Strategies in Translations of Movie Titles from English to Vietnamese

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Abstract:
This study aims to (a) describe the different strategies to translate movie titles from English into Vietnamese, and (b) ascertain whether the choice of translation strategies varies with movie genres. Summative content analysis and a Chi-Square test of independence were employed to address the research questions. The analysis is based on 100 Hollywood movie titles released between 1980 and 2021. Among the translation strategies being used, adaptation was the most popular strategy to bridge cultural differences and attract viewers. Literal translation was also popular for its simplicity and effectiveness. Some titles, however, require a combination of two or three strategies, i.e. couplets and triplets, to balance cultural accuracy and commercial appeal. Synonymy and borrowing are much less common, used mainly when direct equivalents were unclear or to preserve local color of the titles. The Chi-Square test of independence revealed no significant association between translation strategies and movie genre.

Introduction

Movie titles are the first thing that catches our attention and often inform our decision to watch the movies or not. Although the popularity of actors and actresses in the movie does have a significant influence, it is undeniable that the title plays a critical role in creating the first impression on the audience and arousing their curiosity about the movie content. Bae and Kim (2019) asserted that movie titles facilitate viewers' interpretation of movie genre or storyline and ultimately affect their choice. Sharing a similar point of view, Bai (2018, p. 119) added that movie titles offer the "double effect of art appreciation and commercial advertisement, and directly play the role of guidance and promotion," leading to greater box office income.

For reasons mentioned above, movie title translation has an essential role to play in the successful release of a movie (Yin, 2009). However, translating movie titles is a challenging task, which requires high proficiency and flexibility from translators. A number of studies (Bai, 2018; Chi & Ma, 2018; Lotfollahi & Moinzadeh, 2012; Peña-Cervel, 2016) have been conducted on this topic, yet most of them focused on translation of movie titles from English into Chinese,

Persia and Spanish. Very little research has been conducted on the English-Vietnamese translation of movie titles and vice versa, except some unpublished works such as one by Phung Thi Tuong Van (2020).

Additionally, in the training of translators in Vietnam, most courses tend to focus on more traditional translation methods and strategies (e.g., Nida, 1964; Newmark, 1988; Baker, 2018). These theories are often accompanied by translation practice with conventional text types such as newspaper articles, legal documents, instruction manuals, and novels. Meanwhile, audiovisual translation (AVT) is a growing field within translation studies due to digitalization and the rapid development of technology, especially machine translation (de los Reyes Lozano & Mejías-Climent, 2023) and Gen-AI (Al Sawi & Allam, 2024). This calls for an update and expansion of contents and materials in translator training.

Naming Patterns in Movie Titles

Script writers or producers have to refer to different principles to create impressive titles including main content, context, and movie genres. Shi (2014a) observed three primary patterns of naming movies in English: (a) naming after the main character, (b) naming after the location, environment, or the time of the story's development, and (c) naming after the development or the motif of the story. Later, Shi (2014b) expanded this framework to five patterns by subdividing the second pattern into three distinct categories: (b1) naming after the most important scene, (b2) naming after the time of story, and (b3) naming after the theme. Using Shi's (2014a, 2014b) naming frameworks, a comparison between the naming conventions of movies in English and Vietnamese reveals several similarities, which can be beneficial for translators.

As Shi (2014b) observed, movies can be named after the main characters. A number of Hollywood movies adopted this way of naming, for example, *Joker* (2019), *Logan* (2017), *Coco* (2017), and *Mulan* (2020). If the audience are curious about the name, they must watch the movie to find out more about the character. The same applies to some Vietnamese movies whose titles refer to famous real people or well-known characters in novels adapted for the movie such as *Nguyễn Ái Quốc ở Hồng Kông [Nguyen Ai Quoc in Hong Kong]* (2003), *Chị Dậu [Sister Dau]* (1980). In addition, there are names of ordinary people used as movie titles, for example *Tèo Em* (2013), *Hai Phượng* (2019), *Hương Ga* (2014), and *Long Ruồi* (2011).

