

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



KHÓA LUẬN TỐT NGHIỆP

NGÀNH: NGÔN NGỮ ANH

Sinh viên: Nguyễn Đăng Huy

HẢI PHÒNG – 2024

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**TRANSLATING MOVIE TITLES FROM ENGLISH
INTO VIETNAMESE – A CASE STUDY AT CGV
CINEMA**

**KHÓA LUẬN TỐT NGHIỆP ĐẠI HỌC HỆ CHÍNH QUY
NGÀNH: NGÔN NGỮ ANH**

**Sinh viên: Nguyễn Đăng Huy
Giảng viên hướng dẫn: ThS. Bùi Thị Mai Anh**

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NHIỆM VỤ ĐỀ TÀI TỐT NGHIỆP

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Tên đề tài: Translating movie titles from English into Vietnamese - A case study
at CGV cinema

NHIỆM VỤ ĐỀ TÀI

1. Nội dung và các yêu cầu cần giải quyết trong nhiệm vụ đề tài tốt nghiệp

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2. Các tài liệu, số liệu cần thiết

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3. Địa điểm thực tập tốt nghiệp

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CÁN BỘ HƯỚNG DẪN ĐỀ TÀI TỐT NGHIỆP

Họ và tên : Bùi Thị Mai Anh

Học hàm, học vị : Thạc sĩ

Cơ quan công tác : Trường Đại học Quản lý và Công nghệ Hải Phòng

Nội dung hướng dẫn: Translating movie titles from English into
Vietnamese - A case study at CGV cinema

Đề tài tốt nghiệp được giao ngày 15 tháng 1 năm 2024

Yêu cầu phải hoàn thành xong trước ngày 18 tháng 5 năm 2024

Đã nhận nhiệm vụ ĐTTN

Sinh viên

Đã giao nhiệm vụ ĐTTN

Giảng viên hướng dẫn

Nguyễn Đăng Huy

ThS. Bùi Thị Mai Anh

Hải Phòng, ngày ... tháng ... năm 2024

XÁC NHẬN CỦA KHOA

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: **Bùi Thị Mai Anh**
Đơn vị công tác: **Trường Đại Học Quản lý và Công nghệ Hải Phòng**
Họ và tên sinh viên: **Nguyễn Đăng Huy**
Chuyên ngành: **Ngôn ngữ Anh**
Nội dung hướng dẫn: **Translating movie titles from English into Vietnamese - A case study at CGV cinema**

1. Tinh thần thái độ của sinh viên trong quá trình làm đề tài tốt nghiệp

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2. Đánh giá chất lượng của đề án/khóa luận (so với nội dung yêu cầu đã đề ra trong nhiệm vụ Đ.T. T.N trên các mặt lý luận, thực tiễn, tính toán số liệu...)

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3. Ý kiến của giảng viên hướng dẫn tốt nghiệp

Được bảo vệ Không được bảo vệ Điểm hướng dẫn

Hải Phòng, ngày ... tháng ... năm

Giảng viên hướng dẫn

(Ký và ghi rõ họ tên)

CỘNG HÒA XÃ HỘI CHỦ NGHĨA VIỆT NAM

Độc lập - Tự do - Hạnh phúc

PHIẾU NHẬN XÉT CỦA GIÁO VIÊN CHẤM PHẢN BIỆN

Họ và tên giảng viên:

Đơn vị công tác: Trường Đại học Quản lý và Công nghệ Hải Phòng

Họ và tên sinh viên: Nguyễn Đăng Huy

Chuyên ngành: Ngôn ngữ Anh

Đề tài tốt nghiệp: Translating movie titles from English into
Vietnamese - A case study at CGV cinema

1. Phần nhận xét của giáo viên chấm phản biện

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2. Những mặt còn hạn chế

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3. Ý kiến của giảng viên chấm phản biện

Được bảo vệ Không được bảo vệ Điểm hướng dẫn

Hải Phòng, ngày ... tháng ... năm

Giảng viên chấm phản biện

(Ký và ghi rõ tên)

ABSTRACT

Discovering the cultures of English- speaking countries is very useful for English learner. It helps them not only study English better but also have the opportunities to understand the cultures that attach to the language they love. Watching English movie is one aspect of this culture exploration process. In this research, the methods and strategies for translating English movie titles into Vietnamese are explored, because moves titles can reflect the movie content in the most concise and sophisticated ways. This research aims at: (1) pointing out some outstanding characteristics of English movie titles, (2) drawing some useful principles for translating English movie titles into Vietnamese and (3) drawing some creative methods and strategies for translating English movie titles into Vietnamese more easily and attractively, through the analysis of many English movie titles that were translated into Vietnamese when being shown on TV or at the cinema. In order to carry out this research, the methods used are both qualitative and quantitative (with the combination of information analysis and synthesis and the questionnaires for professional English movie translators in CGV Cinema).

Key words: *movie title translation, English, Vietnamese, principles, strategies*

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CHAPTER 1: INTRODUCTION

1.1 Rationale

It can't be denied that English is the most widely spoken language in the world. During the last few decades, the number of people learning English has risen dramatically. As a result, English is used to write a lot of educational materials, news information, and entertainment field. For English learners, it is very important to learn about the culture of famous English countries because language and culture always associated and closely linked. Knowing and feeling deeply about the cultures of speak English countries makes learning English better because the abundant cultures of those countries will contribute to inspire learners. In the process of learning about those cultures, learners will also gain knowledge and cultural perspectives close to the foreign language they love. Watching English movie is also an important way to learn about this culture.

However, have you ever had a steady and earnest look at the title at the very beginning of the movie? Have you ever wondered why the translated title is so strange and different from the original one? And have you ever tried to translate it back into English? If you have, you might define the link between my topic and movies. I quite like watching movies and am interested in film translation and movie title translation, which reminds me of the translation subject I used to study in school. And an idea suggests itself to me, with this graduation paper, I will have the opportunity to delve deeper into my passion for cinema.

Surprisingly, I have also found many papers about movie translation on the internet. Such as "Movie Titles Translated into a Foreign Language and Then Translated Back to English Are Hilarious" by Casey Chan on spleid.gizmodo.com or "Interesting things in the film translation process" – was shared by the former employee who translated movie subtitles at BIHACO Media Company. This gave me inspiration and urged me to do research on this topic. Hopefully, my work may benefit a large number of

people who are interested in a part-time job as translators in general and movie translators in particular.

1.2 Aims of the study

- Providing major principles which are helpful in movie title translation
- Giving several strategies to HPU 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

1.3 Scope of the study

For the issue of film translation, the scope of the study maybe very wide, but due to the limited time and limited knowledge and skills of the author, this study will not cover all channels of movies such as internet, television, theaters, etc. Therefore, this study only focuses on translating movie titles in CGV cinema.

1.4. Research methods used in the study

In order to achieve the above-mentioned aims, different research methods are used. They are:

- Quantitative – statistical Analysis (Questionnaires)
- Qualitative analysis (spoken- language texts)

The questionnaires are designed to find out present situation and the feedbacks of movie watchers at CGV Cinema relating to the movie titles. The discourse features off movie title translation are also explored.

1.5. Overview of the thesis

This study is divided into five main chapters:

1. Chapter one is the introduction containing background of the study, statement of the problem, aims of the study, research methods used in the study and overview of the study.

