

**BỘ GIÁO DỤC VÀ ĐÀO TẠO
TRƯỜNG ĐẠI HỌC QUẢN LÝ VÀ CÔNG NGHỆ HẢI PHÒNG**



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KHÓA LUẬN TỐT NGHIỆP

NGÀNH: Ngôn ngữ Anh – Nhật

Sinh viên : Hà Thị Hồng Tươi
Giảng viên hướng dẫn: Ths. Nguyễn Thị Quỳnh Hoa

HẢI PHÒNG – 2019

**MINISTRY OF EDUCATION AND TRAINING
HAI PHONG MANAGEMENT AND TECHNOLOGY UNIVERSITY**

**A STUDY ON TRANSLATION OF MOVIE TITLES FROM
ENGLISH INTO VIETNAMESE**

GRADUATION PAPER

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HAI PHONG – 2019

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NHIỆM VỤ ĐỀ TÀI TỐT NGHIỆP

Sinh viên: Hà Thị Hồng Tươi

Mã SV: 1512751015

Lớp : Na1901N

Ngành: Ngôn ngữ Anh- Nhật

Tên đề tài: A study on translation of movie titles from English into
Vietnamese

NHIỆM VỤ ĐỀ TÀI

1. Nội dung và các yêu cầu cần giải quyết trong nhiệm vụ đề tài tốt nghiệp (về lý luận, thực tiễn, các số liệu cần tính toán và các bản vẽ).

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3. Địa điểm thực tập tốt nghiệp.

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CÁN BỘ HƯỚNG DẪN ĐỀ TÀI TỐT NGHIỆP

Người hướng dẫn thứ nhất:

Họ và tên:.....

Học hàm, học vị:.....

Cơ quan công tác:.....

Nội dung hướng dẫn:.....

Người hướng dẫn thứ hai:

Họ và tên:.....

Học hàm, học vị:.....

Cơ quan công tác:.....

Nội dung hướng dẫn:.....

Đề tài tốt nghiệp được giao ngày ... tháng năm

Yêu cầu phải hoàn thành xong trước ngày tháng năm

Đã nhận nhiệm vụ ĐTTN

Sinh viên

Đã giao nhiệm vụ ĐTTN

Người hướng dẫn

Hải Phòng, ngày tháng.....năm 2019

Hiệu trưởng

GS.TS.NGƯT Trần Hữu Nghị

CỘNG HÒA XÃ HỘI CHỦ NGHĨA VIỆT NAM

Độc lập - Tự do - Hạnh phúc

PHIẾU NHẬN XÉT CỦA GIẢNG VIÊN HƯỚNG DẪN TỐT NGHIỆP

Họ và tên giảng viên:

Đơn vị công tác:

Họ và tên sinh viên: Chuyên ngành:

Nội dung hướng dẫn:

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Được bảo vệ Không được bảo vệ Điểm hướng dẫn

Hải Phòng, ngày ... tháng ... năm

Giảng viên hướng dẫn

CỘNG HÒA XÃ HỘI CHỦ NGHĨA VIỆT NAM
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PHIẾU NHẬN XÉT CỦA GIÁO VIÊN CHĂM PHẢN BIỆN

Họ và tên giảng viên:

Đơn vị công tác:

Họ và tên sinh viên: Chuyên ngành:

Đề tài tốt nghiệp:

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1. Phần nhận xét của giáo viên chăm phản biện

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2. Những mặt còn hạn chế

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3. Ý kiến của giảng viênchăm phản biện

Được bảo vệ Không được bảo vệ Điểm hướng dẫn

Hải Phòng, ngày ... tháng ... năm

Giảng viênchăm phản biện

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Hai Phong, June 2019

Ha Thi Hong Tui

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PART I: INTRODUCTION

1. Rationale

After nearly four years of studying at Hai Phong Management and Technology University of Foreign Studies, I feel more and more confident with my skills and knowledge of English that I have been taught here. Since the first year I have made certain progresses in improving my English thanks to my teachers. The graduation is coming soon and up to now I feel no regret choosing English as my major. My love for English has grown up and flourished gradually. Of all subjects, I have a fancy for translation the most and I'm not the only one. My class often has discussion time in which we find out translation mistakes, give comments and suggestions, and then do the corrections with the guidance of teachers. I myself feel enthusiastic and inspired by such discussions.

Movie is not only an art but also merchandise. The Vietnamese market is becoming more and more open, and there are an increasing number of English films. The Vietnamese audiences have to understand the film titles before they watch the movies. Movie titles express the main idea to the audience to draw their attention. This requires the translation of movie titles to be precise and reflect the economic values. After the analysis of the traits and functions of film names, this paper studied the translation skills and the translation tenets of the English film name. The film name is a necessary part of the movie. A beautiful title can make an influence on adding the finishing touch, appealing to audience and giving the viewers enough food for the soul. Movie titles often not only reflect the main idea of movies but also attract the audience with concise and unfamiliar form. With the frequent interaction between the Vietnamese and foreign cultures, an increasing number of English movies have entered into the market of Vietnamese. The film name is the first thing through which the viewers can know about the movie, so the translation of English film titles is very important. A perfect translation of the title can express the main thought of the movie and attract the audience's desire of going to the movie. This paper will introduce the translation tenets and strategies of English film title based on

an analysis of the traits and roles of English movie names. Translating such simple film title is seemed as an easy thing, but it is not easy to translate well. Being graceful in style and affluent in emotion could not only appeal to the audience but also be pregnant, and it makes people think deep as an art. Hence, when translating the movie name, firstly we should get the main idea and form of the movie, and then we have to know the principles, master the skills and see through the expression. However, academic atmosphere is very dreary and disputes are always united in the movie title translation research. Many academic articles only handle film names translation in detailed skills, for instance, literal translation, free translation and transliteration. However, they ignore the influences of culture and its versatility in film name translation. Moreover, there is also a lack in the exploration in the translation process and valuation. Thus, this thesis probes into the movie title translation, and puts in more strategies on top of the movie title translation theories. And it's ultimate purpose is bringing normalization and diversification into the English film names translation.

Culture aspects in language of movie titles draw my attention the most. Hence, my graduation paper: "A study on translation of movie titles from English into Vietnamese" is carried to reflect the similarities and differences between the source and target languages of movie titles.

2. Aims of the study

Bound by time limitation, I would like to focus mainly on English-Vietnamese movie title translation and it aims at:

- + Providing major principles which are helpful in movie title translation
- + Giving several strategies to students who are doing part -time job involved film subtitle translation or might be prospective movie translators
- + Analyzing a large number of translated titles of movies which have been released and shown in Vietnam to draw experience in translation

3. Scope of the study

Translation is an extremely large of study. However, due to the limit of time and knowledge, it could not be covered all matters about translation. As mentioned above, in this paper, only translation of movie titles from English into Vietnamese are presented and analyzed. Particularly, techniques of movie title translation are carefully demonstrated.

For the purposes of demonstrating the techniques of movie title translation, my study focuses on:

- Introducing theoretical background of movie translation, movie titles and techniques of movie title translation.
- Giving clear and detailed techniques of translating movie titles so as to find out the effective ways in translation.
- Indicating the findings and implication, and proposing some suggestions.
- Providing some movie titles to discuss.

4. Methods of the study

In order to fulfill the study, the following methods are fully employed:

Firstly, internet accessing is necessary because it supplies such a large source of information as well as images that all of data relating to the subject of my paper graduation are easily found out.

Secondly, data collection from related books and documents also have an important role in the research process.

Thirdly, discussion with my supervisor and friends works effectively in the research completion.

At last, contrast and comparison method is also put into practice to finish this paper graduation.

5. Design of the study

My graduation paper consists of three main parts:

- Part I: Introduction, which indicates the rationale, the aims, the scope, the methods and the design of the study.
- Part II: Development mentions the main content of the study and it is further divided into three chapters as below:

- › Chapter I: Theoretical background includes the definitions, function and types of translation, movie and movie title.
- › Chapter II: Characteristics of english movie titles and principles of english movie title translation
- › Chapter III: Suggested the type of Translation Strategies of English Movie Titles
- › Chapter IV: Preliminary results and analysis
- Part III: Conclusion gives a brief summary of the study and suggestion for further study.

PART II: DEVELOPMENT

CHAPTER I: THEORETICAL BACKGROUND

1. Translation

1.1. Definition of translation

Lexically speaking, Translation is “the restatement of the forms of one language in another: the chief means of exchanging information between different language communities.” (McArthur, 1992, 1052). In this definition, translation is defined as a process of exchanging texts between two languages, but is it really that simple?

Other dictionaries would say “no” without any hesitation, such as the specialist Dictionary of Translation Studies:

Translation: An incredibly broad notion which can be understood in many different ways. For example, one may talk of translation as a process or a product, and identify such sub-types as literary translation, technical translation, subtitling and machine translation; moreover, while more typically it just refers to the transfer of written texts, the term sometimes also includes interpreting. (Shuttleworth & Cowie, 1997, 181, as quoted in Hatim & Munday, 2004, 3-4)

In the definition above, not only the authors regarded translation as a process, but they also viewed it as a product, which consisted of many sub-types. In those subtypes, one can easily spot the traditional subtypes, which are “literary translation, technical translation” as well as the up-to-date ones such as “subtitling and machine translation”. However, for an in-depth and appropriate definition for the study, this one is not enough.

Besides, scholars have their own way of defining things and translation is no exception. For example, Reinhardt Hartmann and F. Stork stated “Translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language” (Hartmann & Stork, 1972, 713, as quoted in Bell, 1991, 6). As far as the definition suggested, one can easily interpret that, to translate a text is to transform the text from a language to another one, which involve the consideration of reproducing only some parts of

the source text (ST) and omitting or changing others, due to the inherent differences between both languages. The researcher agrees with most of the ideas presented in this definition, but he doesn't agree with the vague word "equivalent", as his own experience suggests that in some cases, the texts in the second language doesn't completely "equal" to the ones in the first language in terms of grammatical structures, of the whole meanings, etc., but those texts are still considered good translations by the readers and researchers alike.

