translation. The famous film Kung fu yoga with Jackie Chan was translated as “Обладунки бога: у пошуках скарбів”. For commercial reasons, the distributors have abandoned the original name “Кунг фу йога” and decided to speculate on a popular saga “Обладунки Бога”, which made Jackie Chan a world known celebrity and actor. There is nothing in common with the protagonist and the theme of the film, which lead to confusion. Some were disappointed, because, they thought they were

going to watch a comedy movie with the Chinese actor as the lead. Instead, they watched the same actor perform as an action hero. The era of confusing titles does not end there however. The film, The Girl with All the Gift, which got the unfortunate translation "Нова ера Z". This can be seen as the sequel of the zombie science fiction film World War Z ("Всесвітня війна Z"). After some consideration, the producers decided to pivot back to the literal translation due to financial risks. The title, being closer to the original both is form and meaning: "Дівчина з усіма дарами/ талантами" it highlights the main idea much clearer. The plot revolves around a girl with extraordinary abilities who bears the responsibility to save the future. Another option could be considered such as "Дари Пандори" – the book that has been adopted into the motion picture. Moving on to a full length animation Kubo and the Two Strings, in Ukrainian it is "Кубо і Легенда самурая". The two strings are important in terms of the story symbolizing Kubo's connection to his parents. It's a tale of a boy who never met his father, who is supposedly the greatest samurai who ever lived. His mother told him a lot of stories about his dad, but none of them have an ending. Instead of inheriting a house and some capital Kubo is faced with the task of solving a riddle connected to his family. Through this, he gets to know his relative and his own purpose. The title change to "Легенда самурая" is a typical case of domestic localization. If one decides to use the literal translation method, the result of Kubo and the Two Strings is "Кубо і дві струни", the marketing team was dissatisfied with this and executed a name change. The case of The Headhunter's Calling was as special operation using a phenomena called "fantasy", translation as "Мисливець з Уоллстріт" (literally "Покликання мисливця за головами"). The marketing strategy behind this is that the potential audience might confuse it with the popular Hollywood drama starring Leonardo Di Caprio "Вовк з Уолл-стріт" which tells the story of an American stockbroker with a criminal record. This could even be called intentional misleading of the consumer, which ultimately could lead to public backlash and failure at the box office. On the other hand the story really is about balancing ones carrier and family life and the setting of boundaries and priorities, as well as relationships, time management and ones hopes. The target audience is middle aged man with families, which cannot be deducted from the title. The problem might have been, that the translator did not consider that the movie was intended for an American audience. It is true, that a professional translator has to keep in mind a plethora of rules and requirement, maintaining semantic-structural equality and level of communicative-functional

properties is paramount to achieve an effective translation. There are some films, that ignore these rules, The Cinderella Man that has an interesting Ukrainian title, "Нокдаун". This is an action movie with some drama sprinkled in. The story is about a man who starts boxing to make a living for his family during the Great Depression. Braddock, as he is called, rises to the top of London's underground boxing arena because he possesses untapped athletic potential. The nickname Cinderella comes from the illusive past of the man. The Ukrainian grammar system however could not support "Попелюшка" in masculine gender (Золушкін, Золушкамен) so it had to be scrapped altogether. A plot-based alternative has been raised in the form of "Нокдаун". The impossibility of retaining the English title led to a number of logical steps, that had to be taken in order to achieve the result. When it comes to Push a fantastic thriller, which is was translated as "Товчок", was marketed as "П'ятий вимір" in Ukraine. The title offers a more straightforward explanation in terms of the plot and is better suited for Ukrainian viewers. The translator opted to bring to the limelight the main character when translating Observe and Report with "Типу крутий охоронець". The complete replacement of titles does not stop there. The title of the comedy about the beginnings of human history Year One was also exchanged for "Початок часів". The American horror, High Plains Invader was translated as "Чужі на дикому заході". It is common knowledge in America, what and where the High Plains are, for Ukrainians, this culturally specific piece of information takes the form of the Carpathians. There is a phrase that would be culturally suitable, but would sound strange as a title of the film "Високі рівнини". Musical comedy titles are especially interesting to transfer from culture to culture, an example of this is The Boat That Rocked – "Рок-хвиля". A sinking ship was sending emergency messages, but could not get them through because of signal interfering, that played rock music. The word "rock" in English means not only musical direction. The verb rock can mean shake or swing or to get out of balance, thus this is the foundation of the sinking ship connection. The Ukrainian language lack homonyms for the term rock that's why the title has been limited to Rock Wave.

