

## **Linguocultural Localization: Tendencies of American Film Titles in Translation into Russian**

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### **Abstract**

In the last twenty years, there has been a large increase in the export of films to other countries. Since the early 1990s, Hollywood companies have been actively funding the distribution of American films abroad, including for Russian distribution. This article is devoted to the analysis of the latest bias in the localization of American film names for Russian distribution. In the process of localizing a foreign film product, there is a transition from one linguistic and cultural code to another. Film titles are a characteristic representative material for the study of modern translation practices in connection with their functional-pragmatic and structural-semantic features. The aim of the research is to analyze the change in the sign of the film name, changing for dramatization, and the discourse of the title. The novelty of this work lies in the consideration of the movie title from the position of the interface theory, which recognizes the addressee of the message by consciousness as the right to a moderate personal interpretation and changes his view of the world. The results of the article reflect the main features that reflect the modern translation of movie titles. The study was based on the titles of 150 American feature films of various genres that were released in Russia from 2018 to 2021 (1st quarter), and their translated equivalents. The method of typological synchronous comparison is used, which helps to compare the signs of headings to identify consonance and dissonance, taking into account the culture of the original.

**Keywords:** localization, discourse, film title, interface theory, tendency.

### **1. Introduction**

There has been a significant increase in scientific interest in films from a translation perspective. Foreign and domestic works deal with a wide range of issues related to the specifics of film translation, namely: the semantic limits of film translation, culturological signs of translation, including strategies, functions for the correct localization of a film work in the

cultural norms of a country. The scientists who dealt with the specifics and difficulties of film translation are: Efremova, Obolenskaya, Sdobnikova, Garbovsky, Ballard, Gambier, Jullier, Valentini, Boillat.

The emergence of many English-language films has led to the identification of notable translation trends. Getting to know the film begins with its title, as it becomes the starting point for the presentation of the film, it is not only characters with spaces, but also the face of the film (Buzadzhi, 2005). The movie title partly represents modern linguistic processes that reflect the social problems of the people and the current situation in the world. The communicative act in film discourse is depicted by the sum total of verbal, paraverbal and extraverbal signals (Kelz, 2000). Being a connected text, as a verbal component of the film, with the extralinguistic factors of the given film, the film discourse is united by the semantic intention of a collective functionally differentiated author, which will be headed by the title of the film. 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 (Pym, 2011).

The key concept in the field of translation of film titles is the term localization which is determined by the translation and cultural adaptation of the product to the unique characteristics of an ethnic country, where the product also means a film product, a separate film taken. The localization of the cinematic text presupposes the interaction of two pictures of the world, not similar in essence, but uniquely reflecting the specific perception of reality (Mukharlyamova et al., 2018).

The interface theory developed by the scientist A.A. Zalevskaya in the 1970-1980s, made it possible to analyze a variety of research methods with intercultural comparison of associative norms. This theory implies the internal lexicon of the individual as a self-organizing system, which is characterized by a harmonious interaction of linguistic and encyclopedic knowledge of a person and, moreover, socially accepted and personally experienced norms and meanings. The scientist added that a word, a proper name, is considered as the intersection of many connections, as well as all possible types of signs, and signs of signs (Zalevskaya, 2011).

From this it follows that for a native speaker the functions of a word have a double meaning, the spiral model of word identification represents a single information base of a person, where words are interconnected, but are interpreted for each individually. The title of the film, having collected in itself another translated language code, will be understood in a peculiar way for the individual.

## **2. Methods**

Along with the global development of communication means, translation, as an integral part of this unique process, is widely involved in those cardinal changes in the world situation, which are often defined as the onset of the era of electronic technologies. The translator in his work uses various methods of conveying semantic content.

The analysis of the translation of movie titles is based on the method of typological synchronous comparison, which helps to compare the features of the titles to identify consonance and dissonance, taking into account the culture of the original. The method of simultaneous comparison focuses on two main types of translation with the position of preserving the content of the original. Adaptive translation is aimed at adapting film mononyms

to the unique characteristics of a foreign environment in order to maintain communication between cultures. Deformation translation always implies the rejection of a part of the culture, which can be avoided by various means, such as: acculturation, fornication, domestication. The method of simultaneous comparison is supplemented by the method of functional analysis of movie titles, which makes it possible to take into account the level of perception of the original translation with ease in the host culture.

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

The variety of classical translation strategies can also include the translation strategy "Transcreation" (from the English translation + creation). This strategy is used in advertising, where it is understood that translation activity is not a single activity of a translator, but also of an author, addressee, but through their perception of the world and various cultures, norms, subcultures (Barmina & Ryabova, 2020; Karakostas, 2022; Karama, 2022).