Likewise, Peter Newmark (1987) asserted a similar definition, "Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another message" (Newmark, 1987, 7). Mona Baker (1992) agreed with this notion, but suggested that the ideal equivalence at word-level as well as above word-level between the source language (SL) and target language (TL) is extremely hard to maintain because of various differences in grammar structure and culture between the two languages. To help maintaining this equivalence, translators and theorists have proposed many translation strategies in the last century. However, as this is the most complete definition in the researcher's own opinion, this definition will be adopted as the sole definition of translation in the study.

1.2. Types of translation

For learners of English, there are different approaches to translation. For a number of definitions of translation given above, we can see that understanding towards translation varies from one to another. As the results of such diversity, translation can be classified into different viewpoints. The followings are the commonly used translation types:

1.2.1. Word-for-Word translation

This is the type of translation that learners of English are likely to take up in the process of mastering their translation skill. In word-for-word translation, the source language word order is preserved and the words translated singly by their most common meanings, out of context. In word-for-word translation, the result often makes little sense, especially when idioms are involved. The translators

can use word-for-word translation both to understand the mechanism of the source language and to construct a rough process for a difficult text. For example: “Red eye” is translated into “Mắt đỏ”

1.2.2. Literal translation

Literal translation is a broader of translation, each source language word has a corresponding target language word, but their primary meanings may differ. Literal translation follows very closely the grammatical and lexical forms of the source text language.

Literal translation is considered as the basic translation step, both in communicative and semantic translation. For example: “Brave heart” is translated into “Trái tim dũng cảm”

1.2.3. Faithful translation

A faithful translation requires a faithful precision in meaning and grammar structure of the original. However, we can also transmit the source language text into the target language one more flexibly basing on its contextual meaning.

1.2.4. Semantic translation

Newmark (1992) states that: “Semantic translating where the translator attempts, within the base syntactic and semantic constraints of the target language, to reproduce the precise contextual meaning of the author”. Therefore, the semantic translation is more flexible than faithful, admits the creative exception and allows the translator’s intuitive concession with the original.

1.2.5. Free translation

In free translation, the linguistics structure of the source language is ignored, and equivalent is found based upon the meaning it conveys. Free translation is sometimes called paraphrases. The disadvantage of this type is that translating is too casual to understand the original because of its freedom. (Dung Vu, 2004, <http://www.talawas.org>)

1.2.6. Idiomatic translation

Idiomatic translation is concerned with communicating the meaning of the source text using the natural grammatical and lexical items of the target language. Idiomatic translation is used for colloquialism and idioms whose literalism of the origin, uses the translation of colloquialism and idioms. For example: “As good as it gets” is translated into “Không thể tốt hơn”

1.2.7. Communicative translation

Communicative translation allows the translator to transmit the source language into the target language by ready and comprehensible ways to the readership. “But even here the translator still has to respect and work on the form of the source language text as the only material basic for his work”. (Peter Newmark, 1982: p39)

1.2.8. Adaptation

Dung Vu (2004) pointed out: “Adaptation has a property of lending the ideas of the original to create a new text by a new language more than to be faithful to the original. The creation in adaptation is completely objective in content as well as form”. So, adaptation is the freest form of translation. For example: “Perfect storm” film is translated into “Con bão kinh hoàng”.

1.3. Movie

1.3.1. Definition of movie

Movies, also known as films, are a type of visual communication which uses moving pictures and sound to tell stories or inform (help people to learn). People in every part of the world watch movies as a type of entertainment, a way to have fun. For some people, fun movies can mean movies that make them laugh, while for others it can mean movies that make them cry, or feel afraid.

Most movies are made so that they can be shown on big screens at movie theatres and at home. After movies are shown on movie screens for a period of weeks or months, they may be marketed through several other media. They are shown on pay television or cable television, and sold or rented on DVD disks or videocassette tapes, so that people can watch the movies at home. You can also

download or stream movies. Older movies are shown on television broadcasting stations.

A movie camera or video camera takes pictures very quickly, usually at 24 or 25 pictures (frames) every second. When a movie projector, a computer, or a television shows the pictures at that rate, it looks like the things shown in the set of pictures are really moving. Sound is either recorded at the same time, or added later. The sounds in a movie usually include the sounds of people talking (which is called dialogue), music (which is called the "soundtrack"), and sound effects, the sounds of activities that are happening in the movie (such as doors opening or guns being fired). In the 20th century the camera used photographic film. The product is still often called a "film" even though there usually is no film. (<https://simple.wikipedia.org/wiki/Movie>)

1.3.2. Movie Types

- **Action movie**

Action movie is a film genre where in the story is largely told through physical action as opposed to dialogue. The action typically involves individual efforts on the part of the hero. While action has long been an element of film, the "Action movie" as a genre of its own began to develop in the 1970s, the genre is closely linked with thriller and adventure film genres. While action films have traditionally been a reliable source of revenue for movie studios, relatively few action films genre critical praise. While action films have traditionally been aimed at male audiences, from the early teens to the mid-30s, many action filmmakers from the 1990s, and 2000s added female heroines in response to the times, glorifying the strong female archetype.

- **Animated movie**

An animated movie is a short, hand-drawn (or made with computers to look similar to something hand-drawn) film for the cinema, television or computer screen, featuring some kind of stories or plots (even if it is a very short one). This is distinct from the terms “animation” and “animated movie”, 9 as not all follow the definition. Although cartoons can use many different types of animation, they all fall under the traditional animation category.

- **Comedy movie**

A genre of film in which the main emphasis is on humors. Also, films in this style typically have a happy ending (the black comedy being an exception). One of the oldest genres in film, some of the very first silent movies were comedies. Comedy, unlike other film genres, puts much more focus on individual stars, with many former stand-up comic transitioning to the film industry due to their popularity. While many comic films are lighthearted stories with no intent other than to amuse, others contain political or social commentary.

- **Crime movie**

These are usually about a mystery, strange event, or crime that needs to be solved. The audience is kept guessing until the final minutes, when there are usually 'twists' in the plot (surprises).

- **Documentary movie**

Documentary film is a broad category of visual expressions that is based on the attempt, in one fashion or another, to “documentary” reality. Although “documentary film” originally referred to movies shot on film stock, it has subsequently expanded to include video and digital productions that can be either television series. Documentary, as it applies here, works to identify a “filmmaking practice, a cinematic tradition, and mode of audience reception” that is continually evolving and is without clear boundaries.

- **Dramatic movie**

A drama film is a film genre that depends mostly on in-depth development of realistic characters dealing with emotional themes. Dramatic themes such as alcoholism, drug addiction, racial prejudice religious intolerance, poverty, crime and corruption put the characters in conflict with themselves, others, society and even natural phenomenon. The film genre can be contrasted with an action film, which relies on fast paced action and 10 physical conflict but superficial character development. All film genres can include dramatic elements, but typically, films considered drama films focus mainly on the drama of the main issue.

- **Horror films**

The movies that strive to elicit the emotions of fear, horror and terror from viewers. Their plots frequently involve themes of death, the supernatural or mental illness. Many horror movies also include a central villain. Early horror movies are largely based on classic literature of the gothic horror genre, such as “Dracula”, “Frankenstein”, “The Phantom of the Opera”, and “Dr. Jekyll and Mr. Hyde”. More recent horror films continue to exploit the monsters of literature, and also draw inspiration from the insecurities of modern life. Horror films have been dismissed as violent, low budget and exploitation films. Nonetheless, all the major studios and many respected directors have made forays into the genre. Serious critics have analyzed horror films through the prisms of genre theory and the amateur theory. Some horror films incorporate elements of other genres such as science fiction, fantasy, mockumentary, black comedy, and thrillers.

- **Historical movie**

The historical movie is a film genre in which stories are based upon historical events and famous persons. Some historical movies attempt to accurately portray a historical event or biography, to the degree that available historical research will allow.

- **Musical movie**

Musical film is a film genre in which several songs sung by the characters are interwoven into the narrative, the songs are used to advance the plot or develop the film's characters, but some musical films (E.g Down Argentine Way) simply plopp the songs in as unrelated "specialties"- as with Carmen Miranda's numbers. A subgenre of the musical film is the musical comedy, which includes a strong element of humour as well as the usual music, dancing and storylines. The musical film was a natural development of 11 the stage musical. Typically, the biggest difference between film and stage musicials is the use of lavish background scenery which would be impractical in a theater. Musical films characteristically contain elements reminiscent of theater; performers often treat their song and dance numbers as if there is a live audience watching. In a sense, the viewer becomes the deictic audience, as the performer looks directly into the camera and performs to it.

- **Romantic movie**

Romantic movies of passionate love relationships between men and women have always held a special place in our cultural heritage. Movies about great love affairs have been made from the classic stories of Lancelot and Guinevere, Heloise and Abelard, and Romeo and Juliet. These timeless treasures are remembered as symbols of physical passion and spiritual devotion. Although they are most often regarded as love stories, the literary foundation of these romantic movies is that of tragedies, and tragedies of the most telling kind.

- **Family movie**

Family movie are made to be good for the entire family. They are mainly made for children but often entertaining for adults as well. Disney is famous for their family movies

- **Science Fiction movie**

Science fiction movies are set in the future or in outer space. Some use their future or alien settings to ask questions about the meaning of life or how we

should think about life. Science fiction movies often use special effects to create images of alien worlds, outer space, alien creatures, and spaceships.

