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Film title translation from English into Spanish: A corpus-  
based analysis

CAROLINA CHACÓN FERNÁNDEZ



UNIVERSITAT ROVIRA I VIRGILI  
DEPARTAMENT D'ESTUDIS ANGLÉSOS I ALEMANYS  
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CAROLINA CHACÓN FERNÁNDEZ

TUTORA: Nerea Tera Faba

UNIVERSITAT ROVIRA I VIRGILI  
DEPARTAMENT D'ESTUDIS ANGLESES I ALEMANYS

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## **Abstract**

The aim of this paper is to analyse the diachronic evolution of the translation of film titles from English into Spanish from the years 1980 to 2021. In order to accomplish this objective, two corpora comprised of English film titles and their corresponding translations into Spanish will be collected and classified according to the methods and techniques used during their rendering. The data obtained during this stage of the research will be then further examined to discover possible shifts in film title translation trends during the last four decades. The results obtained have shown a significant evolution in film title translation trends since English is a lingua franca and thus, its impact has increased all throughout the decades.

**Keywords:** translation, film title, corpus, decades, translation techniques.

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## **1. Introduction**

Cinema: the seventh art, which has grown into one of the most powerful industries in the world, has its main blockbuster films in Anglophone countries such as the United States or the United Kingdom. These countries have produced a vast number of films that have had an impact in Europe, concretely in Spain.

Anglophone film titles in Spain have been through the process of translation. That is, throughout the decades, translators and marketing agencies had to adapt the source titles for them to be appealing to the target audience. It is important to consider the impact of the English language in Spain when examining the trends and tendencies of film titles translation into Spanish. That is, in Spain, the most frequently used language on the internet is English. According to Graddol 32% of Internet websites are in English, followed by Chinese (13%) (Graddol, 2006, p.44). So, English is used as a *lingua franca*, as it serves the purpose of communicating with people whose native languages are different. Even though Spain is classified as an EFL country, where there is still a struggle to improve levels of proficiency in English (Reichelt, 2006).

### **1.1 Objectives**

In this paper, there is the aim of analysing the diachronical evolution of the translation techniques applied to the rendering of film titles from English into Spanish from 1980 to 2021. The samples are composed by the ten blockbuster films of each decade which will show the different translation trends in the techniques used during these periods. Furthermore, this paper will establish links between these tendencies and the impact of

the English language in the Spanish society and most importantly, in its cinematic industry.

## **1.2 Methodology**

### **1.2.1 Corpus compilation**

The corpus of this TFG is composed of 60 film titles in English and their respective translations into Spanish. It was compiled by collecting a sample of the ten English-speaking blockbuster films in Spain for each of the decades analysed in this essay, from 1980 to 2021. These samples were selected according to their popularity in the year of their release, that is, the income they yielded and the number of spectators- in Spa. All the data was extracted from official sources: “Ministerio de cultura y deporte, boletín 1980, Gobierno de España” (Dirección General de Promoción del Libro y de la Cinematografía & Ministerio de Cultura, 1989) and the website [www.taquillaespana.es](http://www.taquillaespana.es) (Taquilla España, 2022). Table.1 to 6 of the Annexes shows the samples of each decade ordered according to these criteria.

### **1.2.2. Method of analysis**

The analysis has been carried out following several steps. First, I have compared the original version and the Spanish translations of the titles. Second, the titles have been categorized according to Hurtado Albir’s (Hurtado, 2001, p. 269-271) translation techniques classification. Third, I have recorded the results to see which are the predominant tendencies, that is, which are the most utilized translation techniques in every decade. Once the corpus has been analysed, I have compared the data to discover possible shifts in the the most used translation techniques throughout time. Lastly, I used

the compiled information in the theoretical frame to understand and justify the causes that can have provoked these shifts. For instance, the predominance of the English language as a lingua franca, and concretely its direct impact on Spanish society and culture through audiovisual means.

As explained in section 1.2.1, the corpus of this study was compiled according to a specific criteria. The film titles were to be from 1980 to 2021 and they had to come from an English-speaking country to see the changes when translating them into the target language, in this case, Spanish.

The first step was to collect the data comprised in the corpus. The selection of film titles was not arbitrary. In order to ensure their representativeness, I selected the ten English-speaking blockbuster films from 1980 to 2021 in Spain. In total, there are 60 film titles to analyse and later see the trends and tendencies among them. Along with a sample of ten titles from each decade, I also studied the blockbuster films in the year 2021. This particular year was included in the analysis to study if the pandemic and the new technologies have influenced the amount of English-speaking cinematic content in Spain.

I have included three types of tables to show the phases of the compilation and the analysis of the corpus. The first table contains a list of the films in the corpus of study, the decades they belong to, the amount of money they yielded in Spain, and the number of spectators that attended the cinema when those films were released in Spain. The second table in the Annexes is devoted to the analysis of the translation techniques that have been used during the rendering of the English film titles into Spanish.

Table.1 displays four examples of the classification of the ten blockbuster films in 1980. The first column shows the original title in English and the second shows its

translation into the target language. The third and fourth columns are devoted respectively to the gross profit of those films in Spain and the number of spectators in Spanish cinemas at that time.

**Table.1**

**1980**

Original Title	Translation into Spanish	Gross in Spain (€)	Number of Spectators
<i>Star Wars: Episode V – The Empire Strikes Back</i>	<i>La Guerra de las Galaxias: Episodio V – El imperio contraataca</i>	4,078,250,00€	2,842,496
<i>Ordinary People</i>	<i>Gente corriente</i>	1,146,718,02€	1,057,800
<i>The Blues Brothers</i>	<i>Granujas a todo ritmo</i>	978,486,35€	975,697
<i>Private Benjamin</i>	<i>La recluta Benjamin</i>	828,768,42€	809,929
<i>Stir Crazy</i>	<i>Locos de remate</i>	736,463,43€	692,216

Table.2 below shows four examples of the analysis of the translation techniques for every film title of every decade.

**Table.2**

**1980**

Title in the source language	Title in the target language	Translation Technique
<i>Star Wars: Episode V – The Empire Strikes Back</i>	<i>La Guerra de las Galaxias: Episodio V – El Imperio Contraataca</i>	Literal translation
<i>Ordinary People</i>	<i>Gente Corriente</i>	Literal translation
<i>The Blues Brothers</i>	<i>Granujas a Todo Ritmo</i>	Discursive creation
<i>Private Benjamin</i>	<i>La Recluta Benjamín</i>	Traducción literal
<i>Stir Crazy</i>	<i>Locos de Remate</i>	Discursive creation

## **2. Theoretical framework**

### **2.1 Film title translation: theoretical basis**

The concept of “translation” refers to “the replacement of textual material in one language source language by equivalent textual material in another language target language”. Accordingly, film title translation belongs to the field of audiovisual translation, which in turn can be defined as “both the translation of the format – audiovisual – and of its contents” (Díaz, J. 2006).

Even though audiovisual translation is a recent discipline, it is evolving rapidly because of its increasing audience. However, it does not evolve equally around the globe, that is, “the challenging AVT or audiovisual translation modes are not found in all countries. They are restricted to developed and researching countries” (Hernández, I. & Mendiluce, G., 2010).

Even though Spain “continues to have one of the worst levels of English in Europe, the 25th place out of 33” (El País, 2019). Spain is one of these countries in which the presence of the English language has increased throughout the decades having English as the predominant foreign language. Globalization has helped in this aspect, since the Anglophone culture is everywhere on social media. The stream of media products, especially films and TV series, has increased greatly and along with it, the attention given to the translation of film titles. This is only logical since they are central elements of the filmic product that, like in any other type of cultural or literary work, entails the first contact between the audience and the products.