After all that has been discussed, it is not surprising, that different languages require different translation methods, not only in the case of film titles. There are cases, were translating a title would diminish its artistic value, thus it remains fixed, even in the target language. This again, is a special scenario, where the text in question becomes an object of analysis, and the

adequacy of certain characteristic have to be checked like source, or original movie name, translated title and transformation result from one or another translation variant. As a rule, translation of film titles based on literary works try to emulate the original in content and style. However, there are certain example, where a completely new lexis is included. An example of this, is the adaptation of Somerset Maughams "Театр" which got a completely original title Being Julia or Uncovered – "Фламандська доска". The most important metric when it comes to this type of translation is the degree of precedent, as these expressions retain their characteristics and fixed forms after the translation process has been concluded. The scientific community is on the opinion, that the strategy of transformation in translation is owing to a number of factor, such as pragmatic, stylistic, lexical and functional. There are certain titles that, when translated, get additional elements or some get substituted by others. There are key words, that indicate the genre and the semantic elements employed. This is connected to the marketing aspect of titles and helps advertisers sell the premise. A mayor transformation tool in translation is addition. The process is best described as an increase in the number of words of a text, that has been translated. This process is required in order to enrich the semantic landscape of the text to fit the needs of the target language readers. Pragmatic reasons might play a major role, as Ukrainian audiences might not be aware of the information the text strives to convey, in order to avoid misunderstandings additional information is provided. Some examples are: A Dog's Purpose – "Життя і мета собаки"; The Institute – "Інститут Роузвуд"; The Boss – "Леді бос"; The Forest – "Ліс примар"; Logan – "Логан: Росомаха"; Mercury Rising – "Меркурій в небезпеці", this is a rather misleading title because it has nothing to do with the planet of Mercury. It is about a boy, who accidentally broke the Mercury data encryption system. In the case of Mercury Rising not all elements could be changed "Меркурій в небезпеці". The direct opposite of addition is omission. It involves leaving out words, that are not crucial in the process of understanding the meaning of a title, in other words, this semantic component is not necessary for the potential viewer. This phenomena can be caused due to translation styles, language features and cultural differences. The following examples are: Neighbors 2: Sorority Rising – "Сусіди 2"; My Big Fat Greek Wedding 2 – "Моє велике грецьке весілля 2"; Voyage of Time: Life's Journey – "Мандрівка часу"; The Covenant – "Угода з дияволом". The last one is a prime example of a terrible translation, simply because The Covenant has been changed to "Угода", with no links to the supernatural events of the film; Frozen –

"Крижане серце" is about Elsa, a Disney princess, who accidentally freezes her kingdom using her ice powers. A more direct translation would have been Frozen – "Заморожений" or "Застиглий". Many titles are transformed between languages using an extension of cognitive information, with the help of replacing or adding lexical elements and the key word inputs compensate for the semantic and stylistic lack presented. As an example, a comedy called "Нікі, диявол-молодший" adds additional elements. The comedy called Bowfinger where only the name of the main is present in the title is translated as "Кльовий хлопець" or "Божевільний Боуфінгер". This is a viable option in the cases of biopic or a documentary about someone's life, but isn't the best choice for comedies. There is an agenda to make a title more intriguing for marketing purposes and with it, more successful, some special phrases can be added. An example of this is Hitch, the Ukrainian version is the following "Правила Знайомства: Метод Хітча". This one communicates the story in a straightforward way, it tells the story of a man, who teaches other man, how to approach woman. The Ukrainian title is far more intriguing and has the potential to sell the idea to moviegoers. As it can be seen, the same translation method has been used in the case of Vacancy – "Вакансія на жертву". This is a thriller with an ideal translation. The average viewer connects the word vacancy with work. The movie Fighting, got a Ukrainian title "Бій без правил" with the intention to indicate a dramatic plot and a violent undertone. The The Killing Room is an interesting example, in Ukrainian it is "Кімната смерті". If the literal translation method would have been used, it might have indicated a surrealistic point of view in the form of "Кімната, що вбиває", in order to avoid confusion, the translator opted to change the title. Coming back to the idea of the usage of proper names as movie titles. The name of the main character is presented without change like Gooby – "Губі" or Bruno – "Бруно". The only changes that happen are phonetic and stylistic, due to the differences in the language environment. The film adaptation based on the play with the same name Alfie – "Альфі", "Ельфі", "Красень Алфі". There is an obstacle when translating nation specific and traditional names from different cultures for example Slavic patronymic structures and diminutive forms. Like the English Junior, which is the title of a comedy, in these cases, the onim and the appellate have to coincide with each other. The Ukrainian version keeps the meaning if the onim in the form of "Джуніор". This happens when a name has a strong cultural significance and connotative meaning. The Grinch is based on a cartoon, that is widely known in America. A Ukrainian viewer might not grasp the context to immediately