Some movie titles also reflect the events and experiences of the characters in the film such as *Finding Nemo* (2003), *Saving Private Ryan* (1998), *The Secret Life of Walter Mitty* (2013), and *The King's Speech* (2010). Similarly, some Vietnamese movie titles include *Thời Xa Vắng [Long Gone Days]* (2003), *Sống Trong Sợ Hãi [Living in Fear]* (2005), *Chờ Em Đến Ngày Mai [Wait for You till Tomorrow]* (2016), and *Tôi Thấy Hoa Vàng Trên Cỏ Xanh [I See Yellow Flowers on the Green Grass]* (2015). Based on the titles, viewers may have some initial ideas about the main events and characters, which will in turn arouse their curiosity about the movies.

In some other cases, movies also take their name from the setting of the story, such as *Shutter Island* (2010) or *Pearl Harbor* (2001). This principle is often quite popular among Vietnamese movies, including *Hà Nội Mùa Chim Làm Tổ [Hanoi in the Bird-Nesting Season]* (1978), *Ngã Ba Đồng Lộc [Dong Loc Junction]* (1997), and *Giải Phóng Sài Gòn [Liberating Sai Gon]* (1975). The settings contribute to the development of the story, playing a significant role in the plot or having deep meanings to the characters.

Finally, interesting movie titles are also those taking into consideration the genre. For example, the title of superhero movies should convey a sense of heroism, such as *The Dark Knight* (2008), *Avengers: Infinity War* (2018), and *X-men: Apocalypse* (2014). Horror film titles often signal fear, such as *The Conjuring* (2013) and *The Silence of The Lamb* (1991). A number of movie titles in Vietnamese are also clearly geared towards their genre such as action movies, including *Truy Sát [Hunt Down]* (2016), *Dòng Máu Anh Hùng [The Heroic Bloodline]* (2007), and *Bẫy Rồng [Dragon Trap]* (2009) versus horror movie titles such as *Quả Tim Máu [Bleeding Heart]* (2014), and *Đoạt Hồn [Hollowed]* (2014). These titles are supposed to help the viewers to sense whether the movie content is their type or not.

A common strategy in naming movies not mentioned by Shi (2014b) is using metaphors. *Gravity* (2013), *Get Out* (2017), *Us* (2019), *Parasite* (2019), *No Country for Old Men* (2007), etc. are some typical examples. A number of Vietnamese movies and series were also named in a similar way, including *Siêu Lừa Gặp Siêu Lầy [Super Trickster Meets Super Slacker]* (2023) or *Lật Mặt [Two-Faced]* (2015).

An understanding of how similar movies in English and Vietnamese are named would, to some extent, facilitate translators in rendering movie titles from English into Vietnamese in a way that is more accessible to the target audience.

The Functions of Movie Titles

Chi and Ma (2018) pointed out three main functions of film names, including informative, aesthetic, and vocative functions. Accordingly, movie titles should both provide the audience with information about the movie and cater to their demands for other values. More specifically, Peña-Cervel (2016, p. 306) summarized six functions of titles proposed by Nord (1995, as cited in Peña-Cervel, 2016) to be considered. These can be divided into two groups as follows:

Essential functions
- *Distinctive* (each title should be unique within its cultural and genre context)
- *Metatextual* (each title should follow the genre conventions of its respective culture)
- *Phatic* (each title must engage its culture-specific audience and, if required, should be memorable)

Optional functions
- *Referential* (titles should convey information that is easily understood by the audience, using their cultural- knowledge)
- *Expressive* (any emotions or evaluations in the original title should be carried over to the target text)
- *Appellative* (titles must consider the audience's susceptibility and expectations)

Considerations in Translating Movie Titles

Film titles often consist of many cultural elements that sometimes go beyond words or phrases in the names themselves. Awareness of culture-specific aspects thus plays a critical role in translating movie titles. Bai (2018, p.119) shared a similar point of view, adding that the translation of movie titles shall reflect distinctive cultural features "due to different cultural traditions, contexts, customs and thinking modes between the western and eastern world."

Additionally, commercial purpose is an important factor to consider in movie title translation. Commercial purposes make the audience react accurately to the intended text, requiring movie titles to embody commercial values (Bai, 2018). As movies are advertised in posters, teasers, or trailers, engaging titles would attract greater attention and curiosity from viewers and bring them to the movie theater. One good example is the movie series *Mission Impossible* (1996-2023), which has achieved impressive worldwide box office revenue (e.g. almost $457.7 million for *Mission Impossible 1* (1996) and over $546.4 million for *Mission Impossible 2* in 2000). The literal translation of the series title into Vietnamese as *Nhiệm Vụ Bất Khả Thi* helps in making the movie more relatable and appealing to local audience, and therefore contributes to the successful localization of the movie.

