(In) Authenticity in Animated Film Titles and Their Translations from English into Italian and into Russian

Jekaterina Nikitina
University of Milan

Abstract

Globalisation allows the animated film industry to reach a vast multicultural and multilingual public, which entails the need to translate an animated film into a local language for distribution.

In the translation field, two film title functions that operate in synergy take on particular importance. In order to enhance the commercial appeal (and therefore the commercial function) of a film to a potential audience, the translation of its title increases the referential, or descriptive, function, i.e. those authentic elements that communicate clearly to the public that a given title refers to an animated film.

Research uses both quantitative and qualitative research methods, analysing the lexical components of titles and their translation strategies. Upon the analysis of a corpus of animated film titles originally created in English and then translated for distribution in Italy and in Russia, an in/authenticity paradox emerges. There are certain thematic elements used in both the original titles and their translations that constitute an authentic matrix of an animated film title. These elements seem to be intentionally enhanced in translation, which is particularly evident in titles using the translation strategy of new creation or adaptation. Yet, surprisingly, a significant number of titles use zero-translation, leaving the title in English, or even, paradoxically, creating a new title in English for distribution in Italy. Consequently, the borderline between the authentic and inauthentic dimensions becomes blurred. This paper aims at providing a picture of the ongoing tendencies in animated film titling patterns and their translation.

Keywords: animated film titles, translation, new creation, zero-translation.

1. Introduction

> Each had his past shut in him like the leaves of a book known to him by heart;
> and his friends could only read the title.
> Virginia Woolf, *Jacob's Room*

Not seldom titles are perceived as slogans, which manage to express 'a kind of statement of literary intention' (Hollander, 1975: 214) by means of a short, most often nominal, phrase. The field that studies titles is traditionally referred to as titology. Albeit most dictionaries do not list this term, it exists in modern academic English and is employed by a number of authors (Genette, trans. Lewin 2001 [1997], Gibbons 2008, Lahlou 1989). *Titology* is a term calqued from the French *titrologie*, which stands for the critical study of titles (Gibbons, 2008: 1).

Genette (2001 [1997]: 55) ascribes the 'fatherhood' of this term to Claude Duchet in *La fille abandonnée et la Bête humaine, éléments de titrologie romanesque* (1973), Viezzi (2004: 47) attributes the pioneering status of studies in *titrologie* to Leo Hoek and his works of 1973 and 1981. Apparently, there is no unanimously accepted opinion about the origins of titology. Yet, the dates point to the fact that it is a recent field of study, with its origins in the 1970s.

Genette (2001 [1997]: 75) speaks about the universal appeal of titles, stating that 'the title (like, moreover, the name of the author) is an object to be circulated - or, if you prefer, a subject of conversation', referring to that function as 'the function of tempting' (2001 [1997]: 91). In a similar vein, Mulvihill (1998: 9) defines titles 'as descriptive summaries' that 'provide previews of the poems for the potential purchaser/reader […] and by emphasizing the amatory the titles not only unify the collection but "seduce" buyers'. Already John Donne defined titles, in particular psalm titles, as keys to their interpretation: 'It is well said (so well as that more than one of the Fathers seeme to have deligted themselves in having said it) *Titulus Clavis*. The Title of the Psalme, is the Key of the Psalme; The Title opens the Whole Psalme.' (cited in Folena, 1992: 4).

In fact, over time titles have been referred to as 'keys to interpretation', 'sparks', 'guides', 'signposts', 'frameworks', 'messengers', 'seduction agents', etc. Titles possess such functions as designation or identification, description, connotation and temptation (Genette, 2001 [1997]: 79-93); they are distinctive, metatextual, descriptive or referential, expressive, phatic, operative or appellative (Nord 1995; 1997); explanatory, commercial or seductive (Pascua Febles 1992). Titles are classified in terms of their thematic or rhematic composition (Genette 2001 [1997]), subjectal or objectal nature (Hoek 1973) and indications of particular types of subjects or objects that may be evoked in titles.

Globalisation and technological developments accelerate the dissemination of films in multilingual contexts, thus entailing the need for their translation, including the title. Consequently, titology assumes a new comparative dimension (Lahlou, 1989: 8), which becomes the operational key to the interpretation of this paper.

2. Theoretical framework

This paper relies on the theoretical assumption that film titles revolve around two main functions that are working in synergy and make the film appealing and distinctive. The first function is addressed by a number of prominent scholars, although under different labels: 'tempting' (Genette 2001 [1997]), 'commercial' / 'seductive' (Pascua Febles 1992; Fuentes Luque 1997), 'promotional' (Mulhivill 1989), 'operative' / 'appellative' (Nord 1995; 1997), 'advertising' / 'publicity' (Kellman 1975, Ineichen 1979). This function is 'to whet our appetite for the entire film' (Kellman, 1975: 160) and is of primary importance in title

design and translation, since the fundamental objective of titles is to make the film attractive to a potential viewer and, thus, to increase the box office intake.

The second function, which works in close synergy with the commercial function, even up to the point of merger and their functional indivisibility, may be defined as manipulative or as the guide to interpretation in that 'the title *points* and, in pointing, forces and limits a range of interpretations' (Fisher, 1984: 293, original italics). It is labelled in the relevant literature as 'descriptive' / 'referential' (Nord 1995), 'explanatory' (Pasqua Febles 1992), 'key to interpretation' (Eco 1980, in Genette, 2001 [1997]: 93), as 'frames of references' or 'signals for our guidance through surroundings otherwise dark' (Levin, 1977: 35). Mark Twain (2004/2005 [1883]: 413-414) in *Life on the Mississippi*, Chapter 44 'City Sights' explains this power of titles as follows.