2. Chapter two is the literature review with overview of movie, movie title, characteristics of English movie titles and principles of English movie title translation in general and principles of English movie title translation at CGV Cinema in particular. The overview of translating movie title contains translating movie title and functions. Characteristics and principles movie title translation are also discussed.

3. Chapter three presents the study including research method used for the research, description of the subject and the results from the data collection of need analysis.

4. Suggested translation strategies in chapter four based on the results of target needs and feedbacks of the movie watchers in the previous chapter. Movie title translation is presented in one dimension: where the source language is English.

5. Chapter five is the conclusion including summary, implications for learning and suggestions for further study.

CHAPTER 2: LITERATURE REVIEW

2.1. Movie

- **Definition of translation**

It would be a missing piece if the concept of translation is not referred. What is translation? As stated by Katharine Barnwell in her “Bible translation” (1986), translation is re-telling, as exactly as possible, the meaning of the original message in a way that is natural in the language into which the translation is being made. This concept is shared by Magdy M. Zaky who defined translation is, above all, an activity that aims at conveying meaning or meanings of a given linguistic discourse from one language to another, rather than the words or grammatical structures of the original (2000). We can see that both of these concepts focus mainly on the meaning can be abstracted from the source language to be conveyed to the target language in the most natural way.

On the other hand, Mansella, Thomas G. (2005), who defined translation, is the rendering of written communication across barriers created by different languages and cultures. Obviously, translation is not an easy work because the barriers in terms of language and culture are mentioned.

- **Types of translation**

From the above definitions that you have mentioned, to translate source language into target language, it is not simply just translate what we read. We have to understand deeply the source language to have a perfect result. Translation can be classified into different viewpoints. The followings are the commonly used translation types:

- **Word – for – Word translation**

This type would be an ideal way for the new learners who start to be a translator. 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.

- **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.

- **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.

- **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.

- **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: “In order to” can be translating into “đê”

- **Adaptation**

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 be original. The creation in adaptation is completely objective in content as well as form” So, adaptation is the freest form of translation.

For example: “Die hard” film is translated into “Liều mạng”

- **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)

- **Semantic translation**

Peter Newmark (1982) stated that: “Semantic translating where the translator attempts, within the base syntactic 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” Intuitive concession with the original”.

2.1.1 Definition and characteristics of movie:

Movies, also known as **films**, are essentially many images placed on a screen, to create the illusion of motion. This is a popular form of entertainment that allows people to immerse themselves in the virtual world for a short period of time.

Movie can recreate history, illustrate scientific knowledge, and describe human behavior and attitudes, and more. Many movies combine entertainment with knowledge, making learning more enjoyable. Film is the best business art form; it brings great money and pride to the producers.

The images in the movie are really just discrete images, but when they appear in rapid succession, our eyes don't recognize each individual. It is the result of image retention, a common effect of the eye. Normally, our eyes retain a virtual image of an object for a fraction of a second after the object leaves the field of view, although we can't distinguish individual images in a movie, we still can tell the difference between them, and the brain interprets that difference as motion.

A movie is shot with cameras specially designed to record images onto the film, which, after processing and output, is projected onto the screen by a transmitter. This device shines light through the film and the image appears on the screen. Initially, the movie had no sound. But nowadays, all movies are accompanied by sound.

2.1.2. 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 "animation movie", as not all

follow the definition. Although cartoons can use 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 humor. 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, put 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 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 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 film**

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 stories is 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 plop 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 humor as well as the usual music, dancing and storyline. The musical film was a natural development of the stage musical. Typically, the biggest difference between film and stage musicals 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. Movie 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 is 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 setting 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.

2.2. Translating movie title

2.2.1. Movie title and its functions:

What is the function of the movie title? The crucial and prime function is to determine the content of the movie (Soren 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 audiences 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. Sometimes, the film's title is named after a classic saying in the movie or sometimes it is named after the main character. 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, 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 curious 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.

"10 ways titles can work for you" by Lenore Wright has shown us how important movie title. And below are some common headline styles:

< **Titles convey the GENRE of your movie**

Studios market movies by genre so a title that conveys the genre of your movie will help you get your script read and remembered.

Examples of titles that ROMANTIC GENRE:

~ LOVE DESTINY THE MOVIE

~ ME BEFORE YOU

~ TURN IN FOR LOVE

< **Titles that emphasize a central CONFLICT or CRISIS**

In successful movies, audiences can identify with the central conflict.

Examples of titles that focus on the Central Conflict:

~ THE BATTLE AT LAKE CHANGJIN (2022)

~ MEET CUTE

~ DEATH ON THE NILE

~ HOME ALONE

< **Titles that pose an INTRIGUING QUESTION**

~ MEN IN BLACK (Who are these cool guys?)

~ WHO KILLED ROGER RABBIT? (Who is Roger Rabbit?)

~ THE ROCKY HORROR SHOW (What the heck is this about?)

~ THE VIRGIN QUEEN (Will she or won't see?)

< **Titles that conjure up a VIVID IMAGE**

~ THE REEF: STALKED

~ LET IT SNOW

~ LOST HORIZON

~ A BRIDGE TOO FAR

~ FACE OFF

< **Titles that connect to a MEMORY**

~ TITANIC

~ MISSION IMPOSSIBLE

~ RETURN TO...

~ WHITE CHRISTMAS

< **Titles that exploit CULTURAL REFERENCES**

- ~ SOME LIKE IT HOT
- ~ ALL ABOUT EVE
- ~ THE PAWNBROKER
- ~ MAIN STREET
- ~ UNTOUCHABLES
- ~ GREASE

< **Titles that establish an EXOTIC SETTING**

Only use a title this way if the setting of your movie resonates on many levels within the movie and with your audience.

- ~ SUNSET BOULEVARD
- ~ CASABLANCA
- ~ 42ND STREET
- ~ ON THE WATERFRONT

< **Titles that create a VIVID METAPHOR'**

- ~ BRIDGE OVER THE RIVER KWAI
- ~ BREAKFAST AT TIFFANY'S
- ~ FIDDLER ON THE ROOF
- ~ THE LONGEST YARD

< **Titles that cash in on CURRENT SLANG**

- ~ YOU'VE GOT MAIL
- ~ DAZED AND CONFUSED
- ~ SMOKEY AND THE BANDIT

< **Titles that spotlight the STAR'S ROLE**

Biopics use titles this way of course, but it's not limited to biographies. Stars attach themselves emotionally to a great TITLE ROLE. You want the Star thinking – “Hey, this movie is about me!”.

~ ROCKY

~ BILLY JACK

~ CROCODILE DUNDEE

~ G.I.JANE'

~ MISS SAIGON

One caution: No title works in all these ways at once of course, but the more ways **YOUR** title works for **YOU**, the better.

2.2.2. Movie title translation and translators

It is really important to have right movie title translation for the successful release of a movie. Translators should pay due attention and should not make light of the title during movie translation process. It is easy to transmit a few English words into Vietnamese but when they are combined, we will have a puzzle game to solve. For example, how do you deal with “Some like it hot”, “Die hard” or “Die another day”? Movie title translation will require a lot of translation's effort and creativeness.

Sometimes translating movie titles is not simply translating from the original language to the target language, the translator can change the title content to better suit the culture, language, media effects, etc. of the country use in the family. For example: 6/45 (when converted back to Vietnamese, it becomes “*Bông dưng trúng số*”), My Girl (*Điều ước của tù nhân số 2037*), Sing (*Đấu trường âm nhạc*), Intouchables (*Những kẻ bên lề*),...