A practical principle is the length of the title. Translated titles that are longer than original ones will present difficulties for the advertisement of the movies. Meanwhile, a concise title well-presented with other groups of information on a poster (i.e. the release date, director's name, actors and actresses) will achieve the desired effect on potential viewers.

These three important principles of cultural awareness, commercial purpose, and length of title can also be seen in Yin's (2009, p. 171) suggestions of a properly translated English movie title. Accordingly, movie titles should be translated in a way that:

1. provides the audience with information about the story "by summarizing the main plot, revealing the theme, or offering some clue,"
2. attracts the audience and encourages them to see the movie, and
3. minimizes possible issues for stakeholders of the movie (e.g. the cinema, the audience, film reviewers, etc.)

Strategies to Translate Movie Titles

Different studies have looked at strategies to translate movie titles from English to other languages. For example, Lotfollahi and Moinzadeh (2012), when discussing the translation of movie titles from English into Persian, proposed two models, the first of which is by Vinay and Darbelnet (1995, as cited in Munday, 2001), including seven procedures of borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation. The second model by Newmark (1988) comprises transcription, literal translation, through-translation, cultural equivalence, translation label, translation couplets, triplets, deletion, and naturalization. However, the use of two models in one study might be bulky and overlapping in many ways. Therefore, Peña-Cervel (2016), based on her observation of existing literature on movie title translation, suggested a much more manageable framework for translators: (a) borrowing (i.e. keeping the original English title), (b) literal translation (i.e. translating the source title literally), (c) free translation (i.e. departing from the original title to meet commercial requirements or to be faithful to the grammar of the target language, either by modifying the title slightly or by providing a new title), (d) addition (i.e. using additional information in the translation), and (e) omission (i.e. omitting some elements of the original text).

Yin (2009, p.171), however, has a simple approach in which he categorizes movie title translation strategies from English into Chinese into two groups, one "showing respect for the original title (transliteration, literal translation, explication)" and the other "discarding the original one (adaptation, providing a new title)."

Given these frameworks, the present study follows the guidelines by Nida (2001, p. 214), i.e. "[n]o matter what technique is employed, one fundamental and vital principle that should never be forgotten is that the translation must be related to the story in one way or another." Below we will describe in more detail the translation strategies that are common and are found in our data.

Literal Translation

Literal translation, as Newmark (1988) put it, is the basic translation procedure that involves the rendition of text from one language to another. When used as a strategy, the source language's grammatical constructions are changed into their nearest target equivalents, but the lexical words are translated rather independently out of context with their dictionary meaning. A case in point is the animation series *Toy Story* (1995, 1999, 2010, 2019) by Disney. The two words *toy* and *story* are translated using their dictionary meaning into *đồ chơi* and *câu chuyện* then rearranged to reflect the target grammatical structure, *Câu Chuyện Đồ Chơi* [lit. *Story-Toy*].

However, Le Hung Tien (2007) asserts that this strategy is often used to translate texts with a neutral style, aiming to convey universal information with minimal cultural differences. Sometimes the strategy is used for special purposes such as preserving the verbatim expression in the original or creating a foreign style.

Borrowing

Borrowing, as defined by Vinay and Darbelnet (1995, cited in Munday, 2016, p. 89), refers to the direct transfer of the source language word to the target language, usually to "fill a semantic gap in the target language" or to "add local color" to the translation. For example, the Vietnamese title of *Mulan* (2019) was borrowed from the original to retain the local cultural element despite the fact that there is a Vietnamese equivalent for the word *Mulan*, which is *Hoa Mộc Lan [Magnolia]*.

Synonymy

In certain contexts where precise equivalent target language cannot be used to translate the source language text, synonymy is a solution. As underlined by Newmark (1988, p. 84), such a strategy involves the use of "a near TL equivalent to a SL word in a context" and "is only appropriate where literal translation is not possible." Synonymy requires a compromise from the translator for a more accurate translation of segments of meaning. Take *Goodfellas* (1990) as an example. The word *fellas* is a colloquial term that means *fellows* or *friends*, but the literal translation of the title into *Những Người Bạn Tốt [Good Friends]* seems to have left out the essence of a close-knit group, especially within the Mafia. In this case, the near equivalent of *Chiến Hữu [Brothers in Arms]* is a more appropriate choice to describe those who are part of the inner circle, trusted and considered "one of us."