- **War movie**

War films are a film genre concerned with war face, usually about naval, air or land battles, sometimes focusing instead on prisoners of war, covert operations, military training or other related subjects. At times war films focus on daily military or civilian life in wartime without depicting battles. Their stories may be fiction, based on history, docudrama or occasionally, biographical. The term anti-war film is sometimes used to describe films which bring to the viewer the pain and horror of war, often from a political or ideological perspective. For example: “**Saving private Ryan**” translated into “**Giải cứu binh nhì Ryan**”.

1.3.3. Movie Title

As a compound noun, the definition of “movie title” can be found in virtually every dictionary under the entries of “movie” and “title”. The Oxford Companion to the English Language defined “movie” as “A series of sequentially ordered photographs or drawings (known as frames) recorded on one or more reels of film and projected at speed on to a screen by strong, focused light, giving an impression of natural motion” (McArthur, 1999, 671) and “title” is defined as “The name of a book, poem, picture, piece of music, or the like; a heading in a book or periodical, or of an article, chapter, or section in a text” (McArthur, 1999, 1044). By combining the meanings of those two, one can get a clear picture of what a movie title is, lexically.

In the researcher’s own view, “movie title” is simply the identifying name that is given to a movie. The name can be long or short, attractive or boring, or even lame, but it is often a special message from the producer to the audience of the film, a message that can draw people’s attention and make the film a blockbusting hit, or diminish their attention and make it an embarrassing flop.

However, the importance of movie title translation is usually underestimated, and the task of translating movie title is often neglected, especially in Vietnam.

1.3.3.1. The Function Of Movie Title

What is the function of the movie title? The fundamental, crucial and prime function is to identify the text of the film (Soren Kolstrup 1996). Without this initial identification, we are not able to talk about the movie or even distinguish one from another. Movie titles are always the first thing that the audience come to know about new movies. The title can provide information about the story for the audience by summarizing the main plot, uncovering the theme, or offering some ideas. It gives a means for guiding audience's guess and understanding of the content in a direct or indirect way. Even if the title is vague, abstract or hard to capture the meaning, at least it may provide us a certain notion of the film. On the other hand, the title is an integral part of the movie.

In addition to this obvious function of the title, we can indicate another major function namely an attracter which can create commercial effect. The title might play a remarkable role in movie's promotion, drawing attention from TV viewers or moviegoers. It takes the key position on advertisements and posters which create the very first impression about the movie on viewers. An interesting, attractive and curiosity-arousing title on an eye-catching poster will surely stop anyone and make them spend money and time to find out what is behind the title. In general, it adds attraction to the movie and stimulates the audience's interest and desire for viewing.

As said by Lenore Wright in her tutorial "10 ways titles can work for you" 2003, first impressions count and great screenplay titles create a positive impression. If the title hooks viewers right from glancing at posters, it is a better chance to make Translation of English movie titles into Vietnamese - 10 - them watch. Titles can convey the genre of the movie (Star wars: science fiction/action), emphasize conflict or crisis (Home alone), pose an intriguing question (Men in black: Who are these cool guys?), conjure up a vivid image

(Lost horizon), etc. In fact, a title can not cover all these functions, nonetheless, the more functions it plays, the more winning it is. In conclusion, a title is able to perform various functions and cover many aspects of the movie it stands in.

1.3.3.2. Movie Title Translation And Translators

A right choice of movie title translation is a great importance to the successful release of a movie. Translators should pay due attention and should not make light of the title during movie translation process, for title translation is important and challenging. It seems to be easy to transmit a few English words into Vietnamese. In fact, the words are simple in meaning but their combination in movie title are puzzling. For example, how do you deal with “Some like it hot”, “Die hard” or “Die another day”? Such titles often cause headache to movie translators and require so much effort and creativeness in translation that they are considered “transcreators” by John Yunker in “Transcreation” Gaining Momentum 2001. The title can be compared as the movie’s “face” and it should be nice-looking to win people’s good impression. Translators then need to be responsible for beautifying it with their “make-up tools” of words so that it can be presented in the most beautiful and impressive way. In order to be successful with a translated title, they should ensure that the translated title meets several criteria such as literal factor, commercial factor...which will be discussed in depth in next parts. It means they need to invest time and effort in each title – a tiny but vital part which can not be neglected.

CHAPTER II: CHARACTERISTICS OF ENGLISH MOVIE TITLES AND PRINCIPLES OF ENGLISH MOVIE TITLE TRANSLATION

2.1. Characteristics Of English Movie Titles

The average English word is often shorter than its Vietnamese equivalent. In order to translate English into Vietnamese, it usually needs many Vietnamese words to express the meaning of one English word. Besides, most words in English have several meanings conveying different meanings using the same word in a different context. Therefore, to translate movie title, it requires a lot of skills.

Previous studies were conducted pointed out that the English movie title has three the following main characteristics:

2.1.1. Brief And Concise Movie Title

In general, titles English movies are usually concise and straight to the point. Many of them contain one to three words including lexical words. The main components are nouns with different types such as concrete noun, abstract noun, common noun, uncountable noun (as in *Thor*, *At World's End*, *The Idiot*, *Love Story*, ...).

Sometimes the movie title can be one complete sentences with the form of "concise simple structure" such as: *Tomorrow Never Dies* (1997), *The World Is Not Enough* (1999), *Life is beautiful*, ...

2.1.2. Containing Many Proper Names

"One of these highlights of English movie titles that they usually contain proper names". In a Vietnamese movie, usually only famous people or well-known characters in novels adapted for the movie can have their names as movie titles as in *Chị Dậu*, *Nguyễn Ái Quốc ở Hồng Kông* ...and few such titles are available. But an English movie does not always follow this way. Even ordinary people's names can have privilege to be present in the titles. We can take a large number of such titles: *Evelyn*, *Mr & Mrs Smith*, *Driving Miss*

Daisy, Bonni And Clyde, Along Came Polly... These proper names are merely names of characters in the movie. If the audience want to know who she/he is, they must watch the movie to find out.

In addition, English movies also have proper names of settings telling where the story occurs, such as, Titanic, Casablanca, Romeo and Juliet, Chicago, Notting Hill, ... These settings make contribution to the development of the story, playing significant role in the plot or having deep meanings to the characters. Unlike characters' names, those of settings are often popular to a large number of audiences.

2.1.3. Descriptive

Peter Newmark divides titles into two categories: descriptive and allusive. Descriptive titles “describe the topic of the text” directly while allusive titles “have some kinds of referential or figurative relationship to the topic” (Zheng Feng, 2005). A descriptive title is capable to provide the audience with a general idea of a story. For example, “Catch me if you can” (Nếu giới hãy bắt tôi) is the story about the run and chase of a young con artist and a FBI agent. Meanwhile, an allusive title cannot tell the main plot of the movie, but it really relates to the story. “Closer” (Xích lại gần nhau) is such title, which is an intriguing story of passion, drama, love, and abandonment involving two couples, which only get more complicated when the man from the first couple get acquainted with the woman from the second couple (summarized by the Internet Movie Database). More descriptive movie titles than allusive ones are found as English language is straight to the point. On the contrary, Vietnamese movie titles are often allusive, which is characterized by characteristics of Vietnamese (a in Thời xa vắng, cánh đồng hoang...) Due to the linguistic difference between English and Vietnamese, it is not facile task to remain this feature in the translated version. Sometimes translators have to make choice to translate the original title regardless of its descriptiveness or to create a new but descriptive one.

2.2. Principles Of Movie Title Translation

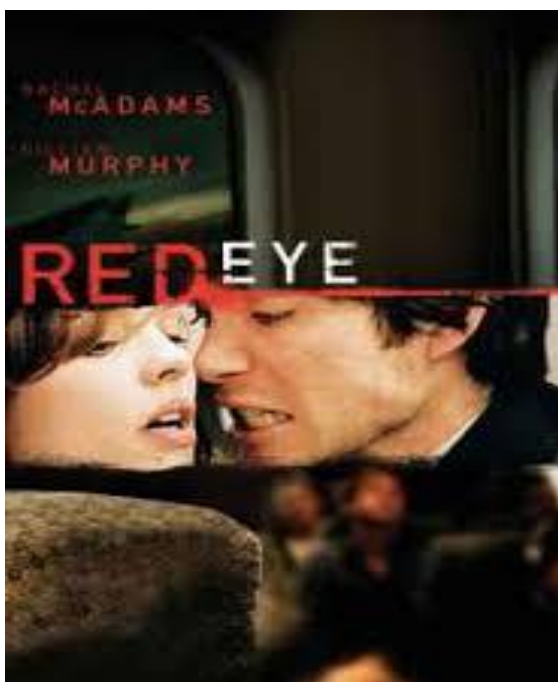
There are four principles of translation of English movie titles including faithful value, aesthetic value, commercial value and artistic value.

2.2.1. Faithful Value

Faithful is the most basic standard of translation of film names. Not only the language, but the cultural knowledge and the functional characteristics should be faithful. This is the best translation of film names. Faithfulness means that the language should obey the initial word; the translator must complete the contents of the original movie accurately without any wrong change, distortion, omissions, deletions, or any phenomenon castration. It means that the express ought to be loyal. Translation is a process that reflects the style of the initial film through a deeper understanding. And after thinking the meaning of the initial film name, unmistakably grasp the whole movie connotation. The movie name must straightaway, compliant, translated. It must be intelligible in modern linguistic, there should not be dead-by-word translation, hard translation, language obscure, and the phenomenon of barrier, structural confusion and the unclear logic.