recognize the film, so additional details were included in the translation: "Грінч – викрадач Різдва". In the case of the popular animated movie Shrek – "Шрек" giving context was not necessary because a new character was presented for the audience and the translator as well. The fantasy movie Finding Neverland, about a nonexistent country was translated as "Чарівна країна". A literal translation was born as well, which didn't enjoy the same level of success "В пошуках Нетландії". Boogeyman – "Бугімен", is another example for this, which got marketed in Ukraine as "Страшила".

The conclusion can be made, that there are a plethora of factors that influence movie title translation from the qualities of the original text, the relationship between the title and the plot, linguistic characteristics of both languages, the genre of the film, the usage of euphemism and so on.

CONCLUSION

Films as a medium and art form convey beauty and present a world along with characters and emotions that can influence the worldview of people. One of the most essential part of a movie is something that can even be treated as a separate text, which is the title.

It serves many purposes, informs the viewer about the contents of the media text they are about to consume, a creative title that stands out and is intriguing is the most cost effective way of marketing a movie. It can also provide information on its genre and impact box office revenues.

Most films nowadays are made with international audiences in mind. This means, that every aspect that involves language has to be translated, this includes the dubbing, the title, the subtitles and promotional material. This process is extremely difficult, mostly because of the cultural differences of people from different nations, but there are many more factors that contribute to the complicated nature of translation.

After examining a number of examples of film title translation, the study came to the realization, that the most used translation strategies by Hungarian professional when it comes to movie titles is translation proper and modification. The former is possible when the relevance of the source text is high. Meaning, that the viewer is aware of the subject and is interested in it, also it does not require much effort on his part to understand the translated text. The letter however, achieves relevance through the complete elimination of the original lexis and through the substantial alteration of its logical and encyclopedic content. This is done with the goal in mind to minimize processing effort but it might lead to the loss of relevant assumptions and contextual effects.

A few interesting conclusions can be drawn after examining the data, like the way translators intentionally make connections and references to previous movies with the same actor in their work. This could be seen in the link between productions of different franchises starring Jackie Chan. Another unusual occurrence was the use of idiomatic expressions as titles.

Moving on to the methods most effective in the case of English-Ukrainian translation of movie titles. The most dominant tools of translation were found to be literal translation,

transformation and logical development. The first involves retaining most of the characteristics of the original. As a result, this method is considered the most accurate. When names of characters are present in the name of the film, it is ideal to leave them unchanged apart from their phonetic characteristics.

The second one, that has to be included is translational transformation. It involves the omission, transposition, extension and addition of lexical element, fundamentally changing the text in question. These are great if one encounters titles that don't offer enough context to be understood by a foreign audience. In the case of omission, the lexical elements that are not essential or do not contribute to reaching a deeper understanding of the material can be left out.

The strategy that requires the most competence, creativity and cultural awareness paired with flawless language knowledge is logical development. It is the result of a lack of language recourse available to reflect the original meaning as closely as possible. It incorporates plot elements in the title in order to generate interest, in turn increasing box office earnings.

A translator of film titles carries a heavy burden. He has to weigh artistic factors, keep in mind the semantics, the stylistic environment, carry the artistic vision and take into consideration the marketing elements when conducting his work. It requires cultural awareness, being up to date on popular culture and an outstanding amount of creativity.

The study was a success in terms of answering the questions laid out and highlighting the process and the options that can be used in the act of film title translation.

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РЕЗЮМЕ

Найбільшу кількість інформації про фільм надає саме його назва. Це перше, що бачить людина перед переглядом. Влучна назва може передати велику кількість інформації про дії, жанр, темп фільму, тощо. Також є такі назви, що з'єднані з зовсім іншими світами, як наприклад, Зоряні Війни. Коли з'явилася перша частина цього фільму - дана назва вказувала тільки на фільм, а тепер, може означати комічні книги, анімації, відеоігри, тощо. Такі назви впливають навіть на те, як людина думає і живе, тобто це може мати вплив навіть на світ, в якому ми живемо.