Adaptation

Adaption has been very popular among translators of movie titles, which involves "changing the cultural reference when a situation in the source culture does not exist in the target culture" (Vinay and Darbelnet, 1995, as cited in Munday, 2016, p. 89). In other words, the translator must

recreate a situation that can be regarded as more or less equivalent to the original one. Assaqaf and Ali (2016), however, provide a broader and simpler definition of adaptation, in which the translator makes various types of changes including deletion, addition, explanation, illustration and exemplification so that the target text produced is in harmony with the source text. One good example is the translation of the movie title *Frozen* (2013) into *Nữ Hoàng Băng Giá [The Ice Queen]*. The word *frozen* literally means being icy and might not convey the same cultural or emotional impact in Vietnamese. As a result, the adapted title shifts the focus to a central character, the Ice Queen, making it more descriptive and appealing to the target audience.

Addition

Translators sometimes find it necessary to add a few words to replace idioms, phrases, and calques in the target language to make the text or phrase more understandable (Sharma, 2015). The added information, as pointed out by Newmark (1988) is usually cultural (reflecting differences between the source and target cultures), technical (related to the subject matter), or linguistic (clarifying unusual word usage). Addition, if used effectively, can enhance clarity and facilitate local adaptation. For example, the movie title *The Pink Panther* (2016) is translated into *Điệp vụ Báo Hồng [The Pink Panther Mission]*, in which the word *điệp vụ [mission, operation]* is added to contextualize the title and engage the audience. This addition signifies that the movie involves a detective mission, which is in line with the movie genre, which is comedy/mystery.

Omission

Omission is actually the opposite of addition, where "the translator omits words that do not have equivalents in the target text, or that may be ambiguous or pose interpretation problems to the receptor" (Sharma, 2015, p. 6). The strategy is justified if a particular item or expression is not crucial to the text's development. Omission is employed in translating movie titles to ensure conciseness and avoid unnecessary complexity. This is well demonstrated in the translation of the movie title *The Little Mermaid* (1989) as *Nàng Tiên Cá [The Mermaid]*. The word "little" (meaning "nhỏ" in Vietnamese) is not crucial to understanding of the plot and the character's role, thus being dropped in the translated title, making it more straightforward and easier to remember compared to the full translation of *Nàng Tiên Cá Nhỏ*.

Couplets and Triplets

Couplets and triplets, as described by Newmark (1988), refer to the combined use of two or three different translation procedures to deal with one issue. When a single procedure does not adequately convey the meaning or cultural context of the source text, couplets or triplets is a choice to help the translator achieve a more accurate and nuanced rendition. For instance, the movie title *Memoirs of a Geisha* (2005) was translated into *Hồi Ức Của Một Geisha [Memories of a Geisha]* by combining the synonymy strategy with borrowing. Specifically, the word *memoirs [hồi ký, tự truyện]* is translated by their near target equivalent *hồi ức [memories]*, and the word *geisha* is retained from the source title to keep the local color (the Japanese word *geisha* is usually borrowed directly into Vietnamese).

Research Questions

The study aims to answer two questions:
1. What is the distribution of translated movie genres?
2. What strategies are employed in the translation of movie titles from English into Vietnamese?
3. Do the movie title translation strategies vary with movie genres?
4. How are the translation strategies used?

Methodology

To address research questions 1, 2, and 4, this study uses the summative content analysis method, which "involves counting and comparisons, usually of keywords or content, followed by the interpretation of the underlying context" (Hsieh & Shannon, 2005, p. 1277). Simple tabulation was used for frequency counts. The researchers collected 100 movie titles in English together with their Vietnamese titles, covering Hollywood movies released between 1980 and 2021 with ratings from 6.0 and above. The ratings and genres of each movie were retrieved from IMDb, one of the most popular and authoritative source for entertainment information including details such as cast, plot summaries, ratings and reviews from fans and critics (IMDb: Ratings, Reviews, and Where to Watch the Best Movies & TV Shows). Next, analysis of the strategies applied to translate the titles was conducted by both authors then checked by a faculty member who has experience in translation theory.