Thus, the rendering of film titles has become a curiosity not only for scholars but for the audience. Film title translation is a complex field that profits the commercial side of the film production and the identity and ideological interests of the target culture and audience. (Ruíz, J. & Pardo, B., 2014). That is why some scholars argue that the main aspect to consider when interpreting film titles from English into Spanish is not in translation studies, but in the advertising and entertainment fields. In this sense, accuracy is not only important when rendering the title, but it is important to the overall filmic experience (Ruiz & Pardo, 2014, p. 212).

There are many economic interests behind the film industry mainly because it is a billionaire enterprise. This has a direct impact on the translation of film titles because when transferring them into a target language, the translator must bear in mind the linguistic problems that inevitably arise between source and target languages. However, sometimes “the commercial pressures leave translators with very little room, thus leading them to ignore the notion of fidelity” (Surdyk, A. & Urban, A., 2012).

Taking into consideration the problems of translating film titles, many authors have produced a list of specific linguistic problems that affect their rendering process. These are “puns and humour, proper names, culture-specific content, such as references to other films and literature or lack of semantic equivalents and lexical-syntactic problems”. Dynel (2010, p. 190)

### **2.1.1 The Spanish film industry: Influenced by English – the lingua franca –**

Before analysing the tendencies -that directly or indirectly affect the translation of film titles-, another crucial aspect should be examined: the impact of the source film industry on the target culture.

After the Spanish dictator, Francisco Franco died in 1975; there was an atmosphere of change in the Spanish cultural life, including its film industry. That is, before his death, censorship restricted all media and audiovisual means, but with the arrival of democracy, Spanish society, in general, started a freedom era. In this historical and social context, the American film industry appeared on the Spanish cultural scene and started prevailing over its billboards. Such as the internationally known, director and filmmaker, Pedro Almodóvar started releasing films and working with American producers. This opening up to the international environment helped social issues be present in a post-dictatorship society. For instance: media and cinema censorship (The Guardian, 2022).

According to David Crystal, in the late 19th and 20th centuries, English was the language of the world's largest economic power: the United States of America. This author argues that the current impact of the English language is due to two main reasons: “the expansion of the British Empire and the emergence of the United States as the world's leading political and economic power in the 20th century” (Crystal 1997, p.66). This expansion of the English language impacts on many economic aspects, and this helps us understand the “current role of the English language as a lingua franca in most of the world’s countries” (Durán, R. 2002).

A lingua franca or ELF is a means of communication used by people in all parts of today's world in their professional and private lives (Seidlofer, B. 2017). In Spain, according to Rodríguez González (2003, p.134) [...] “English has rapidly pushed French into a second modest place” as a Second Language Acquisition. The impact of English-speaking media and audiovisual production in Spain has influenced many fields apart from education. For instance, advertising, publicity, and marketing companies focus on the use of English “catchy” slogans to attract young audiences or to convey freshness and novelty (Luján, C. 2013).

### **2.1.2. Audiovisual Translation or AVT: Film title translation**

According to Díaz, Cintas J. (2019) audiovisual translation (AVT) “is an academic discipline [...] that involves the localization of audiovisual media content by different translation practices”, for instance, dubbing, subtitling, or for our research purposes, film title translation, all of them practices that are present in our daily lives.

Even though audiovisual translation is a relatively new field, it is constantly growing and evolving. Its beginnings date from the cinema silent era when “the intertitles were introduced between frames to narrate the plot story” (Hernández. A. & Mendiluce, G., 2005). The uprise English as the preferred L2 or even L3 in many European countries originated the “intralingual subtitling” – which is defined by Caimi as “a form of screen translation that involves the transfer from oral language into written language” (Caimi, A. 2003)-.

In recent decades, audiovisual translation has increased its popularity along with digital technologies and the film industry. Due to globalization, audiovisual translation

(AVT) has become increasingly necessary throughout the years. Several platforms, such as Netflix, HBO, or the internet, in general, depend on audiovisual translation (AVT), so this discipline has become means of cultural exchange between different parts of the world.

Nowadays, audiovisual translation can also be referred to as *localization*, *internationalization*, or *glocalization* (Chaume, F., 2018). Localization is the process of adapting a product linguistically and culturally to fit into the target system (LISA, 2013). That is, film title translations should meet certain specific requirements to adapt to the target culture; otherwise, it will not be interesting to the audience.

Even though there are not a vast number of studies on film title translation and thus, this branch of AVT is regarded to be a “burgeoning field of research” (Díaz, 1997), some scholars have identified the strategies and the main norms to take into consideration -by translators or film producers- when translating film titles into another language.

There are three main strategies or principles: the first one is the *Artistic Principle* that is related to the conveyance of feelings and artistic effects in the TL. Also, there is the *Cultural Transformation Principle* that focuses on the cultural adaptation of the source system into the target cultural system by not only taking into consideration the linguistic characteristics of the film title, but also the expressions, the humoristic puns, and the final effect on the target audience. Lastly, there is the *Commercial and Entertainment Principle* devoted to attracting the audience with powerful adverts and marketing strategies (Shi, X., 2014).

## 2.2 Classification of translation techniques

Vinay and Darbelnet (1958) stated in their book *Stylistique comparée du français et de l'anglais* the first definition for the translation techniques as the ‘seven basic procedures operating on three levels of style: lexis, distribution (morphology and syntax) and message’ (Hurtado, A. & Molina, L. 2002). In this paper, I am going to consider Amparo Hurtado Albir’s classification of translation techniques extracted from her book *Traducción y Traductología: Introducción a la Traductología*, (2001). I have opted for this specific classification because it provides a wide range of translation techniques that are frequently used in research along the lines of mine.

Below I am going to explain the 18 translation techniques in Hurtado Albir’s classification, using her own definition and examples from her book *Traducción y Traductología: Introducción a la Traductología*, (2001).

**1. Adaptation.** A cultural element is replaced by another specific element of the target culture. E.g.: changing the word *baseball* for *football* in a Spanish translation. (Hurtado, 2001, p. 269).

**2. Linguistic extension.** Linguistic elements are added. For instance: translating the English expression *No way* into Spanish by *De ninguna de las maneras*, instead of using an expression with the same number of words, such as *En absoluto*. This is opposed to the technique of linguistic compression. (Hurtado, 2001, p. 269)

**3. Amplification.** This technique involves the addition of contents not included in the original text: information, explanatory paraphrases, translator's notes, etc. For example:

in a translation from Arabic into Spanish, ‘the month of fasting for Muslims’ next to *Ramadan*. (Hurtado, 2001, p. 269)

**4. Calque.** A foreign word or phrase that is translated literally. E.g.: the English term *Normal School* from the French *École Normale*. (Hurtado, 2001, p. 270)

**5. Compensation.** An element of information or a stylistic effect is introduced in the rendered text to compensate for an element that could not be reflected in the same place as it was in the source text. (Hurtado, 2001, p. 270)

**6. Linguistic compression:** Linguistic elements are synthesized. E.g.: translating the English interrogative phrase *Yes, so what?* into Spanish as *¿Y?* instead of using an expression with the same number of words such as *¿Sí, y qué?* It is opposed to linguistic expansion. (Hurtado, 2001, p. 270)

**7. Discursive creation:** An ephemeral equivalence is established, totally unpredictable out of context. E.g.: the translation of the English film *Rumble fish* as *The law of the street*. (Hurtado, 2001, p. 270)

**8. Description:** A term or expression is replaced by a description of its form and/or function. E.g.: translating Italian *panettone* as the traditional sponge cake eaten on New Year's Eve in Italy. (Hurtado, 2001, p. 270)

**9. Elision.** Omitting information elements present in the original text. For e.g. avoid translating *the fasting month* and refer to *Ramadan* instead. (Hurtado, 2001, p. 270)

**10. Coined equivalent.** A term or expression recognized (by the dictionary, by linguistic usage, etc.) as equivalent in the target language is used. For e.g. *They are as like two peas*

are rendered as the equivalent in Spanish *Se parecen como dos gotas de agua*. (Hurtado, 2001, p. 270)

