

**BỘ GIÁO DỤC VÀ ĐÀO TẠO
TRƯỜNG ĐẠI HỌC DÂN LẬP HẢI PHÒNG**



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NGÀNH: NGÔN NGỮ ANH

Sinh viên : Đỗ Thiện Tùng
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HẢI PHÒNG – 2018

**MINISTRY OF EDUCATION AND TRAINING
HAIPHONG PRIVATE UNIVERSITY**

**A STUDY ON THE STRATEGIES APPLIED IN THE
TRANSLATION OF MOVIE TITLES FROM
ENGLISH TO VIETNAMESE**

GRADUATION PAPER

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Class : NA1804
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HAIPHONG - 2018

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NHIỆM VỤ ĐỀ TÀI TỐT NGHIỆP

Sinh viên: Đỗ Thiện Tùng

Mã SV: 1412751111

Lớp: NA1801

Ngành: Ngôn ngữ Anh

Tên đề tài: A study on the strategies applied in the translation of movie titles
from English to 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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2. Các số liệu cần để thiết kế, tính toán.

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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 này 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 2018

Hiệu Trưởng

GS.TS. NGUYỄN Trần Hữu Nghị

PHẦN NHẬN XÉT CỦA CÁN BỘ HƯỚNG DẪN

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 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. **Cho điểm của cán bộ hướng dẫn (ghi bằng cả số và chữ):**

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Hải Phòng, ngày tháng năm 2018

Cán bộ hướng dẫn

(Ký và ghi rõ họ tên)

NHẬN XÉT ĐÁNH GIÁ

CỦA NGƯỜI CHĂM PHẢN BIỆN ĐỀ TÀI TỐT NGHIỆP

1. Đánh giá chất lượng đề tài tốt nghiệp về các mặt thu thập và phân tích tài liệu, số liệu ban đầu, giá trị lý luận và thực tiễn của đề tài:

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2. Cho điểm của người chấm phản biện:
(Điểm ghi bằng số và chữ)

Ngày tháng năm 2018

Người chấm phản biện

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CHAPTER I: INTRODUCTION

1. Rationale

After four years of studying at Hai Phong Private University of Foreign Language Department, I feel more and more confident with my skills and knowledge of English that I have been taught here. The graduation is coming soon and up to now I feel no regret choosing English as my major. My love for English is growing up and developing day by day. Among all subjects that I have learned, translation is one of the most interesting, 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.

And not simply translate a paragraph or text, I am really interested in Movie Translation, which seems to have nothing to do with translation. However, it really does. Have you ever had a steady and earnest look at the title at the very beginning of the movie? Have you ever queried yourself what it implies, what hides behind it and how it is attached to 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. And an idea suggests itself to me. With this graduation paper, I stand a unique chance of combining my favorite subject and my passionate love for movies.

Surprisingly, I have also found many papers about Movie Translation on the internet. Such as **“The Power of Film Translation”** by *Agnieszka Szarkowska* on translationjournal.net or **“Movie Titles Translated Into a Foreign Language and Then Translated Back to English Are Hilarious”** by Casey Chan on sploid.gizmodo.com. This gives me inspiration and urges me to do a 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 particularly.

2. Aims of the research

Because of 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 HUFS 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. Methods of the research

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.

4. Design of the research

My graduation paper consists of three main parts:

Chapter I: The function of an introductory part providing readers with background and organization of the research

Chapter II: Literature review that includes definitions and functions of translation, movie and movie title

Chapter III: Doing a survey to get information and analysis

Chapter IV: The way to find possible translation strategies with a series of interesting and familiar movie titles

Chapter V: Finding and dissusion

Chapter VI: The Conclusion that summarizes the whole graduation paper.

CHAPTER II :LITERATURE REVIEW

Background

1. Translation

1.1.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 defines 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 two concept focus mainly on the meaning can be abstracted from the source language to convey into target language in the most natural way.

In another hand, Thomas G Mansella, 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.

1.2.Types of translation

From the above defintions that we have mentioned, to translate source language into target language, it is not simly 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:

1.2.1.Word-for-Word translation

This type would be a 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.

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.

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.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.

1.2.5.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 long as” can be translate into “miễn là”

1.2.6.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 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: “Die hard” film is translated into “Liều mạng”

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.Semantic translation

Peter Newmark (1892) 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.

2. Movie

2.1.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>)

2.2 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”,

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 humour. 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

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 auteur 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 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 humour 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. 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.

3. Movie title

3.1. Movie title and its functions:

What is the function of the movie title? The crucial and prime function is to identify the text of the film (Søren 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, 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 is:

✓ **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 REVEAL GENRE:

- ~ MISSION IMPOSSIBLE (Techno-Thriller)
- ~ STAR WARS (Science Fiction - Action)
- ~ FATAL ATTRACTION (Romantic- Thriller)
- ~ DIAL M FOR MURDER (Murder Mystery)

✓ **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

~ BAD DAY AT BLACK ROCK

~ HIGH NOON

~ AN AFFAIR TO REMEMBER

~ BACK TO THE FUTURE

~ THE ODD COUPLE

~ 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 she?)