For the third research question, quantitative analysis focuses on the frequency of different strategies and its association with movie genres. To measure this association, a Chi-Square test was used. A dataset with columns for translation strategies and movie genres is prepared first. Then, a contingency table is constructed, showing the frequency of each translation strategy within each genre. Next, a Chi-Square test of independence with a significance value of 5% is performed to check for a relationship between translation strategies and movie genres. The null hypothesis (H0) is that there is no relationship while the alternative hypothesis (H1) suggests there is.

Findings

Translated Movie Genres

As is seen in Figure 1, the 100 movie titles were categorized into nine main genres, as a number of movies may belong to multiple genres at the same time. Action movies (27%) took up the largest part while drama, animation, and crime, though being significantly behind action movies, were relatively popular at around 13%. The remaining genres of adventure, comedy, thriller, sci-fi, and romance were much less popular.

Figure 1
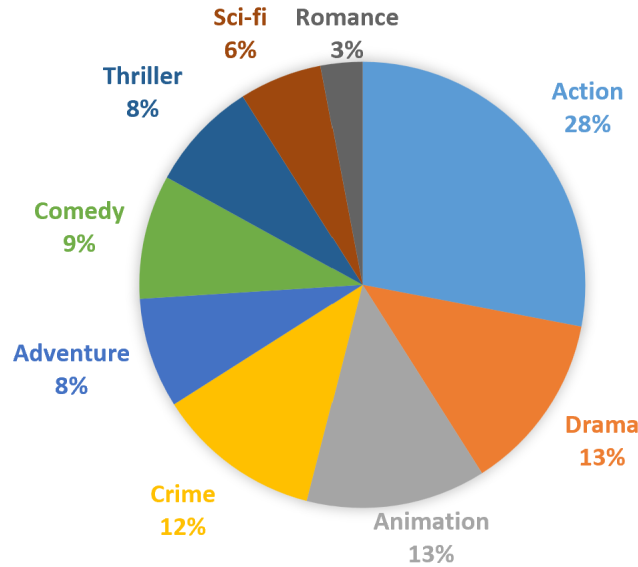*Distribution of Translated Movie Genres*

Figure 2 demonstrates the frequency of strategies employed to translate the 100 movie titles. Overall, a variety of procedures had been applied; however, adaptation was clearly the most used strategy with up to 33%. This reflects the fact that in many cases, the translation of movie titles has to address the differences in traditions, contexts and thinking modes between the source and target cultures while having to satisfy the commercial appeal of movies to the audience (Bai, 2018).

Figure 2

*Frequency of Movie Title Translation Strategies*
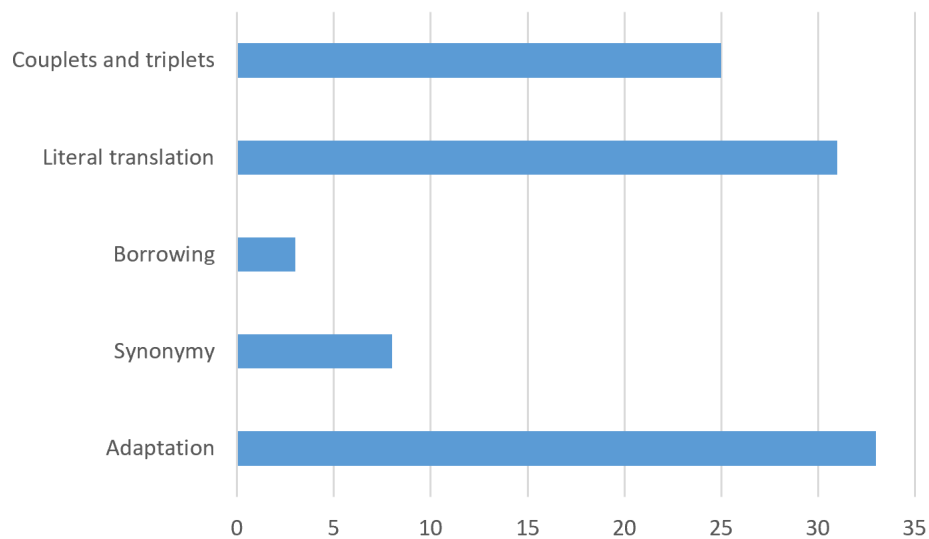
Literal strategy was comparably as popular, at 31%. This matches the observation by Le Hung Tien (2007) that literal translation provides a neutral style for the communication of universal information, with little cultural differences. Synonymy and borrowing were used rather sparingly with only 8 and 3%, respectively. However, the data also saw 25 interesting combinations of two or three strategies to handle a single movie title, of which 24 cases were couplets and only one was triplets. The figure signifies that there are titles that cannot be simply rendered using a single strategy but requires another one to both effectively capture the nuance of the original title and make it meaningful in the target language.

