



**Benemérita Universidad Autónoma de Puebla**

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**Facultad de Lenguas**

**“Functional Analysis of movie names’ translation appearing on Mexican movie  
theaters”**

**A thesis submitted to the Faculty of Languages**

**For the degree of**

**Licenciatura en Lenguas Modernas Inglés**

**by:**

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**March, 2015**

**FUNCTIONAL ANALYSIS OF MOVIE NAMES' TRANSLATION APPEARING ON  
MEXICAN MOVIE THEATERS**

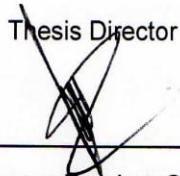
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## **ACKNOWLEDGEMENTS**

I would like to thank for all the people who supported and helped me during the entire process of writing this thesis.

I would like to thank to Professor Gaspar Ramirez Cabrera, for his support, patient, time, and providing helpful advice and comments during this thesis.

I also would like to thank my committee members, Professor Elizabeth Flores Salgado and Professor Ismael Mauro Jiménez Gomez for their very valuable comments that greatly improve this thesis.

## DEDICATIONS

A mi mamá quien me apoya y me sigue apoyando desde que inicie esta licenciatura con su amor y cariño no sería lo mismo

A mi hermana Euni que gracias a su escucha, experiencia, paciencia y apoyo; no hubiera podido finalizar mi tesis sin su ayuda. Gracias por creer en mí y ser mi hermana mayor

A mis amigos, July, Miguel , a *Bonjour* Nadia, *Flowers*, Víctor, Laura , Jazmín ,Saulo, Hanna, Ale, Mar Angel y Théo quienes me dieron ánimos y me preguntaban sobre mi tesis y siempre están en los momentos difíciles.

A Blas por su apoyo, consejos y por su tiempo que me ayudo a concluir mi tesis.

A todos gracias por compartir momentos felices en mi vida como este.

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# CHAPTER I

## INTRODUCTION TO THE PROBLEM

### 1.1 Introduction

Language is the human ability to acquire and use complex phonological and syntactic systems of communication. These systems include symbols, morphemes (smallest meaningful unit in a language), and words combined to form phrases and utterances. Languages evolve and diversify over time. Today, it is estimated that there exist 6000 to 7000 living languages, being the Indo-European family, the most widely spoken group of languages. This language family<sup>1</sup> includes English, Spanish, Portuguese, Russian, and Hindi.

Hence, given the diversity of the spoken and written word, the need for communication between different languages has raised alongside the development of languages itself. Whereas interpreting<sup>2</sup> antedates writing, translation began only after the appearance of written word (first traces of partial translations dating from the Sumerian *Epic of Gilgamesh* ca.2000 BCE) (Cohen, 1986). After the Industrial Revolution that began in the mid-18th century, translation specialties have become formalized. Nowadays, both, globalization, and the high-speed access to information from around the world after the invention of Internet, have fostered a world-wide market for translation services (Gallegos, 2012). Currently, many different translation techniques are used to translate a wide variety of *cultural products* such as books, journals, recipes, songs and movies; many of which are produced in English.

Despite English is the third most spoken language (after Mandarin and Spanish), it has a predominant role around the world. Recent studies indicate that over 80% of the world's electronically stored information is in English, and around 40 million Internet users communicate

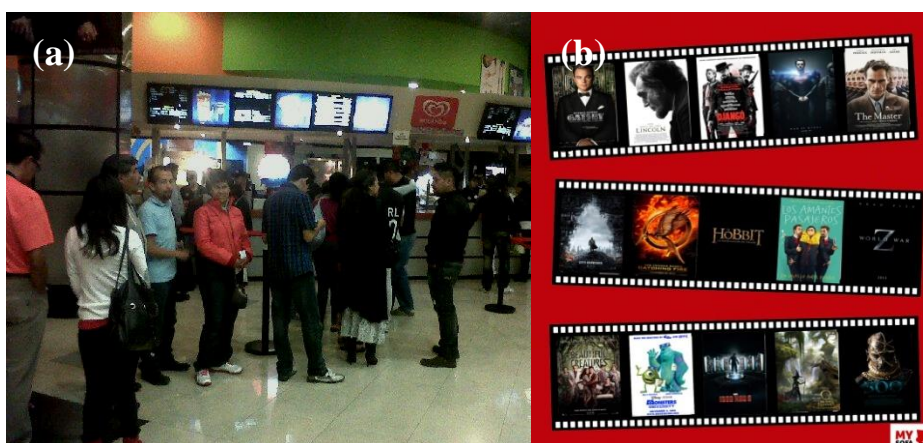
in English (Gallegos, 2012). Also, this language is preferably employed by the world's major airlines and international commerce, and two-thirds of the world's scientist read in English. In the same fashion, most of the movies produced around the world are English-spoken. For instance, in 2013 from the total 600 movies produced 80 % were English-spoken. The movies are one of the human products with the largest impacts on human societies, and thus, culture. According to Mona (2004; cited in Yin, 2009) the movie has become the first art on the human world.

Usually a foreign movie is subtitled and/or dubbed to be introduced into the target language (or country). Translation of movies is involved in the dialogs and the movie's name. Since, the name is the first element of the movie that the audience has contact with, it represents a main factor for the acceptance of such art product. However, despite the great impact of movies on culture, and the importance of translation (either subtitling dialogs or rename movies) for their acceptance in a foreign language, few studies have assessed the process and techniques involved in translation of movies, and even fewer has evaluated translation of movie's names (but see Luján, 2010; Xuedong, 2014). Nevertheless, most of these studies highlight the importance of consider the cultural background and the use of pragmatics in order to accomplish an accurate translation.

This research attempt to analyze the translation techniques and communicative function of (translated text) employed to translate English movie's names into Spanish. Communicative function is often described as having three main functions: referential, expressive and appellative. In Chapter II these functions will be developed.

Mexico represent an excellent country for analyzing the translation process of movie's names from English to Spanish, because of its large market of motion picture, particularly of foreign movies, mostly spoken in English (Figure 1). In 2010 CONACULTA (acronym of the

National Council for Culture and Arts of Mexico) indicates that going to the movies is the main cultural practice in Mexico, (above of going to museums, theaters, libraries, visiting sightseeing, or read). In addition, accordingly with Statistical Yearbook of Mexican Movie Theaters (2013), of the 364 new releases exhibited in the country, 157 come from USA, 9 from United Kingdom, 25 from Europe, and 19 from other countries. And, in the same year, 79 % of the viewers have report seeing movies from Hollywood, 12% domestic movies, 4% from Europe, 1% from Latin-America, and 4% from the rest of the world. Just the industry of Hollywood earns the impressive 89% of the sales of the Mexican box-office. Thus, in order to analyze the translation process from English into Spanish (Mexican), I selected a sample of English.



