

Examining Cultural Differences in Audiovisual Translation of Films

Askhat Arsen

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Abstract

Examining Cultural Differences in Audiovisual Translation of Films

The purpose of this research is to examine cultural differences in the audiovisual translation (AVT) of films from English to Russian, focusing on strategies employed by individual and institutional translators. The study aims to identify challenges in transposing cultural elements, evaluate translation quality using House's Translation Quality Assessment (TQA) model, and compare approaches to preserving cultural authenticity. Through a qualitative, product-based analysis, the research investigates two Russian translations of Quentin Tarantino's *Pulp Fiction*: Dmitry Puchkov's ("Goblin") fan translation and the official NTV channel's dubbed version. Key cultural elements, including idioms, slang, cultural references, and humor, were analyzed to assess strategies such as domestication, foreignization, omission, and explicitation.

Results reveal that *Goblin's* translation prioritizes domestication, adapting content to resonate with Russian audiences through colloquial language and cultural substitutions, albeit occasionally introducing overt errors. In contrast, NTV's institutional approach leans toward foreignization, adhering to formal standards but often neutralizing cultural nuances to comply with censorship norms. Both versions struggled with idioms and culturally specific references, leading to distortions or omissions that impacted fidelity. House's TQA model identified covert and overt errors in register and genre alignment, highlighting mismatches in preserving Tarantino's postmodern tone and intertextual layers. Recommendations include comparative analysis of other Tarantino films, audience reception studies, and adapting the methodology for non-English language pairs such as Kazakh-Russian. This research contributes to AVT studies by highlighting distinctions between institutional translations and individual translators, revealing their impacts on cultural representation and the underlying reasons. By applying House's Translation

Quality Assessment (TQA) model, the study demonstrates the efficacy of functional-pragmatic analysis in evaluating translation quality, illustrating how overt and covert errors shape the final translated product.

Keywords: audiovisual translation, cultural differences, domestication, foreignization, House's TQA model, Pulp Fiction, Russian translations

Аннотация

Аудиовизуалды аудармаланған фильмдердегі мәдени айырмашылықтарды зерттеу

Мақсаты – ағылшын тілінен орыс тіліне жасалған фильмдердің аудиовизуалды аудармасындағы мәдени айырмашылықтарды зерттеу, жеке және институционалды аудармашылардың стратегияларын салыстыру. Зерттеу Хаус моделі негізінде аударма сапасын бағалап, мәдени элементтерді (идиома, сленг, мәдени сілтемелер) сақтау әдістерін талдауға бағытталды. Зерттеу әдісі ретінде Quentin Tarantino-дың «Криминальное чтиво» фильмінің екі нұсқасы (Дмитрий Пучковтың жеке аудармасы және НТВ арнасының ресми нұсқасы) салыстырылды.

Нәтижелер бойынша, Гоблин аудармасы мәдени үйлесімділік үшін доместикацияны пайдаланып, кейде дәлсіздіктерге әкелсе, НТВ нұсқасы форенизацияны артықшылық тауып, мәдени нюанстарды бейтараптандырды. Екі нұсқа да идиомалар мен сілтемелерді аударуда қиындықтарға тап болды. Хаус моделі бойынша жасырын қателер анықталды, аудармалардың постмодернистік тон мен мәтін аралық қабаттастықты сақтамауы көрсетілді. Ұсыныстарға Тарантино басқа фильмдерінің аудармаларын салыстырмалы талдау, аудиторияның қабылдауын зерттеу және қазақ-орыс сияқты ағылшын емес тіл жұптарына әдіснаманы бейімдеу жатады. Бұл зерттеу аудиовизуалды аударма зерттеулеріне үлес қосады, медиа заңдарымен шектелген институционалды аудармалар мен жеке аудармашылардың аудармалары арасындағы айырмашылықтарды ашып, олардың түпнұсқаның мәдени бейнелеуіне әсерін және себептерін көрсетеді.

Хаус аударма сапасын бағалау моделін қолдана отырып, зерттеу аударма сапасын бағалауда функционалды-прагматикалық талдаудың тиімділігін дәлелдейді,

сонымен қатар анық және жасырын қателердің аударманың соңғы нәтижесіне әсерін көрсетеді.

Түйін сөздер: аудиовизуалды аударма, мәдени айырмашылықтар, доместикация, форенизация, House моделі, «Криминальное чтение», орыс аудармалары.

Аннотация

Изучение культурных различий в аудиовизуальном переводе фильмов

Цель исследования – изучить культурные различия в аудиовизуальном переводе (АВП) фильмов с английского на русский язык, сосредоточившись на стратегиях индивидуальных и институциональных переводчиков. Исследование направлено на выявление трудностей передачи культурных элементов, оценку качества перевода по модели Джулиан Хаус (TQA) и сравнение подходов к сохранению аутентичности. Качественный анализ двух русских версий фильма «Криминальное чтиво» (перевод Дмитрия Пучкова («Гоблин») и дубляжа НТВ) позволил изучить идиомы, сленг, культурные отсылки и юмор.

Результаты показали, что перевод Гоблина чаще использует доместикацию, адаптируя контент для русской аудитории, но допуская явные ошибки. Версия НТВ применяет форенизацию, сохраняя структуру оригинала, но нейтрализуя культурные нюансы. Обе версии столкнулись с искажениями при передаче идиом и специфических отсылок. Модель Хаус выявила скрытые ошибки в регистре и жанре, указав на несоответствие постмодернистского стиля Тарантино.

Исследование делает вывод о необходимости баланса между культурной адаптацией и верностью оригиналу. Рекомендации включают сравнительный анализ переводов других фильмов Тарантино, изучение восприятия аудитории и адаптацию методологии для неанглийских языковых пар, таких как казахско-русский. Данное исследование вносит вклад в изучение АВП, подчеркивая различия между институциональными переводами и независимыми переводами, раскрывая их влияние на культурное представление оригинала. Применяя модель оценки качества перевода Джулиан Хаус (TQA), исследование демонстрирует

эффективность функционально-прагматического анализа для оценки качества перевода, показывая, как явные и скрытые ошибки влияют на конечный продукт.

Ключевые слова: аудиовизуальный перевод, культурные различия, доместикация, форенизация, модель Хаус, «Криминальное чтиво», русские переводы

Table of Contents

Introduction	1
Background Information	1
Problem Statement.....	3
Purpose of the Study.....	4
Research Questions	4
Significance of the Study.....	5
Outline of the Research	6
Literature review	7
Translation Equivalence Theories	8
Audiovisual Translation	9
Cultural Communication and Elements in the Process of AVT.....	12
Individual and Institutional translations	18
House's Model of Translation Quality Assessment.....	19
Problems and Gaps in the Literature	22
Conceptual Framework	22
Summary.....	23
Methodology	25
Research Design	25
Sampling.....	27
Data Collection and Analysis	29

Ethical Considerations.....	31
Findings.....	32
Translation Strategies.....	32
Translation of Cultural Elements.....	33
Identification of Overt Errors.....	42
Source Text Analysis.....	46
Identification of Covert Errors.....	49
Discussion.....	52
Omission as a Shared Strategy.....	52
Translation Strategies and its Alignment to House’s Model.....	54
Institutional and Individual Translation Approaches.....	55
Conclusion.....	59
Research Questions.....	59
Limitations of the Study.....	61
Contribution of the Study.....	61
Recommendations for Future Research.....	61
Reference list.....	63
Appendix.....	73

Introduction

Did one of the most popular English to Russian audiovisual (AV) translators deliver a high-quality product to post soviet audience craving for Western audiovisual material? And how does it differ with translation by federal channel? Dmitry Yuryevich Puchkov, also known as Goblin, has made a significant impact in the development of audiovisual translation from English to Russian, throughout his career he translated more than 80 movies (Boletskaya, 2019). Therefore, he was one of the pioneers in translating culturally specific contexts in audiovisual translation. In this chapter I will introduce my topic of examining cultural differences in audiovisual translation (AVT). This study investigates the cultural differences in audiovisual translation from English to Russian, focusing on strategies employed to preserve cultural aspects and evaluate and compare both individual and institutional translations. This section contains background information, a problem statement, the research purpose and questions, significance of the study and the outline of the whole research.

Background Information

In this section I will provide information on key concepts and theories related to my research such as audiovisual translation (AVT) and cultural misunderstandings and differences. The subject of audiovisual translation is particularly appealing for me due to my passion for movies and their translations. I consistently observe distinct translation strategies and errors while watching AVT products in cinema or at home and wonder about the reasons behind them. Consequently, this research aims to delve deeply into this area.