Relationship Between Translation Strategies and Movie Genres

To ascertain the relationship between translation strategies and movie genres, we examined the translation strategies across movie genres (Figure 3).

Figure 3

Observed Frequencies of Translation Strategies Across Movie Genres
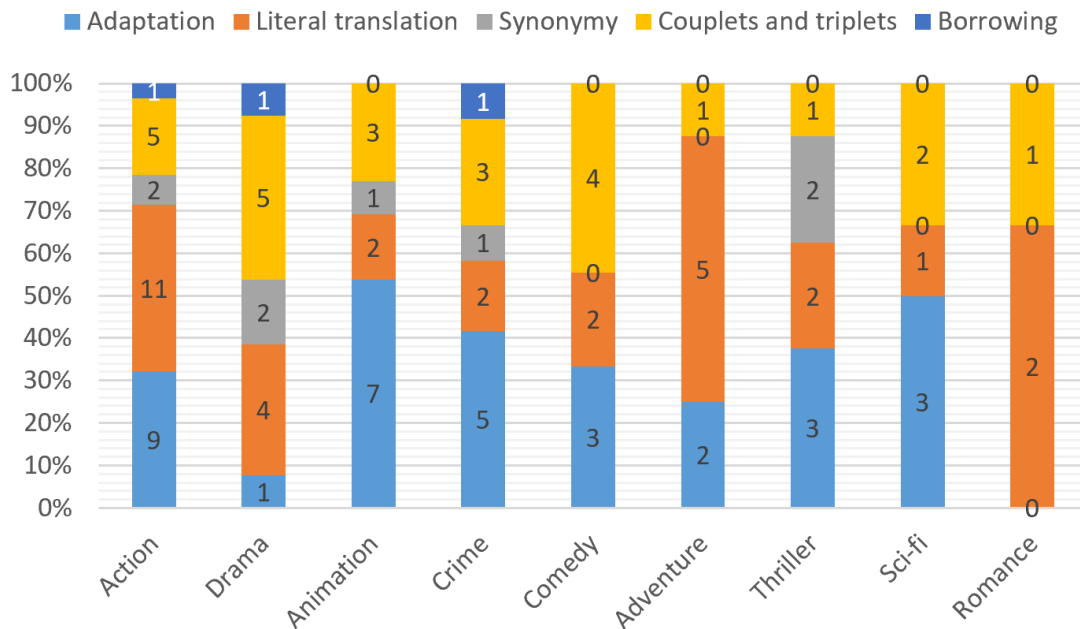
At first sight, adaptation was mostly employed to translate titles of action movies (9 cases), followed by animation and crime with 7 and 5 cases, respectively. However, the strategy did not seem to be as popular among the remaining movie types, i.e. comedy, thriller, sci-fi, adventure and drama. No romantic movie in the list was translated by adaptation. It also appears that the second most popular strategy, literal translation, was applied to render titles of all movie types, but action movies again accounted for the largest number of titles (11 out of 31). This figure was more than twice as many as that of adventure and drama types, which stood at 5 and 4, respectively. Very few titles of other movie types were translated literally. About one fourth of the 100 movie titles were translated by couplets and triplets. In most cases, it was the combination of

borrowing, literal translation, adaptation or synonymy with addition and/or omission. Similar to literal translation, this strategy was found to be applied in all movie types. However, action, drama, and comedy titles rendered by couplets or triplets were of slightly higher frequencies compared to the other types. Synonymy and borrowing were applied very sparingly in titles investigated in this study. While synonymy is used for titles of action, drama, thriller, crime and animation movies (each 1 to 2 cases), borrowing was only found in movie titles of action, crime and drama types.