**Figure 1.** (a) People attending Mexican theaters. (b) Some of the exhibited movies in Mexican theaters in 2013.

## 1.2 Significance of the study

This study portrays an integrative view of specific techniques and communicative functions during the translation of components of cultural products (movies' names) from English into Spanish. It also shows the important role of translators to introduce movies into diverse linguistic contexts, and impact culture.

This research is the first attempt to relate the audience preference of movies with the communicative functions of translated texts and the translation techniques.

### **1.3 Purpose of the research**

The aim of this thesis was to carry out a functional analysis of the translated names of the Anglo-American movies exhibited in Mexican theaters.

#### Goals

- Describe and categorize the communicative functions and techniques used in the translation of Anglo-American movies' names into Spanish (Mexican).
- Analyze the relation between the box-office of Anglo-American movies exhibited in Mexican theaters with the communicative functions of translated texts and translation techniques.

### **1.4 Research questions**

- (1) What are the most employed techniques in the translation of movies' names from English into Spanish Mexican?
- (2) What are the communicative functions of translated movies' names from English into Mexican Spanish?
- (3) Do the translation technique and the communicative function of translated texts have an effect on audience preference expressed in the box-office?

This thesis is organized as follows. Chapter I provides an introduction to the problem. Chapter II provides background information. Chapter III describes the method and its procedures. Chapter IV provides the results. Chapter V provides the discussion and conclusion of the study.

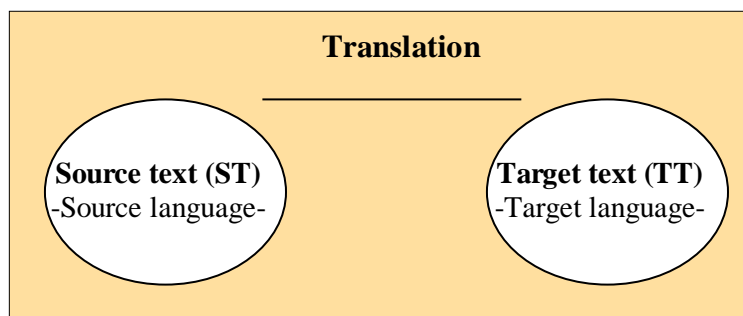
## CHAPTER II

### LITERATURE REVIEW

This chapter aims to review relevant topics regarding the translation process, communicative function of texts, language and culture. The chapter also highlights the history of translation and translation theory. The chapter concludes by pointing out culture and translation issues.

#### 2.1 Translation

By and large, translation can be defined as the communication of the meaning of a source language text (ST) by means of an equivalent target-language text (TT) (Figure 2). Formal translation began only after the appearance of written literature. Texts of the Sumerian Epic of Gilgamesh (ca. 2000 BC), and the Rosseta Stone (196 BC) constitute some of the first evidence of translation (Kasperek, 1983). Discussion of the theory and practice of translation back into antiquity and show remarkable continuities. From the Western theory between 17<sup>th</sup>-18<sup>th</sup> centuries proposed by John Dryden, through the oriental and Islamic tradition, to the modern approach (e.g. translation from Japanese to English of the novel *The Tale of Genji* made by Edward Seidensticker in 1976, and Royall Tyler in 2001) (The economist, 2014); translation studies have deal with the systematic study of theory, the description and the application of translation.



**Figure 2 Translation process**

### 2.1.1 Translation theory

Literature regarding the theory of translation divide translation in two categories based in turn, on language theories: (1) the linguistic, and the (2) functional approach (Jakobson 1960; Hodges,2009). The linguistic approach is centered on the structure of texts, and focuses in the meaning and equivalence. Its major representatives are Roman Jakobson, Eugene Nida, Newmark, Koller, Vinay, Darbelnet, Catford and van Leuven-Zwart (cited in Hodges, 2009). According to Nida (1976) the linguistic approach is based on the comparison of the linguistic structures of the ST and TT to produce the same effect on the target language readers as was produced by the original on the source language readers. This author proposes a three-stage model of the translation process: grammar, meaning and connotation (Nida, 1993).

On the other hand, the functional approach focuses on the audience. Its major representatives are Katharina Reiss, Justa Holz-Mänttari, Vermeer, Nord, Halliday, Julianne House, Mona Baker, Hatim and Mason. Their works were develop in late 70's, and are based on the linguistic approach. According to this theory, the contextual factors surrounding the translation should not be ignored. These factors include the culture of the intended readers of the TT and the client who commissioned it, and more significantly the *function* which the text aspires to perform in that culture for those readers (Nord, 2006). According to this approach, the target readers will prompt the translator to translate, to paraphrase or even re-edit the TT as the most appropriate strategy to be adopted in a given situation (Reiss, 1977)(cited in Munday, 2009)

On this regard, different translations strategies may be carried out depending on the specific objective: (1) The interlineal, (2) Literal, (3) Philosophical, (4) and Communicative translation (Newmark, 1988).

A recurrent challenge that translators have faced is to deal with fidelity vs transparency. The word *Fidelity* is the extent to which translation accurately renders the meaning of the ST. On the other side *transparency* is the extent to which translation appears to a native speaker of the target language to have originally been written in that language, and conforms to its grammar, syntax and idiom. A translation that meets the first criterion is said to be "faithful"; a translation that meets the second, "idiomatic". The two qualities are not necessarily mutually exclusive. The criteria for judging the fidelity of a translation vary according to the subject, type and use of the text, its literary qualities, its social or historical context, etc (Steiner, 1998)(cited in Munday). Both, a faithful (i.e. literal) vs. a transparent (i.e. free) translation has their advantages and disadvantages; a literal translation, while preserving the author's wording, loses the nuances of the original; while a free translation can capture more of these nuances, although it is, in fact, a rewriting of the original (Venuti, 2008).

Thus, as several translation definitions as translation theories and techniques exist, for purposes of this research I used the definition provided by Nida (1983) that recognizes translation as the reproduction in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.