Audiovisual Translation

Audiovisual Translation refers to translating spoken dialogue in film and video presentations, with the most common ways of translation being dubbing and subtitling (Ramière, 2010). Generally, it refers to as translation of different audio-visual genres: “films, television series, news program and documentary” (Al-Bin-Ali, 2006, p. 4). Very complex definition was given by Baker and Saldanha (1998), in their book they define audiovisual translation as a “branch of translation studies concerned with the transfer of multimodal and multimedial texts into another language and/or culture” (p. 13).

Cultural Differences and Elements

Cultural differences and misunderstandings occur when elements like words, gestures, objects, or social contexts carry divergent meanings across different cultures (Fish, 2010). They strongly shape how people communicate, perceive others, and interact in different societies and come from unique cultural backgrounds that affect how we understand messages, form identities, and handle conflicts. Hinner (2017) explains that misunderstandings often happen because of different ways of thinking, feeling superior to one's own culture and communication styles and also affect how we interpret the same words or actions in different ways. Bachmann-Medick (1996) adds that translation and global communication are also influenced by cultural misunderstandings. She criticizes the idea of a single "world literature" shaped by Western views and argues for more recognition of diverse and mixed cultural identities. Essentially, cultural differences span diverse aspects: music, language, religion, and cultural norms across societies (Cultural Differences, n.d.). Cultural differences are strongly connected in translation when translator face a cultural element of the original.

Zhang (2021) identified cultural elements in translation as words and phrases in source culture that carry deep cultural significance, such as names, places, and proverbs, which are often difficult to translate accurately. This also applies to use of metaphors and analogies that are deeply rooted in the source language tradition, which may not have an equivalent in the target language. Idioms and cultural jokes can also be considered a cultural element which presents challenges in translation (Yan & Huang, 2014). They provide an example of cultural miscommunication in translation of a joke from an American newspaper, where a man was arrested at the airport for loudly greeting his cousin with the phrase “Hi Jack” a homophone for "hijack" which Americans found funny due to the language’s wordplay. However, this segment was translated literally into Chinese language, failing to convey the original joke and humor, which highlights the importance of understanding cultural elements in translation (Yan & Huang, 2014).

In AVT literature, a gap exists, as many authors focus on technical aspects of AVT translations, often neglecting cultural aspects of translation (Chaume, 2012; Cintas & Remael, 2014; Baños & Cintas, 2018). This research aims to address this gap by examining audiovisual translation products with translation assessment models from a cultural perspective.

Problem Statement

The process of audiovisual translation (AVT) from English to Russian faces significant challenges in transposing culturally embedded elements, such as idioms, slang, humor, and references, which are deeply rooted in the source language’s context. For instance, Malenova (2015) emphasizes that culture-specific terms, such as slang or metaphors, demand creative strategies to avoid cultural misunderstandings, yet existing frameworks rarely prioritize such

adaptations. Which according to Shurlina (2014) maybe be the cause of many issues that translators face like lack of context, use of non-equivalent vocabulary or specialized terminology.

Despite these challenges, research on culturally informed AVT strategies remains limited. Most studies, such as those by Chaume (2012) and Cintas and Remael (2014), focus on technical aspects like subtitling speed or lip-sync accuracy, neglecting the sociocultural dimensions of translation. This gap hinders the development of approaches to handle cultural elements in translation. For instance, Tarantino's use of 1970s American pop culture in *Pulp Fiction* becomes meaningless in Russian without explanatory adaptation, yet such cases are rarely addressed in AVT scholarship. Therefore, this research examines the cultural challenges and peculiarities in AVT from English to Russian and tools to properly deal with them.

Purpose of the Study

This study examines the cultural aspects and problems of AVT from English to Russian films. The purpose of this product-based qualitative research is to identify the strategies used when facing culturally specific aspects of the original product in AVT and analyze their efficiency in conveying the original meaning. Furthermore, translation quality assessment (TQA) will be employed in order to assess the quality of the translation.

Research Questions

The research questions that the study aims to answer are:

1. What are the key cultural elements identified in the original English version of "Pulp Fiction," and how do these elements manifest in the Russian translation by Goblin and NTV?

2. How do the strategies employed in translating cultural elements in “Pulp Fiction” by Goblin and NTV align with House’s TQA model?

3. According to House's Translation Quality Assessment (TQA) model, how accurately does the Russian translations of "Pulp Fiction" by Dmitry Yuryevich Puchkov (Goblin) and federal state TV represent the original text and its cultural nuances?

Significance of the Study

The study’s significance is shaped by its pioneering examination of institutional versus individual translation practices in AVT, comparative research rarely explored in prior scholarship. Furthermore, given the increasing globalization and the widespread use of media across cultures, the ability to accurately translate and adapt films to different cultural contexts is crucial. Díaz-Cintas (2019) argues that advancing cross-cultural and multilingual communication is essential in today’s interconnected world, a goal increasingly supported by the rapid and sustained expansion of interest in AVT, which remains one of the key tools in intercultural communication. Yves (2018) provides a specific example of the impact of audiovisual translation in China, where it has contributed to cross-cultural communication and social integration.

Furthermore, the results of the research may have a positive impact on AVT specialists’ work. It could help in developing guidelines and best practices for AVT, guaranteeing that audiovisual materials achieve both cultural and linguistic accuracy. This could lead to an improvement in the quality of such products, thereby enriching viewers’ engagement and fostering a more profound connection with the original work.

Outline of the Research

Literature review chapter critically reviews existing scholarship on AVT, cultural adaptation elements, and translation quality assessment. Key frameworks, such as House's (1997) Translation Quality Assessment model and Venuti's (1995) domestication-foreignization dichotomy, are analyzed. Gaps in research particularly the neglect of cultural elements like idioms, slang, and humor are highlighted to contextualize the study.

Methodology chapter details the qualitative, product-based research design used to analyze Goblin's and NTV's translations of Pulp Fiction. It explains the data collection and analysis process and ethical considerations. Findings chapter presents the results of the comparative analysis, identifying key translation strategies and errors in both versions. It includes qualitative examples with written analysis on each case, source text analysis and examples of translations errors according to House's framework. Discussion chapter interprets the findings in relation to the literature, discussing how cultural transference challenges align with prior studies. It evaluates the implications of institutional constraints and proposes strategies for balancing fidelity and accessibility in AVT. The final chapter summarizes the study's contributions to AVT scholarship, revisits the research questions, offers practical recommendations for translators, limitations of the research, contribution of the study and recommendations for future research are suggested.

Literature review

The purpose of the research is to examine Cultural Differences in Audiovisual Translation of films from English to Russian. The subject of audiovisual translation, referred to as AVT, is particularly appealing for me since I want to pursue a career in the field of movie translation. The AVT is a comprehensive field which includes different methods of film translation. The importance of this topic is in its contribution to the understanding of how cultural differences affect the translation of audiovisual content. This literature review aims to provide an overview of the existing literature on this topic, emphasizing arguments, opinions, and research findings, and analyzing and evaluating the existing knowledge.

The review is organized into thematic subsections that explore various aspects of audiovisual translation from English to Russian and are linked to the research questions. The section examines Translation Equivalence Theories. By examining theories of equivalence, including Vinay and Darbelnet's (1995) classifications and House's (1997) framework, this section explores how these theories inform translator's decisions, particularly in maintaining cultural fidelity while adapting content for a Russian speaking audience. The Audiovisual Translation section focuses mostly on broad understanding of AVT and its different modalities examine translation strategies prevalent in the field, connecting it to the first question. Cultural Communication in the Process of AVT focus on the second research question regarding cultural elements in translation and explores strategies for achieving both linguistic and cultural equivalence. House TQA model is directly connected to the last question and provides a pragmatic framework for assessing the quality of translation from a cultural point of view. All of the themes are concluded with the conceptual framework.

Translation Equivalence Theories

Early research on the concept of translation equivalence had significant influence in our definition of literal and free translation. Vinay and Darbelnet (1995) classify translation approaches as either direct or oblique, representing literal and free translation, respectively (Panou, 2013). Jakobson (1959) expands this with a typology identifying intralingual, interlingual, and intersemiotic translation, emphasizing challenges arising from structural and cultural divergences between languages. Nida and Taber (1969) propose formal and dynamic equivalence; while formal equivalence preserves structure, dynamic equivalence aims to reproduce a similar effect from the audience that it was translated to, underscoring the need to faithfulness in handling the source material with its nuanced cultural aspects. These theories are explicitly connected to the AVT process by illustrating how cultural adaptation is necessary for achieving dynamic equivalence, as observed in Russian translations of Western films.