> A good legible label is usually worth, for information, a ton of significant attitude and expression in a historical picture. In Rome, people with fine sympathetic natures stand up and weep in front of the celebrated 'Beatrice Cenci the Day before her Execution.' It shows what a label can do. If they did not know the picture, they would inspect it unmoved, and say, 'Young girl with hay fever; young girl with her head in a bag.'

In translation, some additional catchy elements are often introduced in order to obtain the same cognitive effect on the new target audience or public (Pascua Febles, 1992: 352) following some pre-existing genre conventions. Indeed, genre functions as a guide for the potential audience and provides a framework of expectations. According to Andrew (1984: 110, cited in Altman, 1999: 14, original italics) genre performs multiple functions:

- genre as *blueprint*, as a formula that precedes, programmes and patterns industry production;
- genre as *structure*, as the formal framework on which individual films are founded;
- genre as *label*, as the name of a category central to the decisions and communications of distributors and exhibitors;
- genre as *contract*, as the viewing position required by each genre film of its audience.

Film titles offer themselves as such indirect references, too. If a title contains the word 'dragon' or 'fairy' it evokes one kind of generic associations, completely different from those evoked, for example, by such words as 'murder' or 'kill'. Hollywood marketing policy posits that a title has to 'tell them nothing about the film, but make sure that everyone can imagine something that will bring them to the theatre' (Altman, 1999: 59). Fisher (1984: 296) refers to this feature as 'leading', which for him is the main criterion of the title quality. Titles that do

not comply with this criterion are not considered to be successful. 'If I name my son "Suzanna", I do not lie, but I can seriously mislead,' exemplifies Fisher (1984: 296). Hence, it seems logical to extend the notion of key to interpretation to a leading or genre-indicating function.

3. Research questions, corpus description and methodology

This paper aims at exploring three main questions. The first question revolves around the composition of animated film titles and looks at compositional regularities and recurrent titling patterns in English. In a comparative key, the same actions are carried out with regard to the Russian and Italian translations of the same titles. The second question concerns the content of titles and looks at the semantics that are authentic and peculiar to this genre. Richard T. Jameson (*They Went Thataway*, 1994: ix, cited in Altman, 1999: 13) asserts that '[m]ovies belong to genres much the way people belong to families or ethnic groups'. It is, thus, interesting to research what 'family' ties will transpire between the animated film titles and their linguistic features. Third, my aim is to analyse how animated film titles are translated into Italian and into Russian, what translation strategies there are and if they are different in the Italian and Russian markets, respectively, and what happens with the title composition and semantics at the translation stage.

For these purposes, a corpus of 124 animated film titles is gathered. All titles are productions by *Disney*, *Pixar* and *Dreamworks* between 1937 and 2016, and all are released in the English language. The titles produced after 1989, when the so-called 'Disney Renaissance' began roughly corresponding to the start of the globalisation era, constitute almost 80% of the corpus and are the main focus of this research.
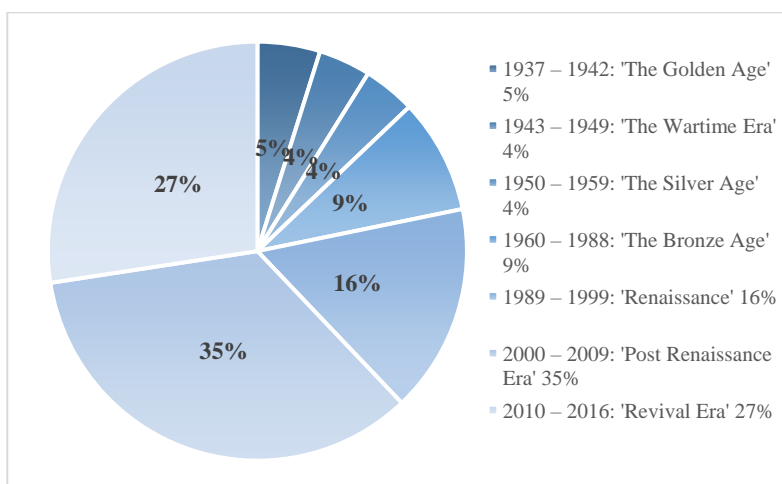
Figure 1: *Corpus composition*

The empirical part of the research is based on a multi-method corpus analysis. The corpus of animated film titles is analysed both qualitatively and quantitatively. The quantitative analysis is carried out 'manually', without any lexical search software, and aims at lexical components of titles and translation strategies used for their distribution in Italian and Russian.

From the methodological point of view, the analysis is subdivided into several distinct steps. First, the corpus of original titles in English (ENG) is compared to the translated corpora of Russian (RUS) and Italian (ITA) titles. At this stage, I use title classification theories by Hoek (1973) and Genette (2001 [1997]) (cf. Section 4) extending and applying them to the corpus of animated film titles. Next, the analysis identifies the recurrent semantic fields in the three corpora, ENG, RUS and ITA, by semantical and componential analysis. Finally, the recurrent titling patterns and semantic fields are compared across the corpora.
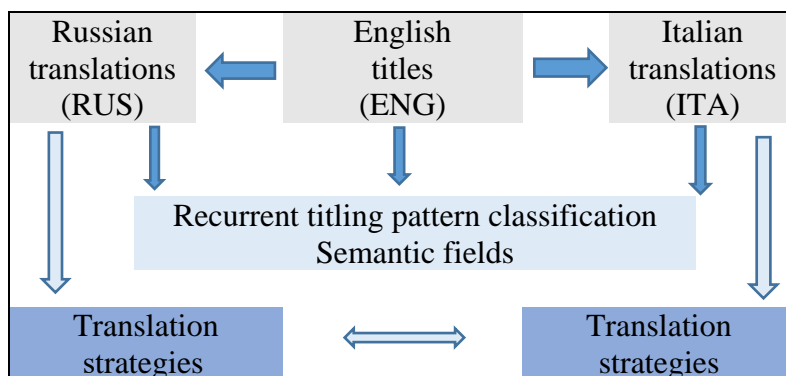