2.3. Characteristics of English movie titles:

English movie titles are usually short, concise and highly expressive. 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 of one English word and most words in English have several meanings conveying different meanings using the same word in a different context. Studies conducted in the past pointed out that English film titles have three the following main characteristic:

2.3.1. Brief and concise:

English movie titles are usually concise and straight to the point. In general, titles English movie title in the form of a word or a phrase. The main components are nouns with different types such as concrete noun, abstract noun, common noun, uncountable noun (*Suicide Squad, Black Widow, The Spiderman, The Medium, ...*)

Sometimes the movie title can be a complete sentence but also succinct and simple in structure (*Thor: Love and Thunder, Ticket To Paradise, Let Us In, ...*)

2.3.2. High expressiveness:

Although these titles are short, they all show the content of the movie. The keywords that describe the movie's content must be cleverly and logically included in the title because if the title of the movie is attractive and impressive enough, but when the audience sees the detailed content is irrelevant; viewers may be disappointed in their experience. For example, "The Hotel Transylvania (*Khách sạn huyền bí*), the film revolves around the lives of the members who live in a hotel which is owned by a vampire, but his young daughter fell in love and married humans, overcoming barriers, they finally came together and have a son.

The Vietnamese film title is also highly expressive, it has Vietnamese characteristics (*Chị mẹ học yêu, Nàng, Đất Rừng Phương Nam,...*) due to the differences in language and culture between English and Vietnamese, keeping the same characteristics in translation is not easy.

2.3.3. Containing many proper names:

“One of the salient features of English movie titles is that they often contain proper names.” Another common feature of Vietnamese and foreign film titles are the use of personal names, usually the main character’s name in the film such as: *Morbius, old Henry, Kate, etc....* If the audience wants to know who that person is, then they have to watch the movie to find out.

In addition, English movies also have proper names of settings telling where the story occurs, as in *Train to Busan, Pirates of the Caribbean, The Wolf of the Wall Street....* Unlike characters’ names, those of settings are often popular to a large number of audiences.

2.4. Principles of English movie translation:

2.4.1. Faithfulness to the context:

Context-based title translation is the first rule of title translation. Context always plays a particularly important role in each film, an indispensable factor when translating movie titles. The title should directly or indirectly connect with the film itself or in other words, it should suggest one of the following elements: events, plot, actors, themes, locations, spirit....

When translating movies, we may think that translators only need to be fluent in both source and target languages, and understand the subject they are translating to ensure a good translation. However, when translating movie titles, there are times when the translator only translates according to the correct grammar and vocabulary, creating a confusing, movie title for viewers. So now the translator needs the support of the context to be able to create a suitable and understandable movie title.



For example: 6/45 is a Korean comedy film released in 2022, directed by Park Gyu Tae. This Korean film revolves around the topic of the military, the life of a soldier is not less, but mainly exploits the action genre, the main character as dramatic. Director Park Gyu Tae chose a different direction, when building “Suddenly won the lottery” as a military drama purely entertaining, humorous and full of laughter. The film had ended 100 billion VND in Vietnam and was the most popular movie at the CGV Movie at that time.

When titled in English, the movie is called: 6/45, it would be quite difficult for the translator to not know the meaning of these numbers, and even knowing what the numbers mean, it still confuses the viewers if it is translated word by word. When premiered in Vietnam, the film was named: “Bỗng dưng trúng số”. It fits very well with the context and content of the movie: The film is set in the military border area between South and North Korea. Chun Woo (Go Kyung Pyo), a Korean soldier, accidentally picked up a winning lottery ticket worth \$5.7 million (VND 136 billion). But he carelessly let the lottery ticket blow with the wind to the other side of the border, falling into the hands of a North Korean soldier named Yong Ho (Lee Yi Kyung). The story began to falter when Chun Woo could not claim the lottery ticket, and Yong Ho could not go to South Korea to receive the prize. This situation forced the two soldiers to rely on the help of their comrades to enter into negotiations to negotiate and distribute the prize money reasonably. They agreed to exchange a soldier between the two sides as a pledge, after the Korean side went to receive the bonus and successfully divided the responsibility, they would

return it. The two was chosen are Chun Woo and Yong Ho. The swap opened up funny situations. So based on the context of the movie, the new title “*Bông dưng trúng số*” is perfect with 6/45.

2.4.2. Translated by film genre

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, and 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. We can go through some examples to better understand this principle:



Example 1: *Love destiny the movie (Ngược dòng thời gian để yêu anh)*
Premiered in September 2022, Love Destiny The Movie officially hit the revenue milestone of VND 50 billion after 13 days of screening in Vietnam (always 2 days before screening.) With this achievement, it has become the leading Thai film in Vietnam’s box office in 2022 up to the present time, surpassing Daeng.

Love Destiny The Movie is a love story revolving around the fateful couple Bhop (Thanavat Vattanaputi) and Gaysom (Ranee Campen) with the main setting in the Rattanakosin era (1782-1855). In fact, they are the descendants who were reincarnated after hundreds of years of Dej and Karaket – the two main characters in the TV series who lived in the Ayutthaya era (1351-1767).

However, only one in two people still believes in “fate”. Bhop – a talented engineer always thinks that the girl who often appears in his dreams for many years is a soulmate he is always looking for. When meeting Gaysom – the lady with same face as the “dreamer” – Bhop determined to win her heart. However, Gaysorn didn’t believe in fate and always rejected Bhop. The couple will go through a long journey to get together, while facing challenges and events that occur in their time. From the name of the movie, we can already guess the genre of this movie is a romantic drama.



Example 2: *The Banishing (Trục quỷ)* In the early 1930s, Pastor Linus moved with his wife and daughter to a small English town. Here he was assigned by the Church to restore the faith of the villagers after the previous Pastor’s family mysteriously disappeared in the very house they just moved.

A movie title that clearly expresses the genre of the film. Audiences don’t even need to see more information or trailers of the movie to know that this is a horror movie genre.



Example 3: *Fantastic Beast: The Secrets of Dumbledore (Sinh vật huyền bí: Những bí mật của Dumbledore)* A rather long and impressive title, there is nothing to talk about its genre from its name itself. An adventure and a fantasy

film was adapted from the novel by famous writer J.K.Rowling. *Fantastic Beasts: The Secrets of Dumbledore* (2022) is a fantasy film directed by David Yates based on the story of Rowling. The film is a co-production between the United States and the United Kingdom. The story of this third film revolves around Professor Albus Dumbledore (Jude Law) discovering that the powerful Dark Wizard Grindelwald (Mads Mikkelsen) is plotting to take control of the Wizarding World. Unable to stop Grindelwald's mighty army alone, Dumbledore places his trust in Paranormal Researcher Newt Scamander (Eddie Redmayne) and his teammates to carry out this dangerous mission.

2.4.3. Awareness of cultural differences

When it comes to cultural differences in the language Vietnamese and English, the translation said they must avoid “sensitive words” – words related to sex, politics, religion and violent for two reasons. Firstly, sensitive words are not suitable for pure aesthetics Vietnamese custom and can make the audience condemn the translated title and turn away from the series film. Second, the competent authorities and the use of “sensitive” words are not allowed feelings especially in relation to politics or religion because they don't want to cause political sensitivity. In addition, translators also think need to be very careful when translating cultural words or idioms from English to Vietnamese to avoid translation wrong. According to Even-Zohar, translation is acculturation and negotiation between two cultures and translation is now culturally oriented.