Також, назви слугують не тільки для стислої передачі інформації стосовно змісту або фільму в цілому. Це ще і потужний інструмент у сфері маркетингу. Побачивши вдалу назву навіть без будь-яких знань про зміст, є можливість зацікавитись фільмом, і саме цим вже і збільшити популярність продукту. В кіноіндустрії є приклади схожого застосування вже відомих назв кінострічок при виборі назви для нового фільму, який завдяки цьому став більш успішним. Стосовно перекладу назв серіалів можна відмітити, що це завдання ще складніше, адже саме перші декілька серій відразу дають бачення про всю картину. Також, якщо назва фільма не відповідає усім серіям серіалу, то і переклад виконаний невдало.

В наш час більшість франшиз мають міжнародний характер, тому часто можливо зустріти дубляж того ж бренду в різних мовах разом з перекладом тексту зв'язаного з ним. Це відноситься і до заголовків кінострічок. Переклад заголовків це дуже складна справа, яка потребує знання спеціаліста, який має пізнання у різних сферах перекладу.

Дане дослідження має на меті дослідити труднощі, що виникають при перекладі назв фільмів, виявити їх причини, а також вказати на стратегії для вирішення складних завдань перекладу. Також, у робота націлена на вивчення нюансів перекладу англійських назв фільмів на українську та угорську.

Першочерговою темою дослідження був сам феномен перекладу назв фільмів а також критерії щодо цього.

Предметом вивчення стали правила і заборони для перенесення теми заголовка з однієї мови на іншу.

В цілому, для того щоб досягти очікуваних результатів, дане дослідження шукало відповіді на наступні запитання:

Яка роль назви і як вона зв'язана з самим фільмом?

Що може бути використано для перекладу назви фільму?

На які аспекти слід звернути увагу при перекладі назви фільму з англійської на угорську або українську?

Задля досягнення поставленої мети були використані слідуючі методи дослідження: порівняльний - зіставлення назв фільмів англійською мовою та їх переклад українською та угорською; аналітичний - аналіз та пояснення українських/угорських еквівалентів певними чинниками, а також їх специфіка і відмінності, аналіз найбільш поширених стратегій, використаних при перекладі.

Дослідження починається саме з опису функцій назви фільма, його ролі як маркетингового ходу, вплив, який вони мають на касові доходи, особливості влучних назв фільмів і нюанси щодо їх перекладу. В роботі вказано на значення перекладу у вивченні культури окремих країн та впливу культурного середовища на переклад. Також, досліджено основні стратегії, методи і прийоми перекладу назв фільмів. Зрештою, був також проведений аналіз вже існуючих перекладів назв фільмів з англійської мови на угорську і Уураїнську зважаючи на особливості самих перекладів.

Дане дослідження показало, що найчастіше використовуваним методом перекладу в угорських професіоналів був саме прямий переклад і модифікація. Перше можливе за умови, що релевантність оригінального тексту дуже висока. Даний переклад вказує, що переглядач обізнаний у даній темі і зацікавлений нею, такі назви перекладати не викликає труднощів. Останнє створює релевантність через знищення основного тексту і створення нового на логічній основі і енциклопедичного вмісту. Такий метод використовується для зменшення кількості труднощів, але може знизити актуальність назви фільму до самої теми фільму.

Дослідження також виявило деякі цікаві факти, а саме: переклад доволі часто був прив'язаний до самого актора із попередніх фільмів різного роду посиланнями. Таке можливо помітити в різних фільмах в ролях з Джекі Чаном.

Найефективніші і найчастіше використовуваними методами перекладу з англійської на українською мову, згідно даного дослідження, були прямий переклад та трансформація. Перший метод передає напрями характеристики оригіналу, за рахунок чого є найточнішим.

Другий метод полягає у зміні слів, тобто у вилученні, додаванні, зміні літер або самих слів змінюючи цим самим сам текст. Даний метод не передає велику кількість інформації щодо композиції, але і сама релевантність такого перекладу буде не на найвищому рівні.

У ході дослідження було з'ясовано, що назва фільму відіграє ключову роль при виборі фільму, тому проблема їх перекладу є актуальною і саме перекладач повинен знайти найефективніший метод для виконання адекватного перекладу. Бути успішним перекладачем кінофільмів значить не тільки знання мови, їх правил, вміння робити логічні зв'язки, але і знання двох культур, їх відмінностей, а також хоча б базові навички і знання з маркетингу.

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