

<<电影中的翻译>>

图书基本信息

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内容概要

本书深入浅出地将翻译理论与广义的电影翻译联系起来，不仅为读者扼要介绍了翻译理论与实践中的诸多核心问题，而且生动展示了这些问题在电影中如何得以表现，并以跨学科研究的方式论述了电影翻译与文化、社会、身份认同、移民、冲突、行为表现、全球化等问题的密切关系。本书脉络清晰，视角新颖，采用从默片到多部新近的电影为例证，提出了独到的见解，对传播学、翻译学、文化学等领域的师生、学者，以及对电影研究感兴趣的普通读者均有极高的参考价值。

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作者简介

迈克尔·克罗宁，都柏林城市大学翻译与文本研究中心讲座教授、主任，著有多部专著，如《翻译爱尔兰》(Translating Ireland, 1996)、《翻译与全球化》(Translation and Globalisation, 2003)以及《翻译与身份》(Translation and Identity, 2006)等。

<<电影中的翻译>>

书籍目录

List of film stills

Acknowledgements

Introduction: the full picture

1 Translation: the screen test

2 The frontiers of translation: Stagecoach to Dances with
Wolves

3 Translation howlers: A Night at the Opera to Borat

4 The long journey home: Lost in Translation to Babel

5 The empire talks hack: translation in Star Wars

Bibliography

Index

章节摘录

版权页 : The crucial word in Smith's analysis is 'mute.' The 'talkies' have not rendered audiences speechless. Film spectators before and after films are coopted into a network of anticipation and commentary, which has translation into local language as a core element of the filmic experience. The socially mediated activity of language is crucial to the reception of the most all-pervasive of blockbusters, and speakers as the active agents and speakers of language within speech communities make of translation a dynamic process from which effects cannot be anticipated or prescribed in an artful centripetal conspiracy. This is not to say, however, that the language of production is not without its effect. The same teenagers who eagerly commented on Hollywood blockbusters in Flemish were largely sceptical of the idea that interesting and entertaining films could be produced in their mother-tongue. The charmed circle of language acquisition and cultural prestige was thus very much in evidence. As a consequence, however, in the case of other foreign-language films, '[f]ailure to comprehend the dialogue does not merely reduce enjoyment in a particular film, it also promotes a negative attitude in general towards films in that language' (168). In other words, not only is watching film, as we have noted earlier, embedded in a language of reception but also the film itself becomes synonymous with language or rather with the on-screen experience of one particular language, English. For teenagers in Flanders used to listening to English in a local audio-visual culture largely averse to dubbing, the English language and cinematography were one and the same thing. Giovanni Scognamiglio writing about the enthusiasm of Turkish audiences for Hollywood films during and after the Second World War argues that they wanted, 'action, wealth, spectacle and glamour [...] excitement and emotion. They want dreams and they pay to have their dreams' (Scognamiglio 1991: 67). What Hollywood offered to audiences was a realm of fantasy, of make-believe, of a life that was more glamorous, more exciting than the humdrum reality of the local.

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