Figure 2: *Methodological steps*

Next, the translations are analysed. The choice of a translation strategy indisputably depends on the title type, its structure and creative intensity. However, in film title translation the reasons underlying the choice of translation strategy are mostly commercial – 'razones de tipo comercial' (Pascua Febles, 1992: 350), binding closely together title creativity and its marketing. The analysed translation strategies are based on traditional classifications and film title translation strategies as adapted from Viezzi (2004). After the identification of the strategies, these are compared across the corpora.

4. Findings

4.1. Titling pattern classification

Hoek (1973) distinguishes two types of titles, namely, *objectal* titles (*titres objectaux*) and *subjectal* titles (*titres subjectaux*). Objectal titles are titles that

'refer to the text itself or designate the text as its object. They start with metalinguistic indicators such as 'Story', 'Memories', 'Journal', 'Adventures', which reflect the genre of the text. Normally, they are followed by four types of determiners: human, qualifying, temporal and spatial (Hoek, 1973: 31).

Subjectal titles are titles that 'designate the subject of the text', pointing to the characters, times, or events. Hoek lingers over this type of titles and classifies them by their semantics, which include indicators of human agents, temporal and spatial operators as well as indicators pointing to some definite object or event (Hoek, 1973: 31-32).

Genette (2001 [1997]) generally agrees with Hoek's concepts, although mildly disapproving of his terminology. He distinguishes title types according to the concepts of theme and rheme, or topic and comment (2001 [1997]: 78). Thus, Genette (2001 [1997]: 79) suggests renaming Hoek's subjectal titles as *thematic* (this text is about…) and objectal titles as *rhematic* (this text is…).
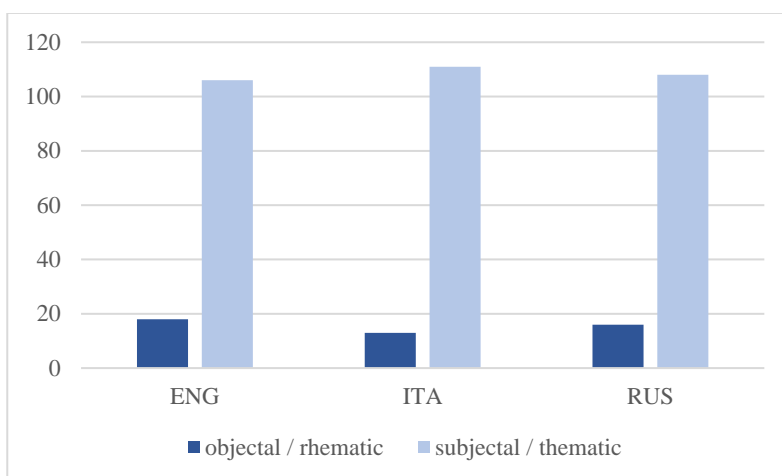

Figure 3: *Titling patterns in the analysed corpora based on Hoek's (1973) and Genette's (2001 [1997]) classification*

As Figure 3 demonstrates, the vast majority of titles in the animated film corpus belong to the subjectal / thematic type, i.e. they do not feature any metalinguistic terms. This classification, however, is based on a purely linguistic distinction between subject and object, theme and rheme, and disregards the core content of the title, which often coincides in subjectal / objectal titles even in Hoek's (1973: 31-36) classification: human operators, spatial and temporal indicators, objects and events. Hence, I propose to apply the distinction between the elements composing the title into:

a) Character-based titles, including titles based on human and non-human characters, their names (*Pocahontas*, 1995) or substituting designations or qualifications (*The Lion King*, 1994);

b) Titles with spatial indicators, which usually delimit geographical position of where the action takes place. They may be toponyms – *Atlantis: The Lost Empire* (2001), *Madagascar* (2005), indicators of spatial movements – *Up* (2009), *Flushed Away* (2006) or general spatial delimitations – *Inside Out* (2015);

c) Titles with temporal indicators, which may refer to the exact time of action – *The Nightmare Before Christmas* (1993) or to some secondary general temporal indicator – *Melody Time* (1948);

d) Object-based titles, which revolve around some object that takes an important place in the story – *The Sword in the Rock* (1963) or *The Black Cauldron* (1985) This category includes also titles based on abstract notions central to the film, like *Make Mine Music* (1946).