The faithfulness is shown in the way that the title should be in either direct or indirect connection with the movie itself or in other words, it should suggest one of the followings: event, plot, main actor/actress, theme, place, spirit...which are mentioned in the movie, or in David Stensaltz's word, "if possible convey an accurate impression of the film's contents" 2001. For example: **Red Eyes** - Red Eye is a 2005 American psychological thriller film directed by Wes Craven and written by Carl Ellsworth based on a story by Ellsworth and Dan Foos. The film follows a hotel manager ensnared in an assassination plot by a terrorist while aboard a red-eye flight to Miami. The film score was composed and conducted by Marco Beltrami, a frequent collaborator with Craven, who had previously scored the Scream film series. It was distributed by DreamWorks Pictures and was released on August 19, 2005. The film received positive reviews from critics and fans of

Craven's work and was a box office success. The title is word for word translated as “**Mắt đỏ**” in Vietnamese.



At first, this title may cause confusion for audience, for with the Vietnamese title “**Mắt đỏ**”, it is not easy to catch the movie plot. They will think that movie is about a disease or virus and it will not make the audience interested in the movie anymore. However, by looking at the English title and watch the film, we can explain how it links to the content. In fact, “red eye” is a term referring to an overnight flight operated by an airline roughly during 19 the period from 1:00 to 4:00 AM. The term "red -eye" derives from the fatigue symptom of having red eyes during the night flight (definition of Wikipedia). The story takes place on such a flight and the title “**Mắt đỏ**” is translated faithfully to the context. To me, the excellent title will be “ **Chuyến bay nghiệt ngã.**

2.2.2. Consideration of movie genres

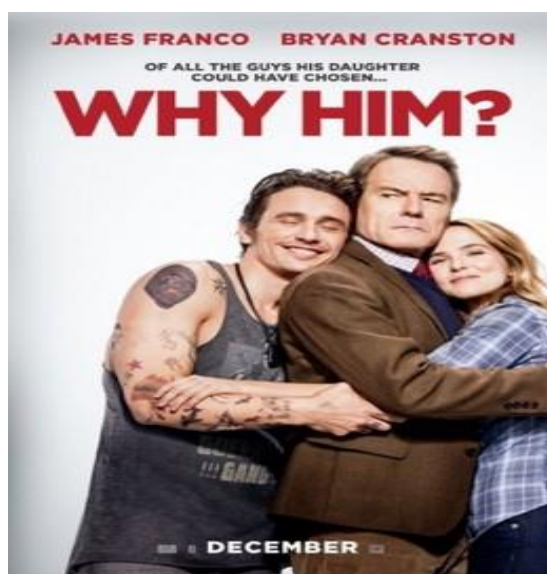
In addition to the context, the genre needs to be taken into account while translating the title. The translated title is produced in a way that can convey the movie genre. If the genre is comedy, it should be a humorous, funny, cute to provoke interest, laughter and curiosity. If it is a romance,

the title should be gentle and romantic. Similarly, the name of a horror film needs to sound scary, threatening or haunting.

► **Sample 1:** “**Chicken-run**” is the name of an animated movie telling the humorous story of a band of chickens who seek escape from their coop by learning how to fly before their owners make them all into chicken pot pies. The Vietnamese name as “**Phi đội gà bay**” is an intriguing one, making a good match with the genre of animated comedy as well as the content. If it is translated as defined in the dictionary “**sân nuôi gà vịt**” (an enclosed yard for keeping poultry), then it is not a successful movie title.



► **Sample 2:** “**Why him**” is a 2016 American comedy film written and directed by John Hamburg, co-written by Ian Helfer, and starring James Franco, Bryan Cranston, Zoey Deutch, Megan Mullally, Griffin Gluck and Keegan-Michael Key. The film follows a father who tries to stop his daughter's immature techbillionaire boyfriend from



asking her to marry him. The Vietnamese name as “**Bố vợ đôi đầu chàng rể**” is an intriguing one, making a good match with the genre of comedy as well as the content. If it is translated as defined in the dictionary “**Tại sao lại là hắn?**” then it is not a successful movie title.

► **Sample 2:** “**Starsky and Hutch**” – a comedy, crime, action movie about two detectives named Starsky – the most dedicated undercover and Hutch – a good cop with hazardously laidback personality and desire for a quick buck is known in Vietnamese under “**Cớm chòm, cớm nôi**”.



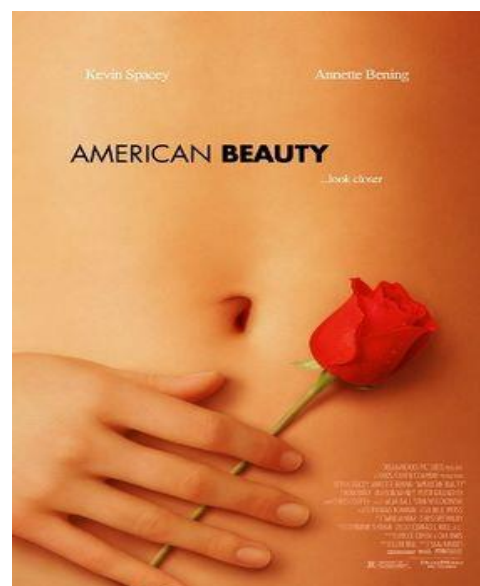
The title itself can suggest several characteristics about the genres with promising fun, laughter, action...to viewers by the use of slang “cóm” and a pair of impressive antonymous words “nổi” and “chìm”.

2.2.3. Cultural awareness

According to Even-Zohar, translation is acculturation and negotiation between two cultures and translation is now culturally oriented. Due to cultural differences between Vietnamese and English, English movie title bears extinctive features of its own and lack of cultural awareness and knowledge will lead to mistranslation.

► **Sample 1:** “American Beauty”– a drama in 1999 telling about Lester Burnham

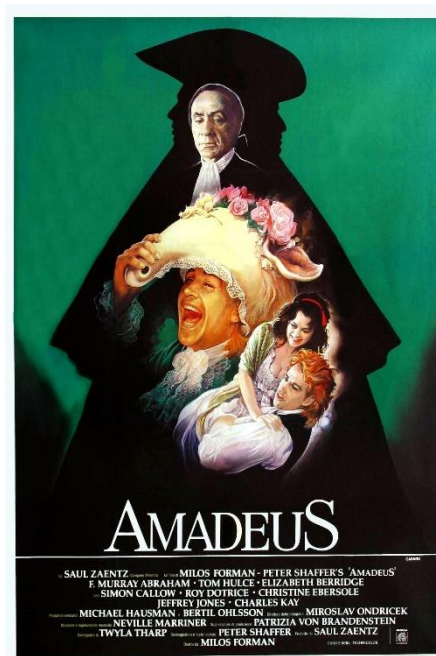
- a loser suburbanite rebelling against his dead-end job, bitch-on-wheels wife, unloving daughter, and imminent middle-age. His subsequent actions unfold into a darkly comic drama laced with a stellar supporting cast and enough roses to fill a nursery (summarized by Yahoo Movie Information). When rendering the word “beauty”, translators have to make decision of word choice: “vẻ đẹp” or “người đẹp”. The latter



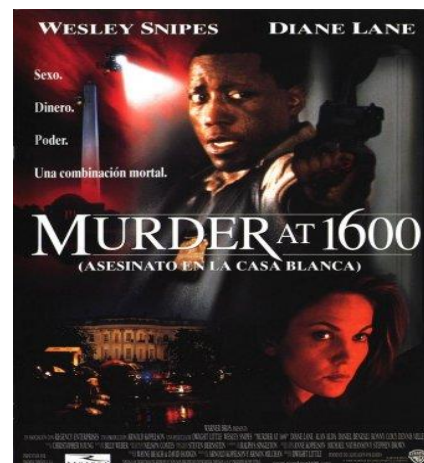
meaning is not a good choice, for “American beauty” is a type of rose bearing

large, long-stemmed purplish-red flowers, according to the American Heritage Dictionary Online. Thus, the first one “vẻ đẹp” matches in terms of cultural information. The title “**Vẻ đẹp Mỹ**” is a good translation.

► **Sample 2:** Another example is the movie “**Amadeus**” - an incredible story of Wolfgang Amadeus Mozart. The title is a proper name and it can be left untranslated as “Amadeus”. In fact, few people know who Amadeus is and they may pay no attention to the unknown guy mentioned in the title. However, if the translator knows that Amadeus is the mid-name of Mozart, then he/she will change it into “**Mozart**” whose fame is undeniable and needless to comment.



► **Sample 3:** The significance of cultural awareness can be also seen through the translation of “**Murder at 1600**”. Many will be confused of the number 1600 if they do not know that 1600 is a part of the address of the White House (The White House: 1600 Pennsylvania Avenue, NW Washington, DC 20500). In addition, this movie is about a homicide investigation at the White House. Thus, the version “**Án mạng lúc 4 giờ**” is unreasonable, resulting from lack of cultural awareness. It should be translated as “**Án mạng tại Nhà Trắng**”.



2.2.4. Aesthetic Value

Language as an art, besides those contents in translation, it also should pay attention to the construct of the text and the graceful, beautiful, generous of the language. It should really make a kind of beauty for audience to enjoy. Both the

form and the content of this paper embody the aesthetic value of English movie. Formally speaking, foreigners employing brief beauty language, while the Vietnamese attach importance to symmetrical and friendly language, especially those have strong performance, well-proportioned four-character musical phrases. The audience accustomed to the words, which has rich cultural style and linked meanings and enriched the connotation of titles. Such translations is romantic, attract the mind of the viewers. Therefore, the translation of movie titles should be able to highlight the beauty of the language on harmony.