Sample: 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 don't 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*”.

2.4.4. Combination of commercial and aesthetic effects:

In Vietnam, not everyone knows or is fluent in English, so before the audience decides to watch the movie, the appeal of the title that has been translated into Vietnamese is one of the most important factors that make them come to the movie, in addition to factors such as actors, directors, trailer, setting or plot. Accordingly, the translation of the title must be commercial, curious and interesting. However, whether it is necessary to ensure attractive, sensational or mysterious to attract the attention of viewers, translators still need to blame that the title after translation is completely unrelated to the movie content or the original title in English. Transformation may be necessary but must ensure loyalty to the original film. Titles are in reference to the performance of commercial and advertising functions so as to call the attention of many audiences for a large profit. Translators are inevitably affected by this purpose. They are accepted to produce titles with passion, thrill and mystery with the view of impressing people as much as possible. Many viewers are frustrated because the translation of the film title is not meaningful, especially when they read the introductory information about the movie with the original English title and have absolutely no idea what the movie will be called when it returns to Vietnam. Even theater staff when asked if the theater was showing the movie XYZ with the original title, they conceded defeat because they didn't know what title the film was translated into.

Example: Hong Kong's film *Confession of pain* when coming to Vietnam was *Vô gian đạo 5*. Just because the film featured Lương Triệu Vũ, revolving around gangsters and Hong Kong police with the same poster as *Vô gian đạo*. The movie is called *Vô gian đạo 5*, although this movie had nothing to do with the movie *Vô gian đạo*, not to mention there is no way there was *Vô gian đạo 4* but it's already part 5! The studio hoped that audiences interested in *Vô gian đạo* will be curious to see *Vô gian đạo 5* – but that approach caused resentment among film connoisseurs.

Some examples of movie titles that are commercially available but still ensure aesthetics:

- On your wedding (Ngày em đẹp nhất),
- Amsterdam (Vụ án mạng kỳ bí)
- The woman king (Nữ vương huyền thoại)
- Breathe (Trong từng nhịp thở)
- Me before you (Trước ngày em đến),
- Be with you (Và em sẽ đến),
- Elizabethtown (Thị trấn tình 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 is 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’t 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. Beside “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 “*Thị trấn tình yêu*” to “*Thị trấn Elizabeth*” or “*Ngày em đẹp nhất*” to “*Ngày cưới của em*”. 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 doesn’t separate from the movie content.



CHAPTER 3: SURVEY AND FINDING

3.1. Methodology of study

The chapter in the previous section of the thesis provides an overview of movie title translation, drawing on pertinent theories, examples and illustrations from linguistics research literatures, which have been conjoined with personal analyses assessments, suggestions and deductions. In the forthcoming section, an empirical report is presented based on the findings from a survey. The section starts with a brief description of the survey purpose, subjects, method and procedures.

With a view to offering readers and overview of movie/movie title translation in Vietnam, we did a direct survey of movie goers at CGV Cinema in Haiphong. They are all loyal viewers of this movie theater and some of them have come here because of the attractiveness of the movie titles on the cinema posters. Their views and contributions may benefit HPU students who are interested in translation. Through the survey conducted in forms of questionnaire, readers will get convinced with points presented in the study.

3.1.1. Subjects

Going to the movies is practically a national past time in Vietnam. Locals flock to every major homegrown release, breaking box-office figures in the process, and while international films are routinely censored, that doesn't stop the crowds from turning up in their droves.

This research was conducted at CGV Cinema which is one of the first privately owned cinema companies established in 1996, having confirmed the brand as one of the top 10 most popular entertainment venues. In addition to the modern cinema system, attracting millions of people to watch, CGV Cinema also attracts audiences by its friendly atmosphere as well as top quality service. Up to now, CGV Cinema has had more 27 years of establishment and development, the cinema system currently has 84 cinema clusters spread across the country. CGV Cinema has become a familiar

destination for young people across the country to get the fastest access to new movies or movies not only from Vietnam but also from Korea, China, Indonesia, Myanmar, and USA.... Besides, CGV Cinema also has preferential policies for loyal members based on accumulated points of members. With each transaction at the CGV Cinema system, you will receive corresponding reward points, which you can use to exchange for movie tickets or popcorn. With the number of close members concentrated in the age group of 13-30 years old, mainly young people, so CGV Cinema will be ideal place to conduct the survey for this research topic.

The subject of the survey consisted of 100 audience members present at CGV Cinema, some of them said it was their first time to this cinema, the rest were loyal customers. They were randomly chosen regardless of their ages, genders, or educational level.

The participants of the survey are chosen for the following reasons: They were in the cinema during the time the survey was conducted, they are willing to share their thoughts and suggestions for improving the translators' movie title translation skills, some of them have practical experience in compiling, therefore, to some extent, they were aware of the role of film translation and movie title.

3.1.2. Description of data collection instruments and procedures

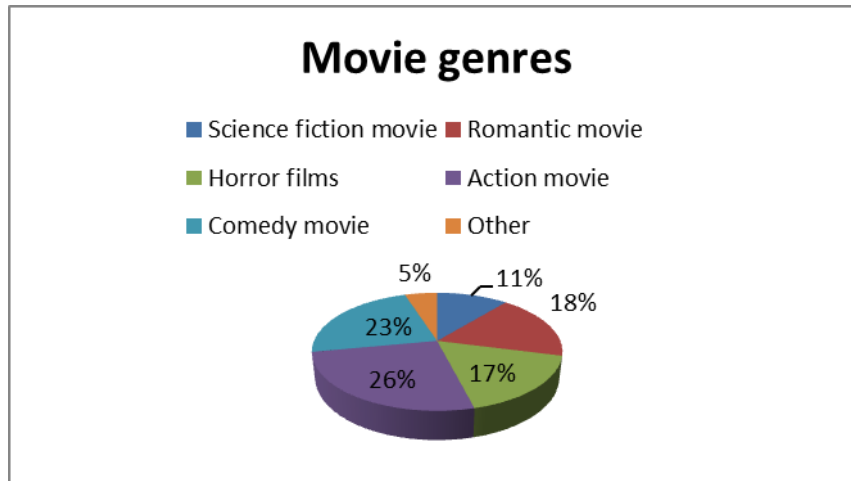
The questionnaire has 6 questions including general and specific ones, 1 of which is made in form of scaled items where the subjects choose only one point on a scale that best represents his or her view. The purpose is to help readers better understand the effect of translating titles and responses, contributing as customers.

On each copy of the survey, there is a clear introduction to the purpose and a simple instruction about how to respond to questions, therefore, no other verbal explanation was given out. The sample questionnaire is available in the appendix at the end of the thesis.

3.2. Preliminary results and analysis

This part will present the percentage of each choice for each question and analyze major points of the questionnaire:

1. What is your favorite movie genre?



According to the aggregated data, the number of audiences who like to watch action movies accounts for the majority (26%), most of the classic movies of this genre are produced by Hollywood with beautiful action sequences and technical skills great cinematography. Thriller, Horror, and Sci-Fi genres and the film noir subgenre have grown in cinema and streaming popularity in the past several years. The drama grouping of films has also gained popularity recently, from an industry perspective; drama can be one of the least expensive types of movie to produce (unless it's a period piece for example). This allows for a wide selection of movies to choose from.