The study selected the titles of 150 American feature films of various genres that were released in Russia from 2018 to 2021 (Q1), and their translated equivalents. Observing the modern film industry allowed us to identify 10 main features that distinguish the modern translation of movie titles from English into Russian, namely:

1. Forenization (transferring the addressee to the culture of the original text by preserving the "alien" elements of the original text (Venuti, 1995)): "Venom", 2018, – «Venom», "Togo", 2019 – «Togo», "Bloodshot", 2020 – «Bladshot», "Mortal Combat", 2021 – «Mortal Combat».
2. Common names (movie titles defining a whole class of objects, having common characteristics and naming these objects by a certain category): "Nun", 2018 – «Proklyatie monahini», "Hustle", 2019 – «Otpetye moshennicy», "Cherry", 2020 – «Po naklonnoj», "Bad Trip", 2021 – «Prokolisty v doroge».
3. Discursiveness of the movie title (a polysemantic term meaning speech and processes of linguistic activity, presented in the title itself, there can be exclamations, questions): "Extracurricular Activities", 2019 – «Kak izbavit'sya ot predkov», "Pete Davidson: Alive from New York", 2020 – «Pit Devidson: YA zhiv-zdorov, privet iz N'yu-Jorka!», "Finding you", 2021 – «Zdes' ty najdesh' menya».
4. The tendency of infernality (the tendency to describe stiffness in headings): "Bad Samaritan", 2018 – «Logovo monstrov», "Wretched", 2019 – «Pervaya ved'ma», "Dark and the Wicked", 2020 – «Pustosh' t'my i zla», "Safer at Home", 2021 – «Ubijstvo onlajn».
5. Specific vocabulary (sociolect, pejorative and slang statements): "Dumpling", 2018 – «Pyshka», "Someone Great", 2019 – «Kto-to klassnyj», "Freaky", 2020 – Dich', "Boss Baby: Family Business", 2021 – «Boss-molokosos 2».
6. The tendency of expressiveness (the tendency to describe the dramatization, brightness of the headline): "Headhunter", 2018 – «Vremya monstrov», "Body at Brighton Rock", 2019 – «Smertel'naya tropa», "Alone", 2020 – «Propavshaya», "Cry Macho", 2021 – «Muzhskie slezy».
7. Misogyny (disrespectful attitude towards certain groups): "Happytime Murders", 2018 – «Igrushki dlya vzroslyh», "I Care a Lot", 2020 – "Aferistka, Women", 2021 – «Prepod: Istoriya Galatei».
8. Language idioms (in whole or in part, the use of familiar idioms, the study of linguistic and cultural characteristics of idioms, proverbs become one of the most important parts of understanding the intellect of an ethnic group (Rakhimova et al., 2019)): "Life of the

- Party”, 2018 – «Dusha vecherinki», “Little things”, 2020 – «D'yavol v detalyah», “Good on Paper”, 2021 – «Gladko na bumage».
9. Negativism (change of sign from positive to negative): “In a Relationship”, 2018 – «Status: vse slozhno», “Come As you Are”, 2019 – «Muzhchiny so slabostyami», “Alone”, 2020 – «Propavshaya», “Vanquish”, 2021 – «Angel mesti».
10. Concretization of the movie title (adding additional details to concretize the title): “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»;

## 4. Summary

Based on the headlines of 150 American feature films of various genres that were released in Russia from 2018 to 2021 (1st quarter), a study was conducted that showed the frequent use of a number of common features that distinguish the modern translation of film names, namely: forenization, common names, discursiveness of the movie title, the tendency of infernality, expressiveness, misogyny, jargon, negativism, minimal language play, concretization.

In addition, the tendency of infernality is most of all used with films of the horror or thriller genre, concretization of the movie title is often used with the genre of detective stories, westerns or adventure sequels, forenization is used mainly in biographical and historical films, common nouns are used in most cases in comedies, horror, science fiction, the tendency of expressiveness in the genre of melodramas, dramas, misogyny, negativism, minimal language play and jargon appear more in comedies, westerns, and adventures. Translation is one of the most important sections in a person's life (Shemshurenko et al., 2009).

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).

## 5. Conclusion

In conclusion, here are some thoughts on the linguistic nature of the localization of movie titles. Cinema titles are becoming an inseparable part of cinematic discourse. Localization of an American film product into modern Russian distribution is a collective process where the final decision is made not by the translator, who is responsible for the adequate translation of the title, but by the distribution company. The failed localization of the film is a mistake of the distributor, who for the box office profitability did not listen to the words of the specialist. A modern localizer becomes, first of all, a writer who offers a translation with cultural references to the original title, while remembering that the title of the film should be catchy, bright, and grabbing attention from the first second.

The paroetic discourse clearly reflects the national linguistic picture of the world. It represents the knowledge of people and, conceptualized in the minds of individuals, creates a specific national paroemic picture of the world, which represents moral, religious, scientific, legal and other values of people.

Throughout the formation of cinematography, cinema has contributed to a change in the picture of the world and created new cultural values of this or that nation. The notions of

cultural realities of foreigners vary greatly, which in turn can reflect cinema and clearly show the line between specific ethnic groups.

Some localizers, film promotion companies and advertising agencies can accept a different degree of influence on the translation result. The leading role in the translation of headlines is taken by advertising, which decides that the modern viewer can no longer be attracted by the literal translation of the movie title, the translator should convey cultural references with stylistic turns with elements of jokes in order to interest a potential viewer to watch this film.

With the formation of the film market in Russia, translators often move away from traditional translation strategies, there is a certain shift in the direction from rejection to tolerance to everything negative, shouting, immodest. As manipulative strategies: fornization, misogyny, common names, discourse of the movie title, the tendency of infernality, expressiveness, jargon, negativism, minimal language play, concretization, is actively used in the modern film market by distributors, advertising companies and distributors, focusing on the box office. All that is expected from the translator is an emotional response in the title of the mass viewer, and not the transmission of the detailed language code of another language.

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