2.2.5. Commercial Value

Movie is a kind of culture, and it is an economic artwork, the commercial factors need to be considered in the translation of the titles. This requires the translator to grasp the features of the target language culture and aesthetic temperament and interest and to cause its psychological identity, inspire aesthetic pleasure and desire to watch. The film contains much art form. It contains play, music and literature. It is a special point as a categorized mass culture. That is to say, it needs the audiences' consumption. So the translation of film names, naturally have a business color. With the great development of the movie field in recent years, the movie is not only merchandise, also owed to the culture communication. The introduction of western films, peculiarly the English films, brings the exotic culture to the Vietnamese audience. But in the meantime, the film is also a type of business product, and it isn't used for collection, it is used to show. The lack of audience of the film was a failure. Title actually like a salesman in advance of the movie, and the main task of him is to communicate with his potential consumer and to persuade them to consume. Of course, with what method is depending on the type of subject and the way used by translators. As a commercial film, you need to bring the audience a strong call for effect. The purpose of film titles is to highlight the content of the film and the audience, to improve the box office. Obviously, in the translation of movie names, translators should be based on the ultimate goal of film titles to select the appropriate translation methods.

2.2.6. Combination of commercial and aesthetic effects

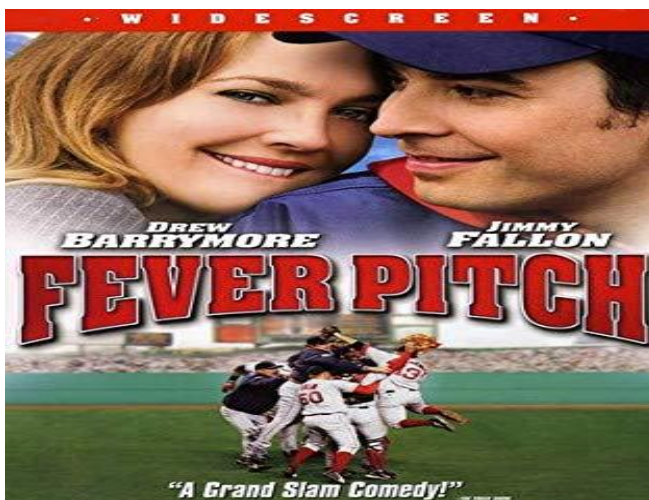
Translated titles should be the combination of commercial and aesthetic effects. Commercially, despite its brevity, a movie title is obviously one of the movie's essential components and crucial in marketing and appealing to the viewers. Titles are in reference to the performance of commercial and advertising functions so as to call the attention of many moviegoers and TV viewers for a large profit. Translators are inevitably affected by this purpose. They are expected to produce titles with passion, thrill and mystery with the view of impressing people as much as possible. However, this function is sometimes abused resulting in the fact that some translated titles reflect nothing of the movie and suggest nothing of the original titles. Therefore, translators can not go too far out of the original and the movie itself. They are expected to polish the title so that it can bring about aesthetic feeling to people. In general, a well-translated title will be characterized by two vital ingredients of commercial and aesthetic effects.

Sample: Let's take several movie titles as examples:

| No | English name | Vietnamese name |
|----|------------------------------|-------------------|
| 1 | Just like heaven | Hồn yêu |
| 2 | Fever pitch | Cơn sốt tình yêu |
| 3 | Wimbledon | Mặc lưới tình yêu |
| 4 | Just married | Yêu là cưới |
| 5 | Elizabethtown | Thị trấn tình yêu |
| 6 | Head over heels | Bắt được tình yêu |
| 7 | Win a date with Tad Hamilton | Thế mới là yêu |

Those are titles which show a quite perfect combination of commercial and aesthetic effects. The translated titles sound attractive and quaint to moviegoers and they are able to capture movie spirit. The first thing shared by those titles is that translated titles seem to have nothing to do with the original ones but they are faithful to the movie plot. Second, although the word "love"

can not be found in the original ones, “yêu” and “tình yêu” (Vietnamese equivalent words of “love”) do make their appearance in translated ones. They are decisive words utilized to polish the titles, familiar but never growing old. Besides “death”, “love” is one of the “magic words” in movie title translation as said by David Steinsaltz 2001. Of course, the majority of moviegoers will prefer to see “Mắc lưới tình yêu” to “Giải vô địch quần vợt” or “Yêu là cưới?” to “Mới cưới”, just simply because we are often affected by a common psychological effect, under which people always seek for the feeling of love and stay enchanted by topics relating to love. Employing the magic word is the art of commercial effect-oriented-translation, as long as the creation does not separate from the movie content.



CHAPTER III: SUGGESTED THE TYPE OF TRANSLATION STRATEGIES OF ENGLISH MOVIE TITLES

3.1. Techniques Of Movie Title Translation

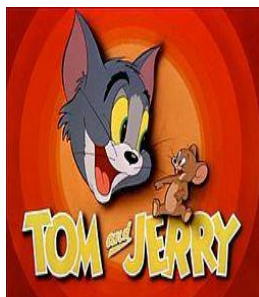
The translation strategies are important to the translation of English movie titles. On the ground of studying relevant materials and references as well as analyzing how English movie titles have been translated into Vietnamese. Five major techniques in title rendering are recommended. The following techniques fall into two main types: respecting the original (keeping the title, literal translation, and explication) and removing the original (adaptation, providing a new title). Of which, literal translation and adaptation are in common use in general translation and other three ones are specific techniques applied on movie titles. Basically, the five will clarify and strengthen the five principles presented chapter III. Whatever technique is employed, translators always have to bear one fundamental principle in mind that new title must be attached to the story in one way or another. In order to follow that principle, by default, translators often leave the title untranslated until the whole movie has been translated. It is easy to explain why movie translators (who translate both the movie and title) often produce more accurate and interesting title than title translators (who are, for example, reporters in charge of movie column in newspapers). The former can connect the movie title to the whole story whereas the latter only translate the title in separation, sometimes with the note “temporarily translated as...” As a result, wacky and funny titles are produced. Let take the following samples as illustrations.

3.2. Keep The Original

The easiest way to translate a film title, clearly, is not to translate it (David Steinsaltz 2001). This way is used when movie titles are proper nouns such as names of characters and places, especially ones that are familiar to the audience.

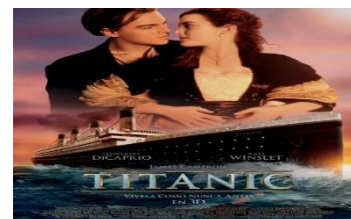
► **Sample 1:** Character name

- *Tom & Jerry*
- *Wonder Woman*
- *Deadpool*
- *Chip & Dale*
- *Ben Hur*



► **Sample 2:** Places

- *Titanic*
- *Chicago*
- *Manhattan*



There is nothing change in these titles, even transcription. They will satisfy people who love English sound of the titles. However, they only count for a small rate in Vietnam and the rest needs to be made clear.

3.3. Literal Translation

In literal translation, the source-language constructions are converted to their nearest target-language equivalents (Bui Tien Bao & Dang Xuan Thu 1999). According to Wikipedia dictionary, literal translation refers to the result of translating text from one language to another; translating each word independently as opposed to translating the entire phrase. By employing this technique, both the form and the content of the original title will be preserved at the maximum level. It is sometimes known as word-for-word translation which is contrary to thought-for-thought translation. This technique is based on the principle of faithfulness to the original and the fact that most of English movie titles contain nouns and noun phrases. It is considered one of the most common and simplest ways in title translation. However, it is of great importance to note that literal translation is not applicable to all types of movie titles as this technique ignores idioms. Most of non-idiomatic descriptive titles and some allusive ones may be objects to literal translation providing that they match with the content and translated titles sound natural Vietnamese.

When titles are simply nouns and noun phrases, the translated ones are just juxtaposition of Vietnamese equivalence. The question is how to select nice words so as to gain aesthetic feeling from the audience.

| No | English name | Vietnamese name |
|----|--------------------------|------------------------|
| 1 | Jurassic Park | Công viên kỷ Jura |
| 2 | Mision : Impossible | Nhiệm vụ bất khả thi |
| 3 | Independence Day | Ngày độc lập |
| 4 | Braveheart | Trái tim dũng cảm |
| 5 | God of war | Thần chiến tranh |
| 6 | Toy Story | Câu chuyện đồ chơi |
| 7 | Panic Room | Căn phòng đáng sợ |
| 8 | The Matrix | Ma trận |
| 9 | The Silence of the Lambs | Sự im lặng của bầy cừu |
| 10 | A Beautiful Mind | Một tâm hồn đẹp |

Titles including words in forms of V-ing, which conveys both action directly in the gerund, or indirectly in the participle and an object or a character, can be classified into two categories: titles with present participle and with gerund. V-ing structure is popular and numerous in movie titles. The two categories are identical in form and the classification will be helpful in translation to some extent.

When the V-ing is a present participle, it behaves like an adjective. Generally, English nouns and adjectives often follow the order article-adjective-noun while Vietnamese order is noun-adjective. Thus, the V-ing needs to be rendered so as it can modify the noun.

Sample 1: “**The Killing fields**”: **Những cánh đồng chết**

Sample 2: “**Working Girl**”: **Cô gái chăm chỉ**

Sample 3: “**The Dating Game**”: **Trò chơi hò hẹn**

Sample 4: “**Training Day**”: **Ngày huấn luyện**

When the V-ing is a gerund, it behaves like a noun. However, the gerunds in English titles are often translated as verbs in Vietnamese so that they are more pleasing to the ear, for example, the word “việc” in “Việc Giải cứu binh nhì Ryan” will be omitted. A large number of titles can be found in this category.