### **2.1.2 Translation techniques**

A translation technique is a functional set of methods, strategies, procedures used to convey the meaning of ST into a TT, and can be classified by comparison of the translated text with the original. Translation techniques are by nature discursive and contextual, and they determine the result of the translation by affecting the micro-units of text. Besides coherence, cohesion, thematic progression and contextual dimension, translation techniques are very useful categories to analyze a translated text.



First classification of translation techniques was provided by Vinay and Darbelnet (1982) (cited in Munday, 2009). They divided translation technique in two categories: direct and oblique translations. The direct translation occurs when there is an exact structural, lexical, even morphological equivalence between languages (Molina et al, 2002). Contrasting, the oblique translation occurs when the structural or conceptual elements of the source language cannot be directly transposed without altering meaning or upsetting the grammatical and stylistic elements of the target language. Both translation techniques (direct and oblique) can be subdivide as shown Table 1.

**Table 1. Classification and definition of translation sub- techniques.**

Translation Technique	Translation sub-techniques	
<b>DIRECT</b>	<b>Borrowing:</b> The ST is translated directly into target language, without any modification of the ST.	
	<b>Calque:</b> A foreign word or phrase translated and incorporated into another language.	
	<b>Literal:</b> Word by word translation.	
<b>OBLIQUE</b>	<b>Adaptation:</b> Occurs when something specific to one language culture is expressed in a totally different way that is familiar or appropriate to another language culture. This sub-technique can be dived in domestication and foreignization.	<b>Domestication:</b> Discarding the ST, and providing a new one.
	*Includes transposition, modulation, equivalence, compensation, and adaptation. For proposes of this research we only employed the later.	<b>Foreignization:</b> Retaining information from the ST, and involves deliberately breaking the conventions of the target language to preserve its meaning. By foreignization, the target audience will have more chances to be exposed to other cultures than their own (Contraudi, 2010).

In addition, both translation techniques employ two operative technical producers named omission and addition (Vázquez-Ayora, 1977). (1) The omission procedure implies omitting a phrase or word, to avoid redundancy and repetition (e.g., to translate *The committee has failed to act* by *La comisión no actuó*, omitting the verb *to fail* and avoiding over-translation: *La*

*comisión dejó de actuar*). (2) The addition procedure implies introducing unjustified stylistic elements and information that are not in the ST.

### **2.1.3 Translation techniques in movie's names**

Among the few studies that have assessed the translation techniques involved in movie's names are Ruiz (2000), Luján (2010), and Lotfollahi and Bahareh (2012). These studies described the translation techniques employed to translate movies' names from English into Spanish, and Persian. And, all found that around 60-85% of movies' names were translated. Also, these studies conclude that the direct sub-technique of translation, literal, is the dominant technique employed to translate movies' names, whereas borrowing was the least employed.

## **2.2 Language and communication**

The English word "language" derives from Indo-European tongue *dn̥ǵʰwéh* "tongue, speech, language" through Latin *lingua*, "language; tongue", and Old French language (Houghton-Mifflin, 1992). A natural language is any language which arises, unpremeditated, in the brains of human beings. Typically, therefore, these are the languages human use to communicate with each other, whether by speech, signing, touch or writing.

They are distinguished from constructed and formal languages such as those used to program computers or to study logic. Human language has the properties of productivity, recursively (is the process of repeating items in a self-similar way), and displacement (is the capability of the language to communicate about things that are not immediately present), and relies entirely on social convention and learning. Its complex structure affords a much wider range of expressions than any known system of animal communication (Tomasello, 1996).

Languages evolve and diversify over time, and the history of their evolution can be traced and languages families identified. A group of languages that descend from a common ancestor is known as a language family. The Indo-European family is the most widely spoken and includes English, Spanish, Portuguese, Russian, and Hindi; the second most spoken family is the Sino-Tibetan , which includes Mandarin Chinese, Cantonese, among others. The Afro-Asiatic family includes Arabic, Amharic, Somali, and Hebrew. The Bantu languages include Swahili, Zulu, Shona, and hundreds of other languages spoken throughout Africa; and the Malayo-Polynesian languages include Indonesian, Malay, Tagalog, Malagasy, and hundreds of other languages spoken throughout the Pacific. Ethnologic studies suggest that, currently, 6909 living human languages exist. According to this studies, 389 (or nearly 6%) languages have more than a million speakers. These languages together account for 94% of the world's population, being the Mandarin, Spanish and English the most spoken languages; whereas 94% of the world's languages account for the remaining 6% of the global population (Lewis, 2009).

As an object of linguistic study<sup>4</sup>, *language* has two primary meanings: an abstract concept, and a specific linguistic system. This system consists of three parts: signs, meanings, and a code connecting signs with their meanings. Signs can be composed of sounds, gestures, letters, or symbols, depending on whether the language is spoken, signed, or written, and they can be combined into complex signs, such as words and phrases. When used in communication, a sign is encoded and transmitted by a sender through a channel to a receiver who decodes it (Lyons, 1981). Thus, through the exchange of verbal or symbolic utterances, this complex system allows humans express themselves and manipulate objects in their environment. Such social functions of language have come to the development of functional theories of grammar that explains the grammatical structures as a function of their communicative functions (Newmeyer, 2000; Evans and Levinson, 2009).

### 2.2.1 Communicative function and translation

According to Nord (1996) the translator’s decisions in the translation process should be governed by the function or communicative purpose the TT is intended to fulfill in a particular target-culture situation. The model uses three basic communicative functions of language: (1) referential, (2) expressive, and (3) appellative, as is shown in Table 2.