However, the number of viewers choosing comedy films is not inferior (23%). This genre of film can satisfy most audiences of different ages and genders. The genre of romance movies and horror films are somewhat opposite in movies, those who choose to like watching horror movies are male. And there are also a small number of customers who like to watch other types of movies such as dramas, historical films, etc...

2. How important is the title to the movie?

Important	Not important	Other
88%	2%	10%

88% for the second choice confirming the importance of movie titles against 2% for the third choice with the moderate level of importance. The significance of movie titles seems to be undeniable. As discussed in the Chapter II, part 2.4, the movie title weighty for its three fundamental functions: identification of the movie, increase of promotional effectiveness and artistic effects. Being aware of its significance, translators have to translate so that the title can fulfill its function. However, there are still a small number of viewers who feel that the title of the movie is not really important (10%), according to them there are many other things that are more important such as actors, director, script, etc... Many viewers don't care about the title of the movie; they go to the movies just because there is an actor they love.

Titles are the audience's first impression of what the screenplay is about.

Every movie needs a title. The title picked can set the tone for the screenplay and give people a reason to see (or avoid) it. A good title hints what the movie is about and makes you want to see it. A bad title just leaves watchers scratching their heads, wondering whether the movie is a western, a chick flick, an action movie, or a science fiction thriller.

Think of the supermarket where cans, boxes, and bottles clearly label what's inside. Now imagine a box that's completely blank, written in a foreign language, or just labeled "Stuff". The chances of you taking the time to open it are minimal, and the same holds true for a movie title.

3. In your point of view, is it necessary to translate the movie title:

Necessary	Not necessary	Other
78%	17%	5%

When this survey was conducted, there were a number of audience members present at CGV Cinema who said that they actually liked the original title of the movie more than the translate title, they felt that keeping the title was the same is a way of respecting the people who made that movie even though they may not really understand the meaning of the original title. That audience is only 17%. As for the rest, most of the other viewers felt it was necessary to translate the title.

4. Do you like CGV Cinema's way of translating movie titles?

Like	Normal	Don't care	Don't like	Other
47%	32%	19%	1%	1%

Most of the audience liked CGV Cinema's translation of movie titles (47%), others felt it was normal or didn't care because according to them, the translation of titles in cinemas was the same. Most of them are loyal customers of CGV Cinema, they share that after visiting several other cinemas, they have chosen CGV Cinema to come every time a new movie is released. And in addition to factors such as location, price, service, etc..., translating movies and titles in a particular way is also what keeps them.

5. In your opinion, is it difficult or easy to translate movie title?

Very difficult	Difficult	Normal	Easy	Other
78%	13%	6%	3%	0%

According to the table, a relatively high percentage of respondents choose the first options “Very Difficult” with 78% against 13%, 6% and 3% respectively for options. 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... and 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.

Basically, several factors have an impact on the above and this is not necessarily due to the incompetence of the translator. In many such cases, this is due to issues related to the marketing and distribution of film production. If you are interested in why translating movie titles is very difficult, but extremely intriguing linguistic task, then we encourage you to read this article.

Let’s start with the basic issues. What are the features of a good title and how do they occur? This is a very reasonable question and there is basically no standard answer. Some hints can be found in Google. Considering the work of other authors, it can be concluded that a good film title is one that:

- Is accessible to the recipient
- Attracts attention
- Intrigues the viewer and encourages them to watch the movie,
- Meets current trends,
- It is short and informative, but it does not always refer to the plot.

You can probably list significantly more feature of a good movie title, but the ones described above are listed most frequently. Taking into account the movie titles created so far, it is safe to say that the best productions that have achieved the greatest success meet those criteria.

When considering the issue of a good movie title, it is worth considering that sometimes film productions are based on books or stories (film adaptations)

and very often have the same title as the original. Example: adaptation of the story *Misery* by Stephen King or a series of books about Harry Potter. It happened however, that movie producers changed the titles of the original as was the case with the movie *Love, Simon* (in Polish: *Twoj Simon*) based on the book *Simon vs. the Homo Sapiens Agenda*. Interestingly, in this case the success of movie adaptation meant that new editions of the book on the Polish market are already available under the title *Twoj Simon*.

6. What is the probability that you will go to the cinema because of the posters?

0%	30%	50%	70%	100%	Other
10	6	62	10	6	6

As mentioned in question 2, most of the audience felt that the movie title was only part of the movie; they were attracted by the poster only about 50%. A small number of viewers even said that they didn't pay attention to the title; they only came to watch the movie because of their idol. However, there is still a viewership that shows interest in the title and its translation, which provides viewers with the genre, setting or possibly the content of the film.

While you could say that movie trailers, a movie's cast and a lot of other things contribute to a movie's eventual success, these are all usually things that people need to seek out on their own. There has to be a moment between seeking a movie's trailer out and not being aware it even exists for most people, and that moment is often when a future viewer spots the movie's poster somewhere, either online or on the street, or on a billboard.

A Picture Tells A Thousand Words

Movie posters are up in a lot of places, but most people aren't going to spare more than one look at them. This is why these posters need to be able to capture a person's attention at first glance and be able to tell a very long story

in just one picture. The phrase “a picture tells a thousand words” has never been truer.

But luckily for the marketing teams, photography has come a long way, and posters can be made with the help of some great editing. For example, people can blur the background on a photo for a poster if they want to emphasize the main character’s plot or the actor playing the main character.

Other times, the movie is already set to be such a success that they don’t need to put a lot of effort into the posters – this was the case for the posters for the last Harry Potter movies. They didn’t even contain the movie’s name and everyone knew what the posters were for.

Set Expectations:

As shown in our initial example, the movie’s poster sets expectations for how the movie is going to be. If the posters for Jennifer’s Body, perhaps didn’t focus so much on Jennifer’s looks and more on the horror aspect of the film or other parts of the story, it might have attracted more of an audience that wanted to watch a good horror movie. Instead, the posters set the wrong kind of expectations and the movie didn’t do as well as planned.

Successful examples of posters setting the right mood for certain movies is the way you can always tell whether a movie is going to be an action movie or a romance movie just by looking at the poster – this is to make sure you don’t end up with a hall full of young people who would love an action movie don’t end up being stuck watching a show-paced romance story.

Not only will confusion like this lead to time being wasted but also very low viewer reviews for the movie itself – and a lot of lost revenue.

CHAPTER 4: SUGGESTED TRANSLATION STRATEGIES

On the basis of researching documents related documents related to translation and analyzing movie titles that have been translated into Vietnamese at CGV Cinemas, I have compiled five main strategies for translating movie titles (Since these conclusions are made base on the personal views of the author, errors are unavoidable. It is divided 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.

4.1 Keeping the original:

The easiest way to translate a film title, clearly, is not to translate it. 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 and Jerry
- Black Adam
- Elvis
- Morbius



Sample 2: Places

- Babylon
- Strange World
- Atlantic
- Titanic



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.

The purpose of keeping parts of source language no-translated, or using some variant or dialect of the target language for some elements (e.g.: dialog, a specific character talk,...), depends on the work, its creators (author, translator), and the languages involved. But here are some general reasons and uses that I can think of:

- The original text, is based on cultural reference that doesn't have an equivalent in the destination language
- The text represents a little or an honorific
- It's a location name
- It's a maxim a motto, or a proverb.
- It holds a mythological, spiritual, or religious meaning e.g.: "chants" and "prayer", are rarely translated.
- The text is constituted of poem verses, it is a poetic prose, or it sound way more elegant in its source language.