Sample 1: “**Saving Private Ryan**”: **Giải cứu binh nhì Ryan**

Sample 2: “**Coming Home**”: **Trở về nhà**

Sample 3: “**Singing in the Rain**”: **Hát trong mưa**

Sample 4: “**Leaving Las Vegas**”: **Rời Las Vegas**

Sample 5: “**Sleeping with the Enemy**”: **Ngủ với kẻ thù**

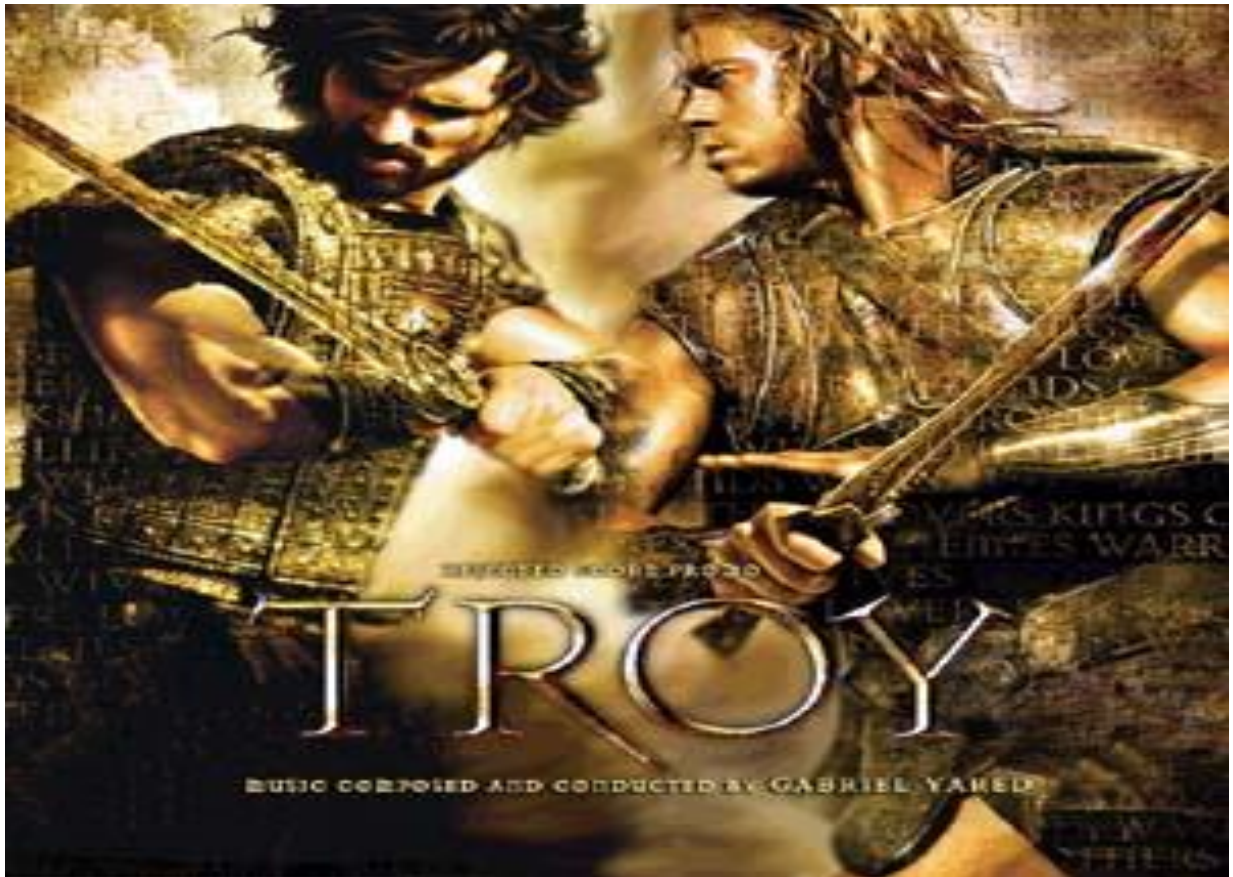
Sample 6: “**Avenging Angelo**”: **Báo thù cho Angelo**

3.3.1 Explication

Explication is a more detailed explanation process for the movie title so that it is understandable and clear. It is a translation technique of clarification, explanation or interpretation, under which additional details must be taken from the movie.

First, if title is too general or too abstract, it will needs explication. Second, if literal translation can not makes the title more attractive, explication should be employed. Third, the differences between Eastern and Western in cultural can make audience get misunderable, explication is good way to help. By explicating, titles will be more explicit and detailed to serve the movie story. The following cases can be taken into account.

► **Sample 1**: Many of Vietnamese people are familiar with Homer’s Illiad and the famous name of Troy. The title “**Troy**” itself can recall the audience a lot legendaries dated back 1193 B.C in ancient Greek. However, it is better when the translator polishes the title with several descriptive words about Troy which is capable of covering the whole epic movie plot. “**Trận chiến thành Troy**” sounds vivider and more appealing than just “Troy”.

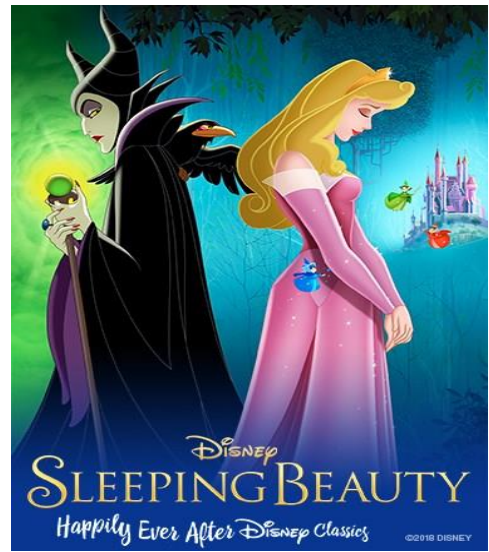


► Sample 2: “**Thor: Ragnarok**” is a very popular movie in the world. But the rare many people who asking what is “Ragnarok”. In Norse mythology is a series of future events, including a great battle, foretold to ultimately result in the death of a number of major figures, the occurrence of various natural disasters, and the subsequent submersion of the world in water. Afterward, the world will resurface anew and fertile, the surviving and returning gods will meet, and the world will be repopulated by two human survivors. Ragnarök is an important event in Norse mythology and has been the subject of scholarly discourse and theory throughout the history of Germanic studies. Therefore, it is better when the translator polishes the title with several descriptive words about “Ragnarok” which is capable of covering the whole epic movie plot. “**Ngày tận thế**” sounds vivider and more appealing than just “Ragnarok”.

The English title is in forms of V-ing:

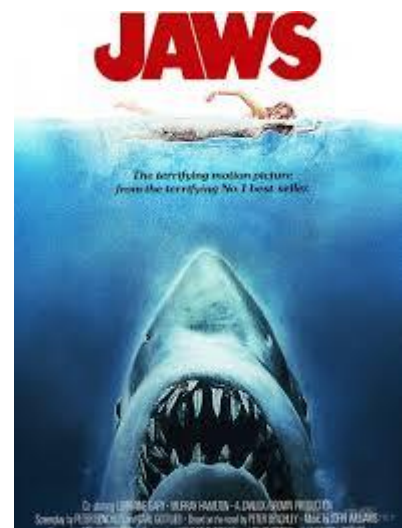


► **Sample 3:** The “**Sleeping Beauty**” is an adaptation of the fairy tale of the same name telling about a princess who was cursed by a malevolent fairy and had to sleep for one hundred years in the wood waiting a kiss to be waked. Obviously, the version “Người đẹp ngủ trong rừng” or “**Nàng công chúa ngủ trong rừng**” sounds more romantic and beautiful than the simple title “**Người đẹp đang ngủ**”.



The English title is a noun:

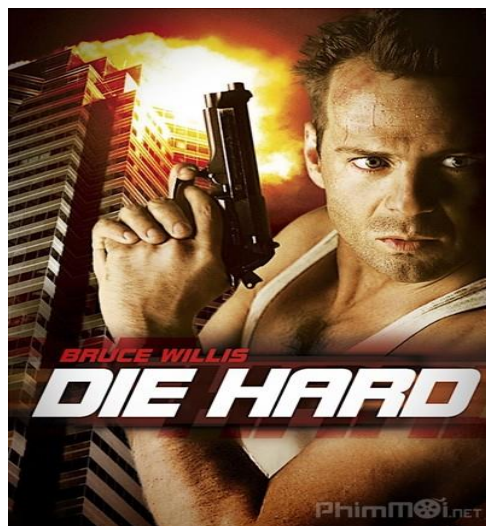
► **Sample 4:** The version “**Hàm cá mập**” translated from “**Jaws**” puts a strong impression on the audience with the supplementation of “**cá mập**” which enables us to imagine a bloodthirsty animal in the deep sea. It makes the title much more descriptive and sounds more fearful.



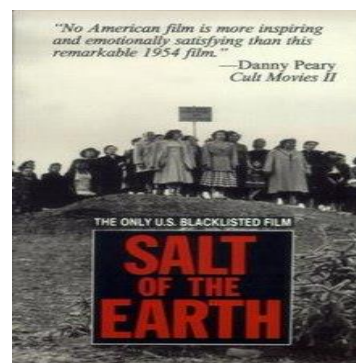
3.3.2. Adaptation

When the three techniques mentioned above fail to produce a good translation, adaptation is another choice. Adaptation is to change, to adjust or to modify some unique factors to the source -language (English) so that they are understandable to the readers of target language (Vietnamese). The unique factors may range from cultural information to linguistic elements such as idiom, pun/word -play, slang, fixed expression, terminology, etc, which are sometimes obstacles in finding the equivalence. Translators should firstly be aware of cultural factors, secondly stay sensitive to linguistic phenomenon so as to understand it deeply, aiming at an understandable, accepted and appreciated title in Vietnamese.

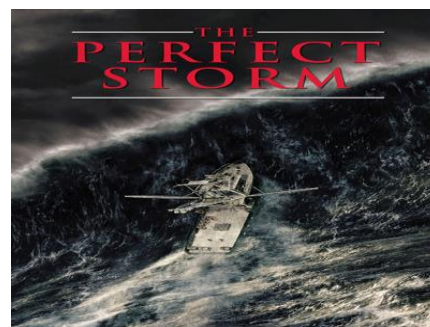
► **Sample 1:** "Die hard" is an idiom referring to one who is very stubborn and tough. They fight until the last breath and never say surrender. In comparison with the funny title "Chết khó", which is literally translated from "Die hard", the version "Liều mạng" shows more professionalism in translation and sounds like movie title. In addition, it can also convey the genre of the movie (action, thriller).