✓ **Titles That Conjure Up a VIVID IMAGE**

~ BREAKFAST AT TIFFANY'S

~ HAMBURGER HILL

~ LOST HORIZON

~ A BRIDGE TOO FAR

~ FACE OFF

✓ **Titles That Connect to a MEMORY**

~ TITANIC

~ MISSION IMPOSSIBLE

~ RETURN TO...

~ WHITE CHRISTMAS

✓ **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
- ~ MAVERICK
- ✓ **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
- ~ DARK VICTORY
- ~ 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

~ THE LONG GOODBYE

~ TOP GUN

One caution: Pop titles have to be perfectly timed. Marketing titles too many years after the phrase was popular dates your script.

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

(<http://www.fictionfactor.com/scriptwriting/scripttitles.html>)

3.2. 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 translator’s effort and creativeness.

4. 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.

4.1. Brief and concise:

English movie titles are usually concise and straight to the point. Many of them just 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 (The Batman, Suicide Squad, The Cat Woman, The Spiderman...)

About the form of sentences, they are also succinct and simple in structure (Life of Pi, 500 days of Summer, The day before you...)

4.2. 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 kind of referential or figurative relationship to the topic”. About descriptive titles, it directly provides the general film’s plot. For example, “**Deadpool**” is a story about an anti-hero who fights against dark sides. In other hand, allusive title cannot tell the main plot of the movie, but it really relates to the story. “**Now you see me**” is a story about Charismatic magician Atlas (Jesse Eisenberg) leads a team of talented illusionists called the Four Horsemen. Atlas and his comrades mesmerize audiences with a pair of amazing magic shows that drain the bank accounts of the corrupt and funnel the money to audience members. A federal agent (Mark Ruffalo) and an Interpol detective (Mélanie Laurent) intend to rein in the Horsemen before their next caper, and they turn to Thaddeus (Morgan Freeman), a famous debunker, for help.

We can see that descriptive titles are more than allusive titles in English title, On the contrary, Vietnamese movie titles are often allusive, which is characterized by characteristics of Vietnamese (“Tháng Năm rục rở”, “Đất rừng phương Nam”). Due to the linguistic difference between English and Vietnamese, it is not a easy task to remain the feature in the translated version. The Translators have to make a choice between keep the original one with out descriptiveness or make a new one with descriptiveness

4.3. Containing many proper names:

In a Vietnamese movie, usually only famous people or well-known places in novels adapted for the movie can have their names as movie titles as in **Chị Dậu, Làng Vũ Đại ngày ấy...** But in English movie, it not follow this way. Even ordinary or unreal people's names can be placed in movie titles such as *The Batman, Upin and Ipin, Dexter, Mr and Mrs Smith, Daredevil, Luke Cage....* ... 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, as in *Titanic, 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

5. Principles of English movie translation:

5.1. Faithfulness to the context:

Faithfulness to the context may be the first principle in title translation. The context is also called “the invisible in translation” by Abdolmehdi Riazi, Ph.D. Associate professor, Department of Foreign Languages & Linguistics Shiraz University, Shiraz, Iran at the First International Conference on Language, Literature, and Translation in the Third Millennium, Bahrain University, March 16-18, 2002. In screen translation, the context embraces movie details. It is conventionally believed that familiarity with the source and target languages, as well as the subject matter to be translated is enough

for a good translation. In fact, however, the role of context in screen translation now seems crucial. Taking the context into consideration is a promising tool in performing more impressive Vietnamese titles.

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.



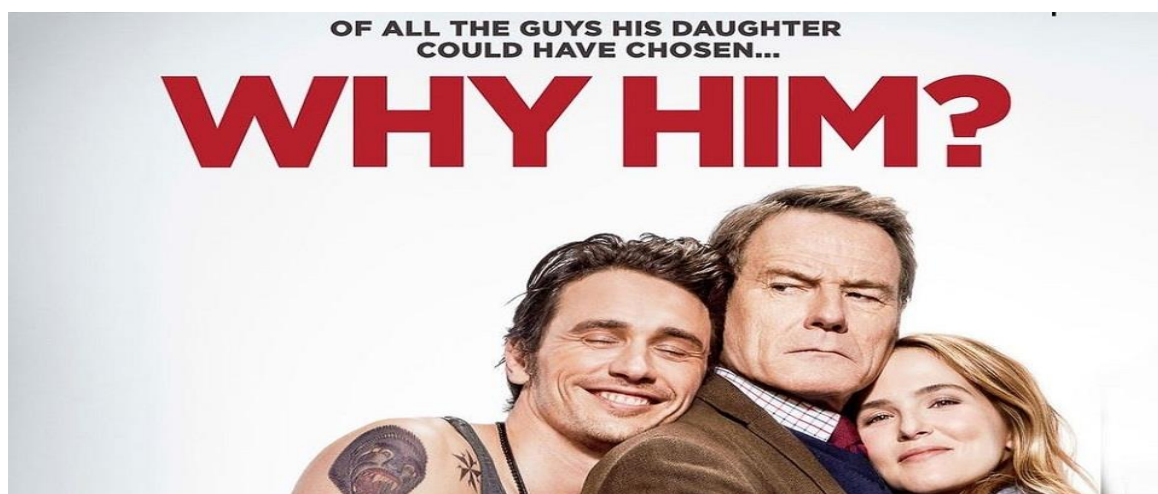
At first, this title may cause confusion for audience, for with the Vietnamese title "Mắt đỏ", it is not easy to catch the movie plot. They will think that movie is about a disease or virus and it will not make the audience interested in the movie anymore. However, by looking at the English title and 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

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*”.