Table 2. Communicative functions of language

Communicative functions	Definition	Example
<b>REFERENTIAL</b>	Provide referential information of the objects and phenomena of the world (real or fictional), therefore, is oriented toward the context. This function can be identified as a <i>symbol</i> of the object of reference. Such communicative function is often used in scientific and technical texts (Nord, 1997).	Scientific and technical texts
<b>EXPRESSIVE</b>	Provide an emphasis of the expression of feelings, interests and attitudes. This function can be identified as a <i>symptom</i> of the sender’s state of the mind, and it is characteristic of serious imaginative literature, authoritative statements, autobiographies, essays, and personal correspondence (Nord, 2006).	Poems
<b>APPELLATIVE</b>	Produce an effect on the audience. It has an influence in a receptor or audience in order to persuade. This function can be identified as a <i>stimulus</i> of the receiver, and is often used to sell or entertain (Newmark, 1988).	Commercial and advertisement texts

### 2.3 Language and culture

Culture is a term that makes reference to the heritage of a group of people, including language, traditions, their ways of thinking and many aspects that define them and differentiate them from

others. Culture is in a broadly sense, the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression (Newmark, 1988). However, the essence of a culture is not its artifacts, tools, or other tangible cultural elements but how the members of the group interpret, use, and perceive them. It is the values, symbols, interpretations, and perspectives that distinguish one people from another in modernized societies; it is not material objects and other tangible aspects of human societies. People within a culture usually interpret the meaning of symbols, artifacts, and behaviors in the same or in similar ways. (Banks, 1989).

### **2.3.1 Culture and translation**

As two language cultures are involved during the translation process, it is inevitable that some features of the source language culture may be present in the translated text (Newmark, 1988). During translation, features from the ST are transported to the TT. These features carry relevant information about the cultural background, and translators must be able to distinguish and convey them accurately. These cultural aspects are inherent to the idiomatic usage of language and they should not be omitted (Stolze, 2009). The strength in which this are transferred accurately will depend on the cultural and linguistic gap between the two (or more) languages involved (Nida, 1964). The conveying of cultural elements when movies' names are translated, involve certain difficulties, because a translator has to take into account diverse kind of phrases, wordplay, allusions, irony, or idiosyncratic metaphors (Burchynska, 2012).

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

This chapter provides information about the methodology used in this research. The following aspects will be addressed: data collection and classification procedure (based the function of the translation technique ant communicative function).

#### **3.1 Data collection, classification procedure and analysis**

##### **3.1.1 Data collection**

Names of 111 Anglo–American movies exhibited from January-December 2013 in Mexican theatres (appendix A) were collected via Internet from <http://www.blockbuster.com.mx/>. The Anglo–American movies of diverse genre (drama, science fiction (sci-fic), action, drama, adventure, thriller, comedy, comedy, documental, animation and musical) and classification rating (A, B, B15, C; provided by the Mexican General Directorie of Radio, Television and Cinematography) for children included in this study, were exhibited across the entire country (Mexico) in the main Mexican chains (*Cinepolis*, *Cinemark*, and *Cinemex*). Also, the box-office of the first week of exhibition was collected via Internet from [www.boxofficemojo.com](http://www.boxofficemojo.com). The box-office variable indicates the audience attendance, and for proposes of this research it will be interpreted as the audience preference for a particular movie.

### 3.1.2 Classification procedure

The research methodology was carried out using discourse analysis following the methodological approach of Luján (2010). The classification procedure was divided in the grouping of movies' names as a (1) function of transition technique (translation-oriented) employed in conveying a source movie's name (SMN) into a target movie's name (TMN), and (2) based in the communicative function (text-type-oriented) of SMN.

The discourse analysis is a detailed exploration of a specific subject, designed to reveal how knowledge is organized, carried and reproduced in particular ways (Jupp, 2006). This analysis covers theoretical approaches and analytical constructs from linguistics, semiotics, social psychology, cultural studies and post-structural social theory. It focuses upon the meaning and structure of acts of communication in a context (Jupp, 2006).

#### Translation techniques (translation-oriented)

The classification of movies' names and analysis of translation techniques were performed by comparing the SMN with TMN, and fitting the results of such comparison into the criteria and definitions of translation techniques provided in the Chapter II. First, I divided movie's names into (1) translated and (2) non-translated movies' names. Second, from the translated movies' names group, a reclassification as a function of different techniques (direct and oblique) employed in translation was made. Below are shown examples of the classification criteria of each translation techniques.

#### Non-translated movies' names

SMN	TMN	Classification	Criteria of classification
Carrie	Carrie	No translation	SMN was presented as TMN
Iron man 3	Iron man 3	No translation	

## Translated movies' names

SMN	TMN	Classification (direct techniques)	Criteria of classification
<b>The man with the iron fists</b>	El hombre de los puños de hierro	Literal	Word by word translation
<b>Cosmopolis</b>	Cosmópolis	Borrowing	words directly from one language
<b>The Croodos</b>	Los Crodos	Calque	Adding a foreign word (Croodos)

SMN	TMN	Classification (oblique techniques)	Criteria of classification
<b>The purge</b>	La noche de la expiación	Domestication	Providing a new SMN
<b>The mortal instruments: City of bones</b>	Cazadores de sombras: ciudad de huesos	Foreignization	Preserving a part of the SMN, and proving a new text to construct a TMN.

### Communicative function (Text-type oriented)

The classification of movies' names and analysis of communicative function of were performed by fitting TMN into the criteria and definitions of three different communicative functions of language provided in the Chapter II. Below are shown examples of the classification criteria of each communicative function of TMN.

### Referential function

SMN	TMN	Classification	Criteria of classification
<b>Only God forgives</b>	Sólo dios perdona	Referential	Provides symbolic information of the reference object
<b>Jack Reacher</b>	Jack Reacher: Bajo la mira	Referential	Provides sufficient information (referential) of the object (Jack Reacher).



## Expressive function

SMN	TMN	Classification	Criteria of classification
<b>The big wedding</b>	Mejor... ¡ni me caso!	Expressive	By adding exclamation marks it is expressed feelings and attitudes.
<b>We're the Miller</b>	¿Quién &\$%! son los Miller?	Expressive	By adding bad words (masked with symbols) it is expressed feelings and attitudes.

## Appellative function

SMN	TMN	Classification	Criteria of classification
<b>A good day to die hard</b>	Duro de matar: un buen día para morir	Appellative	Is intended to produce an effect to on the audience
<b>Dead man down</b>	Marcado por la muerte	Appellative	Is persuasive and its intended to produce an effect to on the audience

### 3.1.3 Data analysis

This research combines a descriptive (qualitative) and quantitative approach to analyzing data.

#### Descriptive (qualitative) analysis

In order to descriptively analyze the translation techniques (direct and oblique) employed to translate the movies' names from English into Spanish, and the communicative functions of TMN, the per cent of each one (including non-translated movies 'names) was calculated. The results are presented as pie charts.