- The original text is in a variant of the source language other than the standard one, e.g.: countryside language or a spoken unofficial language.

4.2. Literal translation:

In literal translation, the source-language constructions are converted to their nearest target-language equivalents (Bui Tien Bao & Dang Xuan Thu 1999). With this technique, both the form and the content of the original title will be preserved at the maximum level. We can also call it is word-for-word translation. This is the simplest and easiest way to translate a title. 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, and then literally translating each word will lead to confusion, even distorting the content of the original title.

A literal translation is a metaphrase. This means a word-for-word translation, achieving a text in the target language which is as correct as it is idiomatic. It can only be applied with languages extremely close in cultural terms. It is acceptable only if the translated text retains the same syntax, the same meaning and the same style as the original text.

When titles are simply nouns and noun phrase, verb or phrasal verb the translator just find Vietnamese equivalent words to translate. The question is how to select nice words so as to gain aesthetic feeling from the audience.

Sample 1: Black window – Góa phụ đen

Sample 2: Don't worry Darling – Em yêu, đừng sợ

Sample 3: Spider-man – Người nhện

Sample 4: Broker – Người môi giới

Sample 5: The Black Phone – Điện thoại đen

Sample 6: Moonfall – Trăng rơi

Sample 7: Don't look up- Đừng nhìn lên

There are especially titles including words in forms of V-ing, it can be understood as an action in progress, or sometimes it functions as a noun or an adjective, for example:

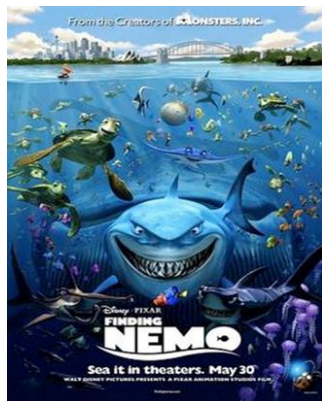
Hostage: Missing Celebrity (Con tin: Ngôi sao mất tích)

Promising Young Woman (Cô gái trẻ hứa hẹn)

The Banishing (Trục quỷ)

The walking dead (Xác sống)

Finding Nemo (Tìm kiếm Nemo)



The best way to describe a literal translation is exactly that. It's literal because it's word-for-word. This means that when the copy is translated, it is done as word- for-word in the same order as the original text.

The problem? Unless we are translating formulas, which then the translation has to be literal, languages from one to another don't follow the same grammar and sentence structure – so translation should almost never be literal. When it is, its sounds and it is wrong.

A good translation is when the reader doesn't know it was a translation. When the reader feels it was written for them. It is what every reader deserves. This is how every business letter should be translated. This is how books are translated, website content, etc.

A proper translation does not translate the text word-for-word. Instead, the correct sentence, paragraphs, to provide correct translation, taking into

account, the intended meaning, the audience and subject, to ensure that the translations is accurate.

The answer is simple. When literal translation breaks down the true meaning and intention of the copy OR the language rules are broken, it shouldn't be used.

It is good practice to always use proper translation with a professional translator to get the best quality possible.

4.3. Explication:

Explication is the process of analyzing and developing an idea or principle in detail. 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 need explication. Second, if literal translation can't make the title more attractive, explication should be employed. Third, the differences between Eastern and Western in cultural can make audience get misunderstand, explication is a 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: "*Cracked*" can be translated simply by the second translation, literally. However if only the title is "*Vết nứt*" is somewhat monotonous and not attractive enough. It doesn't even give the audience a clear idea of what genre the film is. Therefore, a little explanation should be given by adding more descriptions. And "*Vết nứt: Âm hồn trong tranh*" is a well-chosen title. It has explained more information about the film genre, setting and also has a high commercial element in evoking curiosity and horror for the audience.



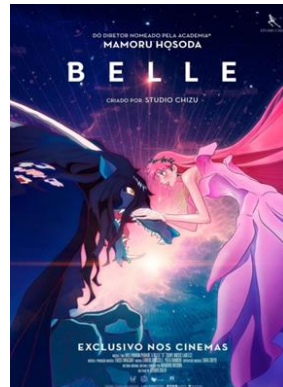
Sample 2: “*Thor: Ragnarok*” is a very popular movie in the world. But there are many people who asking what is “*Ragnarok*”. In Norse mythology is a series of future events, including a great battle, foretold to ultimately result in the death of a number of major figures, the occurrence of various natural disasters, and the subsequent submersion of the world in water. Afterward, the world will resurface a new and fertile, the surviving and returning gods will meet, and the world will be repopulated by two human survivors. Ragnarok is an important event in Norse mythology and has been the subject of scholarly discourse a 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 pilot. “*Ngày tận thế*” sounds lively and more appealing than just “*Ragnarok*”.



Sample 3: “*Belle*” may need no translation if we take the first technique. However, Vietnamese audiences do not know who Bella is, why this name is given to a movie. Not a hero, not a celebrity. When coming to Vietnam, the translators had to explain more about the title to help the audience better understand the name “*Bella – công chúa tàn nhang*”. The film tells the story of a girl named Suzu who is a schoolgirl high school lives in the countryside

and has freckles on the face, but when she joins the virtual world “U”, she transforms into the beautiful singer Bella who uses her voice to heal wounds and touch the heart of a dragon.



Sample 4: The version of “*Luõi cua phán xét*” is better and more complicated than just “*luõi cua*” which is from “*Jigsaw*”. It puts a strong impression on the audience and makes them feel curious about the plot with many questions: “Is there any killing in the movie? What will a jigsaw do?...” It makes the title much more descriptive and sound more fearful.



4.4. 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, technology, 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.

The use of Sino-Vietnamese words in translation the movie title is also mentioned. The use of Sino-Vietnamese words makes the title the film is more attractive, has a higher aesthetic and also “save” more characters than using pure Vietnamese words. Can see the use Sino-Vietnamese words in the following translated titles:

Sample 1: *Firestarter* (*Người khởi lửa*)

“*Firestarter*” was written by “the horror king” Stephen King, the man behind a series of successes of “*IT*”, “*The Shining*”, “*The Mist*”, “*Carrie*”... This is a story about a girl with terrifying powers – Charlie McGee (played by Ryan Kiera Armstrong). Charlie’s powers are inherited from his parents. During college, Charlie’s father and mother Andy (Zac Efron) and Vicky McGee (Sydney Lemmon) were involved in a scientific research without knowing that there was a shady NGO stand behind. Andy and Vicky are injected with a serum called Lot 6, from which they possess the special power of being able to control the thoughts and behavior of others. They can even control objects. In return, each time they use their power, their health will be affected. When she gave birth to Charlie, she also inherited this power, along with the ability to control fire. Since childhood, as a weapon of mass destruction. Charlie’s parents went to great lengths to ensure her safety. But the older he gets, the more difficult Charlie’s power is to control. The other illegal organization targeted her even more. The story in “*Firestarter*” is the journey of Andy’s family learning to accept and control their abilities.

“*Starter*” if translated in a pure Vietnamese sense would be “*Người bắt đầu*”, but that name has no emphasis, doesn’t sound artistic and commercial.