**11. Generalisation.** A more general or neutral term is used. E.g.: translating the French terms *guichet, fenêtre or devanture* by *window* in English. This is opposed to particularisation. (Hurtado, 2001, p. 270)

**12. Modulation.** There is a change of point of view, approach, or category of thought made in relation to the formulation of the original text. E.g. when translating, use the Arabic Gulf or the Persian Gulf (depending on ideological affiliation) or the Arabic equivalent of *You are going to have a child* (literally, *You are going to become a father*). (Hurtado, 2001, p. 271)

**13. Particularisation.** A more precise or concrete term is used. E.g.: translating the English term *window* by the French *guichet*. It is opposed to generalization. (Hurtado, 2001, p. 271)

**14. Borrowing.** A word or expression from another language is integrated as it is. It can be pure (without any change), e.g., using the English term *lobby* in Spanish; or naturalized, e.g., *gol, fútbol, líder, mitin*. (Hurtado, 2001, p. 271)

**15. Substitution.** Linguistic elements are replaced by paralinguistic ones (intonation, gestures, or vice versa). E.g.: translating the Arab gesture of putting your hand on your heart as *Thank you*. (Hurtado, 2001, p. 271)

**16. Literal translation.** A syntagma or expression is translated word for word. E.g.: translate *She is reading* as *Ella está leyendo*. (Hurtado, 2001, p. 271)

**17. Transposition.** The grammatical category is changed. E.g.: translate *He will soon be back* as *No tardará en venir* by changing the adverb *soon* for the verb *tardar*, instead of keeping the adverb and translating *Estará de vuelta pronto*. (Hurtado, 2001, p. 271)

**18. Variation.** Linguistic or paralinguistic elements (intonation, gestures) which affect aspects of linguistic variation are changed: variation in textual tone, style, social dialect, geographical dialect, etc. E.g.: changes of tone in adaptations of children's novels, etc. (Hurtado, 2001, p. 271)

### **2.3 Factors that affect the translation of film titles**

Film titles are an essential element of communication since they act as attention grabbers for the audience. A memorable title can encourage the audience to watch a given film and talk about it. That is, when translating film titles, it is crucial to bear in mind their impact on the audience. There are certain aspects to consider not only related to linguistic changes, but it also related to cultural, social, and marketing purposes. So, there is the communicative purpose of film titles served in their respective cultural contexts that can help understand the translation in the TL.

As already mentioned, in the film industry, the translations of the title often result in “deviations from the original title mainly because of marketing strategies or interests” (Shi, X., 2014). Therefore, film titles are often accomplished by the marketing department of the distribution houses and not by professional translators trained in linguistic issues. Thus, their translations of film titles usually meet marketing requirements instead of paying heed to prescriptive norms.

All these factors influence the translation of film titles, and as we will see in the following section, on occasions perform different functions in their source and target context.

### **3. Corpus analysis**

#### **1980**

The most relevant feature of the film titles translated from English into Spanish in 1980 is that all the cases fall into two very different categories: the first group is composed by those film titles that were translated literally whereas the second one required more invasive techniques, such as discursive creation, compensation, or amplification. Also, it is interesting to notice that these two different groups hold equal weight in the corpus, that is to say, there are four non-invasive literal translations and six invasive translation techniques, which means that none of these trends predominated clearly in 1980.

Finally, it is important to highlight that, regardless of the techniques used, all the original titles were translated into Spanish so that all the occurrences were adapted to the language of the target audience. As we will see later, this could be explained by the fact that English was not the first L2 or L3 language in Spain at the time, and the source language was not as widely known as it was in later decades.

As already mentioned, there are four occurrences of literal translation in 1980: *La Guerra de las Galaxias: Episodio V – El Imperio Contraataca* and its equivalent in English *Star Wars: Episode V – The Empire strikes back*. Thus, the psychological drama film *Ordinary people* and its literal translation into Spanish *Gente corriente*. Another example of literal translation in this decade would be the drama film *Kramer vs. Kramer* and its Spanish literal translation *Kramer contra Kramer*. Finally, the comedy film

*Private Benjamin* or *La recluta Benjamín* is the last example of literal translation technique in this decade.

With regards to the film titles that needed to be adapted for the Spanish audience, the musical genre film *The Blues Brothers* is interesting because its Spanish version gathers several translation techniques –discursive creation, description, compensation, and amplification– being the most relevant the compensation and the discursive creation techniques.

The Spanish translation for *The Blues Brothers* differs significantly from the original one, *Granujas a todo ritmo*. This is because there is a pun in the English title difficult to transfer into Spanish. The protagonists of the film are two siblings with the surname Blues who also have a blues music group, called *The Blues Brothers*. However, in the Spanish translation the expression *A todo ritmo* is preferred, probably because the translator considered that this musical genre was not well-known by the target audience and this translation allowed him to introduce a reference to music. Thus, the Spanish translation can be considered discursive creation because it creates an equivalence between the titles that, as Hurtado Albir says, “is ephemeral”.

The Spanish version of the film title *Stir Crazy* is another example of a discursive creation technique. Firstly, even though both titles use colloquial language, they differ in that the meaning of the pun “stir crazy” is “to be restless or anxious” because you have been locked somewhere at home or in prison, for example. This detail is relevant because the film is a comedy about two people who were wrongly sentenced to prison even though they were innocent. In the Spanish translation, however, there is a focus on the madness –“locura”–, so there is no inference to being locked in prison. This could be because,

since the translators could not find a fully equivalent expression in Spanish, they chose to keep the idea of “craziness” in order to convey the genre of the film.

The comedy film *9 to 5* or *Cómo eliminar a su jefe* would be another example of the use of discursive creation. In this example, we can find another Spanish title that is completely different from the English one, because of cultural differences between both cultural systems. The Spanish title describes the content of the film, it is obvious that it is a comedy film where the boss is going to die, whereas the numbers of the title *9 to 5* refer to the working hours in the US which are not so generalized in Spain. Therefore, the target audience would not be able to easily deduce that the film is set in a working environment. That is one of the main reasons why the title in Spanish had to be changed.

The next blockbuster film is *Any Which Way You Can* or *La gran pelea*. The film title of this American action comedy in Spanish was translated by using discursive creation. First, it is crucial to bear in mind that *Any Which Way You Can* has a prequel called *Every which way but loose* translated into Spanish as *Duro de pelar*. That is, both the title of the prequel and the title of the next film are expressions that let the English audience infer that both titles are connected *Every which way but loose – Every which way you can*. However, in Spanish, this is not the case, because both titles *Duro de pelar* and *La gran pelea* are not so obviously related. Nevertheless, the title *Duro de pelar* and *La gran pelea* both refer to the most important fight of the main character. So, the translator chose titles that belong to the same topic, fights and bravery, to help the audience understand what the film is about and solve at the same time the problem of the English expression without an exact equivalent in Spanish.

Then, the film *Smokey and the Bandit II* is a similar example of the use of discursive creation. The movie is a sequel to *Smokey and the Bandit*. Therefore, the English version has kept the same title and only added a number to indicate that it is the second part of the same movie – *Smokey and the Bandit II*. Similarly, the translation into Spanish indicates that the film is a sequel of *Los caraduras* by adding the word “vuelven”. However, in the Spanish title, there is a loss of a pun present in the English one. In the English film “smokey” in *Smokey and the Bandit II* is the nickname with which the police officers are known, and *Bandit* is the surname of the second protagonist who is also a bandit or a cheeky. In Spanish, there is a loss of the humorous sense of the film title, both in the first part and in its sequel.

