The Aesthetic Principle in the Translation of English Movie Titles

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Abstract. The translation of English movie titles exerts a direct influence on the publicity of that movie. This paper attempts to explain the aesthetic principle in the translation of English movie titles by introducing the beauty of meaning, pronunciation, sentence pattern and folklore. In this paper, the importance of the aesthetic principle in translation process is emphasized through some examples of the translation of English Movie Titles. It is expected to draw the translation community’s attention.

1. Introduction

Movies are an art form that can be enjoyed by both young and old, and by both the young and old. The title of a film is like a delicacy served to a guest, and only the beautiful ones attract attention. As more and more foreign films are entering the domestic market, the correct translation of film titles is of great practical importance. In this paper, four basic principles of film title translation are proposed, namely, faithfulness to the original text, reciprocal cultural transfer, high aesthetic principle and commercial value [1]. This paper focuses on the aesthetic principles, and discusses the treatment of film title translation from four aspects, namely, the beauty of meaning, the beauty of sound, the beauty of sentences and the beauty of folklore.

2. A Brief Description of Aesthetic Principles in Translation

Translation is the process of seeking equivalence between two languages and texts, in which creativity is reflected, and everything that is creative has beauty and meaning. At the same time, the essence of translation is to seek and reproduce a seamless qualitative connection between two cultures. This deep cultural background and connotation also requires the translator to understand and grasp from the essence of beauty, so as to make the translation more accurate and make the integration of the two cultures more perfect and natural. In his work Aesthetics of Translation, Mao Ronggui points out that "Aesthetics is the internal feeling and experience to the aesthetic subject under the stimulation of beautiful things, it is a kind of spiritual state that is pleasing to the eye, and it is the recognition and evaluation of beauty with pleasure. [2] Aesthetics is the science of studying the general laws and principles of beauty in nature, society and art. As a branch of art, language art undoubtedly has beauty qualities in its connotation and form, which means that there is a commonality between language art and aesthetics. As translation is a study of language, there is an inevitable connection between translation and aesthetics. Aesthetics of translation is the use of aesthetics, especially the category of language art and beauty, to measure the regularity of language transformation in the translation process, and to pursue "letter", "reach" and "elegance" in the translation process. "This is the only way to achieve the greatest degree of harmony and integration between the three [3]. "The relationship between translation and aesthetics is a long-standing one, and this bond between the two will never be lost because of the aesthetic qualities of the Chinese
language, which depends on our careful cultivation and development. [4] From this, we can see that the aesthetic view of translation can provide a reference and a standard for film title translation. On the aesthetic principles of translation, the most representative works in China include Mao Ronggui's book Aesthetics of Translation and Miqing Liu's book Introduction to Translation Aesthetics, etc. In addition, there are many other works on the aesthetics of translation. In addition, there are many studies on the specific application of the aesthetic principles of translation, such as the study of aesthetic strategies for translating English cosmetic advertisements and product brands, as well as the study of aesthetic principles of literature, poetry and technical English. This paper focuses on the aesthetic principles of film title translation, with a view to drawing the attention of industry insiders and making the translation of titles more natural and perfect.

3. Aesthetic Principles in the Translation of Film Titles

A vivid and beautiful title can attract the audience and convey aesthetic sense, which is the aesthetic function of movie titles. This article discusses the translation of English titles into Chinese titles with aesthetic value, and thus only the aesthetic principles of Chinese titles will be discussed. Chinese characters must be concise, beautiful, lively and vivid, striving to condense and summarize the content of the film and reveal its theme, while at the same time conforming to Chinese conventions and aesthetic tastes as much as possible. In his Aesthetics of Translation, Mao Ronggui puts forward the five beauties of Chinese—beauty of form, beauty of words, beauty of sound, beauty of sentences and beauty of meaning. This paper is about the translation of movie titles, and the author attempts to discuss the "four aesthetics" in terms of beauty of meaning, beauty of sound, beauty of sentences and beauty of folklore.

3.1. Take the Beauty of Meaning by Paraphrasing

A literal translation is a translation that is faithful to the original text while retaining its form. The so-called paraphrase means that it is not limited by the words of the original text, and it does not stick to the structure of the original sentences, but uses different ways of expression to express the original meaning. However, some British and American film titles have their own specific cultural connotations. Due to differences in thinking and aesthetic tastes, it is difficult to express them in a literal translation, which is often incomprehensible and may even lose the meaning and artistic features of the original titles. In this case, paraphrasing is preferable, as it creates a mood and atmosphere in Chinese that condenses the feelings of the English-speaking audience and conveys them to the Chinese audience. When comparing the Chinese translations of the following four English titles, it is easy to see that the second translation can take full advantage of the Chinese language, with its fine choice of words and profound meaning, which is more appropriate to the theme of the original film and affects people intellectually and emotionally: Ex1: You Can’t Take It With You. Ex2: A Man from Snowy River Ex3 :Ordinary People Ex4 :Pretty Woman There are two different translations of My Best Friends Wedding in Mainland China and Hong Kong, My Best Friends Wedding and The Bride is Not Me, and the latter one is even better. The latter uses simple and catchy phrases to express the content of the film better than the former, which attracts the audience's attention more and leaves them with suspense, and better reflects the feelings of the heroine of the film's loss. Another example is Wong Kar-wai's In the Mood for Love, which has both Chinese and English titles with great emotion and rhyme. There are many other good translations, such as: Sister Act, Mission: Impossible, Prelude to A Kiss, the Colbys, Flesh and Bone, and Flesh and Bone. "Love Boat", Charles Angel "Charlie's Angels", "Waterloo Bridge", "Blue Bridge", "Madison County Bridge", "Speed", The Nets, The Wizard of Oz, First Knight, The Opposite of Sex, Blood and Sand, etc. In short, the meaning of the translations can complement the original titles to reflect their meaning and enhance the artistic power of the translations. In short, the meaning of the title can be supplemented by the meaning of the original film, which can reflect the maximum amount of information and enhance the artistic impact of the translation, so that the audience can linger on the meaning.
3.2. To Capture the Beauty of Sound Through Intonation, Rhyme and Stress