Catford (1965) introduces translation shifts, whereby grammatical adjustments accommodate linguistic discrepancies across languages, establishing level and category shifts as strategies for translation fidelity. Koller (1979) extends equivalence into five dimensions—denotative, connotative, text-normative, pragmatic, and formal—each requiring balance according to the situational demands of translation. Newmark (1981) differentiates between semantic and communicative translation, privileging either source meaning or audience impact.

While these theories contribute significant insights, they often overlook pragmatics. House's (1997) model prioritizes the pragmatic alignment between the source and target texts, proposing overt and covert translation types to achieve functional equivalence (Panou, 2013).

Her framework emphasizes the importance of culturally adaptive strategies, crucial for audiovisual translation, a focus relevant to my paper. In this study, these theories inform the evaluation of how translation strategies employed by translators align with or deviate from the principles of dynamic and functional equivalence, particularly when addressing culturally embedded elements.

Audiovisual Translation

Professor of AVT Frederic Chaume (2013), instructs on theories of audiovisual translation, as well as translation and adaptation techniques specifically for dubbing purposes; in his works provides an overview of different audiovisual translation modes such as: dubbing, subtitling, respeaking, audio subtitling, voice-over and discusses market trends in the industry. Matkivska (2014) positions AVT as a relatively new subfield within the broader discipline of translation studies. She provides an overview of research findings and practical insights gained from investigations into audiovisual translation within this domain.

Audiovisual translation is a complex field that encompasses various forms of translation, including “media translation, multimedia translation, multimodal translation, and screen translation” (Chiaro, 2009, p. 141). The study of audiovisual translation has evolved over the years, with new trends emerging in the field (Díaz-Cintas, 2009). Fan subtitling, or fansubbing, has become a significant aspect of audiovisual translation, contributing to the internationalization of translation practices (Dwyer, 2012). The didactics of audiovisual translation have also been explored, highlighting the importance of training and education in this specialized area (Cintas, 2008). Additionally, the position of audiovisual translation studies within the broader field of translation studies has been examined, shedding light on the significance of this subfield (Gambier, 2012). Research on audiovisual translation has also

delved into ideological manipulation in translation, emphasizing the impact of ideology on audiovisual content (Cintas, 2013). The integration of subtitling in foreign language teaching has been explored as a way to incorporate translation tasks into language learning methodologies (McLoughlin et al., 2014). Descriptive Translation Studies have provided a framework for analyzing audiovisual translation, addressing theoretical and methodological challenges in research on AVT (Rosa, 2016). The reception of audiovisual translation has been a subject of interest, with studies examining how translated content is perceived by audiences (Giovanni, 2018). Lertola (2019) highlights AVT as a pedagogical tool in foreign language education, demonstrating its efficacy in advancing linguistic competence and instructional methodologies. Overall, the literature on audiovisual translation reflects a diverse and evolving field that encompasses various forms of translation, educational practices, ideological considerations, and the integration of translation in different contexts.

Adaptation

French researcher Cohen (2009) highlights the adaptation strategies used in audiovisual translation such as changes in wording, textual elements and properties of a character/situation. He provides an overview of these types of alterations and their effects on audiovisual texts. He argues that adaptation is inevitable and necessary in audiovisual translation, as it allows for adjusting to different audiences, markets, media, genres, formats, etc. “Adaptation can produce a result that is equal to or better than the original” (Cohen, 2009, p. 4). Chaume (2018) reviews different terms that have been used to describe adaptation, such as localisation, transadaptation, transcreation and transmedia, and examines their implications and limitations. He questions the conventional notion of translation centered on equivalence and fidelity, advocating instead for a paradigm that acknowledges

diverse relationships between source and target texts, including iconic and narrative equivalences.

American translator Venuti (1995) categorizes adaptation into both categories of foreignization and domestication. Foreignization refers to a translation approach that brings the foreign character of the text to the spotlight, placing the culture that the product is being translated to in the background. On the other hand, domestication refers to a translation approach that employs a clear and understandable to the target culture style, which aims to reduce the foreignness of the original text for readers of the target language. “Domestication is based on analogy as the simplest form of interaction between cultures” (Bassnet & Lafevre, 1990 as cited in Matkivska, 2014, p.42).

Standardization

Standardization is a translation strategy identified by G. Toury which involves the translator opting for the standard language variant, avoiding the replication or representation of the unique features present in the original text (Brett, 2009 as cited in Matkivska, 2014). Translators, therefore, adopt an ideology that prioritizes a consistent and seamless translation by removing cumbersome sections and adhering to the use of standard language variants in the translation process (Venuti, 1995).

Explicitation

Explicitation typically refers to the process in translation where elements that are implied in the original text are made explicit in the translated text (Murtisari, 2016). This can be useful in AVT when cultural elements or references might not be clear to the target audience, and the translator adds a brief explanation or clarification to ensure understanding

The Audiovisual Translation (AVT) section highlights the critical strategies translators employ to navigate the complexities of multilingual and multicultural media. Key approaches include adaptation (Cohen, 2009), which modifies cultural references to align with target audiences, and domestication vs. foreignization (Venuti, 1995), balancing familiarity with preserving source-text authenticity. Explicitation (Murtisari, 2016) emerges as vital for clarifying implicit cultural elements, while standardization (Brett, 2009) streamlines language to enhance accessibility.

Cultural Communication and Elements in the Process of AVT

While AVT section address the how of translation, the Cultural Communication section delves into the why and what specifically, how cultural disparities shape translator decisions. Next section expands on AVT's practical challenges by analyzing cultural elements like idioms, slang, and humor, which require adaptive strategies such as domestication (Venuti, 1995) or explicitation (Murtisari, 2016). The AVT translation methods and cultural adaptation are closely connected by a central theme, the necessity to properly handle cultural differences between the cultures in translation.

Ph.D. in Translation Studies Guerra (2012) says that translation serves as a key method of cross-cultural communication. Any deviation, no matter how minor, from the original language can be interpreted as a form of rebellion against the culture it signifies. When she discusses the issue of translating differences, she claims that “differences between cultures may cause more severe complications for the translator than do differences in language structure” (Guerra, 2012, p. 1). Another author that contributed heavily in the study of cultural communication in AVT is Visson (2005). In her work she analyzes some of the typical mistakes that Russian speakers make when they speak English, especially in the

context of dubbing or subtitling films. She examines aspects of intercultural communication, such as the role of emotions, attitudes, stereotypes, and expectations, comparative studies of different languages and concludes that in order to translate source material perfectly translator must understand that is not only a matter of grammar and vocabulary, but also of understanding the context and culture of the original language.

Łabendowicz (2012) presents various classifications and typologies of cultural concepts and translation procedures, such as Leppihalme's realia, Newmark's cultural gap, and Tomaszewicz's cultural elements transfer. According to her, the most important task in translating cultural aspects is to help audience understand the main message "rendering cultural aspects from one language to another is an act of translating culture – some elements have to be explained, described or adapted for the needs of target audience. As it is the audience that makes the whole work of a translator worth an effort by appreciating a job well done" (Olga Łabendowicz, 2012, p. 34).

Kosareva (2019) examines the translation of phraseological units in the TV series "Downton Abbey" from English into Russian and French, emphasizing the structural specificity and emotional richness of these units. Pesina and Baklykova (2020) explore how cultural references are translated in Russian dubbing of American animated films. Just like mentioned before Cohen, they argue that cultural references need adaptation, which is a process of modifying or replacing them with elements that are more familiar or acceptable to the target audience.

Intercultural communication in translation manifests as translators bridge cultural distinctions inherent in global interactions. For instance, multinational corporations like PepsiCo exemplify cross-cultural adaptation in advertising, as they tailor messages to local

cultures through language and tradition (Chirkova, 2011). Translation acts as an intercultural medium, allowing audiences to engage with content from diverse cultural origins (Cao, 2020).

The translator's role in intercultural contexts extends beyond linguistic transfer, encompassing cultural mediation to mitigate potential misunderstandings. Köksal and Yürük (2020) outline various sources of translation errors, such as lack of experience and terminological inaccuracies, noting that such errors can carry diplomatic or economic consequences.