► **Sample 2:** Another idiom in movie titles can be seen in "Salt of the Earth". The idiom "salt of the earth" in popular usage means a person of admirable character. Therefore, the version "Những người lương thiện" makes sense to Vietnamese audience better than "Muối của trái đất" which is translated literally.

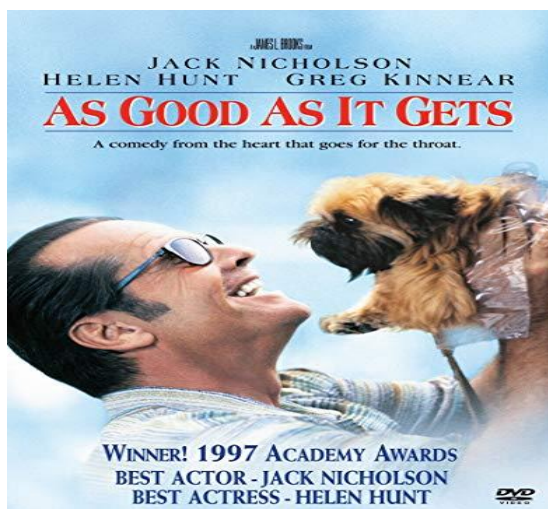


► **Sample 3:** **Perfect storm** is a meteorological terminology used to describe a hypothetical hurricane that happens to hit the most vulnerable spot of a given region, at the highest possible intensity, and at the worst possible time and thus creates the worst possible damage



(Wikipedia definition). With the given definition, the word “storm” should be rendered as “**kinh hoàng**” or “**khủng khiếp**” in Vietnamese, not “**hoàn hảo**” – a common meaning of “perfect”. Therefore, the movie title “**The perfect storm**” should be properly translated as “**Cơn bão kinh hoàng**”.

► **Sample 4:** The movie title “**As good as it gets**” is an idiom used when you are saying that a situation is not going to get any better (Oxford Advanced Learner’s Dictionary). This idiom is right for the situation of the main character, Melvin Udall, an obsessive-compulsive writer who finds his life turned upside



down when neighboring gay artist Simon is hospitalized and his dog is entrusted to him. In addition, Carol, the only waitress who will tolerate him, must leave work to care for her sick son, making it impossible for Melvin to eat breakfast. After many conflicts, the film ends with them walking into an uncertain but potentially bright future. Thus, the translation version “**Không thể tốt hơn**” is acceptable in terms of meaning.

► **Sample 5:** “**One Flew over the Cuckoo’s Nest**” is a classic movie inspired by the same name novel of Ken Kesey. The story is about a guy named McMurphy who pretends to go insane to get out of the prison. He is sent to the madhouse and surprisingly, he fits in the new place frightening

well. The translated title is often known widely as “**Bay trên tổ chim Cúc cu**”– a literally translated version.

In English, the word “cuckoo” has two meanings: first, a grayish European bird that has a characteristic two-note call and lays its eggs in the nests of birds of other species; second, a foolish or crazy person (slang). With no image of the cuckoo in the movie, obviously the “cuckoo” in the title implies the second meaning and in fact, the Cuckoo’s nest is the madhouse where McMurphy “flew over”. Although that translation sounds natural Vietnamese, “**tổ chim Cúc cu**” does not make sense to Vietnamese audience because of linguistic difference. Thus, the proper title should be “**Bay trên nhà thương điên**”. However, the proper one is not as popular as the improper one.



3.3.3. Providing A New Title

The linguistic barrier is sometimes too high to overcome, even with the help of the four techniques above. When translators fail to keep the original title, to translate it literally, to explicate or to adapt it, they have to employ the last choice: to provide a new title. It is the freest technique of movie title translation, for translators are not bound by linguistic hindrances and their creativeness as well as imagination can work the best. They are free to select a

new title that fits the movie plot, which depends on their taste and style. The technique aims at:

- Making the movie title more idiomatic Vietnamese:

► **Sample 1:** A similar sample is “**The lady-killers**”, of which the movie plot is summarized in one Vietnamese proverb “**Kẻ cắp gặp bà già**”. The new title may originate from the tagline “The greatest criminal minds of all time have finally met their match”: the greatest criminal minds - a group of thieves and their match - a sharp old woman. In fact, the word “lady-killer” is a slang referring a man reputed to be exceptionally attractive to and often ruthless with women (The American Heritage Dictionaries Online). However, the title does not imply this meaning, it is used in the literal sense: a group of criminals try to kill an old lady to cover up a clue.



► **Sample 2:** “**Long’s story**” is a story about Cheng Long who is the uncrowned champion of the ring after being defeated in a tournament that left him with injuries he is unable to recover from. Fast forward six years, his girlfriend left him and her son without saying goodbye. Cheng Long is now faced with the difficult task of living with and taking care of her young son on his own. The translator catches the movie spirit and renames it as



“**Gà trống nuôi con**” – a familiar Vietnamese idiom which is easier to understand than literally-translated title “**Chuyện của Long**”.

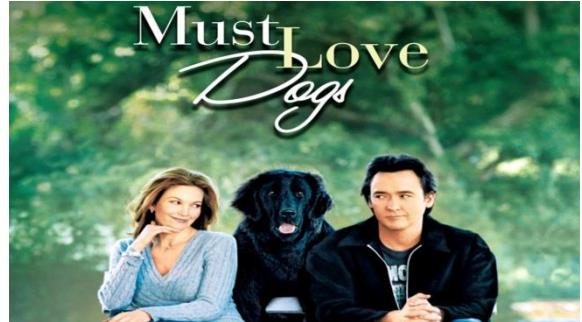
- Making the movie title more aesthetic:

► **Sample 3:** Sarah Nolan, a preschool teacher in her thirties, is recently divorced. Her family's new pet project is to find her a boyfriend. After a series of disastrous, but hilarious, dates she decides to swear off dating

for good. Her well meaning family and friends are not going to let her give-up quite so easily though. Her sister enrolls her in on-line dating through the website

Perfectmatch.com and includes the condition of "must love dogs". And that condition becomes the movie title "**Must love dogs**". It seems to be very simple to translate as "Phải yêu chó".

However, as a movie title, this translated one does not work much and it sounds funny. "**Điều kiện cho một tình yêu**" by VTC2 is one of successful new titles.

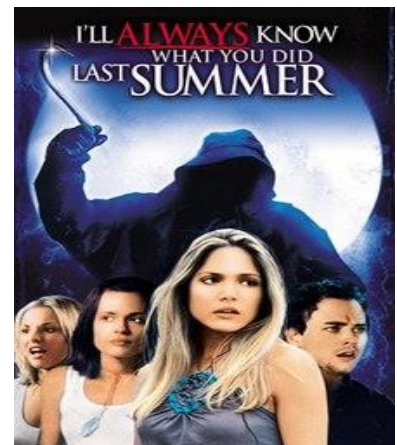


- *Making the movie title brief and concise:*

► **Sample 4:** The title "**The Englishman Who Went Up a Hill But Came Down a Mountain**" may be the longest title in movie history. It is translated word by word as "**Người đàn ông người Anh đi lên một quả đồi nhưng đi xuống một quả núi**". It is too lengthy and takes much space. Therefore, it is needed a new title and "**Chuyện tình xứ Wales**" (VTC2) is a choice, which can cover the story spirit.



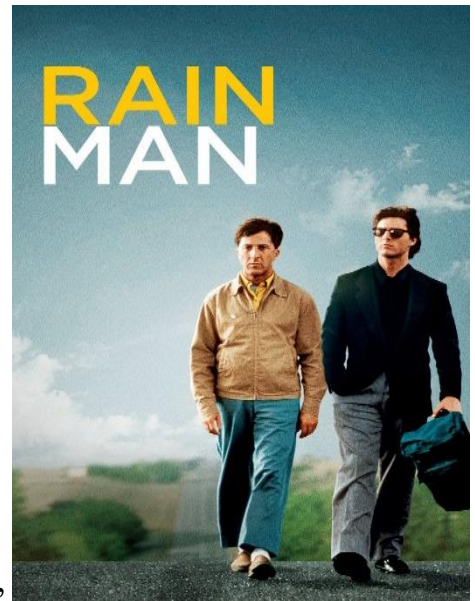
► **Sample 5:** The same technique works with the movie "**I know what you did last summer**". This is the statement in the letter sent to Julie after she and her three friends who were on summer holiday ran down a man on a cliffside road and dumped him into water. The statement means "**Tao biết bọn mày đã gây nên điều gì mùa hè vừa rồi**" in Vietnamese. However, if that sentence played the role



as the movie title, the literal translation fails to create an aesthetic feeling. It should be changed and “**Kỳ nghỉ hè định mệnh**” is one of suggestions.

- *Dealing with homonymy:*

► Sample 6: The movie is named “**Rain man**” because one of the character in the movie, the older brother Raymond Babbitt, an autistic, always fails to pronounce his own name Raymond right, but makes a sound of Rain Man. Therefore, the version “**Người mưa**” by Vnexpress or “**Người đi dưới mưa**” by VTV makes people bewildered and tells nothing about the story. It should be “**Tình anh em**” to perfectly match the plot. However, the “wrong” version seems once again more appealing.