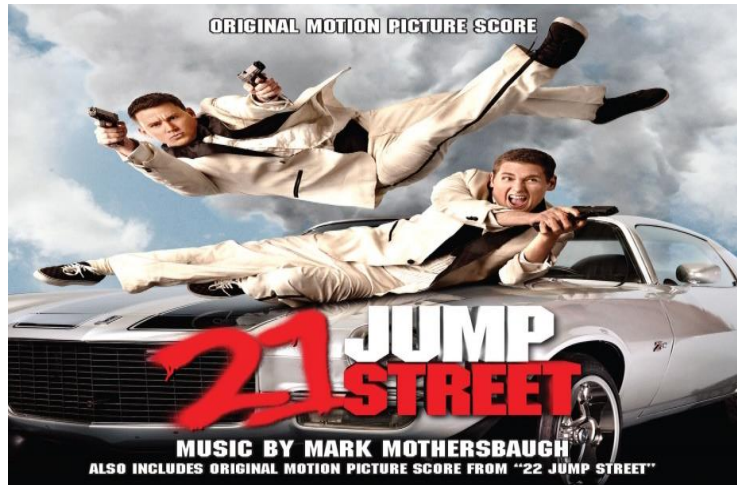
5.2.Consideration of movie genres:

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: *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 tech-billionaire boyfriend from asking her to marry him. The Vietnamese name as “*Bố vợ đòi 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: *21 Jump Street* is a 2012 American action comedy film directed by Phil Lord and Christopher Miller, written by Michael Bacall starring Jonah Hill and Channing Tatum. An adaptation of the 1987 television series of the same name by Stephen J. Cannell and Patrick Hasburgh, the film follows two police officers who are forced to relive high school when they are assigned to go undercover as high school students to prevent the outbreak of a new synthetic drug and arrest its supplier. With Vietnamese title is “Cóm học đường”, we can see that



The title itself can suggest several characteristics about the genres with promising fun, laughter, action...to viewers by the use of slang “*cóm*” and impressive antonymous word “*học đường*”

Sample 3: *Ju-On: The Grudge* centers around the fate of social worker Rika Nishina. Rika comes to visit the house of Tokunagas (the old Saeki house) where she was summoned after the social worker assigned to the house has disappeared. Surviving a terrible experience in that house, she discovers the truth behind the deaths connected to the house. It was later revealed that Rika was the one destined to play out the curse: she was to die the same way Kayako did and become the next fulfiller of the Ju-on. In this movie, it was revealed that the curse has some time-traveling capabilities (or residual haunting) where a victim may see another victim from another time frame. An example is Det. Yuji Toyama seeing what will happen to his daughter, Izumi, years after his death when she enters the house. Izumi was only 12 years old when Yuji died and when she entered the house at 16, she sees her father just before he encounters Kayako. However, this is not just prior to his death, because he runs out of the house and it is later revealed by Izumi's mother that

he went insane before he died. This is an horror movie so we have Vietnamese title “Lời nguyền” – a misterious and threatening one.

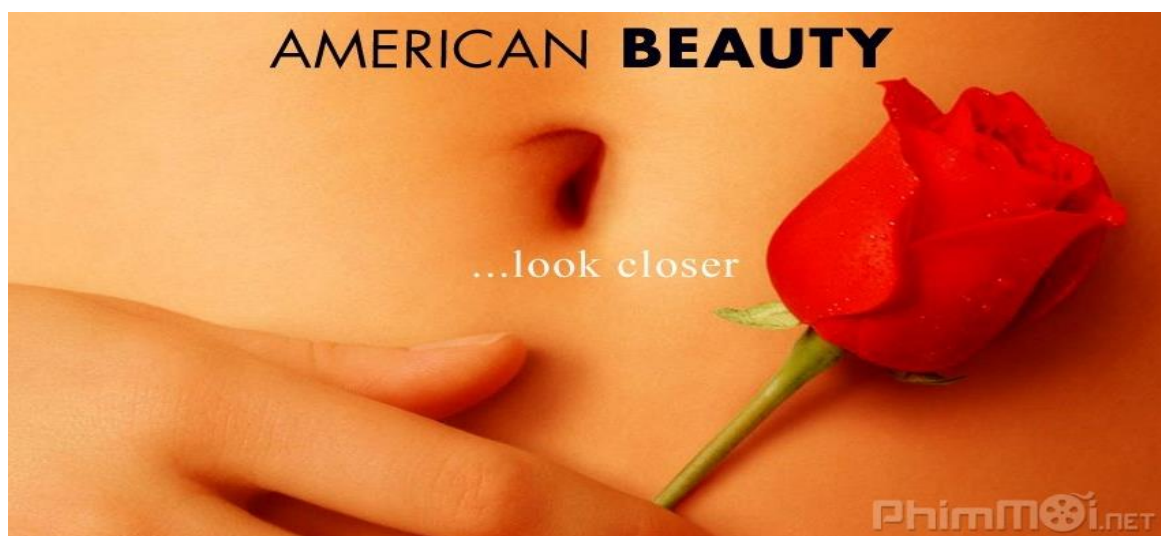


2.3.Cultural awareness :