Idiom Translation

One of the themes that emerges from the literature is the difficulty of translating idioms. Adelnia and Dastjerdi (2011) emphasizes the importance of understanding and respecting the cultural and practical meanings when translating, rather than just translating literally. He argues that idioms, serving as both linguistic and communicative tools, convey attitudes, intentions, and emotions. Providing examples from English and Persian, he analyzes potential errors arising from literal translations and suggests strategies such as using similar idioms, paraphrasing, explaining, or omitting the idiom. Chi and Hao's (2013) work support this perspective, by exploring English idioms within cultural contexts. They categorize them as universal, common, culture-specific, or untranslatable and present translation methods like functional equivalence, cultural substitution, descriptive translation, or transliteration through examples of translation from English and Chinese. Prasolova (2023) examines how idioms are translated in Russian subtitles of American films, and identifies two main strategies: phraseological translation and neutralization. Other authors that examined idioms translation in movie subtitling are Manipuspika and Winzami (2021), who categorize the idioms in AVT as: "keywords with idiomatic usages, idioms featuring nouns and adjectives, idiomatic pairs,

idioms involving prepositions, phrasal verb idioms, verbal idioms, idioms from specialized subjects, idioms utilizing keywords from specific categories, and idioms involving comparisons” (p. 115). They highlight that phrasal verb idioms represent the most prevalent type of idiom used in films, with paraphrasing being the primary strategy employed by translators for their translation.

Translation of Rhymes

Abdurakhmonova (2022) outlines seven primary approaches to translating rhymes, each with its own balance between preserving sound and meaning. Phonemic translation strives to replicate the original sound while maintaining the overall sense of the text. Literal translation prioritizes a direct, word-for-word rendering, ignoring poetic elements like rhyme and rhythm. Metrical translation seeks to retain the original poetic structure, while verse-to-prose translation sacrifices verse structure in favor of conveying meaning and content in prose form. Rhymed translation preserves the rhyme scheme but often at the expense of accuracy. Free verse translation emphasizes the original’s cadence and fluidity without strict adherence to rhyme. Lastly, interpretive translation involves reworking the text in the target language, allowing the translator to reconstruct it using their own style.

Translation of Slang

Permana (2022) examined the translation of slang in *Think Like a Man Too*, exploring how English slang was adapted into Indonesian subtitles. Through literal and free translation strategies, the translator aimed to convey meaning that would be easily understood by Indonesian audiences. For instance, phrases like "Damn" were translated to "Sialan," an Indonesian word that expresses frustration or anger in a similar way (p. 12). However, expressions with potential vulgarity were softened; for example, the phrase “hookers” was

translated as “wanita panggilan” (literally, "call girl"), which avoids the harsher connotations of "prostitute" in the Indonesian context (p. 13). She concluded that adapting slang required sensitivity to cultural norms, as certain expressions could offend or confuse audiences if translated too literally.

Salimova (2022) analyzed differences in slang use between British and American English, emphasizing that American slang is often more dynamic and diverse, frequently incorporating influences from other languages and social groups. In her analysis, she noted the persistence of specific slang terms in American English, particularly those that convey humor or vivid imagery, such as "to freak out" (to lose control) and "to cost an arm and a leg" (meaning very expensive) (p. 181). Salimova discussed how terms like "cool" are almost universally understood to mean “good” or “excellent” among American youth, while older expressions like "the cat's pajamas" have largely faded (p. 181). Salimova (2022) concludes that slang “should be understood as a layer of lexicon and phraseology that manifests itself as colloquial neologisms in colloquial language and easily transitions to a common literary colloquial lexicon” (p.184).

Doctor of Philology from Dnipro National University, Hurko (2020) focused on American slang and its translation into Ukrainian, identifying different slang categories. Student Slang which describes the social and cultural environment of students, often describing states of intoxication or drug use, such as “baked” (intoxicated) and “brewsky” (beer) (Hurko, 2020, p. 15). Everyday Slang that is used in daily interactions, especially on social networks, with terms like “defriend” (remove from friends list) and “profile candy” (a popular person on social media) (Hurko, 2020, p. 16). According to Hurko, most slang

expressions and statements come from difficult societal issues and are related to different subcultures with the main function to reduce the vocabulary.

Addressing slang in subcultures, Smirnov and Shilina (2021) focus on translating hacker and gamer slang from English and German into Russian. They emphasize the unique challenges presented by domain-specific slang, which often lacks Russian equivalents, necessitating creative lexical adjustments. This study underscores the need for translators to be attuned to both linguistic and cultural contexts in order to achieve accurate and relatable translations.

Shelestyuk (2024) examines the translation of slang in English-language films into Russian, highlighting translation strategies like "smoothing" and "translation honesty." "Smoothing" often involves substituting low-register English terms with neutral or slightly elevated Russian expressions, reflecting Russian audiences' lower tolerance for explicit slang. In contrast, "translation honesty" maintains the slang's original tone, which, while rare, is occasionally applied to convey authenticity, especially in youth-oriented media.

In a study of audiovisual translation, Panin (2024) assesses substandard vocabulary translations in the British film *Lock, Stock and Two Smoking Barrels*. This analysis shows that Russian translators often opt for stylistically equivalent or descriptive translations to approximate the film's colloquial tone. However, certain linguistic constraints in Russian film distribution limit the direct translation of explicit slang, leading to adaptations that soften the language's impact.

Honchar (2022) investigates the translation of literary slang in *The Adventures of Tom Sawyer*. Techniques such as concretization and omission are commonly used to render

English colloquialisms in a way that resonates with Russian readers while maintaining the text's accessibility.

The challenges of translating slang are critical in AVT, because it often conveys cultural identity and emotional tone. Strategies such as literal translation, paraphrasing, and cultural substitution inform the analysis of how translators, like Goblin and NTV, handle slang in *Pulp Fiction* to achieve the most appropriate translation.

Translation facilitates the dialogue between cultures by bridging linguistic and cultural divides, with this section emphasizing the translator's pivotal role in mediating and contextualizing cultural nuances to ensure mutual understanding. By analyzing the literature, I understood the importance of adapting cultural elements to establish the proper connection between the original and the other culture audience (Guerra, 2012; Łabendowicz, 2012). This aligns with the study's purpose of exploring how Goblin and NTV navigate such cultural nuances to facilitate intercultural understanding while preserving the film's original intent.

Individual and Institutional translations

The cultural aspects explored in the previous section is further complicated by the different approaches of individual translators and institutions. For instance, while Sorvali (1998) emphasizes translators' creativity in adapting idioms or slang, institutional frameworks (Rogers, 2011) may prioritize standardization, potentially diluting cultural specificity. These highlights how cultural communication in AVT is shaped not only by theoretical principles but also by the practical realities of translation.

The translation field is shaped by contrasting approaches between individual translators and institutions. Sorvali (1998) defines translators as inherently creative workers, emphasizing their personalized decision-making in translating linguistic and cultural

challenges across contexts. Through interviews, he identified a universal three-stage process (familiarization, rough translation, and editing), showing individual autonomy in adapting strategies to meet client and textual demands (p. 238). Conversely, Rogers (2011) highlights institutional constraints, such as translation memory systems, which standardize outputs by reusing segments, potentially stifling creativity. However, Rogers acknowledges that even within these frameworks, creativity persists, particularly in problem-solving for legal or technical translations. While institutions prioritize efficiency and consistency, both models rely on translators' creative agency, whether in preserving stylistic nuance or adapting terminology. Sorvali (1998) notes that individual translators often treat technology as supplementary, prioritizing human-centric processes like contextual adaptation and close reading. In contrast, Rogers (2011) critiques institutional reliance on tools like TM systems, which fragment texts into segments without context, isolating translators' engagement with original meaning (p. 45). Ultimately, while institutions prioritize scalability, individual translators retain creative control, illustrating a dynamic tension between standardization and autonomy in the translation.

House's Model of Translation Quality Assessment

House's TQA model offers a critical lens for evaluating the outcomes of both individual and institutional translation approaches. For example, House's emphasis on pragmatic equivalence (1997) aligns with Sorvali's (1998) focus on human-centric adaptation. By applying House's framework, researchers can assess whether creative or standardized strategies achieve functional equivalence in culturally complex AVT products, bridging the gap between translation theory and practice.

House's Translation Quality Assessment (TQA) model, as presented by House (1997), is a systematic approach to evaluating translation quality that incorporates both linguistic-discoursal and situational-cultural aspects of source and target texts. The model aims to achieve equivalence in both meaning and communicative function by taking into account how the text is used within a particular context. It involves a thorough examination of both the original and the translation on three main levels: Language/Text, Register, and Genre. The Register component is further broken down into Field (subject matter), Mode (the medium and nature of communication), and Tenor (the relationship between the participants) (House, 1997). The primary objective is to replicate the function of the ST in the TT, relying on a pragmatic view of function that closely links the text to its context. Errors identified in the translation are categorized as covert or overt, and the final quality statement is based on the match of ideational and interpersonal functional components (House, 1997).