Any classification faces inevitable overlaps and approximations. Often titles contain more than one element and, thus, can be placed under more than one category, and even elude taxonomic efforts. For example, *Finding Nemo* (2003) can be listed both under event-based titles and character-based titles, whereas *Mars Needs Moms* (2011) is generally difficult to label as it features both a place (Mars), some characters (Moms) and a situation of need, however, the spatial element prevails. In borderline cases, the dominant element, as identified by the animated film content, defines the categorisation. When the title contains two elements with equal value, like in *Alice in Wonderland* (1951), where it is difficult to decide if the space or the character prevails, such titles are listed under both categories. Hence this subdivision is intended to represent the dynamics and general tendencies rather than exact numbers.
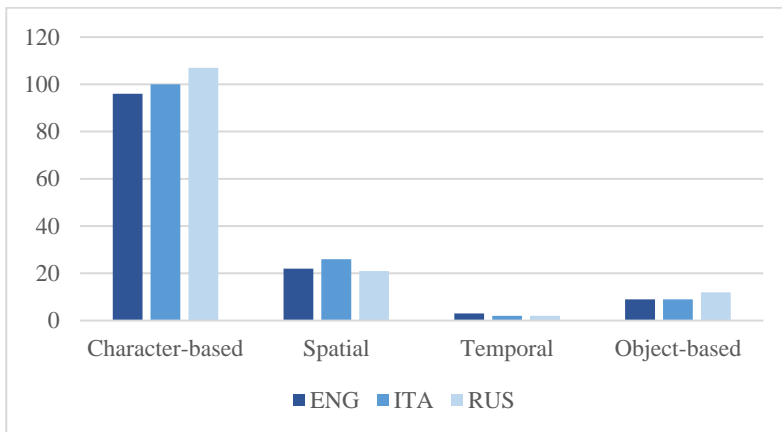

Figure 4: *Division of titles into character-based, spatial, temporal and object-based*

Figure 4 casts light on the overwhelming popularity of character-based titles (77% in ENG; 81% in ITA and 86% in RUS) and a relatively dispreferred position of titles with temporal indicators (2% in ENG; 1% in ITA and RUS), whereas spatial and object-based titles occupy, respectively, the third and fourth positions. *Character-based* is an umbrella term and includes a variety of titles that can be further subdivided into the following categories.

a) Titles formed by a single-standing name of the character, e.g. *Aladdin* (1992), that represent 33% of eponymous titles in the English Corpus, 24% in the Italian Corpus and 25% in the Russian Corpus;

b) Titles formed by a qualification or a designation that replaces the name, e.g. *Brave* (2012), or represents the class, e.g. *Cars* (2006) (33% ENG; 24% ITA and 31% RUS);

c) Titles formed by a character's name followed by a description, e.g. *Spirit: Stallion of the Cimarron* (2002), (2% ENG; 14% ITA and 6% RUS);

d) Titles formed by the main character's name and the supporting characters' indication, e.g. *Snow White and the Seven Dwarfs* (1937), (3% ENG; 6% ITA and 5% RUS);

e) Character-based titles with spatial indicators, e.g. *Alice in Wonderland* (1951), (4% ENG, 6% ITA and 9% RUS);

f) Metalinguistic character-based titles, e.g. *Toy Story* (1995) or *A Goofy Movie* (1995) (11% ENG, 2% ITA and 7% RUS);

g) Titles formed by a name and an object central to the story, e.g. *James and the Giant Peach* (1996), (3% ENG, 5% ITA, 7% RUS);

h) Titles that along with a name feature words relating to the semantic field of adventures, e.g. *The Many Adventures of Winnie the Pooh* (1977) or *The Emperor's New Groove* (2000), (10% ENG; 18% ITA and 14% RUS);

i) One title, where the name is accompanied by an appellative, e.g. *Saludos Amigos* (1942).
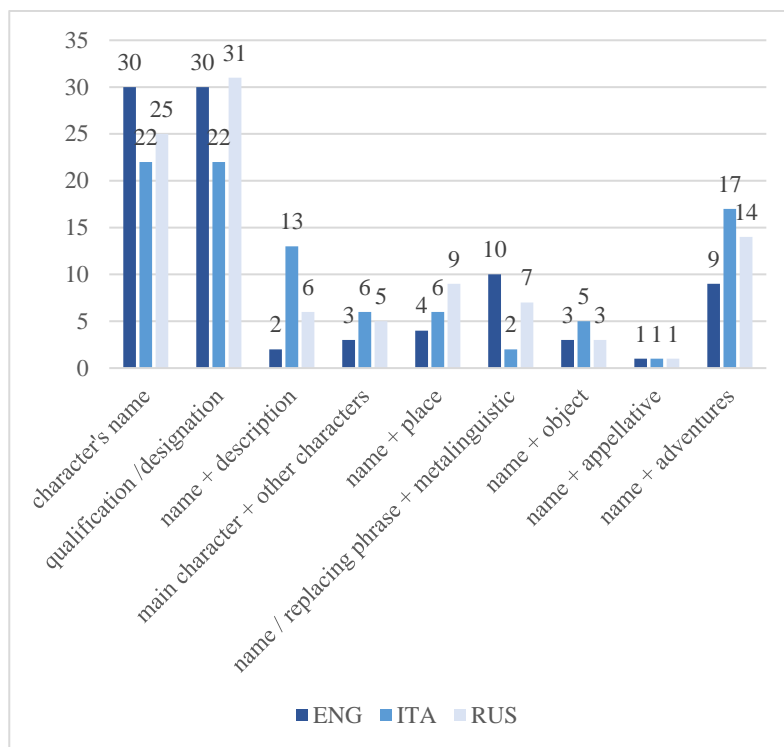
Figure 5: *Types of character-based titles*

According to Zborowski (2007), when a film is based on the main character's name and their life story, it does not show directly the film's genre. However, single-standing names amount only to 33% in the English Corpus and to approx. 25% in the translated corpora. Other character-based titles contain additional elements that can be analysed for their genre-related associations. Even the restricted category of name-based titles often employs *charactonyms* (Kalashnikov 2005) or the so-called 'eloquent' names, whose 'stems contain additional information of their bearer or even create in a literary work a system of its own' (*ibid.*). According to Torop (1995: 150), these names add to the 'expressive aura' of a character, where the 'expressive aura' stands for the sum of all the features the character is accompanied constantly, the lexical field that defines the unity of character perception. Charactonym-based titles reveal information about the film genre and may pose challenges in translation (cf. Section 4.3). Hence, while it is true that a name may not be linked directly to the film's genre, the so-called 'eloquent' names or charactonyms that are frequently employed in productions for children (e.g. *Cinderella, Snow White*, *Frankenweenie*, *Megamind*, *Bolt*, etc) direct the viewer's associations to this genre.