If changed to “*Người khởi lửa*” with the same meaning, it is clear that the title will be more attractive to viewers. Not to mention, using the word “*Khởi*”

helps to make the title shorter and more concise. This is perfect title translation.



Sample 2: *How to train your dragon (Bí kíp luyện rồng)*

The film is set in a mythical world of Vikings and dragons. The story revolves around a Viking boy named Hiccup, who lives on the island of Berk, where fighting dragons is already part of life. His intelligence and sense of humor is what makes him hated both by the villagers and by his father, the great Stoick, who is also the chief here. However, when Hiccup gets to participate in dragon training with other boys his age, he sees it as an opportunity to prove that he has grown up and is a true warrior. After getting into trouble with a cannon and a dragon, Hiccup freed the dragon. Then he befriended his dragon and gave him the name Toothless. This relationship completely changes his life as he struggles to convince his tribe that slaying dragons is unnecessary.

It would be lengthy and unappealing if the film were translated literally:”*Làm thế nào để huấn luyện con rồng của bạn*”



Sample 3: *Battleship* (Chiến hạm)



Battleship is a science fiction war film based on the game of the same name, developed by Milton Bradley. *Battleship* is about a fierce battle between a group of aliens called “The Regents” – who come to Earth with the mission to build a power source in the ocean and a US naval fleet stationed in the sea near the Hawaiian Islands. With a budget of \$200 million, *Battleship* stars Rihanna as a weapons expert aboard the USS John Paul Jones.

It is also known as cultural substitution; cultural elements of the source language are replaced with an equivalent cultural element of the target language. This makes the text more familiar and easier to understand, especially with units of measurement.

Adaptation, also called cultural substitution or cultural equivalent, is a cultural element that substitutes the original text with one that is better suited to the culture of the target language. This results in a more familiar and comprehensive text.

4.5. Providing a new title:

The linguistic barrier is sometimes too high to overcome, even with the help of the four techniques above. When the translators fail to keep the original title, to translate it literally and explicate or adapt it, they have to use the last choice: to provide a new title. It is the freestyle 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: *Hitman's Wife's bodyguard* (*Vệ sĩ sát thủ 2: Nhà có nóc*) the world's most lethal odd couple – bodyguard Michael Bryce and hitman Darius Kincaid – are back on another life-threatening mission. Still unlicensed and under scrutiny, Bryce is forced into action by Darius's even more volatile wife, the infamous international con artist Sonia Kincaid. As Bryce is driven over the edge by his two most dangerous protective, the trio gets in over their heads in a global plot and soon realizes that they are that entire stand between Europe and a vengeful and powerful madman. Joining in the fun and deadly mayhem is Morgan Freeman. Instead of translating the original as “Vợ của vệ sĩ sát thủ”, it's both bland and unattractive.

The translator used the hot trend phrase of Vietnamese youth “Nhà có nóc” to refer to the wife, creating an interesting highlight for the film title.



- *Making the movie title more aesthetic*

Sample: *Life is beautiful* (*Đưa em tìm mỗi tình đầu*) Oh Se Yeon (Yum Yung Ah) devoted her life to taking care of her husband and children. After discovering that she has an incurable disease, Se Yeon is determined to spend the rest of her time living for her. Therefore, on her last birthday, she decided to leave home to find “first love” in high school. Se Yeon's husband – Jin Bong (played by Ryu Seung Yong) is not only shocked by Se Yeon's devastating illness but also dumbfounded by his wife's request to find her first love. Although not satisfied, Jin Bong then reluctantly accompanied him, following his wife's last wish. In the new journey, both Se Yeon and Jin Bong have the opportunity to reminisce about the most beautiful, brightest moments

they have ever experienced together. If only translating the movie title to “beautiful life”, a title is simple and not enough to describe the content of the movie. The translator based on the situation that happened to the movie to include the title “*Take me to find my first love*”, creating a strange and curious new title for the audience.



- *Making the movie title brief and concise*

Sample: “*Now, I Am Coming To See You*” is based on the Japanese novel *Be with You*, written by Takaji Ichikawa. Soo-ah (Son Ye-jin), before passing away makes an unbelievable promise to her husband, Woo-jin (So Ji-sub), to return one year later on a rainy day. Miraculously, she keeps the promise and reappears before her husband and son but all her memories have disappeared. Tragically, the relief at their reunion is short-lived, because it turns out that Soo-ah has to leave her family once again. “*Bây giờ, em sẽ đến gặp anh*” is lengthy and takes much space. Therefore, it is needed a new title and “*Ngày em đến*” is a choice which can cover the story spirit.



Movie title translations are a significant intersection of the film and translation industries, and translating movie and TV titles properly is a complex process.

Translators and localizers must take into account a variety of conditions to determine how to present a film title to foreign language audiences.

Malay localizers, for example sanitized *Austin Powers: The Spy Who Shagged Me* to become *Austin Powers: The Spy Who Behaved Very Nicely Around Me*: That's on account of Malaysia's strict profanity laws and conservative sexual standards.

It's considerate to the audience and the Malay government, but at the expense of the film's essence. Movie titles translation doesn't always on here cut and dry solutions.

Some movie title translation range from the hilariously bad to the downright unintelligible.

How did it get to be this way? For many studios and filmmakers, localization is an afterthought. They don't budget for, or can't be bothered with, the talent it takes to accurately deliver their film's true spirit to foreign language audiences. This is a mistake that translators don't want to make.

Many movie title translations come out of inexpensive translation mills. Cheap movie title translations often rely on low paid translators using machine translation. These translations completely neglect the intricacies of cultural norms. Unfortunately, because the title informs an audience's decision to watch the film is written, shot and subtitled if nobody wants to watch a movie about a spy who is extra nice.

It is a delicate thing to successfully execute movie title translations. It takes more than just bilingualism. Cultural insight, political awareness and even a certain poetic inspiration can play a key role in whether movie title translation sink or sail.

For instance, Bong Joon Ho's 2006 monster movie was simply called 괴물 (*Monster*) in its native Korean. But translators lost the simplicity and impact of this title with the more generic and meaningless English name, *The Host*.

This may have been partly because the title *Monster* was taken three years before by an award winning American movie starring Charlize Theron. But it affected the US release of this otherwise critically well-regarded Korean creature feature.

The Host, whose budget was just under \$11 million, only grossed about \$2.2 million in the States, and less than a quarter million in the UK. Nevertheless, the movie won 25 international film awards and received nomination for 25 more by festivals and academies worldwide.

How much more successful could *The Host* have been in America and the UK with better movie title translation? Fortunately for the producers, the film's domestic release in South Korea was strong enough to make up for its disappointing performance abroad.

Cultural Cues In Movie Titles:

As another example, *Airplane!* Took its name as a spoof on the mediocre 70s disaster flick *Airport*. The latter launched the disaster sub-genre in the States, but who would get the reference overseas? Abroad, *Airplane!* need a new name.

German distributors localized it as a mouthful: *Die unglaubliche Reise in einem verruckten Flugzeug* (*The Unbelievable Trip in a Crazy Airplane*), which might describe silliness but doesn't sound especially silly itself. Some of the essence of *Airplane!* is already lost in the movie title translation.