## **Quantitative analysis**

In order to quantify the effect of translation techniques employed to translate the movies' names from English into Spanish, and the communicative functions of TMN, on audience preference, an ANOVA was performed. For each translation technique, and communicative function (independent variable) a single analysis of variance was performed, where the box-off was the response variable (dependent variable).

## **CHAPTER IV**

### **FINDINGS**

In this chapter, the results of the qualitative and quantitative analysis are presented. The results include the description of the translation techniques employed to translate the movies' names from English into Spanish, and the communicative functions of TMN, as well as the effect of both (translation techniques and communicative function), on the audience preference. The chapter is organized as follows: First, a general overview of the results will be provided, including descriptive statistics regarding the percentage of movies' name translated into Mexican Spanish. Secondly, results for the descriptive analysis of the communicative function and translation techniques will be presented. Finally, the effect of the communicative function and translation techniques on the box-office will be shown.

#### **Criteria of translated movies names'**

It is important to mention that the classification of the communicative functions of language it took into account the following definitions and criteria:

#### **Referential function**

For the referential function it was observed that the TMN provided (1) symbolic information of the reference object, and that such information (2) was sufficient and familiar to the target language.

#### **Expressive function**

It was evaluated that the TMN texts functioned as a symptom of the sender's state of the mind. Containing so, expressions of feelings, interests and attitudes, portrayed as interrogative, and exclamation markers.

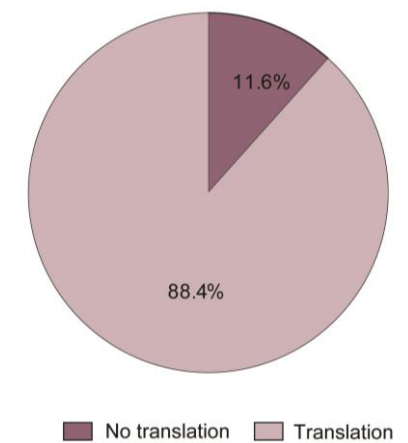
## Appellative function

For this function it was evaluated that that the TMN meet the principal role of persuade, thereby producing an effect or stimulus on the audience.

### 4.1 Descriptive analysis

#### 4.1.1 Translation

From the 111 Anglo-american movies exhibited in Mexican theaters that were employed in this research (from January-December, 2013), 88.4% of the SMN were translated into Spanish to be exposed to Mexican audience, whereas the rest were not translated. (Fig. 3).

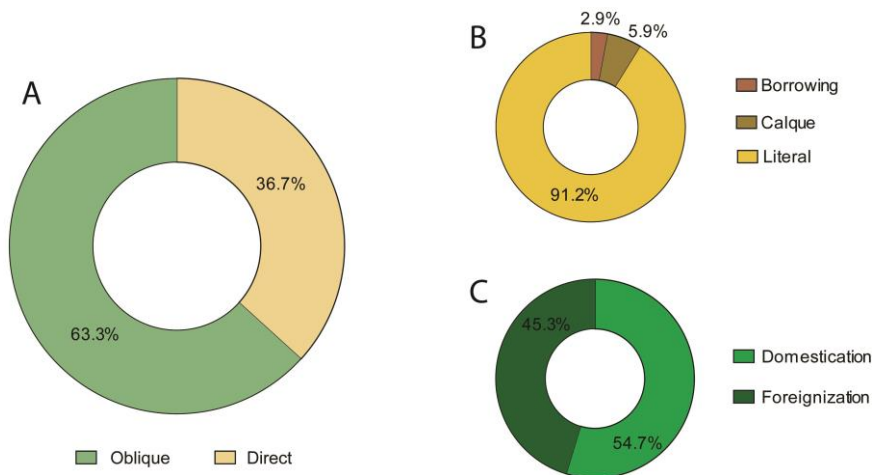


**Figure 3.** Percentage of names of Anglo-American movies translated from English into Spanish, and exhibited in Mexican theaters from January to December 2013.

#### 4.1.2 Translation technique

The original movie's names (SMN) were translated by means of two different techniques: oblique and direct. The oblique technique was employed in 63.3% of the translations, whereas the direct technique was only used in 36.7% of the translations (Fig. 4 A). Among the three direct sub-techniques of translation, the literal technique was the most used (91.2%), followed by the calque (5.9%), and the borrowing (2.9%) (Fig. 4B).

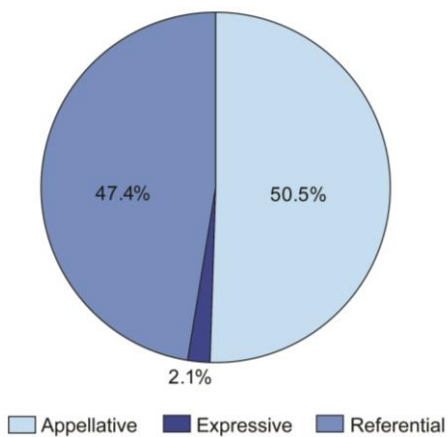
Two different sub-techniques of oblique translation were identified: the domestication and foreignization. The domestication was employed in 54.7% of the oblique translations, and foreignization was used in 45.3% (Fig. 4C).



**Figure 4 .** Percentage of (A) translation technique, (B) direct translation techniques, and (C) oblique translation techniques.

#### 4.1.3 Communicative function

Figure 5 shown the per cent of three communicative functions of language detected in the TMN. The appellative function was the most representative function of TMN (50%), followed by the referential (47.4%), whereas the expressive function the least representative (~2%).

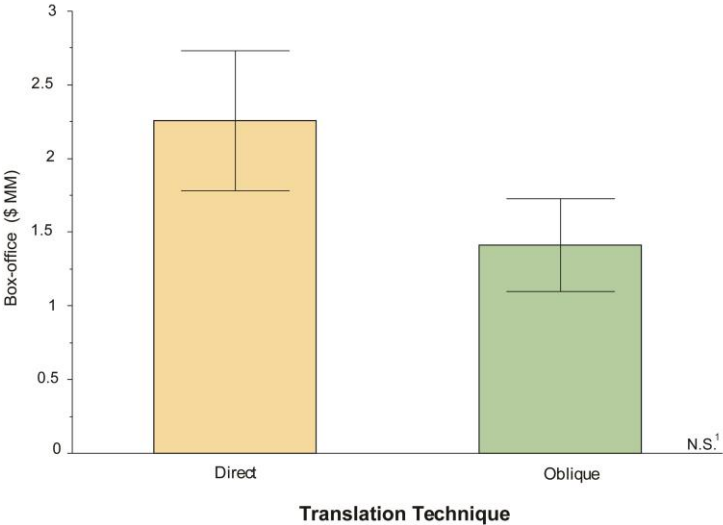


**Figure 5** Percentage of Spanish translation and (B) communicative function of names of Anglo-American movies exhibited in Mexican theaters from January to December 2013