4.2. Semantic fields in animated film titles

The semantic analysis of the corpus revealed several major recurrent semantic fields that can be grouped in the categories as follows: 'adventure', 'magic / imagination', 'extraordinary qualities', 'exotic locations', 'royal life', 'game objects', 'animal life', 'special occasions' with an additional category 'metalinguistic indicators'.

(1) *Adventure* groups together words according to their meaning of adventure, including components of ±risk, ±unknown outcome, ±remarkable/exciting, ±motion/trip, e.g. 'adventure', 'escape', 'rescue', 'lost', 'secret'.

(2) *Magic / imagination* gathers words with meanings associated with the world of magic and imaginary objects, e.g. 'dwarf', 'fairy', 'mermaid', 'dragon'.

(3) *Exotic locations* are identified based on the component of ±exotic/unusual, e.g. 'Africa', 'El Dorado', 'wild', 'jungle'.

(4) *Extraordinary qualities* revolve around the meanings of ±excelling character, including also the subgroup of courage, e.g. 'incredibles', 'hero', 'megamind', 'brave'.

(5) *Royal life* refers to words that belong to the life of court and royal personalities, e.g. 'prince', 'princess', 'king', 'emperor'.

(6) *Special occasions* field consists of titles mentioning special occasions, e.g. 'Christmas'.

(7) *Space* includes words belonging to the domain of outer space, e.g. 'aliens', 'Mars', 'planet'.

(8) *Animal life* gathers terms belonging to the domain of animals and their habitats, e.g. 'forest', 'ranch', 'frog', 'bear'.

(9) *Game objects,* including 'cars', 'planes', 'toy'.
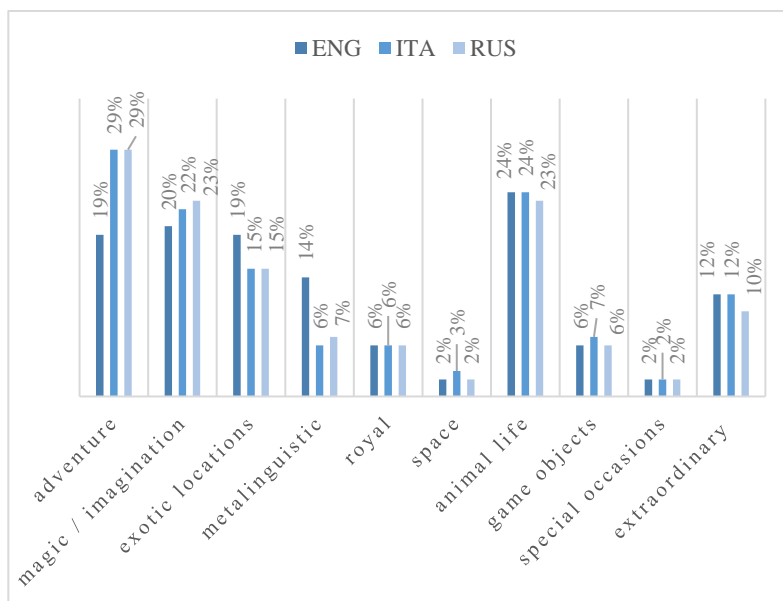
Figure 6: *Semantic fields in the animated film titles in English, Italian and Russian*

Figure 6 demonstrates a high degree of comparability between the semantic fields in the source titles and in their translations. Across the corpora, the most prolific titling patterns belong to the semantic domains of adventure, magic / imagination, animal life, exotic locations and extraordinary qualities, while royal life, game objects, space and special occasions are less frequent.

Several translation-related phenomena also come to the fore. First, words belonging to the semantic field of adventure are employed 10% more frequently in the translated corpora resulting in such translations as *Mucche alla riscossa* ('the comeback of cows') for *Home on the Range* (2004) or *Приключения Тигрули* ('Adventures of Tigger') for *The Tigger Movie* (2000). The amplification of the adventurous side of the animated films is clearly dictated by a combination of commercial and genre-indicating functions in order to enhance the general appeal of a title. Second, also the semantic domain of magic and imagination is reinforced by 2-3% in translations. This increase is not caused by the higher number of titles making recourse to this semantic field, but by the higher concentration of the respective vocabulary within these titles. For example, *Rise of the Guardians* (2012) contains 'rise' belonging to the domain of adventure / motion and 'guardians' having a magical / imaginary ringing, whereas in its Russian translation *Хранители снов* ('guardians of dreams') both words belong to the domain of magic / imagination.

On the contrary, semantic fields of exotic locations and metalinguistic indicators register a decrease in the translations. With regard to the decrease of exotic indicators, one ought to account for differences in perception. For

example, in *Madagascar 3: Europe's Most Wanted* (2012), for an American viewer both Madagascar and Europe possess certain exoticism, while for an Italian / Russian viewer Europe is not an exotic location. As concerns metalinguistic indicators, the most industry-related terms are eliminated from title translations. For instance, 'movie' is used 7 times in ENG, only once in a title left in English for the distribution in the Italian market (cf. Section 4.3) and only once in RUS (*Большой фильм про Порос*ёнка ← *Piglet's Big Movie*, 2003). At the same time, more conventional metalinguistic indicators, such as 'story' or 'book', are generally preserved in translations, also because they often form part of a pre-existing book title, e.g. *The Jungle Book* (1967) or *A Christmas Carol* (2009). In general, however, it results that a highly productive titling pattern with metalinguistic indicators is avoided in translations under analysis.