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: “*The Godfather*” – The Godfather is a 1972 American crime film directed by Francis Ford Coppola and produced by Albert S. Ruddy, based on Mario Puzo's best-selling novel of the same name. It stars Marlon Brando and Al Pacino as the leaders of a fictional New York crime family. The story, spanning 1945 to 1955, chronicles the family under the patriarch Vito Corleone (Brando), focusing on the transformation of Michael Corleone (Pacino) from reluctant family outsider to ruthless mafia boss. For people who never have read the novel, they definitely don't know what “the godfather” is. If they do, they will know “the godfather” is the man who has the most powerful position in a mafia gang. For that, the title in Vietnamese must be “Bố Già”.



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*”.



2.4. Combination of commercial and aesthetic effects:

Translated titles should be the combination of commercial and aesthetic effects. Commercially, despite its briefness, 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 audiences 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 important parts of commercial and aesthetic effects.

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

- “Just like heaven” (Hồn yêu)
- “Fever pitch” (Con sốt tình yêu)
- “Just married” (Yêu là cưới?)

- “Elizabethtown” (Thị trấn tình yêu)

- “Head over heels” (Yêu điên dại)

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 “Thị trấn tình yêu” to “Thị trấn Elizabeth” or “Yêu điên dại?” to “Đầu vượt qua gót chân”, 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: PRELIMINARY RESULTS AND ANALYSIS.

1. Introduction

With a view to offering readers an overview of movie/movie title translation in Vietnam, a questionnaire is delivered to professional translators who are insiders of movie translation to have a look at their viewpoints. Most of them are working in professional translating team (phimmoi team, razor team, akamifansub team, clipsub team...) and their opinions as well as practical experience 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

2. Subjects

The subjects of the survey include 20 professional movie translators working in Phimmoi.com, Razorphim.com, Vuighe.net, anime47.com. Their usual work is to translate movies shown on internet and subtitle films in Vietnamese.

3. Questionnaire

The questionnaire has 7 questions including general and specific ones. It's purpose is to make readers more understand about their job and their comments about movie translation.

4. Report and analysis

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

Question 1: *How long have you been working as an English movie translator?*

<1 year	1 year to 2 years	>3 years
66%	13%	21%

Most of them (66%) are still studying in many universities in Viet nam. They said this job is just helping them improve their skills for studying. Movie translation on the whole and title translation in particular are always tough for all.

Question 2: *Which movie genres do you often translate?*

Action	Drama	Science fiction	Others
41%	15%	25%	19%

As professional movie translators, their work covers various movie genres including action, science fiction, comedy, horror, cartoon, adventure, epic, police, etc. 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 (41%) and science fiction movies (25%).

Question 3: *In your opinion, is it difficult or easy to translate movie language?*

Very difficult	Difficult	Easy
17%	70%	13%

According to the table, a relatively high percentage of respondents choose the second option “Difficult” with 70% against 17%,and 13% respectively for the first, third option. The difficulty is made from the three major obstacles listed in the Question 4. 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.

Question 4: *Which obstacles do you often face during movie translation?*

Idioms,slangs, terminologies...	Cultural differences	Complicated sentence structures	Others
65%	17%	15%	3%

It is not a surprising result when 65% define idioms, slangs, puns...as a common 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 with the rate of 17% and 15%.

Question 5: How important is the title to the movie?

Not important	Very Important	Others
0%	99%	1%

99% for the second choice confirming the importance of movie titles against 1% 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 1, the movie title is 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.

Question 6: What is/are your approach(es) to movie title translation?

Literal translation	24%
Explication	27%
Providing a new title	14%
Adaption	20%
Keeping original	10%
Others	5%

In terms of translation methods, the first two options are the most-chosen ones with the respective rate of 24.1% and 27.6%. Of which, the

technique of explication is the most frequently used by translators, then the literal translation.

Question 7: *What is the most important characteristic of a translated title?*

Brief and concise	Impressive, curiosity-arousing	Natural Vietnamese	Aesthetic	Accurate	Others
21%	21%	8%	12%	35%	3%

According to 35% of respondents, accuracy is the most important characteristic of a translated title. Noticeably, accuracy does not imperatively refer to the Vietnamese equivalent for each word in the original title. It also means the content conveyed in the translated title. However, some may argue that the title should not summarize the movie plot, for viewers can predict the content and their desire for watching will go down. In fact, a title can only reflex the movie plot and it can not tell everything about the movie. The other features respectively are voted at the rate of 21%, 21%, 8% and 12%. In summary, the accuracy is nessary in the translated title, however, it needs to be supported by other features

CHAPTER IV: SUGGESTED TRANSLATION STRATEGIES

In this part, I would like to introduce five major strategies in title translation. 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.

