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Adaptational translation in film industry (Based on English film titles translation)

Abstract

The article aims at studying the translation of English filmonyms in the Russian film discourse, which leaves its specific imprint on the translators' choice. The article focuses on the problem of non-equivalent trans-creative translation. The problem is scientifically new since the growth of international competition sets new requirements to the translation of the filmonym connected with the necessity to observe the author's rights in films. The article is applying the method of typological synchronous comparison which allows to compare translation of the source and receiving culture. The comparison is based on the statement that the source variant can be transformed in accordance with the nature of the receiving culture. Adaptation is culture-friendly and aims at preserving the specifics of the translated original variant while deformation values the specifics of the receiving culture. The adaptational translation tends to be intolerant in depicting the viewer as a person of low intellectual level and uncontrolled emotions. The article reveals the tendency towards appropriational translation with superimposition of the translator's point of view. The superimposition results in the focus shift from the linguistic fidelity to the market attractiveness of the translation's final product. As the result, 10 strategies can be outlined: dramatisation, jargonism, infernality, discoursiveness, explanativity, depersonification, misogyny, negativity, minimal word play and foreignization. Their use demonstrates the tandem of translators and distributors towards recombination of original meaning without getting into much detail, ignoring moral issues and ideological importance of the film as well as making market considerations a top priority.

Keywords: localisation, filmonym, transcreation, misogyny, domestication, foreignization

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For citation: Pankratova, S. A. (2022). Adaptiruyushchiy perevod v kinoindustrii (na primere perevoda angloyazychnykh fil'monimov) [Adaptational translation in film industry (Based on English film titles translation)]. *Teoreticheskaya i prikladnaya lingvistika* [Theoretical and Applied Linguistics], 8 (1), 142–152. https://doi.org/10.22250/24107190_2022_8_1_142