## 4.2 Quantitative analysis

### 4.2.1 Translation technique

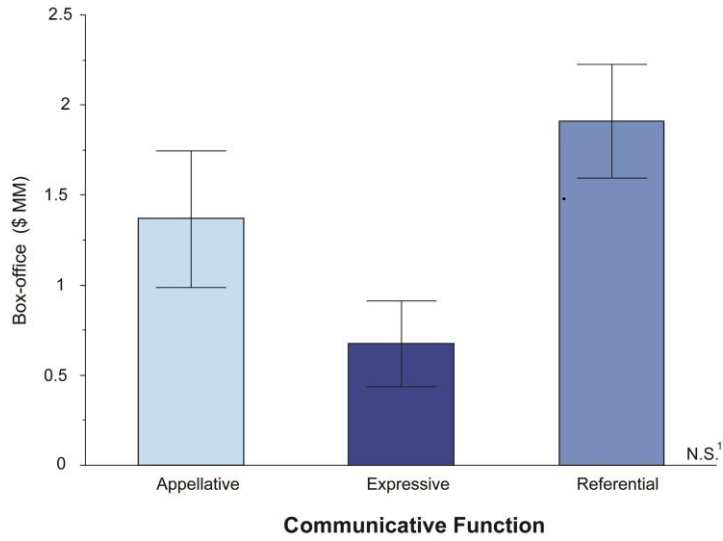
The ANOVA indicates that the average values of box-office (\$ MM) of direct and oblique translation techniques are not significantly different (N. S.). Hence, although the box-office of direct technique is higher, the analysis suggest that the translation technique has no effect (significant) on audience preference expressed in box-office (Figure 6).



**Figure 6.**Effect of translation technique on box-office of Anglo-american movies exhibited in Mexican theaters from January to December 2013. ANOVA no significant.

### 4.2.2 Communicative function

The ANOVA indicates that the average values of box-office (\$ MM) of three different communicative functions are not significantly different (N. S.). Thus, although the box-office of referential function is higher, the analysis suggest that the communicative function has no effect (significant) on audience preference expressed in box-office (Figure 7).



**Figure 7.** Effect on box-office of communicative function of TMN translated into Spanish, exhibited in Mexican theaters. ANOVA no significant

## **CHAPTER V**

### **CONCLUSION**

In this chapter, a summary of the results and their main highlights are presented. In addition, the implications of the study, its main limitations, and some directions for further research are provided.

The purpose of this study was to carry out a functional analysis of the translated names of Anglo-American movies exhibited in Mexican theaters. For this purpose, I performed a descriptive and a quantitative analysis (employing the *JUMP* package) of the translation techniques involved in the translation of movies' names and the communicative function of them.

#### **5.1 Summary and Discussion**

The results and its main highlights will be presented below as they relate to the research questions posed in Chapter I.

##### **(1) What are the most employed techniques in the translation of movies' names from English into Spanish Mexican?**

The results showed that the most dominant translation technique was the oblique (foreignization and domestication). This may suggest that translators of movies' names (professional, non-professional, translator companies with a specific target) by changing the SMN, either entirely or partially, are fitting the TMN into the new cultural context of the target language (Mexican



Spanish). This makes sense, if we consider that a movie is an art product intended to impact human societies, and thus culture.

**(2) What are the communicative functions of translated movies' names from English into Mexican Spanish?**

The results showed that TMN had three communicative functions: referential, expressive and appellative. The most dominant communicative function in the present study was the appellative function. This function is intended to produce a stimulus in the audience, and persuade them.

Besides of being an art product, movies (especially those from the American market) are a commercial product that is also intended to make sales. Hence, the appellative communicative function matches with the interest of the movie industry of makes sales by introduce a certain product (i.e. a movie).

**(3) Do the translation technique and the communicative function of translated texts have an effect on audience preference expressed in the box-office?**

The results indicated that neither the translation technique, nor the communicative function have an effect in the audience preference (expressed in box-office). This may suggest that despite of the movie's name the audience uses other element for choosing a movie (e.g. actors, director, plot or thriller).

It is important to note that in order to reduce the exposure of audience to factors other than movie's features (e.g. publicity), the box-office employed in this study corresponds to the first week of exhibition. Nevertheless, the effect of publicity (formal or informal), or other

factors (e.g. the symbolic weight of certain topics in a target culture) besides of the inherent qualities of the movie, are not completely removed.

## **5.2 Implications**

This study shows the importance of translation in the movie industry (expressed in the translation of movies' names), because more than 80% of exhibited movies have a translated name. This research also shows how diverse techniques employed to translate movies' names are. And, how their use is unrestricted for different movie's genre or classification rating.

In addition, this research documents a matching between the communicative function (i. e. appellative) and the potential commercial interests (i. e. to persuade). Also, the study of the communicative function *per se*, helps to the assessment of the purpose of a text. Here, I also provide empirical evidence suggesting that audience preference is complex, and perhaps affected by diverse factors besides of the movie's name.

Finally, this research offer a useful approach that combines quantitative and qualitative analysis to perform complete translation studies.

## **5.3 Limitation of the Study**

This study accounts for the translation techniques, and communicative function of TMN exhibited in Mexican theaters. Hence, as translation of SMN it is intended to fit Mexicans' idiosyncrasy, the results derived from this study may not be extrapolated to countries other than Mexico. Also, this study has temporary limitations, because it only collect information from one year of exhibition, and one week of box-office. Thus, results may be different, if the period of movies' exhibition (one year), or box-office is modified.

In addition, information with regard of the pragmatic aspects of the translation process (e.g. the degree of professionalization of the translator, or the influence of movies chains in the translation process) is scarce. Therefore, the identification of specific rules for the application of translation techniques, or the enlightening of the entire path of translation was not possible.

#### **5.4 Direction for further Research**

To better understand the impact of translation through art products such as movies, into societies; studies should increase the target audience by including different countries, and/or cultures.

Also, applying surveys to moviegoers and/or translators of movies, could enhance further research, by including the point of view of diverse actors involved in the communication process.