1.Keeping 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

- Wonder Woman
- Deadpool
- Tom & Jerry
- 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.

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. 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 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: “King Kong”: King Kong

Sample 2: “Mission: Impossible”: Nhiệm vụ bất khả thi

Sample 3: “Justice League”: Liên Minh Công Lý

Sample 4: “Braveheart”: Trái tim dũng cảm

Sample 5: “Suicide Squad”: Biệt đội cảm tử

Sample 6: “Toy Story”: Câu chuyện đồ chơi

Sample 7: “The Batman”: Người dơi

Sample 8: “The Matrix”: Ma trận

Sample 9: “God of war”: Thần chiến tranh

Sample 10: “Silent hill”: Ngọn đồi thâm lặng

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 divided 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. 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 walking dead”: Xác sống

Sample 2: “The Killing Joke”: Sát thủ Joker

Sample 3: “Working Girl”: Cô gái chăm chỉ

Sample 4: “The Dating Game”: Trò chơi hò hẹn

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: “Spiderman: Homecoming”: Người nhện: Trở về nhà

Sample 3: “Finding Nemo”: Tìm kiếm Nemo

Sample 4: “Singing in the Rain”: Hát trong mưa

Sample 5: “Killing me softly”: Đam mê giết người

3.Explication:

Explication is the process of analysing 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 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: “Hulk” may need no translation if we take the first technique. However, the name Hulk seems to be strange to most Vietnamese who hardly know about the Marvel's super hero of the same name comic. Therefore, a little explanation should be given by adding more descriptions. The version “Hulk – Gã khổng lồ xanh” might be an acceptable explication,

clearing off audience's wonders: who Hulk is, what he is going to do and providing them a general look about the character.



Sample 2: “Thor: Ragnarok” is a very popular movie in the world. But there are many people who are 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 livelier and more appealing than just “Ragnarok”.





The English title is in forms of

V-ing

Sample 1: “Sleeping Beauty” is a 1959 American animated musical fantasy film produced by Walt Disney based on The Sleeping Beauty by Charles Perrault. The 16th Disney animated feature film, it was released to theaters on January 29, 1959, by Buena Vista Distribution. This was the last Disney adaptation of a fairy tale for some years because of its initial mixed critical reception and underperformance at the

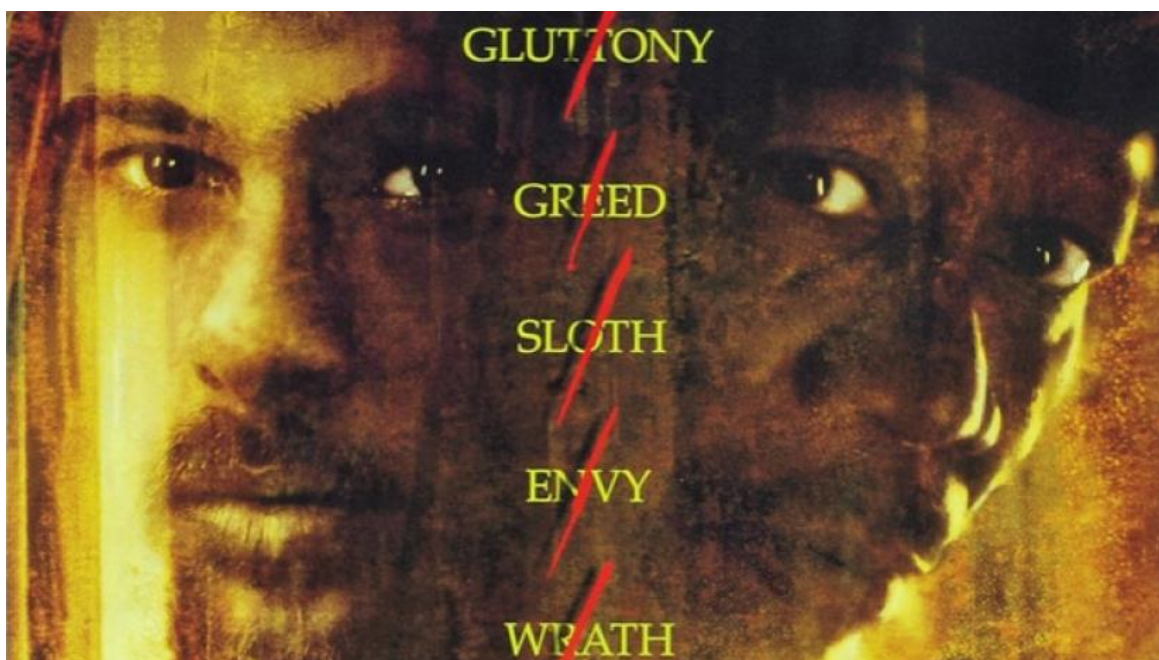
box office. The story is about a princess who has been cursed by a malevolent fairy and had to sleep for one hundred years in the wood waiting a kiss to be waked. Obviously, the version “Người đẹp ngủ trong rừng” or “Nàng công chúa ngủ trong rừng” sounds more romantic and beautiful than the simple title “Người đẹp đang ngủ”

The English title is a noun:

Sample1: The version of “Lưỡi cưa phán xét” is better and more complicated than just “lưỡi cưa” which is from “Jigsaw”. It puts a strong impression on the audience and make 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 sounds more fearful.