4.3. Translation strategies

Viezzi (2004: 170-175) proposes a specific classification of film title translation strategies with reference to the distribution in the Italian market as follows: literal translation, almost literal translation, adaptation and new creation, expansion or amplification and zero-translation. The latter is subdivided into films distributed under their original title, under the original title and its literal translation, under the original title and a parallel title in Italian, under a different title in a foreign language.

Based on Viezzi's taxonomy above, I have identified nine strategies in Italian translations and four strategies in Russian translations.
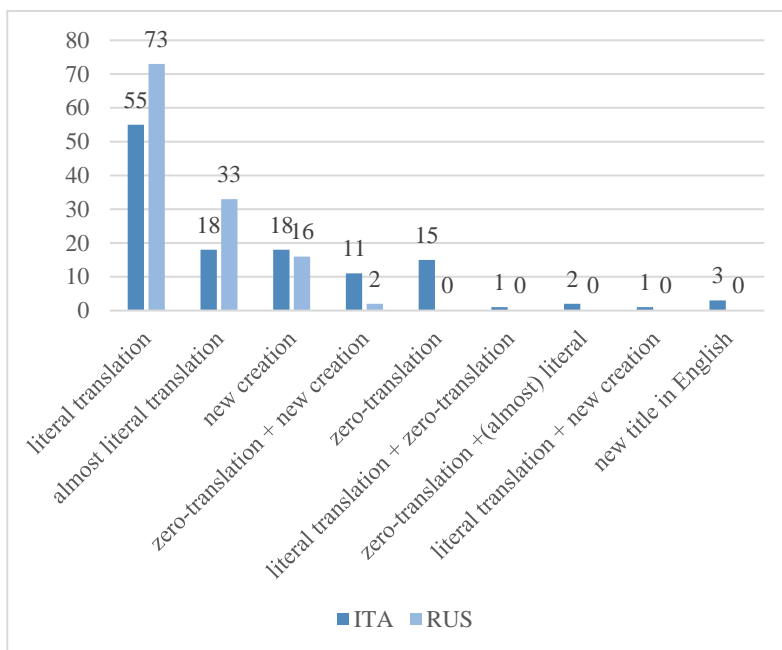
Figure 8. *Translation strategies*

(1)*Literal translation* is the most productive strategy in both Italian and Russian markets and accounts for 44% and 59% respectively. It is a word-for-word translation that makes the title's original immediately recognisable in compared to the translation. Examples of this strategy include
  (a)*Snow White and the Seven Dwarfs* (1937) that becomes *Biancaneve e i sette nani* (ITA) and *Белоснежка и семь гномов* (RUS);
  (b)*The Little Mermaid* (1989) – *La sirenetta* (ITA) – *Русалочка* (RUS); and
  (c)*The Lion King* (1994) – *Il re leone* (ITA) – *Король Лев* (RUS).
It is interesting to note that the so-called 'eloquent' name in (a) is translated literally in both Italian and Russian. The name-replacing qualifications in (b) and (c), which also fall under the category of character-based titles, are also translated to the letter. Salmon-Kovarski (1997: 76) defines this strategy of proper names' translation as semantic-etymological translation because it renders the source semantics.
(2)*Almost literal translation* is the second most productive strategy in Russian and in Italian (together with new creation). It accounts for 27% in RUS and 15% in ITA. Whereas Viezzi (2004: 170) explains this strategy as involving minimal modifications such as shortening or omission (a) I add here also cases of amplification (b) and explicitation (c).
  (a)*The Many Adventures of Winnie the Pooh* (1977) – *Le avventure di Winnie the Pooh* (ITA) – *Приключения Винни* (RUS).
  (b)*Brother Bear* (2003) – *Koda, fratello orso* (ITA), adding the bear's name;

(c)*The Rescuers Down Under* (1990) – *Спасатели в Австралии* (RUS), making the reference to Australia explicit.

(3)*New creation or adaptation* is the third most frequent translation strategy. As the label suggests, this strategy consists in creating a title *ex novo* that has no direct links to the source title, under the influence of commercial considerations and genre-related expectations in the target market. This strategy is used in 15% of cases in Italian and 13% in Russian.

(a)*Melody Time* (1948) becomes *Lo scrigno delle sette perle* (ITA, literally 'the treasure chest of seven pearls') thus alluding to the adventurous nature of this story;

(b)*Over the Hedge* (2006) becomes *Лесная братва* (RUS, literally 'the forest gang'), again to increase the transparency of the location and add an adventurous flavour.

I have included under this category also cases of titles based on a phonically or figuratively transposed name (cf. Salmon Kovarski, 1997: 76), for example when Goofy and Uncle Scrooge are rendered in Italian as *Pippo* and *Zio Paperone,* e.g. *A Goofy Movie* (1995) – *In viaggio con Pippo* (ITA).

(4)Surprisingly, *zero-translation* is used in 12% of titles for the distribution in the Italian market. This strategy does not occur in the Russian market. Viezzi (2004: 168) mentions a striking increase in non-translated titles in the Italian market: whereas in 1960 only 4.65% were left in the original language, in 2000 the statistics register 39.79% of untranslated titles. The paradoxical aspect concerns the fact that in a vast majority of cases, a non-translated title is chosen for a completely dubbed film. *The Nightmare Before Christmas* (1993) becomes *Nightmare Before Christmas*, losing only the article. *Up* (2009) remains *Up*, *Cars 2* remain *Cars 2*, etc. It is noteworthy that these English titles are not always transparent enough for an average Italian family.