Chinese is a tonal language, with different tones matching to form high and low rhythms, producing the aesthetic effect of "staggering opposites, mutual emphasis, restraint and resignation" [4]. Through rhythm, tone, and rhyme, the translators make the title of the film catchy and beautiful, conveying the emotional meaning and enhancing the musical beauty. For example, Outland is translated as Heaven Beyond Heaven (subdued and rhyming), Courage Under Fire is translated as Heroic Love in Life and Death (subdued and rhyming), and Singing in the Rain is translated as Song in the Rain (rhyming), all of which fully reflect the phonetic beauty of the Chinese language. Another example is Kate and Leopold's Love Affair of a Different World, A Live, Courage Under Fire, Tom Cruise's film Top Gun, and so on. In addition, superimposed syllables are a kind of visual and aural beauty composed of monosyllables, which are rich in connotations and evoke associations [4], and are of special significance to the phonetic beauty of Chinese. For example, A Few Good Man is translated into Chinese as "好人寥寥".

3.3. The Beauty of Sentences is Captured by Four-character Phrases and Rhetorical Devices

The four-character sentence in Chinese is concise, rounded, concise and beautiful, and it really conveys the beauty of the Chinese language. Zhang Guzuo has pointed out that four-character sentences are lively, vivid, fluent, smooth, beautiful and refreshing. If this advantage of the Chinese language can be fully utilized in the translation of foreign film titles, it will be possible to add some mood, rhyme and rhyme that are not fully expressed in the original language, which will not only convey the main message of the film, but also fully satisfy the aesthetic psychology of Chinese people. Examples include Dances with Wolves, Home Alone, Forest Gump, Entrapment, The Fate of the Furious, and many more. Fugitive, The Bodyguard, The Interpreter and so on. A Walk in the Clouds is translated as "A Walk in the Clouds", "Rush Hour" as "The Interpreter" and so on. "Spike Time", "Under Siege" into "Stalker", "Man. The Chinese character "in Black" is translated as "黑超特警". This all reflects the differences between the two languages in the process of translation and the wide use of the four-character grid and its similarity in form and fragmentation in the Chinese language. Another aspect to realize the aesthetic value is the use of rhetorical devices. When naming a film, metaphors, alliteration, exaggeration, etc., are used to make the title interesting. For example, using metaphor, Gaslight is translated into "A Man's Heart Is Like Iron", repeating A Few Good Man is translated into "A Few Good Men", contrasting True Lies is translated into "True Lies", contrasting The Great Gatsby, Old Wives for New York is translated into "The Great Gatsby, Old Wives for New York" and "The Great Gatsby, Old Wives for New York". Love Me Tenderly, which is translated as "The Little Life of a Tycoon", "Old Favorites and New Lovers" and "Iron Man's Soft Heart", are all worth learning from. The Bathing Beauty, if translated as The Bathing Beauty, firstly, distorts the theme of the film, and secondly, appears to be tasteless and insipid. But if we use a metaphor to translate it as "of the Water Furong", it's a different story.

3.4. Add Vocabulary, Take the Beauty of Folklore Children's Film

Home Alone was a big hit with Chinese children and adults alike, who were impressed by the ingenuity, bravery and kindness of the protagonist and loved the mischievous "brat". People were impressed by the ingenuity, bravery and kindness of the film's protagonist and fell in love with the mischievous "brat". In the Chinese translations of "Nully Professor" and "Big Mommies House", "Nully Professor" is the Chinese equivalent of "Fatty Professor". "In the translation of "Undercover Fat Mother" and "Legally Blond"... We can all feel the influence of Chinese folklore on language and writing. We can also feel the influence of Chinese folklore on the language and characters, such as: Guess Who, Freaky Friday, Kicking and Screaming, Spider-Man, Lolita. The Pear Blossoms, by Su Dongpo. My Fair Lady, The Umbrellas of Cherbourg, and The Lady in Autumn Water. The Chinese film Spring Water Flowing East, the title of which aptly quotes Li Huang's poem "Ask how much sorrow you can have, just like a river flowing eastward", is also considered a classic film title.
4. Conclusion

Film is an art, and the translation of foreign film titles is even more of an art. Without profound foreign language skills and a solid foundation in Chinese, it is a pity that the information and aesthetic functions of the original titles cannot be reflected, and this is a kind of failure in the field of film commercial operation. Good translation is a kind of cultural enjoyment. Aesthetic re-creation of a translation requires the translator to have good linguistic quality, aesthetic ability and translation skills. From this point of view, our translators are bound to make more efforts to provide us with more delicious "cultural feasts".

References