Translation of movies and especially movie titles is a hard job, which needs much effort. Movie titles are always the first thing that the audiences come to know about new movies. Consequently, a translator must be very attentive while translating the movie title to make it as sonorous as the original one. With large quantities of English movies being introduced into Vietnamese, more and more movie titles are translated into Vietnamese, some well-done while some poorly-done. And the most difficult thing is to translate it to suit Vietnamese culture without changing the main content of a title. Therefore,

the present study attempts to investigate the translation of movie titles, and find ways to overcome these difficulties in translating the movie titles, and find ways to overcome these difficulties.

The main function of movie titles is to say something general about the whole movie and it is inseparable part of the movie. In the translation of movie titles attention should be paid to the features of the title and its connection to the plot of the movie. Thus, a right choice of movie translation is of great importance to the successful release of a movie. A properly translated English movie title should fulfill the following functions:

- First, providing information about the story for the audience by summarizing the main plot, revealing the theme, or offering some clue.
- Second, adding attraction to the movie and stimulating the audience's interest in and desire for viewing the film.
- Last, saving trouble for the cinema, the audience, film reviewers and other research workers in their publicity, choice of viewing, comments and studies.

CHAPTER 5: 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: Faithful fullness, cultural awareness, combination of commercial and aesthetic effects. Transliteration, literal translation and explication are the usual methods that I use when I 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, as a translator I can 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 also short and concise with content included, however, what they convey is 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, plenty of translated movie titles in Vietnam and other countries are listed and discussed so as to make techniques clearer and more persuasive also help readers draw a comparison between titles translated into Vietnamese and some other languages.

However, a 54-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 translator title is accompanied with the translator's name. However, it seems impossible to find the name as it has never been found on movie banners in cinemas. I hope to have a chance to make my research better.

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APPENDIX I (Article)

This is a special 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/hinatus?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 awarded – worthily. 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 number of the anti-Academy felt that this translation best articulated the current state of Ben Affleck's career and love life

Mara Evans

APPENDIX II

List of movie titles in the research:

No	English name	Vietnamese name
1	6/45	Bỗng dưng trúng số
2	Love Destiny: The Movie	Ngược dòng thời gian để yêu anh
3	The Banishing	Trục quỷ
4	Fantastic Beast: The Secret of Dumbledore	Sinh vật huyền bí: Những bí mật của Dumbledore
5	On Your Wedding Day	Ngày em đẹp nhất
6	Amsterdam	Vụ án mạng kì bí
7	Murder at 1600	Án mạng tại Nhà Trắng
8	The Woman King	Nữ Vương Huyền Thoại
9	Breathe	Trong từng nhịp thở
10	Me before you	Trước ngày em đến
11	Elizabethtown	Thị trấn tình yêu
12	Be with you	Và em sẽ đến
13	Wonder Woman	Wonder Woman
14	Morbius	Morbius
15	Tom and Jerry	Tom và Jerry
16	My Girl	Cô gái của tôi
17	Sing	Đấu trường âm nhạc
18	Intouchables	Những kẻ bên lề
19	Avatar	Avatar
20	Shin Ultraman	Shin Ultraman
21	Black Adam	Black Adam
22	Elvis	Elvis
23	Kingmaker	Kingmaker
24	Babylon	Babylon
25	Strange World	Thế giới lạ lung

26	Atlantic	Atlantic
27	Titanic	Titanic
28	Black Widow	Góa phụ đen
29	Don't Worry Darling	Em yêu, đừng sợ
30	Spider-Man	Người nhện
31	Broker	Người môi giới
32	The Black Phone	Điện thoại đen
33	Moonfall	Trăng rơi
34	Don't look up	Đừng nhìn lên
35	Hostage: Missing Celebrity	Con tin: Ngôi sao mất tích
36	Spider Man: Homecoming	Người nhện: Trở về nhà
37	Finding Nemo	Truy tìm Nemo
38	Singing in the rain	Hát trong mưa
39	The Walking Dead	Xác sống
40	Cracked	Vết nứt: Âm hồn trong tranh
41	Thor: Ragnorok	Thor: Ngày tận thế
42	Bella	Công chúa tàn nhang
43	Jigsaw	Lưỡi cưa phán xét
44	Firestarter	Người khởii lửa
45	Die Hard	Liều mạng
46	How to train your dragon	Bí kíp luyện rồng
47	Battleship	Chiến hạm
48	Hitman's Wife's Bodyguard	Vệ sĩ sát thủ 2: Nhà có nóc
49	Life is Beautiful	Cuộc sống tươi đẹp
50	Now, I am coming to see you	Và em sẽ đến
51	Spider Man: No Way Home	Người nhện: Không còn nhà
52	Where the Crawdads Sing	Xa ngoài kia nơi loài tôm hát
53	The Anchor	Bản tin chết
54	Ticket to Paradise	Tấm vé đến thiên đường

55	Nope	Không
56	After we fell	Từ khi chúng ta tan vỡ
57	Endless	Mãi bên em

PHIẾU KHẢO SÁT

ĐÁNH GIÁ MỨC ĐỘ QUAN TRỌNG CỦA VIỆC DỊCH TIÊU ĐỀ PHIM Ở RẠP CGV

Xin chào anh/chị, chúng tôi là sinh viên Khoa Ngoại ngữ trường Đại học Quản lý và Công nghệ Hải Phòng . Hiện nay chúng tôi đang thực hiện đề tài:

“Nghiên cứu việc dịch tên phim từ tiếng Anh sang tiếng Việt tại rạp CGV”

Cuộc khảo sát này nhằm đánh giá tầm quan trọng của việc biên dịch phim/ tựa phim, từ đó đưa ra những kiến nghị, giải pháp nhằm hoàn thiện, nâng cao chất lượng của rạp CGV để đáp ứng nhu cầu ngày càng cao của anh/chị. Trong cuộc khảo sát này, không có quan điểm, thái độ nào là đúng hay sai mà tất cả thông tin thu thập được đều là hữu ích. Do vậy, tôi rất mong nhận được sự cộng tác chân tình nhất của anh/chị. Rất mong anh/chị bỏ chút thời gian thực hiện khảo sát này. Mọi thông tin cá nhân của anh/chị sẽ được giữ bí mật tuyệt đối

Họ và tên:.....

Tuổi:....., Giới tính:Nam....Nữ

Hãy trả lời các câu hỏi sau bằng cách đánh dấu (V) vào đáp án phù hợp:

Câu 1. Thể loại phim yêu thích của bạn là gì?

-Phim kinh dị
-Phim hành động
-Phim hài
-Phim tâm lý, tình cảm
-Phim khoa học viễn tưởng
-Thể loại khác:.....

Câu 2. Tiêu đề của bộ phim có quan trọng?

Quan trọng	Không quan trọng	Khác

Câu 3: Bạn cảm thấy việc tiêu đề của phim nước ngoài có cần thiết không?

Cần thiết	Không cần thiết	Khác

Câu 4: Bạn thích cách dịch tiêu đề phim của rạp CGV chứ?

Thích	Bình thường	Không quan tâm	Không thích	Khác

Câu 5: Theo bạn, việc biên dịch tiêu đề phim là khó hay dễ?

Rất khó	Khó	Bình thường	Dễ	Khác

Câu 6. Khả năng hấp dẫn bạn đến rạp phim vì tựa phim trên poster là bao nhiêu?

0%	30%	50%	70%	100%	Khác

Chân thành cảm ơn

Anh/ Chị đã dành thời gian trả lời khảo sát ý kiến này.!