Next, there are a number of hybrid solutions that combine the above strategies. All hybrid strategies contain two distinct subtitles in a single title that are separated by a dash in Italy (e.g. in (5)(a)) and by a colon in Russia (e.g. in (5)(b)).

(5)*Zero-translation and new creation* is the most common hybrid translation strategy. It occurs in 9% in ITA and in 2% in RUS. This strategy consists in leaving an original title unaltered and accompanying it with a new title in the target language.

(a)*Cars* (2006) – *Cars – Motori ruggenti* (ITA, literally 'roaring motors');

(b)*Bee Movie* (2007) – *Би Муви: Медовый заговор* (RUS, literally 'the honey conspiracy').

Even though both English and Italian use Latin characters, it is clear that the Italian titles in this category, including character-based titles, have not undergone any adaptation to the Italian language. In contrast, Russian uses Cyrillic characters and leaving a title in Latin characters runs against the tradition of transferring foreign words though transcription of transliteration (Giljarevskij

and Starostin, 1985: 54) and involves additional typographical efforts. Hence, even though the Russian titles in this category are classified as non-translated, they are transcribed.

(6) *Zero-translation followed by (almost) literal translation* is absent in the Russian market and is employed in 2% of titles for the Italian distribution, e.g. *Home* (2015) -> *Home – A casa* (ITA).

(7) *Almost literal translation followed by zero-translation* is a strategy that repeats the mechanism of (6) in the reversed order, when a translated element is followed by the original title, e.g. *Brave* (2012) becomes *Ribelle – The Brave*. This strategy is observed only once in the Italian market and generally represents an exception if compared to all other non-translated titles, where the foreign element comes first.

(8) *Creation of a new title in English* for the distribution in Italy is another hybrid strategy found in 3 titles:

   (a) *Monsters, Inc.* (2001) -> *Monsters & Co* (ITA)

   (b) *How to Train Your Dragon* (2010) and *How to Train Your Dragon 2* (2014) become *Dragon Trainer* and *Dragon Trainer 2* respectively.

It emerges that while maintaining the foreign element, these titles are simplified for the Italian distribution. A common borrowing 'trainer' is more understandable than 'how to train your'. At the same time, 'dragon' is highly transparent and gives a clearly magic zest to the title.

(9) Finally, there is one case of a literal (semantic-etymological) translation followed by an independent title in Italian: *The Incredibles* (2004) – *Gli Incredibili – Una 'normale' famiglia di supereroi* (ITA, literally 'a 'normal' family of superheroes').

To achieve greater comparability across the corpora, all the translations with a foreign element are grouped under the umbrella term 'zero-translation + hybrid'.
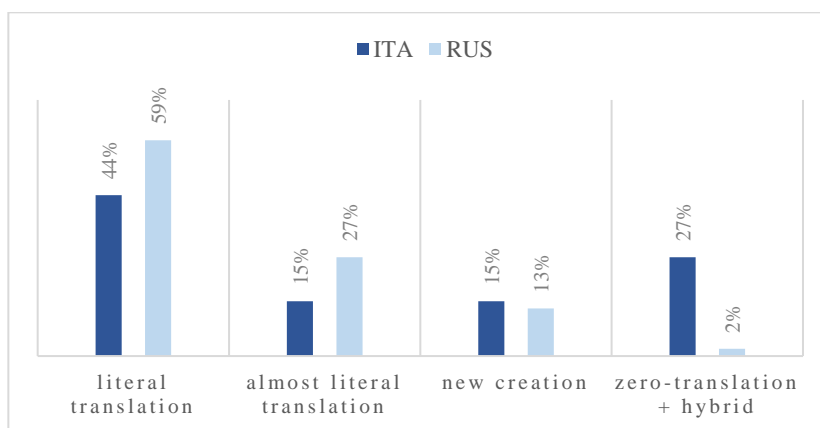
Figure 9: *Grouped translation strategies across the corpora*

It emerges that maintaining the foreign element in the animated film title translations is second most prolific strategy for the Italian distribution (27%) and may be compared to almost literal translation in the Russian market.

In general, Pascua Febles (1992: 350) and Fuentes Luque (1997: 419) claim that in most cases the choice of a new title for the distribution in a foreign country is carried out by the distributing company. Fuentes Luque (1997: 419, my translation) describes the decision-making process as follows,

> The distributor hires the services of an advertising company, entrusted with launching (or selling) the product, and puts them in charge of elaborating a list of possible titles, out of which the president of the distributing company and their marketing department select two. Finally, these two titles are sent to the United States, where the people from the production company who are responsible for the matter select the final title.

In addition to the above considerations, one may also ponder the weight of accompanying merchandise that usually features the film title or character names and yields a significant revenue for the studio. It is undoubtedly more difficult to adapt all labels on merchandise intended for a specific country than to produce it just in one block and language for the worldwide distribution. In other words, the general commercial function may overthrow the intended commercial appeal of a title by depriving it of an immediate understandability in the receiving country.

5. Conclusions

The first part of this research aimed at finding titling regularities in terms of their composition. It has been identified that animated film titles are predominantly character-based (77% in ENG; 81% in ITA and 86% in RUS). This umbrella term includes titles based on a proper name, on a name-replacing qualification or designation or on a combination between names, qualifications and supporting elements (other characters, objects / events central to the story).