Although there is variation in the frequency of translation strategies across genres, a Chi-Square test of independence showed that there was no significant association between translation strategies and movie genres, $X2$ (32, N = 100) = 26.74, p = 0.729989. That is, any observed differences in the frequencies of translation strategies across movie genres are due to random chance rather than a systematic relationship.

Qualitative Analysis of Translation Strategies

Adaptation

Table 1 below presents examples of adaptation by movie genres. The translation of movie titles was largely based on the translator's consideration of elements such as theme, plot, and character.

Table 1
Examples of Adaptation Strategy

No.	Elements to consider	Genre	English titles	Vietnamese titles
1	Character, plot	Action	The Predator	*Quái Thú Vô Hình* *[Invisible Monster]*
2	Theme, plot	Action	Parker	*Tay Trộm Chuyên Nghiệp* *[Professional Thief]*
3	Theme, plot	Animation	Coco	*Cuộc Hội Ngộ Diệu Kỳ* *[The Miraculous Re-union]*
4	Character, plot	Crime	The Departed	*Điệp Vụ Boston* *[The Boston Agents]*
5	Theme, plot	Thriller	The Platform	*Hố Sâu Đói Khát* *[Deep Hole of Starvation]*
6	Character, plot	Comedy	Red	*CIA Tái Xuất* *[The Comeback of a CIA Agent]*

Consider example (1) in the table. The title *The Predator* simply means *Kẻ Săn Mồi* or *Kẻ Ăn Thịt* in Vietnamese, referring usually to an animal that naturally preys on others, which is apparently not so intriguing and does not fully depict the nature of the character in the movie. In the plot, *the predator* is an alien creature (extraterrestrial, unidentified) that is cruel and murderous

but invisible. The translator, therefore, adapted the original to create a title in Vietnamese that immediately thrills and excites the audience, i.e. *Quái Thú Vô Hình [Invisible Monster]*.

Similarly, in example (5), the translator also based his/her choice on the character and plot of the movie. The film centers around the comeback of former CIA agent Frank Moses. "Red" in the English title refers to the acronym R.E.D, which stands for "Retired, Extremely Dangerous" and is a gesture of acknowledgement to the main character. However, the literal translation of "red" as a color into Vietnamese, "Đỏ" would not capture this essence and makes it less accessible to the viewers. As a result, the title was translated into Vietnamese as *CIA Tái Xuất [The Comeback of a CIA Agent]*.

Literal translation
Typical instances of literal translation are presented in Table 2.

Table 2
Examples of Literal Translation

No.	Genre	English titles	Vietnamese titles
1	Action	The Terminator	*Kẻ Hủy Diệt*
2	Adventure	The Lord of the Rings	*Chúa Tể Những Chiếc Nhẫn*
3	Drama	American Beauty	*Vẻ Đẹp Mỹ*
4	Comedy	Superbad	*Siêu Tệ*

These titles were all translated literally into Vietnamese using dictionary meanings of the source language words because they were with a neutral style for the purpose of communicating universal information, with minimal differences between the source and target cultures, as in examples (3) and (4). Besides, translating titles literally might be a strategic choice for marketing purposes, especially if the original titles are already well-known such as *The Terminator* (1) and *The Lords of the Rings* (2).

Couplets and triplets
Some examples of couplets and triplets can be found in Table 3. In the first example, the English title *Deadpool* was translated using a combination of borrowing and addition, in which the word *Deadpool* was retained and the word *quái nhân [the freak]* was added in the Vietnamese version. The second example, however, made use of three strategies. Specifically, the name *Indiana Jones* was borrowed from the English version while the rest of the title was translated literally, yet the word *Crystal* was omitted in the Vietnamese version, probably to avoid a long title.

Table 3
Examples of Couplets and Triplets

No.	Genre	English titles	Vietnamese titles	Strategy
1	Action	Deadpool	*Quái Nhân Deadpool [Deadpool the Freak]*	*Couplets (Borrowing + Addition)*
2	Adventure	Indiana Jones and the Kingdom of the Crystal Skull	*Indiana Jones và Vương Quốc Sọ Người [Indiana Jones and the Kingdom of the Skull]*	*Triplets (Borrowing + Literal + Omission)*
3	Sci-fi	Ultraviolet	*Violet Siêu Đẳng [Super Violet]*	*Couplets (Borrowing + Synonymy)*
4	Thriller	The Ring	*Vòng Tròn Định Mệnh [The Ring of Destiny]*	*Couplets (Literal + Addition)*

Synonymy
Some examples of synonymy are presented in table 4.