House's model of translation quality assessment has been widely applied in various studies to evaluate the quality of translated texts. For instance, Tabrizi et al. (2013) assessed the quality of the Persian translation of Orwell's "Nineteen Eighty-four" using House's model, focusing specifically on overt-covert translation distinctions. Similarly, Hassan (2015) employed House's Translation Quality Assessment (TQA) to assess the English translation of the Hilali Epic, addressing translation challenges related to register, genre, and ideational and interpersonal meanings. These studies highlight the effectiveness of House's model in identifying and addressing nuanced aspects of translation quality across different languages and genres.

In another context, Bausela (2017) reviewed House's translation quality assessment models and applied the latest one to a literary text, presenting it as a test case for translation

classrooms. Li (2018), in a similar vein, utilized House's Translation Quality Assessment Model to evaluate a science fiction text, specifically focusing on the translation quality of "Three-Body Problem." Hedayati et al. (2020) addressed the translation quality assessment of English translations of Iran's Supreme Leader's letters to European youth based on House's revised model. These studies showcase the versatility of House's model in analyzing translation quality across various literary forms. Furthermore, Lin et al. (2019) emphasized House's TQA model as a comprehensive and theoretically informed approach to translation quality assessment, highlighting its evolution from the original model in 1977 to the fully revised and integrative model in 2015. This evolution underscores the ongoing relevance and applicability of House's model in contemporary translation studies.

House's translation quality assessment model, developed over several decades, remains a prominent and comprehensive approach to translation evaluation. The model, refined in 1997 and 2015, emphasizes the importance of equivalence and distinguishes between overt and covert translation. Covert errors result from a non-dimensional mismatch. Which means, covert errors are hidden mistakes that are not immediately obvious in the translation and make the translation seem like it could be an original text in the target language. Overt errors result from a mismatch of one situational dimension with a similar one in TT. In other words, they are mistakes that are obvious and easily noticeable in the translation and make it clear that the text is a translation and not an original work. Ghafouripour and Eslamieh (2018), further categorized overt errors as: "Not Translated, Slight change in meaning, Significant change in meaning, Distortion of meaning, Breach of the SL system, Creative translation, Cultural filtering" (p. 222).

It provides a framework for assessing translation quality based on empirical distinctions. The model has been applied in various contexts, including literary texts and translation project management, demonstrating its versatility and effectiveness. Overall, House's model is one of the prominent and most reliable tools to assess the quality of any translation product.

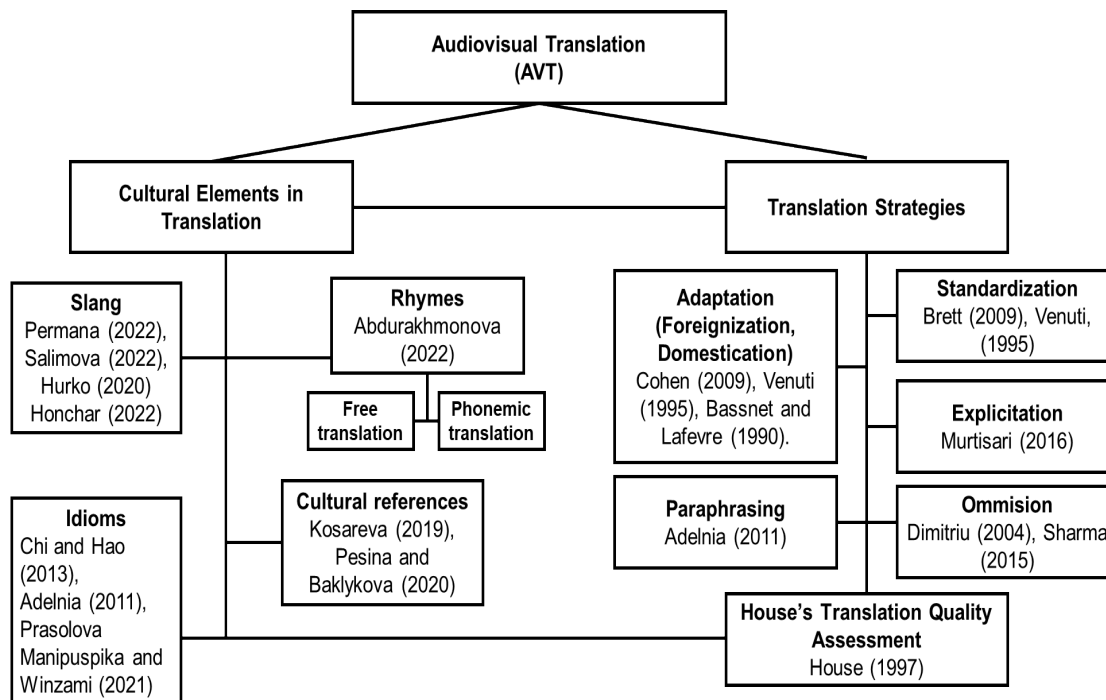
Problems and Gaps in the Literature

Despite extensive research on audiovisual translation (AVT), several issues remain. One major problem is the lack of focus on cultural aspects. Many studies, like those by Chaume (2012) and Cintas & Remael (2014), emphasize technical aspects, often overlooking cultural nuances crucial for high-quality translations. Another gap is the limited research on translating culturally specific concepts and slang. While Malenova (2015) highlights these challenges, more comprehensive studies are needed.

Additionally, there's a lack of systematic approaches to assessing translation quality from a cultural perspective. Although House's Translation Quality Assessment (TQA) model offers a framework, there is very little to no literature applying this specifically to AVT products. Finally, more comparative studies are needed to analyze differences between individual and institutional translations. Comparing Goblin's translation with those by federal channels like NTV can reveal how different approaches impact the preservation of cultural elements in AVT.

Conceptual Framework

The literature review informed the conceptual framework by synthesizing key theories and empirical findings on cultural adaptation in AVT for further data analysis.

Figure 1*Conceptual Framework*

The diagram illustrates the conceptual framework for analyzing cultural elements in the translation of Pulp Fiction. It shows how cultural elements like slang, idioms, references, and jokes are examined for their accuracy, functional equivalence, cultural adaptation and translation strategies. Examining the specific strategies employed by the translators, such as literal translation, paraphrasing, standardization, explicitation, foreignization, and domestication, will allow us to understand cultural elements handled and how they impact the overall translation quality. This analysis will contribute to the final assessment of translation quality using House's TQA model.

Summary

This chapter has explored the complexities of audiovisual translation (AVT), focusing on how cultural nuances are preserved or adapted during translation. Key theories, such as

those of Vinay and Darbelnet (1995) and House (1997), have highlighted the tension between staying true to the original text and making the content accessible and meaningful to a new audience. These frameworks emphasize the importance of cultural adaptation, which is especially relevant for AVT. Specific challenges such as translation of idioms, slang, and culturally specific references were explored. Scholars have proposed various strategies, including functional equivalence and cultural substitution, to handle these issues effectively. The evolving landscape of AVT, with trends like fan subtitling and its educational applications, reflects the practical and dynamic nature of this field. A particularly valuable tool for this study is House's Translation Quality Assessment (TQA) model, which provides a systematic way to evaluate how well translations balance linguistic accuracy with cultural relevance. This model will guide the analysis of the translations discussed in the research. The literature review presented here aims to delve into the extensive body of research surrounding Cultural Differences in Audiovisual Translation (AVT) of films from English to Russian.

My study's aim is to contribute to the existing literature and expand upon the existing knowledge in this area. Therefore, this research calls for further exploration and research in the area of translation quality assessment within cultural aspect, as understanding these cultural nuances is essential for enhancing the effectiveness and accuracy of AVT practices. The findings from this literature review directly shape the approach taken in the methodology part of this study. By drawing on these theoretical and practical information, the qualitative research design is structured to analyze cultural adaptation in AVT through qualitative and comparative methods. The following chapter will detail these methodological choices and explain how they align with the goals of my research.

Methodology

This chapter outlines the methodology employed in the present study, encompassing research design, sampling, data collection, analysis, challenges, and ethical considerations. The primary aim of this section is to offer a comprehensive and lucid account of the research methods used to address the research questions. The study focuses on exploring cultural variations as they manifest in the audiovisual translation of films from English to Russian. I will describe and justify the choices I have made in developing a qualitative, product-based study.

Research Design

In this section the research design of my study will be explained. The study's approach is product-oriented qualitative research, which aims to comprehend the methods and strategies used in translation of a product, as well as to investigate the cultural and communicative consequences of translation (Hatim & Mason, 1997). The focus is to examine the cultural differences in translation. The study uses a transcript of a film from English to Russian, and the data will be analyzed using established conceptual framework and House's quality assessment model. This qualitative approach is ideal for exploring cultural differences because it allows for an in-depth examination of the nuances in translation that may be lost in quantitative analyses. Qualitative methods are particularly suitable for examining cultural elements, as they allow for detailed contextual analysis, which is crucial for understanding the complexities of audiovisual translation.