The last film to analyse in the 1980 sample is another example of the use of discursive creation. The original film is titled *Coal Miner's Daughter*, which has been translated into Spanish, as *Quiero ser libre*. The English title coincides with the well-known American country singer Loretta Lynn, in fact, the film is her biography. In the Spanish version the title was changed because *country* music was not so popular in Spain, and both the song and the country singer were not known by the target public. Therefore, the translator had to adapt the title to the target cultural background.

## **1990**

The analysis of the 1990 sample has evidenced that a drastic change in the title translation field took place during this period. Whereas all the film titles in the 80s were transferred into the viewers' target language, in the 90s there are three film titles that have not been rendered into Spanish, that is to say, they have been maintained in their original form using a technique called borrowing. This new trend possibly reflects a change in the

target audience with regard to the English language. It is important to highlight that in 1990 there was a greater influence of both the English language and the American pop culture. It can be seen in the way translators did not translate or adapt some of the titles into Spanish because the English language had an impact on the society of the 1990s.

In relation to the titles that have been translated into Spanish, the techniques used are more varied than in the previous decade. There are three instances of literal translations which added up to the three borrowings already mentioned equal to a total of seven non-invasive techniques. The four remaining titles were adapted to the target audience using three discursive creations and one coined equivalent. Next, I will analyse in more detail each of the titles and provide an explanation for their translations.

The first technique used to translate a blockbuster film on the list is a borrowing, which means that the title in the source language *Pretty woman* is transferred without any modification into the target language.

The second film title is *Dead Poets Society*, a drama film whose title was translated literally into Spanish as *El club de los poetas muertos*. Similarly, the translation technique used in this case is the literal translation. As a blockbuster film in the 90s, the crime thriller *Tango & Cash* was translated into Spanish as *Tango y Cash*, so it is another example of literal translation.

Unlike the previous film titles, the Spanish version of the science fiction film *Total Recall* is an example of discursive creation. When rendering this title, the translator had to consider its attractiveness in the target language. If we translated the source title *Total Recall* literally in Spanish, it would be something like *Recuerdo total*, which lacks appeal and does not give an idea of what the film is about. Instead, the translator chose to apply

a discursive creation technique to create a title that connects to important aspects of the film. It was translated as *Desafío total* even though this title does not describe the topic of the film as it does the one in English. However, it conveys that the film belongs to the action genre. Also, this title sounds more appealing and therefore fulfils the main function of titles, which is persuading potential viewers to watch the film.

Furthermore, the blockbuster film *Ghost* and its translation into Spanish *Ghost (Más allá del amor)* is a romance and a fantastic drama. The translation technique that has been used in this case is a borrowing combined with a linguistic amplification that provides additional information. However, in the target text, the translator added an explicative comment between parenthesis to help the audience understand that, even though the film is called *Ghost*, it is a romance and not a horror film.

Contrasting with the previous titles, there is the case of the film *Look Who's Talking*. This title is an idiom that means “something you say when someone criticizes you for something that that person does himself or herself” (Cambridge Dictionary, 2022). Since there is an equivalent idiom in Spanish “Mira quién habla” that means exactly the same, the translator might have decided to create a wordplay that makes reference to the topic of the film. It is a comedy in which babies understand everything that the adults say, and they are also capable of making sense of it at the same adult level. Thus, it makes sense that the translator has opted for a coined equivalent that allows keeping the same wordplay in the target language.

Additionally, there are two more blockbuster film titles of the 90s that have been translated using discursive creation. First, there is *Die Hard 2* which is a sequel to a previous film with the same title. *Die Hard* is an English expression, without direct

translation into Spanish, that means “strongly or fanatically determined or devoted” (Cambridge Dictionary, 2022) which possibly alludes to the main character’s personality. So, in the first film of the saga the translators tried to find a title for it that was appealing, and that also conveyed the idea of an action film. Finally, the film was transferred into Spanish using a metaphor, *La jungla de cristal*, because the action is set in a large skyscraper. In the sequel, *Die Hard 2*, the name of the saga is maintained in English, but in Spanish, it changes significantly, *La jungla 2: alerta roja*. The reason might be that the sequel is set in a different kind of scenario – an airport, not a skyscraper –, so that the former metaphor is not appropriate anymore. However, since it is important to inform the target audience about which saga the sequel belongs to, the translators have opted for keeping the first film title partially.

Second, the other discursive creation technique used in these ten blockbuster films is in the title *Gremlins 2: The New Batch*. Once again, the Spanish rendering may be related to phonetical issues, that is, if we translate the word *batch* into Spanish – “lote, tanda”– the title loses appeal and lacks sonority. Also, the exact translation of the word *batch* is not precise in Spanish when referring to a new group or generation, so that is why the original title was translated as *Gremlins 2, la nueva generación*.

Moreover, the war drama *Born on the Fourth of July* is an important title to consider because its theme and title prove the increasing influence of the English language around the world and the impact it started to cause. We can see that this film has been literally translated into Spanish as *Nacido el 4 de Julio*. This means that this date is well-known by the Spanish public as one of the most historically significant dates in the United States history.

Finally, the film noir *Dick Tracy* was translated literally into the target language because the name of the film is that of a famous character also known in Spain.

## 2000

Regarding the 2000s, the analysis of the data shows that the new tendencies that appeared in the 90s continued growing during this decade. The film titles of the 2000s fall into two groups: the first contains eight titles that are translated by using non-invasive translation techniques: two literal translations and six borrowings. Therefore, these figures indicate a growing tendency towards maintaining the original titles that is related to the expansion of the English language around the world. Then, the remaining two titles required the use of more invasive techniques: discursive creation and modulation. Next, there is a detailed analysis of each of the film titles according to the order in which they appear on the sample.

First on the list, there is the supernatural horror film *The Sixth Sense* which was literally translated into Spanish as *El sexto sentido*. Next, there is the title of the film *Gladiator* which is rendered into the target language with a combination of two different non-invasive techniques, a borrowing and a literal translation. The borrowing is shown in the first part of the title *Gladiator (El gladiador)* and then, between parenthesis, its literal translation into the target language.

Another interesting case is the title of the dramatic comedy *American beauty* which has two main meanings. The title, if interpreted literally, refers to one of the characters of the movie. However, it can also be interpreted figuratively, because the term “American beauty” also refers to a type of rose that is beautiful, but odourless. So, it serves as a metaphor to describe the characters’ lives which are seemingly perfect on the

outside, but actually meaningless and hollow. The Spanish viewers are only able to understand the former meaning since there is no similar expression in their language. In spite of that, the translator has opted for a literal rendering. The fact that the metaphorical meaning is lost also affects the poster of the film whose meaning is partially too lost.

Next on the list comes the action film *Mission: Impossible 2* which was translated literally as *M.I. 2 (Misión Impossible 2)*, whilst *Toy story 2* was transferred into Spanish through a borrowing (*Toy Story 2*).

In contrast to these titles, we find next two occurrences of invasive techniques. First, there is the thriller *Hollow Man*. The translator has not used a literal translation or a borrowing to render this title probably because the target audience might find the word ‘hollow’ difficult to understand or pronounce. Therefore, the translator opted for a discursive creation technique to find an equivalent title in the target language: *El hombre sin sombra*.

The second instance of discursive technique can be observed in the film *What Lies Beneath* which was translated into Spanish as *Lo que la verdad esconde*. To render this title, the translator needed to consider the wordplay in the original title *What Lies Beneath* and the information it provides about the topic of the film. On the one hand, there is a wordplay between the two meanings of the term “lie”: the verb “to lie” and the noun “lies” that is related to what the film is about. This number of meanings cannot be translated into Spanish, so the translator had to opt for a discursive creation to create a title related to the concept truth vs. lie.

Then, there are three examples of borrowings. First, the translation of the title *Scary Movie* whose expressive traits can probably be understood even by those target spectators with a low level of English, since the words “scary” and “movie” are basic.

