

## **Foreign Films Adaptation: Transferring the Movie Titles Expressiveness**

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### **Abstract**

Today, the production of Western films for Russian distribution has become an entire industry, as a result of which translators distort the names of films. Film translators often lack extralinguistic knowledge and professional knowledge of both foreign and Russian languages. The relevance of this study lies in the large-scale development of modern cinema and the influence of the cultural and linguistic specifics of the country on changes in the semantic meaning of the movie title. In the expansion of the film industry, there is a need for a high-quality translation. The purpose of the work is to identify linguistic strategies for adapting English and German-language movie titles for Russian-speaking viewers, as well as ways to convey expressiveness in the translation of the original title. The names of feature films produced in the USA and Germany in 2018-2021 (1st quarter) became the body of the language material. The novelty of the research is due to the variability of the most used strategies of film titles, which makes it possible to deepen theoretical knowledge in linguistics. The results of the article reflect important aspects of the localization of movie titles in accordance with the cultural code and are presented as a percentage. The main research methods are observation, analysis, systematization, comparison, interpretation, generalization.

**Key words:** picture of the world, pragmatic adaptation, film title, expressiveness, strategy.

### **1. Introduction**

At the current stage of the development of science, linguistics has acquired an extensive

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application of the direction in accordance with which each society throughout its life forms a thesaurus. Thanks to such processes of solving life problems, a special system of ideas about the universe is created, which in the philosophical and linguistic literature is interpreted as a picture of the world. The process of learning a foreign culture is increasing with the use of computer technology (Rakhimova et al., 2016).

Although human life also includes a layer of national archetypes, ways of perceiving time and space, extrascientific knowledge, but part of a diverse human life is not subject to logical comprehension and becomes unconscious.

Defining a new reality, a person connects a separate thing and a concept about it into a single information complex, which leads everything to the process of nomination and the process of symbolizing the word (Yahin et al., 2020). The assignment of a special name to an object is formed in the language, and a symbol appears, reflecting the connections that are established by linguistic societies between different concepts and associations. The symbol is an aesthetic category, cognitive activity of a person and a reflection of the worldview of an ethnic group in the language (Lisitskaya, 2014).

The complexity of translation of film titles is due to the intersection of artistic and commercial discourses (Anisimov et al., 2019). The cultural realities of representatives of language systems in most cases differ from each other, so often the original titles of films are not always translated literally into another language.

Localization is the interaction of two pictures of the world and their language codes, reflecting the unique worldview of a particular ethnic group. In this case, the communicative equivalence of the text acquires a characteristic meaning, which has an intersection with the concepts of dynamic and functional equivalence of E. Nida (Nida & Taber, 1969; Fanneh, 2021; Faozi, Sudiyatno, & Handoko, 2021).

It should be added that the modern process of adaptation in the film industry is based on aspects of discourse analysis, focusing on the active participant in the communicative act. The task of localization is the transfer of the pragmatic intention of the film product, which is in the content of the film discourse, and the adequate translation in the aggregate of various adaptation techniques into another language, without distorting the original semantics of the author (Venuti, 1995).

The demand for film discourse in the modern world is gaining great importance. Translation of movie titles is an urgent ethnolinguistic task of scientific interest due to modern globalization (Katan, 2009), which leads to the need for a detailed, adequate translation of foreign film titles into Russian, taking into account the transfer of their expressiveness, since today the turbulence of the norm in modern mass communication creates conditions for the loss of the semantic-distinctive abilities of linguistic units, for weakening the sense of the sense-organizing rules of combination components of the utterance (Gafiyatova et al., 2021).

## **2. Methods**

There are many different research methods in linguistics today. These are detailed procedures for achieving the goals of linguistic research. Within the framework of a separate

method, there are separate techniques and operations that serve as a tool for studying one or another aspect of the language.

Certain units have been used in this article. The analysis of theoretical and auxiliary data includes the use of methods such as: pragmatic method, contextual method, linguocultural and semantic analysis.