It would be necessary to expand the perspective of this research in order to include regional cultural elements and to make segmentation under marketing theories, to be able to know how the translation affects the different social groups.

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## NOTES

<sup>1</sup> A language family is a group of languages related through descent from a common ancestor, called the proto-language of that family. The term 'family' reflects the tree model of language origination in historical linguistics, which makes use of a metaphor comparing languages to people in a biological family tree, or in a subsequent modification, to species in a phylogenetic tree of evolutionary taxonomy.

<sup>2</sup> Interpretation or interpreting is the facilitating of oral or sign-language communication, either simultaneously or consecutively, between users of different languages.

<sup>3</sup> Equivalence conveys the essential thoughts expressed in a ST — if necessary, at the expense of literality, original name and word order, the source text's active vs. passive voice, etc.

<sup>4</sup> In linguistics, syntax is "the study of the principles and processes by which sentences are constructed in particular languages.

**Appendix A.** Names of movies exhibited from January to December of 2013 in Mexican theaters.

#	Movie's original name	Mexican movie's name	Box-office (US \$)	Mexican Classification rating	Genre	Spanish translation (M)	FC*	Translation Technique	Direct TT	Oblique TT(adapt)
1	A good day to die hard	Duro de matar: un buen día para morir	2482569	B15	Action	Y	A	Oblique		domestication
2	A royal affair	La reina infiel	71858	B	Drama	Y	A	Oblique		domestication
3	Adore	La piel del deseo	100923	B15	Drama	Y	A	Oblique		domestication
4	After earth	Después de la tierra	5286359	A	Sci-Fic	Y	R	Direct	literal	
5	Anna Karenina	Anna Karenina	226318	C	Drama	N	R	direct	calque	
6	Bachelorette	Cómo impedir una boda	86,617	B15	Comedy	Y	A	oblique		domestication
7	Battle of the year: the dream team	La batalla del año	61853	B	Musical	Y	A	direct	literal	
8	Beasts of the southern wild	Una niña maravillosa	116948	B	Drama	Y	A	oblique		domestication
9	Beautiful creatures	Hermosas criaturas	1151269	B15	Romance	Y	R	direct	literal	
10	Before midnight	Antes de la media noche	83541	B15	Drama	Y	R	direct	literal	
11	Blue Jasmine	Jazmín azul	279019	B	Comedy	Y	R	direct	literal	
12	Bullet to the head	El ejecutor	380680	B15	Action	Y	A	oblique		domestication
13	Captain Phillips	Capitán Phillips	847976	B	Drama	Y	R	direct	calque	
14	Carrie	Carrie	1210758	C	Horror	N	R	direct	calque	
15	Cirque du soleil: worlds away	Cirque du soleil: mundos lejanos	549168	A	Family	Y	R	direct	literal	
16	Cloudy with the chance of meatballs 2	Lluvia de hamburguesas 2	2787903	A	Family	Y	A	oblique		domestication
17	Cosmopolis	Cosmópolis	39720	B15	Drama	Y	R	direct	borrowing	
18	Dark skies	Los elegidos	307887	B15	Thriller	Y	A	oblique		domestication
19	Dark tide	Aguas profundas	41127	B	Thriller	Y	A	oblique		domestication
20	Dead man down	Marcado por la muerte	180232	B15	Thriller	Y	A	oblique		foreignization
21	Despicable me 2	Mi villano favorito 2	14878750	A	Family	Y	A	oblique		domestication
22	Django unchained	Django sin cadenas	981999	B15	Action	Y	R	oblique		foreignization
23	Elysium	Elysium	1790172	B15	Sci-Fic	N				
24	End of watch	Último turno	85166	A	Action	Y	A	oblique		foreignization
25	Epic	El reino secreto	3539489	A	Family	Y	A	oblique		domestication



26	Escape plan	Plan de escape	132178	B15	Action	Y	R	direct	literal	
27	Evil dead	Posesión infernal: evil dead	349912	C	Horror	Y	R	oblique		foreignization
28	Fast and furious 6	Rápidos y Furiosos 6	12698298	B	Action	Y	R	direct	literal	
29	Flight	El vuelo	1029616	B	Drama	Y	R	direct	literal	
30	Frozen	Frozen, una aventura congelada	4253525	A	Family	Y	R	oblique		foreignization
31	G.I. Joe 2: retaliation	G.I. Joe 2: el contraataque	3993025	B	Sci-Fic	Y	A	oblique		foreignization
32	Gravity	Gravedad	5745524	B	Sci-Fic	Y	R	direct	literal	
33	Grown ups 2	Son como niños 2	3618778	B	Comedy	Y	A	oblique		domestication
34	Hangover: part III	¿Qué paso ayer? parte 3	1484001	B15	Comedy	Y	A	oblique		domestication
35	Hansel and Gretel: witch hunters	Hansel y Gretel: cazadores de brujas	3650721	B15	Action	Y	R	direct	literal	
36	Identity thief	Ladrona de identidades	370044	B	Comedy	Y	R	direct	literal	
37	Insidious chapter 2	La noche del demonio 2	1148183	B15	Horror	Y	A	oblique		domestication
38	Iron man 3	Iron man 3	17067467	A	Action	N				
39	Jack Reacher	Jack Reacher: bajo la mirada	1245280	B15	Action	Y	R	oblique		foreignization
40	Jack the giant Slayer	Jack el caza gigantes	3942928	B	Adventure	Y	R	direct	literal	
41	Jobs	Jobs	481640	B	Biography	N	R	direct	calque	
42	Kick –ass 2	Kick –ass 2	217294	C	Comedy	N				
43	Lincoln	Lincoln	673184	B15	Drama	N	R	direct	calque	
44	Machete kills	Machete kills	87072	C	Action	N				
45	Mental	Una loca familia	87260	B	Comedy	Y	A	oblique		domestication
46	Monster university	Monster university	12398046	A	Family	N				
47	Now you see me	Los ilusionistas	3015607	B15	Drama	Y	A	oblique		domestication
48	Oblivion	Oblivion: el tiempo olvidado	2738839	B	Sci-Fic	Y	R	oblique		foreignization
49	Olympus has fallen	Olimpo bajo fuego	992272	B15	Action	Y	A	oblique		foreignization
50	One direction: this is us	One direction: así somos	1100177	A	Documentary	Y	R	direct	literal	
51	Only God forgives	Sólo dios perdona	26412	C	Drama	Y	R	direct	literal	
52	Oz the great and the powerful	Oz, el poderoso	5221093	B15	Drama	Y	R	direct	literal	
53	Pacific rim	Titanes del pacifico	5497542	B	Sci-Fic	Y	A	oblique		foreignization
54	Pain and gain	Sangre, sudor y gloria	506975	B15	Action	Y	R	oblique		domestication
55	Paranoia	Traición al limite	192999	B	Drama	Y	A	oblique		domestication
56	Parker	Parker	453388	B15	Action	N	R	direct	calque	