CHAPTER IV: PRELIMINARY RESULTS AND ANALYSIS

4.1. Some Difficulties In Translation Of Movie Titles From English Into Vietnamese

Nowadays, movie is a very important art form. It reflects our life, culture, world and our vision of world. As professional movie translators, their work covers various movie genres including social drama, action, science fiction, comedy, horror, cartoon, adventure, epic, police, etc. When the vast majority of Korean films fall into social drama, Chinese ones - police and history, English ones made Hollywood modern movie industry focus on action, science fiction, horror and genres that exploit and take advantages of movie magic and technology. As a result, most of translators often deal with a lot of action and science fiction movies but not horror due to cultural censorship. However, it is difficult to translate movie language.

The difficulty is made from the three major obstacles. First, language used in movies is spoken language with plenty of slangs, idioms, jargons, dialects, puns, etc. Second, the cultural dissimilarity including way of thinking, lifestyle, living environment... sets up barriers for translators. Third, translators also have to come up against difficulties regarding to grammatical structure. Those make movie translation a demanding job.

When translating movie titles from English into Vietnamese, what we often face during movie translation are idioms, slangs, terminologies, puns ...as a frequent obstacle, since they seems to be inundated in movie language. Most of them are not translatable, for their meanings are metaphorical rather than literal. Thus, translators have to find the closest or most appropriate expression in Vietnamese language to deal with. Conformably to respondents' opinions, cultural differences and complicated sentence structures cause them fewer troubles in translation.

4.1.1. Suggested Solutions

In terms of translation methods, literal translation and explication are the most-chosen ones to translate English movie titles into Vietnamese. Of which, the technique of explication is the most frequently used by translators, then the literal translation. The strategy explication selected by most of translators is often accompanied by “translating it last” or “carefully selecting words”. It means explication can only be employed when the translator has watched, translated the whole film and become cognizant of what it is about. A right choice of movie title translation is a great importance to the successful release of a movie. Translator should pay due attention and should not make light of the title during movie translation process, for title translation is important and challenging. It seems to be easy to transmit a few English words into Vietnamese. In fact, the words are simple in meaning but their combination in movie title is puzzling. For example, how could you deal with “Some like it hot”, “Die hard” or “Die another day?” Such titles often cause headache to movie translators and require so much effort and creativeness in translation so that they are considered “transcreators” by John Yunker in “Transcreation” Gaining Momentum 2001. The title can be compared as the movie’s “face” and it should be nice-looking to win people’s good impression. Translators then need to be responsible for beautifying it with their “make-up-tools” of words so that it can be presented in the most beautiful and impressive way.

PART III: CONCLUSION

In short, the translation of movie titles includes many complicated factors. It depends on the content of films, the psychology of the audience, and some other factors. Anyway, it must be a good version if it is concise, striking, attracting and meaningful. As we have analyzed above, a good rendering of film titles should obey such principles: Faithfulness, cultural awareness, combination of commercial and aesthetic effects. Transliteration, literal translation and explication are the usual methods we use when we translate movie titles. Only by bearing in mind the principles of faithfulness, cultural awareness, and combination of commercial and aesthetic effects, and employing techniques, appropriate to different titles, can we translators do a better job when translating movie titles.

The graduation paper has presented basic points relating to English movie title translation. Readers have been provided with titles' functions and characteristics. In general, like newspaper headlines, movie titles are brief and concise with content included, however, what they convey are not only figures and events but also aesthetic and artistic feelings to readers. In addition, principles in movie title translation are also given. A good translation needs to be faithful, communicable and natural while a good translated movie title has other specific requirements such as: commercial and aesthetic effects.

Then, five major techniques have been suggested as general guidelines for various relevant subjects, namely:

- Keeping the original title
- Literal translation
- Explication
- Adaptation
- Providing a new title

Advantages and disadvantages of each technique as well as their application has been pointed out in the chapter II. Plenty of translated movie titles in

Vietnam and other countries are listed and discussed so as to make techniques clearer and more persuasive and help readers draw a comparison between titles translated into Vietnamese and some other languages.

However, a 50-page research is unable to wrap up all aspects of movie title translation and presented every point in detail. The research would be better if the following dimensions were added. Firstly, more illustrating samples for each translation technique are needed so that suggested technique would be analyzed more deeply and comprehensively. Secondly, the paper would be better if a translated title is accompanied with the translator's name. Yet it seems to be unfeasible to look for the name, for it is never found on a movie advertising banner at cinemas. I hope to be offered a chance to better my research.

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Frequently-used links:

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<https://www.imdb.com>

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<https://yourdictionary.com/ahd/search>

<https://www.breakingin.net//script-market-news27.htm>

<https://goingglobal.corante.com>

APPENDIXES

APPENDIX I

Related information:

This is a speech about the award for best title translation voted by the UCSD Guardian - official newspaper of the University of California, San Diego, retrieved from http://www.ucsdguardian.org/cgi-bin/hiatus?art=2003_03_13_01. It shows that movie title translation is highly appreciated in the world.

Best Title Translation Award:

"Changing Lanes" as "Out of Control" in Latin America Ladies and gentlemen, it is a great honor to present a unique new category for film recognition: the Best Title Translation Award. This award depends on Hollywood's international viewers and film junkies, who dutifully change the given English titles of films into their own respective languages. When these new titles are translated back into English, the results are award-worthy.

In order to win this award, the translation of the English title must communicate more about the film or those who are in it than the original title. Past winners have included "Babe," (1995) which was translated from a Chinese dialect to English as "I May Be a Pig, but I'm Not Stupid." Avid cinema-goers will agree that this new title is a more appropriate synopsis of the film's plot and characters. But who can forget the 2001 winner, "Not Another Teen Movie," whose translation from Spanish, "Another Stupid American Film," helped the film claim its award. This new title probably enhanced ticket sales in Spain because who honestly wants to miss a chance to laugh at Americans? But one can't help wondering: Had the Spanish-to-English version of the title been used in the United States, would ticket sales have been any lower?

Now let's consider this year's nominations. Members of the 2002 anti-Academy had to consider translation gems from Latin America. The translation, "A Big Boy" for "About a Boy," starring Hugh Grant left

anti-Academy members wondering who the "big boy" was meant to be: Hugh Grant or his co-star, Nicholas Hoult. Another contender included "Deadly Calculation," the eerie Latin American translation for "Murder by Numbers," starring Sandra Bullock.

After much deliberation, the members of the anti-Academy voted, and take great pleasure in presenting this year's Best Title Translation Award to "Changing Lanes" for its Latin American translation: "Out of Control." The voting members of the anti-Academy felt that this translation best articulated the current state of Ben Affleck's career and love life.

Mara Evans
Senior Staff Writer

APPENDIX II

List of movie titles in the research:

| No | English name | Vietnamese name |
|----|--------------------|-------------------|
| 1 | 21 jum street | Cóm học đường |
| 2 | American beauty | Vẻ đẹp Mỹ |
| 3 | As good as it gets | Không thể tốt hơn |
| 4 | Ben Hur | Ben Hur |
| 5 | Brave heart | Trái tim dũng cảm |
| 6 | Breaking bad | Rẽ trái |
| 7 | Chicago | Chicago |
| 8 | Chip and Dale | Chip và Dale |
| 9 | Deadpool | Deadpool |
| 10 | Diahard | Liều mạng |
| 11 | Elizabethtown | Thị trấn tình yêu |
| 12 | Fever pitches | Con sốt tình yêu |
| 13 | Finding Nemo | Truy tìm Nemo |
| 14 | God of war | Thần chiến tranh |
| 15 | Hard candy | Viên kẹo khó xoi |
| 16 | Head overs heels | Yêu điên dại |
| 17 | House of wolves | Kẻ cắp gặp bà già |
| 18 | Hulk | Gã khổng lồ xanh |
| 19 | Jigsaw | Luối cua phán xét |
| 20 | Ju-on: The Grudge | Lời nguyền |
| 21 | Just like heaven | Hồn yêu |
| 22 | Just married | Yêu là cưới |
| 23 | Justice league | Liên minh công lý |
| 24 | Killing me softly | Đam mê giết người |
| 25 | King Kong | King Kong |
| 26 | Long's story | Gà trống nuôi con |
| 27 | Manhattan | Manhattan |

| | | |
|----|-----------------------------|----------------------------------|
| 28 | Mission impossible | Nhiệm vụ bất khả thi |
| 29 | Murder at 1600 | Án mạng tại nhà trắng |
| 30 | Now, I am coming to see you | Ngày em đến |
| 31 | Perfect storm | Cơn bão kinh hoàng |
| 32 | Rain man | Tình anh em |
| 33 | Red eyes | Chuyến bay nghiệt ngã |
| 34 | Saving private Ryan | Giải cứu binh nhì Ryan |
| 35 | Seven | Thất hình đại tội |
| 36 | Silent hill | Ngọn đồi thâm lặng |
| 37 | Singing in the rain | Hát trong mưa |
| 38 | Sleeping beauty | Người đẹp ngủ trong rừng |
| 39 | Spiderman: Homecoming | Người nhện: Trở về nhà |
| 40 | Suicide squad | Biệt đội cảm tử |
| 41 | The batman | Người Dơi |
| 42 | The dating game | Trò chơi hẹn hò |
| 43 | The god godfather | Bố già |
| 44 | The greatest showman | Bậc thầy của những giấc mơ |
| 45 | The killing joker | Sát thủ Joker |
| 46 | The matrix | Ma trận |
| 47 | The thombirds | Tiếng chim hót trong bụi mận gai |
| 48 | The walking dead | Xác sống |
| 49 | Thor: Ragnarok | Thor: Ngày tận thế |
| 50 | Titanic | Titanic |
| 51 | Tom and Jerry | Tom và Jerry |
| 52 | Toy story | Thế giới đồ chơi |
| 53 | Why him ? | Bố vợ đôi đầu chàng rể |
| 54 | Wonder woman | Wonder woman |
| 55 | Woking girl | Cô gái chăm chỉ |