### **3. Results and Discussion**

The theoretical basis of this study is based on scientific works on the specifics of translation of headings into various languages, namely: E.V. Knysh, Yu.N. Podymova, A.A. Tkacheva, G.R. Konson, V.E. Gorshkova, K. Rice, H. Vermera, L. Venuti. Many linguistic scholars have addressed the issue of translation transformations, namely: R.K. Minyar-Beloruhev, V.N. Komissarov, V.G. Gak, Ya. I. Retsker, L.K. Latyshev, A.D. Schweitzer, H.R. Keltz. Nevertheless, each scientist has his own point of view on a topical problem in translation theory the definition of translation transformations and their classification. In this article, the definition of V.N. Komissarov and L.S. Barkhudarova, where the first interpreted translation transformations as transformations by means of which it is possible to make a transition from the original unit to the translation units in cases where the dictionary correspondence is not available in the language or, according to the context, cannot be applied. The scientist subdivided 3 types of transformation: lexical, grammatical and complex (Komissarov, 1990). The second scientist defined transformation as an interlanguage transformation that contributes to the achievement of translation equivalence, without focusing on the differences in the formal and semantic systems of languages. The scientist subdivided 4 types of transformation: permutation, replacement, omission, addition. It is worth clarifying that all 4 types of transformation occur when combined with each other, taking the form of complex transformations (Barkhudarov, 1975).

In any scientific or artistic field, from a linguistic point of view, the title is always the initial means of nomination. All the attention of a potential viewer is concentrated in it. The symbol - the title, in this case, the title of the film, becomes a communicative unit that is a distinctive component of the structure of the audio-visual text, that is, the film itself. In cinematography, as a product of culture, cinematic discourse becomes, which is evidence of the use of symbolic meanings of the text.

Following all the rules of the translation strategy and paying special attention to the translation transformations of film titles, we examined the theoretical premises and their reflection in the practical adaptation of 200 units of film titles from 2018 to 2021 (1st quarter). A comparative and comparative analysis of the localization of English-language and German-language film titles for Russian distribution was carried out, data were obtained in percentage terms for clarity, namely:

#### ***English-language film titles***

Grammatical transformation (20%). The translation process takes place without changing the title lexically and syntactically. With the help of such techniques, a grammatical transformation is created: permutations: "Ready Player One", 2018 - «Pervomu igroku prigotovit'sya», "Addams Family", 2019 - «Semejka Addams», "Invisible Man", 2020 - «CHelovek-nevidika», "Dante's Hel", 2021 - «Ad Dante»; omission: "A Quiet Place", 2018 -

«Tihoe mesto», “Godzilla: King of the Mosters”, 2019 – « Godzilla 2: Korol' monstrov», “A Quiet Place Part 2”, 2020 - « Tihoe mesto 2», “Army of the Dead”, 2021 – « Armiya mertvecov»; addition: “Bad Times at the El Royale”, 2018 - « Nichego horoshego v otele «El' Royal'», “Isn't It Romantic”, 2019 - «Nu, razve ne romantichno? », “Wonder Woman 1984”, 2020 – « CHudo-zhenshchina: 1984», “Playing God”, 2021 – «Igra v Boga».

Complex transformation (35%). The figurative structure has been changed to obtain an expressive adequacy of the name. With the help of such techniques, a stylistic transformation is created: synonymous substitutions: “Extremely Wicked, Shockingly Evil and Vile”, 2018 – «Krasivyy, plohoj, zloj», “A Hidden Life”, 2019 – «Tajnaya zhizn'», “Call of the Wild”, 2020 «Zov predkov», “Wrath of Man”, 2021 – «Gnev chelovecheskij»; descriptive translation: “Green Book”, 2018 - « Zelenaya kniga», “Black and Blue”, 2019 - «CHernoe i sinee», “Mulan”, 2020 - «Mulan», “Mortal Combat”, 2021 – «Mortal Combat»; compensation: “Ralph breaks the Internet”, 2018 - « Ral'f protiv interneta», “Late Night”, 2019 – «V pryamom efire, “Death of Me”, 2020 - «S dnem smerti», “Map of Tiny Perfect Things”, 2021 – «Karta sovershennyh mgnovenij».

Lexical transformation (45%). Replacement of individual lexical units of the original heading with the lexical unit of the Russian heading has been made. With the help of such techniques, a lexical transformation is created: replacement: “Professor”, 2018 - «Vo vse tyazhko», “Dawn”, 2019 – «Proklyatie monahini Rouz», “Run”, 2020 – «Vzaperti», “Day”, 2021 – «Spasitel'»; concretization: “Lizzie”, 2018 – «Mest' Lizi Borden», “Ford v Ferrari”, 2019 - «Ford protiv Ferrari», “Godzilla vs. Kong”, 2021 - «Godzilla protiv Konga»; addition: “Hotel Mumbai”, 2018 - «Otel Mumbai: protivostoyanie», “Paw Patrol”, 2019 - «SHCHenyachij patrol': Megashchenki i SHimmer i SHajn», “Doilittle”, 2020 - «Udivitel'noe puteshestvie doktora Dulittla», “Lansky”, 2021 – «Major Lanski»; generalization (reverse concretization): “Kindergarten Teacher”, 2018 - «Vospitatel'nica», “Goldfinch”, 2019 - «SHCHegol», “Songbird”, 2020 – «Ptica v kletke», “Sweet girl”, 2021 – «Malyshka».