Sample 2: “Seven” (stylized as SE7EN) is a 1995 American neo-noir crime thriller film directed by David Fincher and written by Andrew Kevin Walker. It stars Brad Pitt, Morgan Freeman, Gwyneth Paltrow, John C. McGinley, R. Lee Ermey, and Kevin Spacey. It tells the story of David Mills (Pitt), a detective who partners with the retiring William Somerset (Freeman) to track down a serial killer (Spacey) who uses the seven deadly sins as a motif in his murders. “Seven” is just a number with Vietnamese equivalent word of “bảy”. “Bảy” can not be a movie title because it is too general and simple, it can not make the audience interested in. We can use some details in the movie to find out the best translation, “the seven deadly sins” is mentioned in whole movie so we can use it as a title. Therefore, “Thất hình đại tội” is the best version.



4. Adaptation:

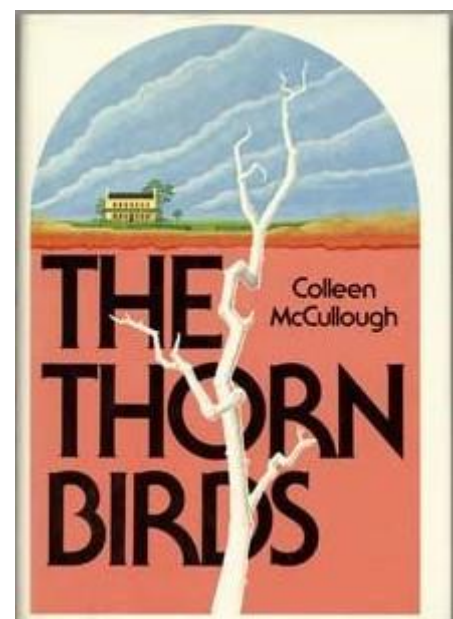
When the three techniques mentioned above fail to produce a good translation, adaptation is another choice. Adaptation is to change, to adjust or to modify some unique factors to the source-language (English) so that they are understandable to the readers of target language (Vietnamese). The unique factors may range from cultural information to linguistic elements such as idiom, pun/word-play, slang, fixed expression, 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: “The Thorn birds” is a mini series which covers 60 years in the lives of the Cleary family, brought from New Zealand to Australia to run their aunt Mary Carson's ranch. The story centers on their daughter, Meggie, and her love for the family's priest, Father Ralph de Bricassart. Meggie tries to forget Ralph by marrying dashing stockman Luke O'Neill, but she and Ralph are soon reunited, with tragic consequences for them



both. We can see that the plot of the series is all about tragic, just like the myth of the Thornbird: There is a legend about a bird which sings just once in its life, more sweetly than any other creature on the face of the earth. From the moment it leaves the nest it searches for a thorn tree, and does not rest until it has found one. Then, singing among the savage branches, it impales itself upon the longest, sharpest spine. And, dying, it rises above its own agony to out-carol the lark and the nightingale. One superlative song, existence the price. But the whole world stills to listen, and God in His heaven smiles. For the best is only bought at the cost of great pain. Therefore, the final translated version is “Tiếng chim hát trong bụi mận gai” which can covers the whole plot of the series.



Sample 3: “Hard Candy” is a 2005 American **thriller film** film focusing on a 14-year-old female vigilante's trapping and torture of a man whom she suspects of being a sexual predator. The word “candy” is not a candy, it presents the pretty, small girl who has no strength to protect herself from the evils outside the world. But the word “hard” make us think different. The small girl is trule very weak or it just her appearance. “Kẹo cứng” is good but it can not describe completely the “candy”, “Viên kẹo khó xơi” must be the best version so far.