Second, there is the film *Stuart Little* whose title is not translated even though there is a double meaning in it. That is, *Little* is the surname of the character – a mouse called *Stuart* –, and also a reference to the animal’s size. This information can only be inferred in the English title, but the translator has assumed that the target public will be able to grasp it because the adjective “little” is a basic one. So, it seems logical to use a borrowing in this case.

Finally, the last example of borrowing belongs to the translation of the drama film based on the real-life story of *Erin Brockovich*, who gives the name to the title both in the source and target versions.

## **2010**

Regarding the 2010s, the general tendency in film title translation continues along the same lines that in the previous decade, that is, a tendency towards keeping the English titles in their original form. The number of non-invasive techniques is notably higher than the number of films that required a more invasive translation. There are seven film titles that were translated by using a non-invasive technique: five literal translations and two borrowings and then, there are three films that needed more invasive techniques to adapt to the target language: discursive creation and coined equivalent.

We will start the analysis of the most popular blockbuster films in this decade with the science fiction film *Avatar* commercialize both in the source and target languages

with the same title. The translation of this film has been classified as an occurrence of a literal translation, although according to the *Real Academia Española* the word *Avatar* is also a Spanish one. So that both titles have the same meaning and form.

The 2010 sample also includes the third animation film of the famous saga *Toy Story 3* which was kept in the Spanish version as a borrowing, that is, the title is again the same as the one in English. The main reason would be that –as explained in the theoretical framework– in these decades English started to uprise as the preferred L2 or even L3 language, which means that the target spectators had a better command of the source language. So, there was no need to translate “toy” and “story” because a vast percentage of the audience could understand their meaning.

The next three premiers on the Spanish billboards in 2010 were literally translated: *Alice in Wonderland* rendered as *Alicia en el país de las maravillas*, probably because the film is an adaptation of a classic literary work whose translation into Spanish is already well-known by the audience. Then, the film that was a teen rage *The Twilight Saga: Eclipse* was also translated literally as *La saga crepúsculo: Eclipse*, maybe because the word “twilight” can be difficult to read for those Spanish speakers with a lower level of English. Lastly, the futuristic thriller *Inception* was also literally translated too, because the word “inception” was probably unknown by a high percentage of the public, which meant that most of the target viewers would not have been able to grasp what the film was about. Also, it is interesting to notice that, in this case, the translator considered that the word *Origen* was more attractive to the audience than the first dictionary entries “principio, comienzo”.

Similarly, the sequel *Shrek Forever After* (*Shrek 4*) needed a more invasive technique. The translator opted for a coined equivalent to ensure that the target audience could understand what the film was about. That is, the phrase “forever after” cannot be literally translated into Spanish, that is why the translator decided to use an expression with a similar meaning in the target language, “*felices para siempre*”.

In the same vein, there is the fantasy hit *Harry Potter and the Deathly Hallows: Part 1* which was literally translated into Spanish as *Harry Potter y las reliquias de la muerte: parte 1*. We can say that even though the title is long, it was translated literally maybe because the words “deathly” and “hallows” are not easy, in spite of the fact that the Harry Potter saga is the film adaptation of a very popular collection of teenage novels.

Then, there are two film titles that needed some changes to increase their impact on the target audience. The first of them is the fantastic remake *Clash of the Titans* which was translated as *Furia de titanes*. We can notice that the word ‘clash’ is not a direct equivalent of “*furia*”—“clash” means “to strike with a loud, harsh noise” and “*furia*” means “activity and violent unrest”. Although both nouns have similar connotations, the translator may have opted for the word “*furia*”, that is, for a discursive creation technique, because the literal translation of the original title (*Enfrentamiento de titanes*, or *Choque de titanes*) was not attractive enough, or maybe it was too long.

The next film that required a discursive translation technique to be rendered into the target language was the animation film *Despicable Me* or, in Spanish, *Gru, mi villano favorito*. “Gru”, the main character of the film, is a villain who comes to be loved by the other characters during the course of the film. Through the use of a discursive creation

technique, the translator provides the target audience with a hint about the personality change of this villain.

Lastly, there is the adventure film *Robin Hood*. The title of this film is a name of a literary character that is well-known in both source and target culture so, that is the main reason why the target title was transferred as a borrowing from the source language.

## **2020**

According to the Spanish newspaper *El País*, the cinemas in Spain during the pandemic lost a 72% of their income. However, the effect of the pandemic made Spanish society increase the amount of time they spent watching TV series or films. According to Statista, in Spain, the audience in the streaming platforms such as HBO or Netflix increased by 108% at the beginning of the pandemic. Likewise, according to the British Council, during the pandemic, the percentage of people in Spain who tried to improve their English skills through online classes experienced an increase of the 40%. That is why many Spanish viewers chose to practise their listening skills by watching English subtitled versions of their favourite films and TV series.

Moreover, it is interesting to point out that thanks to the increasing amount of audiovisual content in English available through these new platforms, the Spanish society got used to English-speaking content. This change in the linguistic preferences of the viewers produced an increase in non-translated film titles in 2020. The analysis of the sample corresponding to this decade contains seven occurrences of non-invasive translation techniques: just one case of literal translation and six borrowings. Also, there are three examples of invasive techniques like discursive creation and amplification.

The Spanish versions of the three most famous film titles during this decade are borrowings from the source language. First, there is the war film 1917 that did not need a translation or an explicative note because it refers to an important historical event known by both source and target public: *World War I*. Then, the action film *Tenet* is also a borrowing, but it is important to note that the title in English has a double meaning. First, the word “tenet” means “an opinion, principle held to be true” (Cambridge Dictionary, 2022) and also, it is the name of the main character of the film. In Spanish, only the latter meaning is maintained, since the word “tenet” is likely to be unknown to a high percentage of target viewers. In spite of that, the translator might have decided to apply a borrowing technique as a part of a marketing strategy.

In contrast with this title, the transfer of the comedy action film *Bad Boys For Life* through a borrowing does not produce comprehension problems because it is composed of basic vocabulary.

Unlike these previous film titles, the fantasy comedy film *Dolittle* required a more complex translation. First, it is crucial to bear in mind that it is a newer version of the film *Dr Dolittle*, which explains why in English, it is not essential to add more information in the title. However, in Spanish, the translator used a linguistic amplification to help the audience identify the film *Las aventuras del Doctor Dolittle*. Thus, the word “Aventura” informs the Spanish viewers about the genre and the plot of the film.

The following case is that of the science fiction film *Sonic, the Hedgehog* based on the famous hedgehog in the video games series with the same name. Therefore, the English film does not undergo any change since the original audience will clearly recognise the theme of the film. However, since the video game is best known simply as

*Sonic* in Spain, the translator decided to add the subtitle “la película”, maybe to create a more appealing title for the audience, and also because the use of the definite determiner “la” conveys a sense of uniqueness.

Next, there are once again several examples of literal translations and a borrowing. First, there is the animation film *The Croods: A New Age* which was literally translated into Spanish as *Los Croods: una nueva era*. Second, there is the film about the famous heroine from the sequel *Wonder Woman: Wonder Woman 1984*. This film was transferred through a borrowing in the target language since the viewers were very familiar with the name of this superhero. Third, the famous DC Comic inspired film *Birds of Prey (and The Fabulous Emancipation of One Harley Quinn)* that was literally translated into Spanish as *Aves de presa (y La fabulosa emancipación de Harley Quinn)*, possibly because the title contains English vocabulary that may be unknown to a high percentage of the target audience.

As a continuation of the analysis, there is the dramatic romance *After We Collided* from the saga *After* which was translated as *After. En mil pedazos*. To render this title, the translator combined two techniques: borrowing and discursive creation. The first part of the title refers to the name of the saga that was transferred into Spanish through a borrowing (*After*). However, the translator used a discursive creation in the second part of the title that provides information about the plot. The translator opted for the use of an idiom to make reference to the effects of a collision – “en mil pedazos”– instead of translating literally the past participle of the verb “to collide”. The reason for that modification could be that the result of a literal translation would not sound idiomatic in Spanish (“chocado” or “colisionado”). Therefore, the translator chose an alternative title

that maintained the semantic connotations of the word ‘collided’, and at the same time sounded attractive to the audience.