Table 4
Examples of Synonymy

No.	Genre	English titles	Vietnamese titles
1	Action	Nobody	*Kẻ Vô Danh [The Anonymous]*
2	Drama	A Quiet Place	*Vùng Đất Câm Lặng [A Silent Land]*
3	Animation	Up	*Vút Bay [Soar]*
4	Thriller	Get out	*Trốn Thoát [Escape]*

From these examples, we can see that the original titles have been rendered into Vietnamese using their near TL equivalent. Specifically, in example (1) if *Nobody* were translated literally, the title would become *Không Ai Cả*, which is rather obscure and unattractive in Vietnamese. However, the official title *Kẻ Vô Danh [The Anonymous]* is more intriguing. Similarly, in example (2), *A Quiet Place* was rendered using *câm lặng [silent, muted]* and *vùng đất [land]* as near equivalents of the words *quiet* and *place*. While the Vietnamese title conveys a similar idea as the original, it emphasizes the silence of the entire region, which aligns well with the movie's theme, i.e. a world where silence is the key to survive.

Borrowing
As the least popular strategy in this report, borrowing was only employed for three out of the total 100 samples selected and covered only titles of action, drama, and crime movies.

Table 5

Examples of Borrowing

No.	Genre	English titles	Vietnamese titles
1	Action	Avatar	*Avatar*
2	Crime	Chicago	*Chicago*
3	Drama	Titanic	*Titanic*

Table 5 shows some examples of borrowing as a strategy to translate movie titles. All the English titles, which are also proper names, were directly transferred to Vietnamese without any further explanation or addition. The reason might be the translator's intention to retain the target culture color in the translation (Vinay and Darbelnet, 1995, cited in Munday, 2016), unlike the case of *Coco* (2017) where the title was adapted to *Cuộc Hội Ngộ Diệu Kỳ [The Miraculous Re-union]* to ensure emotional resonance and cultural relevance to the target viewers.

Discussion

The results show that action movies seemed to be the most translated genre among those released to the Vietnamese market. Other movie types including drama, animation and crime were also popular although their frequencies were less than half of action movies.

Although our research did not find statistical differences in translation strategies across various movie genres, there are some interesting trends. As is observed from the data, adaptation was the most popular strategy to translate movie titles from English into Vietnamese since this strategy helps to address both the differences between the source and target cultures while ensuring the movies would successfully attract viewers. Literal translation came next in the list of translated titles that communicate universal information. Literally translated titles are often simple, thus being quite effective in conveying the movie's theme without additional interpretation.

A number of titles, though, required the combination of two or three different strategies to become more appealing to the audience while maintaining a certain level of accuracy. The use of couplets or triplets was attributed to the fact that the use of a single strategy such as borrowing, literal translation or synonymy in some cases cannot effectively address both the cultural differences between the source and target titles and the need to create commercial appeal for the movies. Synonymy and borrowing were much less frequently employed strategies in the study. Synonymy was used when a direct equivalent of the source word(s) would result in an unclear or unattractive title, necessitating a near equivalent to convey a similar idea and align with the movie's theme. Meanwhile, borrowing was intentionally used to transfer movie titles containing proper names to preserve the local color.

Conclusion

In conclusion, this study is believed to make practical contributions to the training of translators amidst the expansion of the media industry and audiovisual translation. The analysis of the translation of movie titles will raise learners' awareness of translation strategies. Additionally,

learners of English or Vietnamese as a target language might also gain insights about cross-cultural similarities and differences between the two languages.

This study, however, had its limitations. The sample size of 100 movie titles is relatively small, which affects the generalizability of the findings regarding translation strategies and movie genres. Additionally, the researchers' limited expertise in audiovisual translation may have led to potential biases in their analysis. Future research should aim to include a larger sample size for a more comprehensive understanding of translation strategies being applied. It would also be valuable to evaluate how movie title translations have evolved over time to identify any shifts in translators' approaches in response to the increasing demand and competitiveness of the movie industry.

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