57	Pearcy Jackson sea of monsters	Percy Jackson y el mar de los monstruos	2650918	B	Adventure	Y	R	direct	literal	
58	Pitch perfect	Notas perfectas	61338	B	Comedy	Y	A	oblique		foreignization
59	Planes	Aviones	2400151	A	Family	Y	R	direct	literal	
60	Quartet	Cuatro notas de amor	107563	A	Comedy	Y	A	oblique		domestication
61	R.I.P.D: rest in peace department	R.I.P.D.: policía del más allá	68706	B	Action	Y	A	oblique		foreignization
62	RED 2	RED 2	319377	B	Action	N				
63	Riddick 3	Riddick: el amo de la obscuridad	333096	B15	Sci-Fic	Y	R	oblique		foreignization
64	Runner, runner	Apuesta Máxima	806644	B	Thriller	Y	A	oblique		domestication
65	Rush	Rush: pasión y gloria	593504	B	Action	Y	R	oblique		foreignization
66	Safe haven	Un lugar secreto	348778	B	Drama	Y	A	oblique		domestication
67	Scary movie 5	Scary movie 5	434763	B15	Comedy	N				
68	Searching for sugar man	Buscando a sugar man	20183	B	Documentary	Y	R	direct	literal	
69	Side effects	Terapia de riesgo	513985	B15	Drama	Y	A	oblique		domestication
70	Silver linings playbook	Los juegos del destino	584262	B	Comedy	Y	A	oblique		domestication
71	Snitch	El infiltrado	203244	B	Drama	Y	A	oblique		domestication
72	Spring breakers	Spring breakers: viviendo al límite	209853	B	Drama	Y	R	oblique		foreignization
73	Stand up guys	Por los viejos tiempos	26276	B15	Comedy	Y	A	oblique		domestication
74	Star trek into darkness	Star trek: en la oscuridad	2605466	B	Action	Y	R	direct	literal	
75	Stoker	Lazos perversos	183971	B15	Thriller	Y	A	oblique		domestication
76	The big wedding	Mejor... ¡ni me caso!	438173	B15	Comedy	Y	E	oblique		domestication
77	The call	Línea de emergencia	542684	B	Thriller	Y	A	oblique		foreignization
78	The Conjuring	El Conjuro	4322676	B15	Horror	Y	R	direct	literal	
79	The Counselor	Abogado de crimen	676891	B	Action	Y	R	direct		foreignization
80	The Croods	Los Crodos	2425836	A	Family	Y	R	direct	calque	
81	The fifth state	El quinto poder	118620	B	Drama	Y	A	oblique		foreignization
82	The great Gatsby	El gran Gatsby	1834083	B	Drama	Y	R	direct	literal	
83	The heat	Chicas armadas y peligrosas	1475737	B	Comedy	Y	A	oblique		domestication
84	The Hobbit: the desolation of Smaug	El Hobbit: la desolación de Smaug	567599	B	Adventure	Y	R	direct	literal	
85	The Host	La huésped	327025	B	Action	Y	R	direct	literal	
86	The hunger games: catching fire	Los juegos del hambre: en llamas	9230019	B	Sci-Fic	Y	A	oblique		foreignization

87	The last exorcism part 2	El último exorcismo 2	359686	B	Horror	Y	R	direct	literal	
88	The last stand	El último desafío	163191	B15	Action	Y	A	oblique		foreignization
89	The lone ranger	El llanero solitario	3500941	B	Action	Y	R	direct	literal	
90	The man with the iron fists	El hombre de los puños de hierro	100915	B15	Action	Y	R	direct	literal	
91	The master	The master	49883	C	Drama	N				
92	The mortal instruments: city of bones	Cazadores de sombras: ciudad de hueso	1634381	B	Adventure	Y	A	oblique		foreignization
93	The oranges	La hija de mi mejor amigo	105388	B	Comedy	Y	R	oblique		domestication
94	The place beyond the pines	El lugar donde todo termina	93591	B15	Drama	Y	A	oblique		domestication
95	The purge	La noche de la expiación	294603	B15	Horror	Y	A	oblique		domestication
96	The smurfs 2	Los pitufos dos	4084225	A	Family	Y	A	oblique		domestication
97	The tall man	El hombre de las sombras	62868	B15	Thriller	Y	A	oblique		foreignization
98	The Wolverine	Wolverine :inmortal	5922083	B	Action	Y	R	oblique		foreignization
99	The world´s end	En el fin del mundo	19768	B	Comedy	Y	A	oblique		foreignization
100	Thor: the dark world	Thor: el mundo oscuro	8256931	B15	Action	Y	R	direct	literal	
101	Trance	En trance	351153	B15	Thriller	Y	A	oblique		foreignization
102	Turbo	Turbo	3619521	A	Family	N				
103	Warm bodies	Mi novio es un zombie	305709	B	Comedy	Y	A	oblique		domestication
104	We´re the Miller	¿Quién *&\$%! son los Miller?	914679	B15	Comedy	Y	E	oblique		foreignization
105	White house down	La caída de la casa blanca	1640220	B	Action	Y	R	direct	literal	
106	World war Z	Guerra mundial Z	7298379	B	Sci-Fic	Y	R	direct	literal	
107	You´re next	Tú eres el próximo	24347	C	Horror	Y	R	direct	literal	
108	Zero dark thirty	La noche más oscura	156513	B15	Drama	Y	A	oblique		foreignization
109	2 guns	Armados y peligrosos	353007	B15	Action	Y	A	oblique		domestication
110	21 and over	Una noche loca	122596	B15	Comedy	Y	A	oblique		domestication
111	47 Ronin	47 Ronin: la leyenda del samurái	1916620	B	Action	Y	R	oblique		foreignization