Lastly, the dramatic comedy *Jojo Rabbit* could have been borrowed from English for various reasons. In the first place, because it is the nickname of the main character and also a clue to his personality. Jojo Rabbit is a naïve ten-year-old German boy, member of the Hitler Youth, whose beliefs will be challenged after discovering that his mother is hiding a young Jewish girl in the attic. The nickname hints at the boy’s kind and merciful personality since it was given to him after refusing to kill a rabbit. Besides, the word “rabbit” in the character’s nickname is a very basic English word likely to be known by most Spanish viewers.

## **2021**

According to the online newspaper Europa press “the attendance in the cinemas grew a 45% compared to 2020”. The lowering of the pandemic restrictions made the Spanish population want to go back to what was going to the cinema before the lockdown. Besides, as in 2020, according to (Saorín I., 2022) many people in Spain decided to improve their English level by practicing by reading books, watching TV series, and consuming English audiovisual content.

In 2021, the English language is the lingua franca in many countries, such as Spain. That is, it is present in the scientific and technological world and also in the streaming platforms. As a result, this year, there was a significant increase in non-translated film titles mainly because of the status of the English language in Europe. There are nine non-invasive techniques: four literal translations and five borrowings and only one invasive translation technique: discursive creation.

First, there are three famous sequels translated as borrowings in Spanish. The first film is a sequel to the Marvel Comics saga Spider-Man: *SpiderMan. No way home*. The second one is the sequel from the *Fast & Furious* films, *Fast & Furious 9*, which in Spanish it is also a borrowing. Third, is the sequel to the Marvel Comics: *Venom: Let there be carnage* which blends a literal translation and a borrowing in its Spanish version. The first part of the title is kept as a borrowing *Venom*, maybe because it is the proper name of a famous superhero known to the target audience, whilst the second part of the title *Let there be carnage* has been literally translated as *Habr  matanza* probably because the translator felt that the word “carnage” would only be understood by advanced speakers of English. Contrarily, the science fiction film *Dune* was translated through a borrowing maybe because it resembles its Spanish translation “duna”.

Then, the action film of the James Bond sequel *No Time to Die* was literally translated as *Sin tiempo para morir* for the same reasons as the previous occurrences, that is, the meaning of the title is formed by easy words, that most part of the Spanish audience is likely to understand. The same happens with the sequel to the Marvel Comics *Eternals* transferred to the Spanish version through a borrowing technique.

Next on the list we have the science fiction film *Godzilla vs. Kong* transferred as a borrowing. This title is identical in form to the film *Kramer vs. Kramer* in the 1980 decade which was literally translated as *Kramer contra Kramer*. This change proves that the increasing influence of the English language in Spain affected the way film titles were translated.

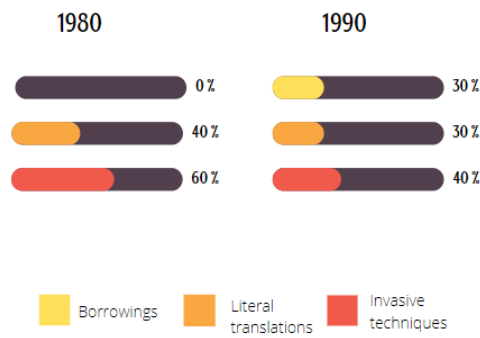
Differing from the previous translation techniques, we have the horror film to a famous 80s sequel *The Conjuring: The Devil Made Me Do It*. The title of the saga *The*

*Conjuring* was translated with the use of discursive creation: *Expediente Warren*. The reason for that modification is that the literal translation for the noun “conjuring” into Spanish is “conjuro”, “juego de manos” which does not suit the meaning of the term in the English film title (“to call upon or command a devil or spirit by invocation or spell”). Therefore, the translator preferred to add the name of the protagonists, *Warren*. Also, the second part of the title is translated by the use of transposition. That is, there is a shift in the grammatical structure of the source title, we go from *The Devil made me do it* which is an SVO structure to *Obligado por el demonio* which is a participle.

To conclude the analysis of the corpus, there are the two last blockbuster films: *Black widow and Shang-Chi and the legend of the ten rings* both translated literally as follows: *Viuda negra* and *Shang-Chi y la leyenda de los diez anillos*.

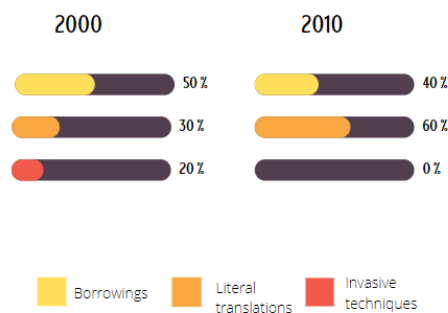
#### **4. Results**

After having analysed the 60 films that composed the corpus, there are some results that need to be considered. First, as Fig.1 shows, during the 1980 and 1990 decades most English film titles were translated into Spanish – all of them in the 80’s decade and a 70% in the case of the 90’s. Also, there is a predominant use of invasive techniques which are the ones that require more linguistic changes for the titles to be understandable and appealing to the target audience.



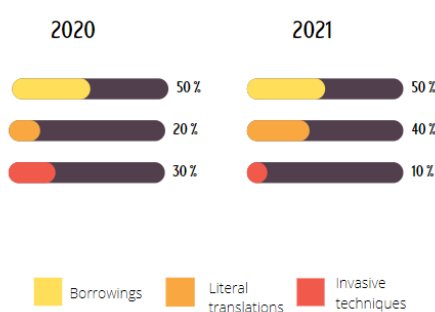
**Figure.1-** Results: decades 1980 and 1990

There are fewer non-invasive translation techniques such as borrowings and literal translations which are the ones that do not require that many linguistic adaptations. These tendencies are linked to the limited use of the English language during this period in the target culture. In the Spain of the 80's and 90's English was merely devoted to the scientific field, songs, pop culture, and fashion trends, so at that time the English language was starting to shape its path into the Spanish culture. However, if we compare these two decades to the following ones, 2000 and 2010, we can see important changes in the film title translation trends. As Fig.2 shows, there is a notable increase in the use of borrowings that goes up to 50% of the occurrences in the 2000 decade and 40% in the 2010: :



**Figure.2** Results: decades 2000 and 2010

This striking increase is mainly due to the impact of the English language as a lingua franca in Europe. Thus, in education, English started to be considered more important and it started to be the preferred L2 or L3 language. For this reason there was less need to translate the film titles, since the target audience could understand them thanks to their better command of the source language. Lastly, the years 2020 and 2021 were decisive for the Spanish society and for its audiovisual industry, mainly because of the outbreak of the pandemic that impacted heavily on streaming platforms, cinemas, and on the general interest in learning English in Spain. The lockdown and the consequent isolation of the people, together with other factors such as the growth of online working, or the lack of face-to-face social interaction, produced an increase in the number of people who tried to improve their level of English, since educational institutions and workplaces may require that its candidates demonstrate certain level of English. According to (Santander Universidades, 2022), “Learning languages is one of the skills most in-demand by companies. This competence increases your chances of getting a job by 37%”.



**Figure.3** Results: decade 2020 and 2021

The figures represented in Fig.3 confirm the increasing importance of the borrowings in the Spanish translation of film titles; the data shows that the usage of borrowing is the preferred technique in half of the occurrences in both samples .The

reasons that explain this tendency have to be looked for, once again, in the importance of the English language in the target culture.

