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FILM TITLE IN TRANSLATION: FROM LINGUISTIC PERSPECTIVE

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The translation study has greatly developed in recent years since people's necessities enhanced and their horizons continually tend to broaden. As a branch of translation theory, the Audio Visual Translation (AVT) became immensely widespread throughout the cinema world. Film title is an extremely significant linguistic unit in the framework of the media field, as it may display the genre or the plot of a certain film. *"From a linguistic point of view, film titles are just like literature, that is, artwork whose original intention(s), functions and flavour should be preserved as much as possible in translation. From a cultural point of view, film titles are bound to the original author's cultural setting and, as such, they can be viewed as an expression of cultural identity that may pose problems in translation"* [1]. It also depicts our attitudes, philosophies, values and the contemporary lifestyle. Besides this, the film title has got a communicative function, it generates an intercultural and intracultural communication. Therefore, while translating a film title one should take into consideration the cultural difference [2, p.77].

As for linguistic features of film title translation one meets the requirement to research the Linguistic Translation Theory as it analyses the linguistic features of the source text and the linguistic techniques applied while transferring it to target text. The linguistic approach to translation theory, especially the equivalence and non-equivalence, was widely studied by Eugene Nida, Roman Jakobson, Peter Newmark and Mona Baker. As far as the Roman Jakobson's equivalence theory is concerned, one can claim that he focused upon three types of translation: *intralingual, interlingual, intersemiotic*.

In the following we shall explain the above mentioned types of translation with the help of the film titles from our corpus. Intralingual translation refers to paraphrasing, rewording, summarising or commenting in the framework of the same language. Interlingual translation type depicts the traditional conception of transferring the ST to the TT: E.g. *Up in the Air*, USA, 2009- *Sus în aer* [3]; *Dancing at the Harvest Moon*, USA, 2002- *Dansând la Harvest Moon* [3]. Intersemiotic type of translation concerns transforming the written form of the ST into another form, such as arts, this type of equivalence cannot be referred to the film title study as the title considers a written text and it implies an impossibility of rendering it abstract.

Jakobson refers to equivalence approach to the interlingual type of translation since it involves an equivalent message encoded in two different languages. His equivalence theory considers grammatical and lexical differences between the SL and the TL, as well as the semantics. According to Eugene Nida's equivalence theory, there are two kinds of equivalence: *formal equivalence* (this type of equivalence is mainly focused upon word-for-word and faithful translations) and *dynamic equivalence* that concerns the meaning-for-meaning translation and it stresses the importance of the content message. The film titles from our corpus provided below reflect types of equivalence mentioned above (E.g. *Flying Lessons*, USA, 2010- *Lecții de zbor* [4] - formal equivalence; *The Green Mile*, USA, 1999- *Culoarul morții* [5] - dynamic equivalence.)

Regarding his classification of equivalence, one can identify the researched linguistic fields as semantics and pragmatics. Peter Newmark's concept of equivalence is more or less similar with Eugen Nida's classification of equivalence. Therefore, according to Newmark's types of equivalence *semantic* and *communicative translation* stand for Nida's *formal* and

dynamic equivalence respectively. However, there is an appreciable distinction between these two classifications; the *semantic translation* bases upon meaning, as the Nida's *dynamic equivalence* (e.g. *A little bit of Heaven*, USA, 2005- *Un colț de rai* [6], *Random Hearts*, USA, 1999- *Ironia sorții* [7]), whereas the *communicative* one centers on the produced effect [8, p.4].

Mona Baker's types of equivalence could be also applied to the translation of film titles. Baker refers to *equivalence at word level* (considering the lexical meaning of a word, the semantic fields of lexical units), *equivalence above word level* (dealing with collocations and idiomatic expressions), *grammatical equivalence* (discussing the transference of certain grammatical units from the SL into TL and considering the grammatical systems of both languages), *textual equivalence* (investigating the word order within both SL and TL systems), *pragmatic equivalence*, highlighting cross-cultural communication: coherence and implicature [9, p.9-271]. The following examples of film titles from our corpus will display the types of equivalence explained above (E.g. *I am Sam*, USA, 2001- *Eu sunt Sam* [6] – equivalence at word level; *Is There Life Out There?* USA, 1994- *Mai mult de la viață* [6]-equivalence above word level; *Grandma's Boy*, USA, 2006- *Băiatu'lu'bunica* [10]-grammatical equivalence; *Last Shot*, USA, 2004- *Ultima secvența* [10] -textual equivalence.)

Besides the mentioned above linguists' classifications of equivalence, none of them ignore the occasional appearance of *non-equivalence* phenomenon. Hence, non-equivalence considers lexical, semantic, grammatical and pragmatic units of SL, which cannot find their equivalence in the TL.

To sum up, a film title is a way of giving the possibility to the audience to ascertain its position towards the film at the first sight, to decide whether to watch the picture or not. Resulting from this, it should be characteristic for a film title the precision of film content expression, i.e. the clarity and the accessibility of its form, so it should be explicit to everyone. Capturing the audience's attention, any film title should be easily perceived, it should be effortlessly read.

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