The second part of this research addressed the issue of convergent semantic domains in the titles under analysis and their Russian and Italian translations. Semantically, these titles belong to the fields of adventure, magic / imagination, animal life, exotic locations and extraordinary qualities, with some less frequent mentions of royal life, game objects, space and special occasions. In general, all of these semantic fields have a common element of transporting the viewers from their daily life and transporting them to unusual settings. The component of uncommonness seems to be authentic to the genre of animated films, although not exclusive if one looks at other commercial film genres. What makes these titles indicative of their intended use for families and children is the frequent recourse to the semantic fields of animal life (24% in ENG and ITA, 23% in

RUS) and magic / imagination (20% ENG, 22% ITA, 23% RUS), which suggests that the film is centred around personified animal characters and / or magical settings.

The cross-corpora analysis has revealed that the semantic field of adventures has been notably increased in translations (from 19% to 29%). It seems logical to conclude that while the references to animals and magic are maintained to preserve the genre-indicating semantics, increased allusions to adventures occur as a combination of efforts to hint at the perilous (and thus intriguing) plot and the inherent attempts to increase the box-office intake, i.e. under the synergic influence of genre-indicating and commercial functions of titles.

In terms of authenticity considerations, I have discovered a titling pattern that seems to be typical only of titles in English. This pattern involves the use of metalinguistic indicators in the title, for instance, *The Tigger Movie* (2000) or *Toy Story* (1995). Metalinguistic titles are used 8% less in the Italian market and 7% less in the Russian market, presumably because they do not fit genre expectations.

The third part of this research has been translation-oriented and aimed at identifying and overviewing the existing translation strategies for animated film titles. It has been discovered that literal translation is the most popular translation strategy in both markets (ITA 44%, RUS 59%). In the Russian market it is followed by the strategy of almost literal translation (27%). If combined, these two straightforward strategies account for 86% of animated film title distribution in the Russian market. In Italy, however, the second most productive translation strategy is based on the retention of the foreign element, i.e. zero-translation (27%) and such its hybrids as zero-translation and literal translation, zero-translation and new creation and even creation of a new title in English for the distribution in the Italian market, and can be interpreted as a signal of social changes. Finally, creative adaptations to the target culture represent only 15% and 13% in Italy and Russia, respectively. This peculiar picture blurs the border between what can be considered authentic and inauthentic in animated film titles.

Bibliography

Fisher J. (1984), 'Entitling', Critical Inquiry 11: 286-98.

Folena G. (1992) 'Premessa', in Cortelazzo M.A. (ed.) Il titolo e il testo, pp. 1-10. Padova: Editoriale Programma.

Fuentes Luque A. (1997) 'Funcionalidad y fidelidad en la traducción de los títulos de las películas', in Félix Fernanández L., Ortega Arjonilla E. (eds) Estudios sobre traducción e interpretación, pp. 419-24. Malaga: CEDMA.

Genette G. (2001 [1997]) Paratexts. Thresholds of interpretation. English trans. Levin Jane E., Cambridge: Cambridge University Press.

Gibbons V. (2008) 'Reading Premodern Titles: Bridging the Premodern Gap in Modern Titology', in Signs, Symbols & Words: Proceedings of the Cardiff University Reading Conference 2007, on the Cardiff Humanities Research Institute website (2008), available at http://www.cardiff.ac.uk/chri/researchpapers/pgconference/Papers%201%20-%207/1.Gibbons.html, last consulted on 20 November 2011.

Giljarevskij R., Starostin B. (1985) Inostrannye imena i nazvanija v russkom tekste. Spravočnik. Moskva: Vysšaja škola. [Гиляревский Р., Старостин Б. (1985) Иностранные имена и названия в русском тексте. Справочник. Москва: Высшая школа]

Hoek L. H. (1973) Pour une sémiotique du titre, Documents de travail et pré-publications 20/21. Urbino: Centro Internazionale di Semiotica e di Linguistica, Università di Urbino.

Ineichen G. (1979) 'Considerazioni sulla traduzione dei titoli', in Albano Leoni F., Pigiasco M.R. (eds), Retorica e scienza del linguaggio, pp. 185-91, Roma: Bulzoni.

Kalashnikov A. 2005, 'Translation of Charactonyms from English into Russian', Journal of the International Council of Onomastic Sciences ONOMA 40(1), online. Available at http://www.translationdirectory.com/article1119.htm#1, last consulted on 19 December 2016.

Kellman S. G. (1975) 'Dropping Names: The Poetics of Titles', Criticism 17: 152-67.

Mulvihill J. (1998) 'For Public Consumption: The Origin of Titling the Short Poem', Journal of English and Germanic Philology 97: 190-205.

Nord C. (1995) 'Text-Functions in Translation: Titles and Headings as a case in Point', Target 7(2): 261-84.

Nord C. (1997) Translating as a Purposeful Activity: Functionalist Approaches Explained. Manchester: St. Jerome Publishing.

Pascua Febles I. (1994) 'Estudio sobre la traducción de los títulos de películas', in Raders M., Martín-Gaitero R. (eds), IV Encuentros Complutenses en torno a la traducción, pp. 349-354. Madrid: Editorial Complutense.

Salmon Kovarski L. (1997) 'Onomastica letteraria e traduttologia: dalla teoria alla strategia', Rivista Italiana di Onomastica III (1): 67-83.

Twain, M. 2004/2005 [1883], Life on the Mississippi, Coradella Collegiate Bookshelf Editions, e-book, available at http://thewritedirection.net/bookshelf/library.asp, last consulted on 19 December 2016.

Viezzi M. 2004, Denominazioni proprie e traduzione, LED Edizioni, Milano

Zborowski J. 2007, 'The Significance of Film Names', Alternate Takes 11: 187, online. Available at http://www.alternatetakes.co.uk/?2007,11,187, last consulted on 19 December 2016.