## **5. Conclusions**

To sum up, after having analysed the corpus of the project, I have found that there is a growing tendency towards the use of borrowings rather than more invasive translation techniques. This is due to the fact that the English language is the lingua franca nowadays; thus, the Anglophone culture has had an increasing impact in Spain along the different decades. First, the English language started to be popular around 1980 and 1990 in Spain mainly because of trends, fashion, and cinematic content. That is, the results of the first two decades that were analysed –1980 and 1990– showed a higher use of more invasive translation techniques to adapt, not only linguistically, but also culturally, the source title to the target public.

However, from the end of the 1990s onwards, the English language became the preferred L2 or L3 in language acquisition in Spanish educational institutions. The rising popularity of English made the marketing agencies include more content in English to attract Spanish spectators with its newness. That is, from 2000 to 2010, many film titles are not translated into Spanish and they are commercialize as borrowings from the source language

Following the same dynamics, English continued evolving through time even throughout the covid-19 pandemic. Nowadays, the English language is present nearly everywhere: science, education, culture, advertising and marketing, cinema, social media, so that the Spanish society receives English inputs all the time. The translation of film

titles is not an exception to that; the lingua franca status of the English language is noticeable in the tendency to not translate English titles into the target language.

I can conclude that there is a shift in film title translation trends from the first decades to the last ones, due to the growing presence of the Anglophone culture and language in Spain.

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7OsDUhMxEmHSfuMF19IUdr3I5r7kOJUfbNVfFMDx1UPlidajSvONnQ4X9oB  
LGwWWmCAwg%3d%3d&crl=c&resultNs=AdminWebAuth&resultLocal=Er  
rrCrlNotAuth&crlhashurl=login.aspx%3fdirect%3dtrue%26profile%3dehost%2  
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## 7. Appendixes

### Appendix. I

The following tables show the gross and number of spectators of the 10 blockbuster films of every decade in the Spanish cinemas.

**Table.1**

#### 1980

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Original Title	Translation into Spanish	Gross in Spain (€)	Number of Spectators
<i>Star Wars: Episode V – The empire Strikes Back</i>	<i>La Guerra de las Galaxias: Episodio V – El imperio contraataca</i>	4,078,250,00€	2,842,496
<i>Ordinary People</i>	<i>Gente corriente</i>	1,146,718,02€	1,057,800
<i>The Blues Brothers</i>	<i>Granujas a todo ritmo</i>	978,486,35€	975,697
<i>Private Benjamin</i>	<i>La recluta Benjamin</i>	828,768,42€	809,929
<i>Stir Crazy</i>	<i>Locos de remate</i>	736,463,43€	692,216
<i>9 to 5</i>	<i>Cómo eliminar a su jefe</i>	602,526,14€	543,049
<i>Smokey and the Bandit II</i>	<i>Los caraduras</i>	480,837,5€	511,571
<i>Any Which You Can</i>	<i>La gran pelea</i>	470,553,75€	468,103
<i>Kramer vs. Kramer</i>	<i>Kramer contra Kramer</i>	183,967,18€	223,974



Dick Tracy	Dick Tracy	461,562,014€	1,169,797
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\*\* In both 1980 – 1990 tables the gross in Spain is converted from *pesetas* to Euros. \*\* (Dirección General de Promoción del Libro y de la Cinematografía & Ministerio de Cultura, 1999)

### Table.3

#### 2000

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Original Title	Translation into Spanish	Gross in Spain (€)	Number of Spectators
<i>The Sixth Sense</i>	<i>El Sexto sentido (The Sixth Sense)</i>	4,405,996,182€	6,742,946
<i>Gladiator</i>	<i>Gladiator (El Gladiador)</i>	3,157,990,069€	4,783,991
<i>American Beauty</i>	<i>American Beauty</i>	2,720,952,775€	4,085,664
<i>Mission: Impossible 2</i>	<i>M.I. 2 (Misión Imposible 2)</i>	2,164,465,026€	3,310,829
<i>Toy Story 2</i>	<i>Toy Story 2. Los juguetes vuelven a la carga</i>	1,965,070,921€	3,042,688
<i>Hollow Man</i>	<i>El hombre sin sombra</i>	1,763,539,698€	2,695,171
<i>What Lies Beneath</i>	<i>Lo que la verdad esconde</i>	1,714,369,298€	2,449,162
<i>Scary Movie</i>	<i>Scary Movie</i>	1,647,431,672€	2,412,035
<i>Stuart Little</i>	<i>Stuart Little</i>	1,352,084,298€	2,161,181

<i>Erin Brockovich</i>	<i>Erin Brockovich</i>	1,336,412,229€	2,004,232
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\*\* (Dirección General de Promoción del Libro y de la Cinematografía & Ministerio de Cultura, 2001)

## Table.4

### 2010

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<b>Original title</b>	<b>Translation into Spanish</b>	<b>Gross in Spain (€)</b>	<b>Number of spectators</b>
<i>Avatar</i>	<i>Avatar</i>	50,782,918	6,057,194
<i>Toy Story 3</i>	<i>Toy Story 3</i>	25,105,759	3,607,459
<i>Alice in Wonderland</i>	<i>Alicia en el país de las maravillas</i>	22,817,429	2,866,572
<i>The Twilight Saga: Eclipse</i>	<i>La saga Crepúsculo: Eclipse</i>	19,221,589	3,160,509
<i>Inception</i>	<i>Origen</i>	16,990,931	2,712,839
<i>Shrek 4: Forever After</i>	<i>Shrek 4: Felices para siempre</i>	16,171,634	2,320,948
<i>Harry Potter and the Deathly Hallows: Part 1</i>	<i>Harry Potter y las Reliquias de la Muerte I</i>	13,115,323	2,042,453
<i>Clash of the Titans</i>	<i>Furia de titanes</i>	12,014,065	1,604,983
<i>Despicable Me</i>	<i>Gru: Mi villano favorito</i>	10,593,079	2,064,546
<i>Robin Hood</i>	<i>Robin Hood</i>	10,419,481	1,694,886

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\*\*Taquilla España. (2019, December)

**Table.5****2020**

Original Title	Translation into Spanish	Gross in Spain (€)	Number of spectators
<i>1917</i>	<i>1917</i>	9,635,067€	1,567,516
<i>Tenet</i>	<i>Tenet</i>	7,600,191€	1,207,032
<i>Bad Boys for Life</i>	<i>Bad Boys for Life</i>	6,703,260€	1,075,260
<i>Dolittle</i>	<i>Las aventuras del Doctor Dolittle</i>	6,160,036€	1,033,771
<i>Sonic, the Hedgehog</i>	<i>Sonic, La Película</i>	5,139,605€	868,630
<i>The Croods: A New Age</i>	<i>Los Croods: Una nueva era</i>	5,060,155€	868,017
<i>Wonder Woman 1984</i>	<i>Wonder Woman 1984</i>	3,672,262€	567,976
<i>Birds of Prey (and the Fabulous Emancipation of one Harley Quinn)</i>	<i>Aves de Presa (y la Fabulosa Emancipación de Harley Quinn)</i>	3,207,623€	516,561
<i>After we Collided</i>	<i>After: En Mil Pedazos</i>	3,201,706€	520,437
<i>Jojo Rabbit</i>	<i>Jojo Rabbit</i>	3,089,244€	515,311

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\*\*Taquilla España. (2021, 21 January)

**Table.6**

## 2021

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<b>Original title</b>	<b>Translation into Spanish</b>	<b>Gross in Spain (€)</b>	<b>Number of spectators</b>
<i>Spider-man: No Way Home</i>	<i>Spider-man: No Way Home</i>	26,815,511€	4,239,652
<i>F9</i>	<i>Fast &amp; Furious 9</i>	9,545,343€	1,533,273
<i>Venom: Let There Be Carnage</i>	<i>Venom: habrá matanza</i>	8,928,499€	1,400,842
<i>Dune</i>	<i>Dune</i>	8,241,598€	1,369,946
<i>No Time to Die</i>	<i>Sin tiempo para morir</i>	7,994,968€	1,188,980
<i>Eternals</i>	<i>Eternals</i>	7,357,371€	1,152,460
<i>Godzilla vs Kong</i>	<i>Godzilla vs Kong</i>	6,347,373€	1,009,022
<i>The Conjuring: The Devil Made me Do it</i>	<i>Expediente Warren: obligado por el demonio</i>	6,118,699€	976,442
<i>Black Widow</i>	<i>Viuda negra</i>	5,915,253€	955,674
<i>Shang-chi and the Legend of the Ten Rings</i>	<i>Shang-chi y la Leyenda de los Diez Anillos</i>	5,683,493€	946,445

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\*\*Taquilla España. (2021b, May 10)

## **Appendix. II**

In this part of the appendix, there are the tables for the film titles of the decades I examined and their correspondent translation techniques.