According to Saldanha and O'Brien (2014), there are several categories in product-oriented research, such as critical discourse analysis (CDA), corpus linguistics and translation quality assessment. In my study, the translation quality assessment will be used to evaluate

the quality of audiovisual translation and analyze the latent variables behind the translation, such as cultural factors. This method is suitable because it is the best fit for the selected topic word “examine” and will allow research to view AVT from different perspectives such as accuracy, function and cultural influence.

The Translation Quality Assessment (TQA) aims to evaluate translation quality by analyzing the translation process, context, and final output. It assesses how various factors impact the quality of the translated material (Saldanha & O’Brien, 2014). The chosen TQA model for the research is one suggested by House (House, 1997). Her model of translation quality assessment focuses on the functional and communicative adequacy of translations. According to House (2014), the main strength of her model is textual analysis and comparison (p. 2). This model is the best suited for my research due to several factors. First, the comparative analysis of source text (ST) and target text (TT) is the heart of this model, which directly connects to my research with comparative analysis serving as the main tool (House, 1997). Second, this model is very adaptable and flexible to many variants of texts, genres, audiovisual materials (Vallès, 2014).

Two translations of the movie will be examined, official voice over translation by NTV channel and the voice over translation by a Russian translator Dmitry Yuryevich Puchkov. According to Goblin, his translation works are divided into two categories: “Accurate translation” and “Funny translation”, latter also widely known as “Goblin translation”. Accurate translations are characterized by their adequacy and maximum correspondence to the original text of the film. Bad language, if there is any in the original, is translated as bad language. If there is no profanity in the original (see children's cartoons, old films), then there is no profanity in the translation. On the contrary, goblin translation is more

of a parody rather than a translation. The meaning, characters and the plot is fundamentally different from the one in the original product (Puchkov, n.d). In this research, the “accurate” translation of the movie Pulp Fiction will be examined.

The NTV channel, as a mainstream broadcasting network, follows official standards and requirements for translation. Their translation prioritizes accessibility, cultural neutrality, and compliance with censorship laws, due to the air of their translation for the general audience. In contrast, Goblin approach in translation is well-known for his style, which keeps the original cultural essence, providing a more direct and potentially unfiltered perspective of the source material. According to him, his translation is a guarantee that the viewer will understand the movie as the creators intended (Puchkov, n.d). This contrast allows for an interesting topic of investigation on how different the works of institutional and individual translators are.

The chosen product-oriented qualitative approach, focusing on audiovisual translation, provides a comprehensive framework for examining cultural differences and adaptation strategies in film translation

Sampling

In this section I will go through the sample to be used for the research. The selection of films and the sampling strategy are important and have to be aligned with the research questions.

The sample for this study consists solely of a movie that is selected with purposive sampling. According to Rai (n.d.) “purposive sampling represents a group of different non-probability sampling techniques, such as judgmental, selective or subjective sampling and relies on the judgement of the researcher when it comes to selecting the units (e.g., people,

cases/organisations, events, pieces of data) that are to be studied” (p. 5). The selected movie for my research is “Pulp Fiction” by Quentin Tarantino. It is the primary data source for analyzing cultural adaptation strategies in AVT and was chosen because of its cultural significance, overall complexity (dialogues, story, characters and themes) and overwhelmingly positive critical acclaim (Rotten Tomatoes, 2025). The movie is a clever blend of various cultural references and it is aware of the time it was made and reflects the culture of that time (Richards, 2023). It is important to acknowledge the limitation of using the one movie as the sample, as this will lead to limited generalizability of the research findings.

Due to the nature of the research, there are no participants. So, I will provide the reasons behind choosing translations of selected movie. First, Goblin is very popular in the field of AVT and is a very strong supporter of quality translation (Puchkov, 2012). Second, his translations are highly accessible and available all throughout the web, and that makes it easier to conduct the study. Lastly, Goblin is known for his sensitivity to cultural nuances and ability to adapt films to resonate with the Russian audience. The NTV translation was chosen for its institutional approach, which prioritizes accessibility, cultural neutrality, and adherence to censorship laws, making it a representative example of mainstream broadcasting standards. Analyzing both Goblin's and NTV's translations allows for a comparative examination of how cultural differences are delivered in the dubbed versions of these films, and provides a better understanding of translation strategies in a different translation context.

By employing purposive sampling, a film rich in cultural content and easily accessible, such as "Pulp Fiction," was chosen. Analyzing translations by both Goblin and NTV ensures a balanced investigation aligned with the research questions and enhances the

study's depth and relevance. Goblin's translation is more individual, culturally nuanced adaptation, while the NTV translation represents an institutional approach. Both give a comparative perspective on how cultural content is handled in Russian audiovisual translation.

When conducting research on translated texts, particularly in the context of AVT, using a translated transcript as a data collection tool is necessary. This transcript not only provides a written representation of the original movie's content but also serves as a pivotal resource for delving into various aspects of translation.

Data Collection and Analysis

Table 1

Data Collection Instrument

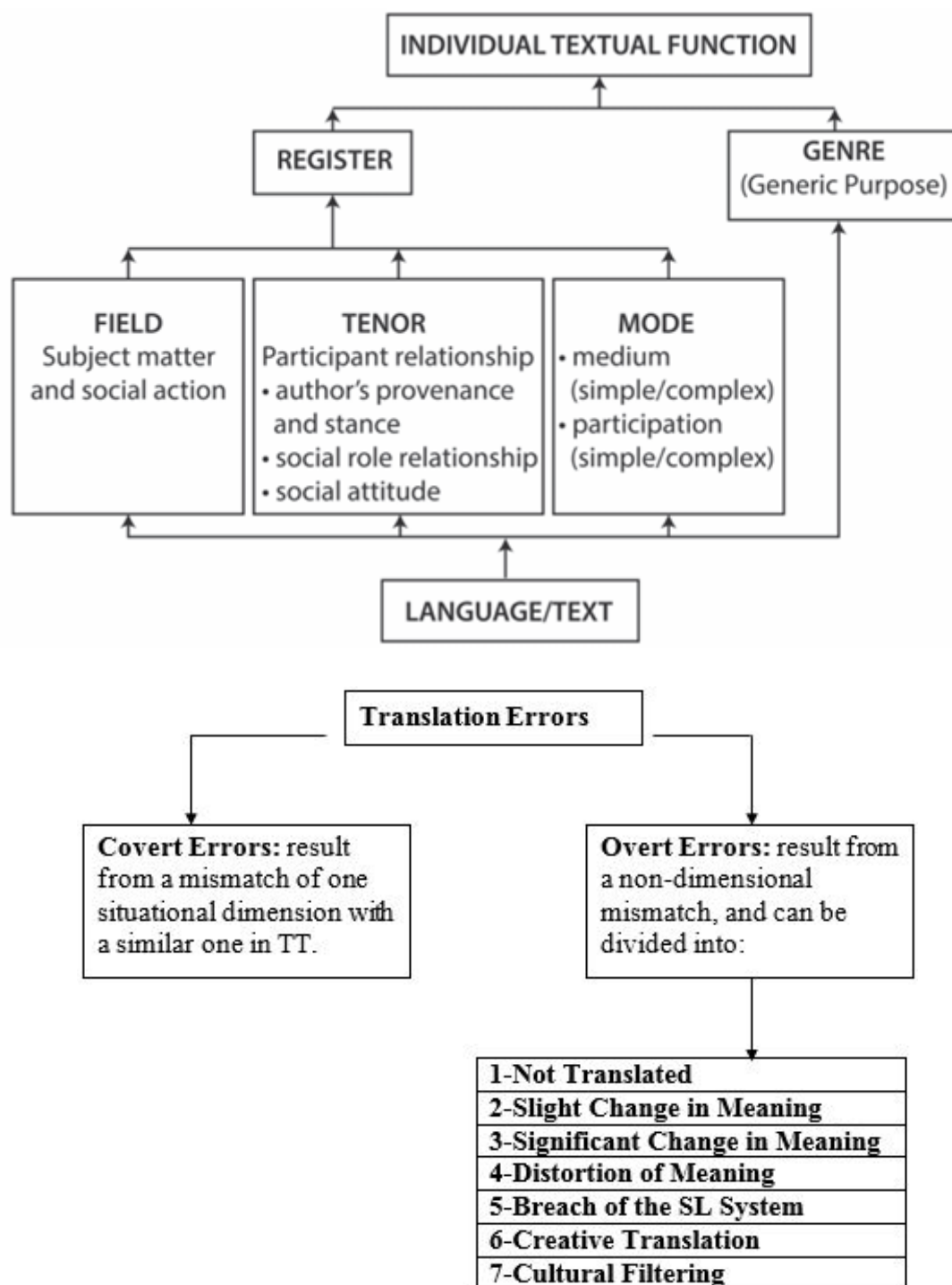
Cultural Element	Original	Goblin	NTV	Strategy Goblin	Strategy NTV	Errors

Original contains exact dialogue from the Pulp Fiction script. Goblin's Translation and

NTV's translations include translated versions from English to Russian.