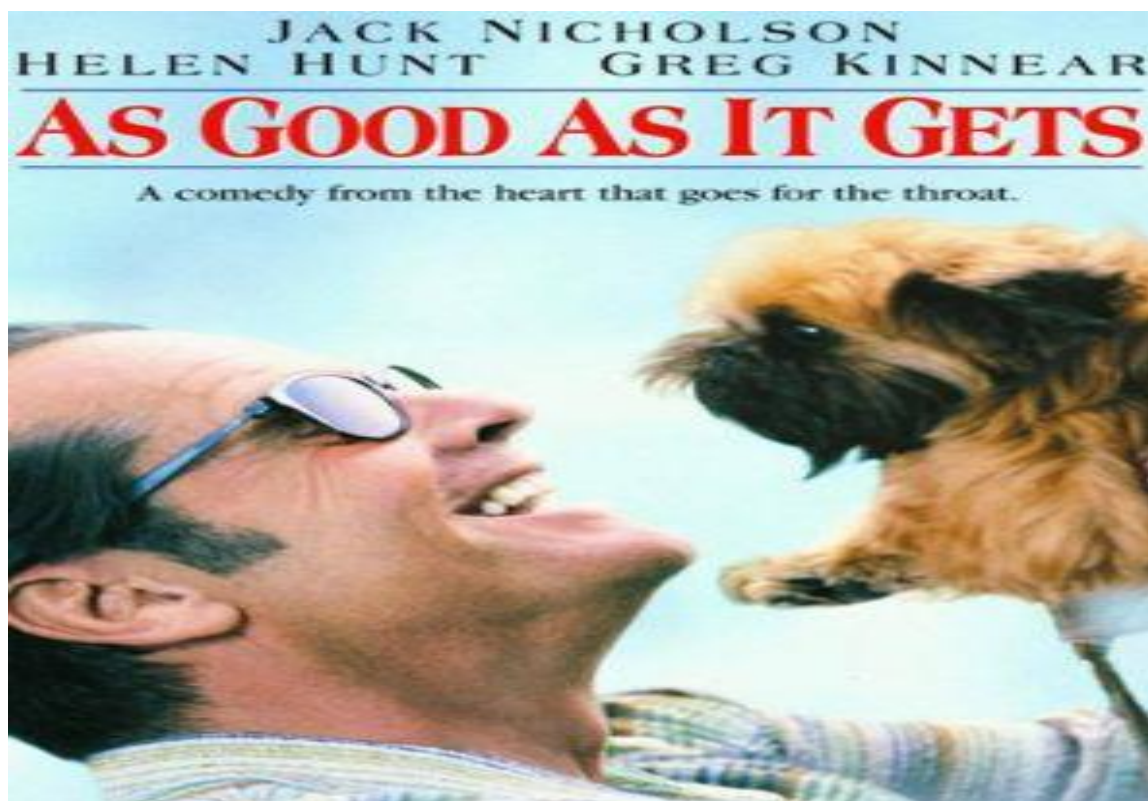


Sample 4: “The Perfect Storm” is a 2000

American biographical disaster drama film directed by Wolfgang Petersen and based on the 1997 non-fiction book of the same name by Sebastian Junger. The film tells the story of the Andrea Gail, a commercial fishing vessel that was lost at sea with all hands after being caught in the Perfect Storm of 1991. The film stars George Clooney, Mark Wahlberg, William Fichtner, John C. Reilly, Diane Lane, Karen Allen and Mary Elizabeth Mastrantonio. It was released on June 30, 2000, by Warner Bros. A perfect storm is an event in which a rare combination of circumstances drastically aggravates the event. The term is used by analogy to an unusually severe storm that results from a rare combination of meteorological phenomena (Wikipedia). With the given definition, the word “perfect” should be rendered as “kinh hoàng” or “khủng khiếp” in

Vietnamese, not “hoàn hảo”. Therefore, the movie title “The perfect storm” should be properly translated as “Con bão kinh hoàng”

Sample 5: 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 good one



Sample:6 “Breaking bad” is an American neo-western crime drama television series created and produced by Vince Gilligan. The show originally aired on the AMC network for five seasons, from January 20, 2008 to September 29, 2013. It tells the story of Walter White (Bryan Cranston), a

struggling high school chemistry teacher diagnosed with lung cancer. Together with his former student Jesse Pinkman (Aaron Paul), White turns to a life of crime by producing and selling crystallized methamphetamine to secure his family's financial future before he dies, while navigating the dangers of the criminal world. None of Vietnamese can understand what is “breaking bad”.The title comes from the Southern colloquialism "breaking bad", meaning to "raise hell" or turn toward crime. Breaking Bad is set and filmed in Albuquerque, New Mexico. Therefore, the best version of translated movie title is “Rẽ Tráí”.



5. 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 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 1: “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”.