**Table.1**

**1980**

<b>Title in the source language</b>	<b>Title in the target language</b>	<b>Translation Technique</b>
<i>Star Wars: Episode V – The Empire Strikes Back</i>	<i>Star Wars: Episodio V – El Imperio Contraataca</i>	Literal translation
<i>Ordinary People</i>	<i>Gente corriente</i>	Literal translation
<i>The Blues Brothers</i>	<i>Granujas a todo ritmo</i>	Discursive creation
<i>Private Benjamin</i>	<i>La Recluta Benjamín</i>	Traducción literal
<i>Stir Crazy</i>	<i>Locos de remate</i>	Discursive creation
<i>9 to 5</i>	<i>Cómo eliminar a su jefe</i>	Discursive creation
<i>Any Which Way You Can</i>	<i>La gran pelea</i>	Discursive creation
<i>Smokey and the Banditt II</i>	<i>Vuelven los caraduras</i>	Discursive creation
<i>Kramer vs Kramer</i>	<i>Kramer contra Kramer</i>	Literal Translation
<i>Coal Miner's Daughter</i>	<i>Quiero ser libre</i>	Discursive creation

\*\* (Hurtado 2001: pp 269 - 271)

**Table.2**

**1990**

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<b>Title in the source language</b>	<b>Title in the target language</b>	<b>Translation technique</b>
<i>Pretty Woman</i>	<i>Pretty Woman</i>	Borrowing
<i>Dead Poets Society</i>	<i>El club de los poetas muertos</i>	Literal translation
<i>Total Recall</i>	<i>Desafío total</i>	Discursive creation
<i>Ghost</i>	<i>Ghost (Más allá del amor)</i>	Borrowing
<i>Look Who's Talking</i>	<i>Mira quién habla</i>	Coined equivalent
<i>Tango &amp; Cash</i>	<i>Tango y Cash</i>	Literal translation
<i>Die Hard 2</i>	<i>Jungla 2 (La Alerta Roja)</i>	Discursive creation
<i>Gremlins 2: The New Batch</i>	<i>Gremlins 2 (La nueva generación)</i>	Discursive creation
Born on the Fourth of July	Nacido el 4 de julio	Literal translation
Dick Tracy	Dick Tracy	Borrowing

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\*\* (Hurtado 2001: 269 - 271)

**Table.3**

**2000**

<b>Title in the source language</b>	<b>Title in the target language</b>	<b>Translation technique</b>
<i>The Sixth Sense</i>	<i>El Sexto sentido (The Sixth Sense)</i>	Literal translation
<i>Gladiator</i>	<i>Gladiator (El Gladiador)</i>	Literal translation
<i>American Beauty</i>	<i>American Beauty</i>	Borrowing
<i>Mission: Impossible 2</i>	<i>M.I. 2 (Misión Imposible 2)</i>	Literal translation
<i>Toy Story 2</i>	<i>Toy Story 2. Los Juguetes vuelven a la carga</i>	Literal translation
<i>Hollow Man</i>	<i>El hombre sin sombra</i>	Amplification and discursive creation
<i>What Lies Beneath</i>	<i>Lo que la verdad esconde</i>	Modulation
<i>Scary Movie</i>	<i>Scary Movie</i>	Borrowing
<i>Stuart Little</i>	<i>Stuart Little</i>	Borrowing
<i>Erin Brockovich</i>	<i>Erin Brockovich</i>	Borrowing

\*\* (Hurtado 2001: 269 - 271)

## **Table. 4**

### **2010**

<b>Title in the source language</b>	<b>Title in the target language</b>	<b>Translation technique</b>
<i>Avatar</i>	<i>Avatar</i>	Literal translation
<i>Toy Story 3</i>	<i>Toy Story 3</i>	Borrowing
<i>Alice in Wonderland</i>	<i>Alicia en el País de las Maravillas</i>	Literal translation

<i>The Twilight Saga: Eclipse</i>	<i>La Saga Crepúsculo: Eclipse</i>	Literal translation
<i>Inception</i>	<i>Origen</i>	Literal translation
<i>Shrek 4: Forever After</i>	<i>Shrek 4: Felices para siempre</i>	Coined equivalent
<i>Harry Potter and the Deathly Hallows: Part 1</i>	<i>Harry Potter y las reliquias de la muerte I</i>	Literal translation
<i>Clash of the Titans</i>	<i>Furia de titanes</i>	Discursive creation
<i>Despicable Me</i>	<i>Gru: mi villano favorito</i>	Discursive creation
<i>Robin Hood</i>	<i>Robin Hood</i>	Borrowing

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\*\* (Hurtado 2001: 269 - 271)

## **Table.5**

### **2020**

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<b>Title in the source language</b>	<b>Title in the target language</b>	<b>Translation technique</b>
<i>1917</i>	<i>1917</i>	Borrowing
<i>Tenet</i>	<i>Tenet</i>	Borrowing
<i>Bad Boys for Life</i>	<i>Bad Boys for Life</i>	Borrowing
<i>Dolittle</i>	<i>Las Aventuras del Doctor Dolittle</i>	Amplification
<i>Sonic, the Hedgehog</i>	<i>Sonic, La película</i>	Discursive creation

<i>The Croods: A New Age</i>	<i>Los Croods: una nueva era</i>	Literal translation
<i>Wonder Woman 1984</i>	<i>Wonder Woman 1984</i>	Borrowing
<i>Birds of Prey (and the Fabulous Emancipation of one Harley Quinn)</i>	<i>Aves de Presa (y la fabulosa emancipación de Harley Quinn)</i>	Literal translation
<i>After we Collided</i> <i>After</i>	<i>After: En Mil Pedazos</i>	Discursive creation + borrowing
<i>Jojo Rabbit</i>	<i>Jojo Rabbit</i>	Borrowing

\*\* (Hurtado 2001: 269 - 271)

## Table.6

### 2021

Title in the source language	Title in the target language	Translation technique
<i>Spider-man: No Way Home</i>	<i>Spider-man: No Way Home</i>	Borrowing
<i>F9</i>	<i>Fast &amp; Furious 9</i>	Borrowing
<i>Venom: Let There Be Carnage</i>	<i>Venom: Habrá Matanza</i>	Literal translation + borrowing
<i>Dune</i>	<i>Dune</i>	Borrowing
<i>No Time to Die</i>	<i>Sin tiempo para morir</i>	Literal translation
<i>Eternals</i>	<i>Eternals</i>	Borrowing
<i>Godzilla vs Kong</i>	<i>Godzilla vs Kong</i>	Borrowing
<i>The Conjuring: The Devil Made Me Do it</i>	<i>Expediente Warren: obligado por el demonio</i>	Discursive creation + transposition
<i>Black Widow</i>	<i>Viuda negra</i>	Literal translation

\*\* (Hurtado 2001: 269 – 271)