Figure 2

House's TQA model (House, 2014, p.65); (Ghafouripour & Eslamieh, 2018, p. 222).



It is necessary to outline all the steps that I will follow for this this product-based research. Firstly, the necessary movie transcripts of both original and Russian translations will be found. If Russian transcripts are unavailable, they will be manually transcribed, and

measures will be taken to ensure their accuracy by cross-referencing with available audio. Second, House's model will require detailed analysis of the source text (ST) and target text (TT) across field, tenor, mode and genre. Then, identification of key cultural elements in the source text, encompassing slang, idioms, references, and jokes. These elements were then compared across the translations to examine employed translation strategies, assess their accuracy, functional equivalence, and cultural adaptation. The analysis examines specific strategies employed by Goblin and NTV. The effectiveness of used strategies will then be evaluated by identification of overt/covert errors. The final step of the data analysis will consist of the findings and final statement of the quality of translation. Concrete examples from the transcripts will be used to support it, showcasing how translation choices impacted the dialogues and their cultural relevance for the Russian audience.

Ethical Considerations

While there were no human participants involved in this study, ethical considerations are still applicable. No copyright infringement was committed due to the samples being openly accessible online. Furthermore, given the film's nature, there will be a lot of foul language. To keep things appropriate, such words in the translations and the original will be marked with a *. Translations will be present in a way that maintains cultural sensitivity and acknowledges the original intent of the source material.

Findings

This part of the study presents the findings drawn from the data collection and analysis of English-to-Russian translations of Pulp Fiction, focusing on cultural elements and strategies used to adapt them. This section provides an in-depth analysis of the collected data and discusses its implications. The purpose of this section is to identify the translation strategies employed in Russian translations and evaluate how well these techniques delivered the original meanings and cultural references. The chapter is structured to align with the qualitative, product-based methodology outlined in the study. The structure is designed to answer the research questions by methodically examining the translation strategies, cultural elements, and instances of translation errors through House's TQA model, in both the institutional (NTV) and individual (Goblin) translations.

Translation Strategies

The analysis identified a total of 38 translation strategy cases in Goblin's adaptation and 34 cases in NTV's version, with distinct distributions across cultural adaptation strategies, as summarized below:

Table 2

Identified Translation Strategies

Translation strategy	Frequency (Goblin)	Frequency(NTV)
<i>Domestication</i>	11	5
<i>Omission</i>	7	5
<i>Literal translation</i>	5	7
<i>Paraphrasing</i>	5	0
<i>Explicitation</i>	4	2
<i>Foreignization</i>	3	9
<i>Free translation</i>	2	2

<i>Phonemic translation</i>	1	0
<i>Standardization</i>	0	4

In analyzing Russian translations, Goblin's version employed 38 strategies prioritizing *Domestication* (11 cases) to adapt cultural references, alongside *Omission* (7 cases) and *Literal translation/Paraphrasing* (5 cases), while *foreignization* (3 cases) and rhyme-specific methods like *Phonemic translation* (1 case) were less frequent. Conversely, NTV's adaptation utilized 34 strategies favoring *foreignization* (9 cases) to retain source-culture markers, supplemented by *Literal translation* (7 cases), *Domestication/Omission* (5 cases), and *Standardization* (4 cases) to neutralize informal elements, reflecting divergent priorities in balancing cultural fidelity and audience accessibility.

Translation of Cultural Elements

Cultural elements pose unique challenges in translation due to their implied meaning relative only to source culture. This section examines how Goblin and NTV navigated these challenges.

Table 3

Identified Cultural Elements

Cultural element	Frequency
Cultural References	15
Slang	8
Rhymes/wordplay	6
Idiom	5

The study identified a total of 34 cultural element in the source text, with cultural references emerging as the most frequent category. Followed by slang and rhymes/wordplay which reflect the script's informal, stylized dialogue. The least

encountered cultural element of idioms suggests fewer fixed expressions, yet their presence, such as “through the roof” poses challenges in balancing literal meaning with cultural equivalence. This distribution emphasizes the translators’ need to prioritize context-aware strategies: *foreignization* for culturally iconic references, *Domestication* for slang to maintain colloquial authenticity, and adaptive techniques for rhymes/idioms to bridge linguistic gaps.

Translation of Cultural References

Cultural references require context-aware strategies to retain satire, humor, or critique.

Original: “Also, you know what they call a Quarter Pounder with Cheese in Paris? They don't call it a Quarter Pounder with Cheese? Royale with Cheese.” (Tarantino, 1994, 00:08:08).

Goblin’s Translation: “А знаешь как они там в Париже называют четвертьфунтовый чизбургер? Что, они не называют его четвертьфунтовый чизбургер? Они зовут его «Королевский чизбургер».”

NTV’s Translation: “А знаешь, как называют четвертьфунтовый с сыром в Париже? Они не называют его четвертьфунтовый с сыром? Они называют его Роял с сыром.”

This iconic scene focuses on the type of burger that is being sold by fast food company McDonalds. Goblin adapts “Royale with Cheese” as “Королевский чизбургер” naturally using *Domestication*. But although his *literal translation* of “Quarter Pounder” is accurate as “четвертьфунтовый чизбургер”, he slightly alters the original by adding “чизбургер”, which in some cases may mean a different type of burger. NTV on the other hand uses *foreignization* by transliterating “Роял с сыром”, retaining the French flair but sounding less natural in Russian.

Another instance of cultural reference regarding brands:

Original: My sh*t, I'll take the Pepsi Challenge with Amsterdam sh*t any ol' day of the fuc*in' week (Tarantino, 1994, 0:28:05).

Goblin's Translation: Я запросто поставлю свою дурь против любого гов*а из Амстердама, в любой бл*ть день недели.

NTV's Translation: Я готов поспорить что моя дурь на порядок лучше Амстердамской, можешь мне поверить.

The phrase “I'll take the Pepsi Challenge” is a cultural reference to a famous marketing campaign in the US where consumers compared Pepsi and Coca-Cola in a blind taste test (“Pepsi Challenge”, 2025). This expression is used metaphorically in original to imply confidence in the quality of the product. Goblin's translation removes the reference to the Pepsi Challenge but retains the competitive tone and informal, vulgar style. While NTV's translation turns it into a simple statement of superiority. Both translations omit the marketing-related cultural reference of the original making them overtly erroneous. But overall, Goblin's version preserves this tone better, while NTV's translation is slightly more neutral and lacks the same level of raw confidence.

Translation of Rhymes

The movie's dialogues are filled with intricate rhymes and wordplays which can be seen in the following examples:

Original:

- Look, what's your name? I got his name's Vincent, but what's yours?
- My name's Pitt, and you ain't talkin' you're a*s outta this sh*t

(Tarantino, 1994. 00:18:22).

Goblin's Translation:

- Извините, но я... я не расслышал, как вас зовут. Вас, я так понял, зовут Винсент, так? Но вашего имени я не слышал.

- Меня зовут Питт. Но тебе из этого го*на уже не выбраться.

NTV's Translation:

- Простите, я не понял, как вас зовут? Вас Винсент. А ваше имя я не расслышал, простите, пожалуйста.

- Меня зовут Питт, но не пытайся заморочить нам голову.

In this dialogue the character Jules calls himself Pitt and creates a rhyme of words Pitt and sh*t in order to sound witty. This also creates a word play as the name Pitt sounds very similar to word pit (яма) from which the victim can't escape. It is impossible to adapt such rhyme and wordplay into the Russian language so translators chose another approach and focused on conveying the overall tone and meaning of the phrase rather than preserving the rhyme. The strategies used in these translations align most closely with free verse translation and interpretive translation rather than a strict rhymed or *phonemic translation* (Abdurakhmonova, 2022). In this case rhyme was not preserved in either translation, and both prioritize meaning.

Goblin's translation maintains the aggressive nature of the original by using the phrase "тебе из этого го*на уже не выбраться", which effectively conveys the idea of being trapped with no way out. While, NTV's translation weakens the impact of the statement by replacing it with "не пытайся заморочить нам голову," which suggests an attempt at deception rather than an escape from the pit which was implied from the original and can be considered an overt error.