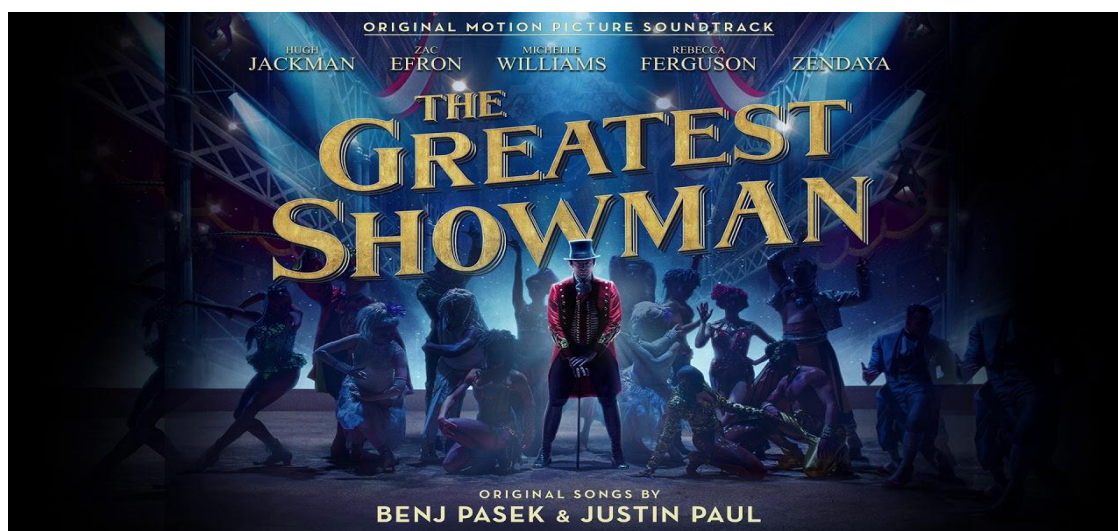


Sample 2: “House of Wolves” is Set in old rural district, Charlie pretends to be an ALS patient so he can gain sympathy from others. He runs a charity organisation where he secretly carries out all sorts of nasty business. The village chief Fung Yan-bing is a dishonest man who likes to test others with money and take advantage of them. Along comes a beautiful woman named Yu Zan, a materialistic lady who loves money more than anything. However, the woman is carrying the baby of her ex-boyfriend who is a well-known tycoon's heir. The arrival of the baby will soon change the mentalities and nature of the three problematic human beings. “Ngôi nhà của sói” is not familiar to Vietnamese audience, “Kẻ cắp gặp bà già” is the most suitable one because through the title, it can describe the movie’s plot and give the audience the familiar feeling.



Making the movie title more aestheti

Sample: “The greatest Showman” is The story of American showman P.T. Barnum, founder of the circus that became the famous traveling Ringling Bros. and Barnum & Bailey Circus. From a homeless man, P.T Barnum has proven that every dream can be come true if we dare to make it come true. He gather special people who has disbilites and have no way out in their live into a show which never been happened in history. To describe the whole movie with a title, “Người diễn xiếc vĩ đại” can not be a good one, it is quite simple and not enough to say about the great thing that P.T Barnum has made. “Bậc thầy của những giấc mơ” is a ideal title for this movie.



- 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 Takuji 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.



- *Dealing with homonymy:*

Sample : 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” or “Người đi dưới mưa” by phimmoi.com 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 V: FINDING AND DISCUSSION

1. Some difficulties in translation of movie titles from English into Vietnamese:

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

2. Suggested solutions:

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 title 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 VI: CONCLUSION

Basic points relating to English movie title translation have been presented in this graduation paper. Readers also have been provided functions and characteristics of movie titles. Generally, movie titles are brief and consist with content included, however, what they convey are not just figures and events but also the feelings, aesthetic to readers. A good translation needs to be communicable, natural while a good translated movie title has other specific requirements such as: commercial and aesthetic effects.

Then, 5 major strategies 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 strategy have been presented in Chapter V. To make these strategies clearer and more satisfy, plenty of movie titles in Vietnamese have been shown and discussed.

However, this research is unable to talk about all aspects of movie title translation and present them completely. There are many things I want to talk about but the scope and time does not allow me to do that. Firstly, I want to do more sample for each strategy, from that the readers will understand deeply and comprehensively about my paper. Secondly, it will be a missing if there is no translator's name beside each translated title but it is really hard to look for the name or copyright. Thirdly, I want to emphasize that my paper is just use for reference, I hope readers will use it for right purpose.

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Frequently-used links:

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<http://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/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 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 antiAcademy 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

APPENDIX II

List of movie titles in the research:

No	English name	Vietnamese name
1	21 jump 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 pitch	Cơn sốt tình yêu
13	Finding Nemo	Truy tìm Nemo
14	God of war	Thần chiến tranh
15	Hard candy	Viết kẹo khó xoi
16	Head over heels	Yêu điên dại
17	House of wolves	Kẻ cắp gặp bà già
18	Hulk	Gã khổng lồ xanh
19	Jigsaw	Lưỡi cưa 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	Con 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 lạnh
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 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 thornbirds	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	Working girl	Cô gái chăm chỉ

APPENDIX III
QUESTIONNAIRE

Name:

Workplace:

Please answer the following questions by giving a tick (✓ √√ √) for your choice

1. How long have you been working as a foreign movie translator?

1 year	1-2 years	3 years

2. Which movie genres do you often translate?

Action	Horror	Drama	Science	Romance

3. In your opinion, is it difficult or easy to translate movie language?

Very difficult	Difficult	Easy

4. Which obstacles do you often face during movie translation?

A lot of idioms, terminologies and slangs	Cultural differences	Complicated sentence structures	Others

5. How important is the movie title to the movie?

Not important	Very importain	Others

6. Is it the most difficult to translate the movie title?

Yes	No	Depending on the movie

7. How do you often translate the movie titles?(more than 2 options is possible)

Literal translation	Adaption	Providing new title	Expilication

Thank you for your time!