### ***German-language film titles***

It is worth mentioning that often in the German language there are many emotional lexemes that, when translated, will have a semantic and linguistic characteristic (Guryanov & Rakhimova, 2017). This also applies to film titles.

Grammatical transformation (45%). The translation process takes place without changing the title lexically and syntactically. With the help of such techniques, a grammatical transformation is created: permutations: “Die defekte Katze“, 2018 - «Koshka s defektom», “Dem Horizont so nah“, 2019 – «Tak blizko k gorizontu»; omission: “Die kleine Hexe“, 2018 - « Malen'kaya ved'ma», “Der Goldene Handschuh“, 2019 - « Zolotaya perchatka», “Die Andern der Welt“, 2020 – «Arterii mira», “Die Liebe des Hans Albers“, 2021 - «Lyubov' Gansa Al'bera», addition: “Viel Zeit“, 2018 - «Tak mnogo vremeni», “Heimat ist ein Raum aus Zeit“, 2019 – «Rodina – eto mesto vo vremeni».

Complex transformation (30%). The figurative structure has been changed to obtain an expressive adequacy of the name. With the help of such techniques, a stylistic transformation is created: synonymous substitutions: “In der Gangen“, 2018 – «Mezhdu ryadami», “Das freiwillige Jahr“, 2019 - «Volonterskij god», descriptive translation: “Transit“, 2018 - «Tranzit», “Jupiter“, 2019 - «YUputer», “Schlaf“, 2020 - «Son», “Schumacher“, 2021 - «SHumaher»; compensation: “Egal was kommt“, 2018 - «CHtoby ne sluchilos'», “Die Drei!!!”,

2019 - «Troica», “Narziss und Goldmund“, 2020 - «Narciss i Zlotoust».

Lexical transformation (25%). Replacement of individual lexical units of the original heading with the lexical unit of the Russian heading has been made. With the help of such techniques, a lexical transformation is created: replacement: “Der Vorname“, 2018 - «Vyp'em za lyubov'», “Gut gegen Nordwind“, 2019 - «Lyubov' mezhdru strok», “Betonrausch“, 2020 - «Vysoko podnimayas'»; concretization: “Sauerkrautkoma“, 2018 – «Koma ot kvashennoj kapusty», “Russland von oben“, 2019 - «Polet nad Rossiej», “Die Hochzeit“, 2020 – «Bcpeчa Vstreчa vypusknikov 2.0: Svad'ba»; addition: “100 Dinge“, 2018 - «100 veshchej i nichego lishnego»; generalization (reverse concretization): “Klassentreffen“, 2018 - «Vstreчa vypusknikov 1.0», “Misfit“, 2019 - «Neudachnica», “Vier zauberhafte Schwestern“, 2020 - «Malen'kie volshebnycy», “Nebenan“, 2021 – «Po sosedstvu».

## 4. Summary

As a result of our research, it was revealed that the most frequently used translation transformation in Russian film distribution for English-language titles (2018 - Q1 2021) is lexical transformation (45%). The most commonly used translation methods are substitution (43%), addition (27%), and descriptive translation (30%).

The most commonly used translation transformation in Russian film distribution for German-language titles (2018 - Q1 2021) is grammatical transformation (45%). The most commonly used translation methods are permutation (20%), substitution (30%), and descriptive translation (50%).

## 5. Conclusion

So, translating movie titles is a very detailed job. By carefully thinking over strategies, types of transformations and owning the professional level of both foreign and Russian languages, the translator can avoid mistakes in the future.

Of course, films made in other countries require localization of the title of the film in order to make the main idea as specific as possible. However, the exact content of the film does not always lead to a better translation, and the title created by the translators loses its connection with the ideological event in the film during the translation process. The translator must establish in detail the content and stylistic techniques of the film material, taking into account the target audience.

When translating a film titles, it is important to preserve its correlation with the plot line and compositional features of the film, its ideological and philosophical content and genre. In case of violation of compliance with the specified criteria, the translated title cannot be considered adequate.

The choice of a film title translation strategy to convey expressiveness depends on a number of reasons due to both the specifics of the original text and the ethnolinguistic barrier, which requires pragmatic adaptation to overcome. Translation of movie titles is an urgent task of scientific interest due to modern globalization, which leads to the need for an adequate translation of foreign film titles into Russian.

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