Another example of rhyming in the original is the following dialogue:

Original:

- Hey, my name's Paul, and this sh*t's between y'all.
 - Then what did you fuc*ing asked me about if for? As*hole
- (Tarantino, 1994, 00:25:20).

Goblin's Translation:

- Да ради бога, мое дело маленькое, это ваши дела.
- Х*ли ты тогда об этом спрашиваешь? Му*ак.

NTV's Translation:

- Это ваше сугубо личное дело.
- Тогда какого черта ты меня об этом спрашиваешь? Придурок.

Just like in the previous dialogue, the character calls himself a different name to create a rhyme. In this case English Dave calls himself “*Paul*” to rhyme with “*y'all*”. Neither translation attempts to recreate the rhyme or even acknowledge the name. In this example, Goblin used *free translation* technique maintaining the flow of the original with his stylistic choices, while NTV chose a more of an interpretive approach.

Translation of Sports-Related Cultural References and Slang

Since Butch, one of the main characters, is a professional boxer, the movie contains many sports-related cultural references. This poses a challenge, as some of them have no direct equivalents in Russian. Translators must choose between *foreignization*, preserving the original sports references, or *domestication*, adapting them to familiar Russian terminology.

Original: How many fights do you think you got in your way? Two? Boxers dont have an Old Timer's Day (Tarantino, 1994, 00:22:37).

Goblin's Translation: Ты сам то думаешь, на сколько боев тебя еще хватит? На два? Не бывает старых боксеров.

NTV's Translation: Ну сколько тебе боев еще осталось? Два? У боксеров нет дня ветеранов.

Old-Timers' Day is a Major League Baseball tradition where teams hold special events to celebrate former retired players. (Old-Timers' Day, 2025). This term is understandable only by US viewers, so both translations adapt the phrase to make it more accessible to Russian viewers. Goblin omits the reference by *paraphrasing* to convey the idea behind the original, that boxing is a sport with little longevity. NTV's translation attempts a more direct adaptation by domesticating it but still omits the cultural significance of the original phrase and may appear nonsensical for Russian audiences due to “день ветеранов” being related to war events, not sports.

Other examples related to sports related culturally specific slurs:

Original:

- Lookin' at somethin', friend?
- I ain't your friend, palooka.
- What was that?
- I think ya heard me just fine, punchy.

(Tarantino, 1994, 00:25:42).

Goblin's Translation:

- Ищешь чтонибудь, друг?
- Ты не мой друг, бычара.
- Что ты сказал?

- Ты отлично слышал что я сказал, бык.

N TV's Translation:

- Что-то ищешь, приятель?

- Я тебе не приятель, громила.

- Что прости?

- Ты прекрасно слышал, тупо*ылый.

This dialogue contains two sports-associated cultural slang. First is the term “palooka”, which in the US is used to describe a boxer who is incompetent, clumsy and oafish (Merriam-Webster, n.d). Another one is “punchy”, which is a short offensive sport term for punching bag. In the context of the scene, both of these words are used by Vincent to insult Butch, who is a boxer that is purposely losing the fight for monetary gain.

Neither translation accurately conveys the meanings of these terms. Goblin translates "palooka" as "бычара" (big guy) and "punchy" as "бык" (bull), both of which are inaccurate and can be considered as mild compliments. While NTV translates "palooka" as "громила" (big guy) and "punchy" as just direct insult "тупо*ылый" (stupid), which are also inaccurate. Both translations fail to capture the sports-related connotations of the original terms and their specific relevance to Butch's character. This can be considered an overt error, as it significantly changes the meaning behind the insults that are aimed towards Butch's boxing incompetence, which will result in the future of him killing his opponent in a boxing fight to prove his competence.

Translation of Slang/Slurs

An interesting case of different versions of *Domestication* is seen in following examples:

Original: And if it's not the gooks, it these old Jews who've owned the store for fifteen fuc*in' generations (Tarantino, 1994, 00:01:25).

Goblin's Translation: Ну а если это не узкоглазый, то это непременно какие-то старые, е*анные евреи, которые владеют лавкой уже в пятнадцати бл*ть поколениях.

NTV's Translation: Если это не чурки, то чёртовы жидаы и лавочники в пятнадцатом поколении.

In these examples both translators use a *domestication* strategy regarding offensive cultural terms. Goblin translated “gooks” as “узкоглазый” (general slur for all Asians) and “jews” as “еб*ные евреи” (explicit addition). While NTV uses “чурки” (slur specific for Central Asians) and “жиды” (offensive term for Jews). While NTV's translation uses more Russian-specific *domestication*, it's not entirely accurate as the original term refers to East Asians, not the Central Asians and such creates a mismatch in the cultural context and can be considered an overt error.

Next is the example where one translator decides to adapt the slang while the other omits it entirely.

Original: I want a ni**er hidin' in a bowl of rice, ready to pop a cap in his a*s (Tarantino, 1994, 01:10:35).

Goblin' Translation: Я хочу, чтобы в его рисовой чашке прятался специально обученный негр с пистолетом на голо, готовый пристрелить его.

NTV's Translation: Я хочу чтобы в каждом чане с рисом прятался наш человек.

In this case “pop a cap” is slang expression for shooting. Goblin handles it by using *explicitation* strategy while NTV *omits* the phrase entirely.

Translation of Idioms

This is a perfect example of different approaches to idiom translation.

Original: Go make yourself a drink, and I'll be down in two shakes of a lamb's tail (Tarantino, 1994, 00:32:56).

Goblin's Translation: Налей себе выпивки, а я спущусь быстрее чем овечка взмахнет хвостиком.

NTV's Translation: Налей себе чтонибудь выпить. Не успеешь оглянуться, я уже спущусь.

In this example Goblin's *literal translation* preserves the imagery but sounds unnatural as the idiom does not exist in this form. Which confirms the statement made by Baker and Saldanha (1998) that "literal translations give high priority to the form of the source text and try to stay close to its word order and sentence structure, but such translation approaches often result in unnatural and incomprehensible renderings" (p, 24). On the other hand, NTV's translation uses a common Russian idiom which sounds natural to the target audience.

Transferring the idioms into another language sometimes lead to appearance of overt errors due to misunderstandings of the original implication and the use of *literal translation* strategy.

Original: As soon as the word got out a fix was in, the odds went through the roof (Tarantino, 1994, 01:13:50).

Goblin's Translation: Как только станет известно что матч договорной, у многих крышу снесет.

NTV's Translation: Как только пошли слухи что бой куплен, вставки взлетели до небес.

In this example, Goblin's translation contains an overt error in conveying the meaning of the idiom "the odds went through the roof." The original phrase refers to a sharp increase in betting odds after it was revealed that the fight was fixed. Goblin translates it as "у многих крышу снесет", which means "many people will lose their minds." Adelnia & Dastjerdi (2011) mentioned that it is important to avoid *literal translation* of the idioms, but instead take a more cultural approach. While this phrase exists in Russian, it conveys a completely different meaning implying shock or surprise instead of a sharp rise in betting odds.

In contrast, NTV employs *free translation*, recognizing that a direct equivalent does not work and instead rendering the phrase as "вставки взлетели до небес," which accurately captures the idea of betting odds soaring. This highlights the effectiveness of contextual adaptation over rigid literary adaptation in idiomatic translation.

After analyzing the translation strategies and their application to cultural elements in translations, the study now employs House's Translation Quality Assessment (TQA) model to systematically categorize and evaluate overt errors ranging from untranslated phrases to distortions of meaning, which arise directly from the strategic choices discussed earlier. By applying House's framework, this section critiques the efficacy of the translators' strategies in preserving both linguistic accuracy and cultural fidelity.

Identification of Overt Errors

Overt errors, as defined by House's model (2014), are explicit deviations in the target text (TT) that disrupt linguistic, semantic, or pragmatic equivalence with the source text (ST). Unlike covert errors, which are subtle mismatches in register or cultural context, overt errors

are immediately noticeable and directly alter the meaning, tone, or clarity of the original content. These errors often arise from *literal translations*, *omissions*, or inappropriate substitutions of culturally embedded elements, such as idioms, slang, or references. According to Ghafouripour and Eslamieh's (2018) categorization, this section systematically analyzes overt errors in Goblin's and NTV's translations of Pulp Fiction, focusing on seven error types: Not Translated, Slight/Significant Change in Meaning, Distortion of Meaning, Breach of the SL System, Creative Translation, and Cultural Filtering.

Not Translated

This category covers words or expressions that remain untranslated, either due to the translator's oversight or an inability to translate them (Ghafouripour & Eslamieh, 2018).

Original: It's a 1974 Chevy Nova (Tarantino, 1994, 02:03:03).

Goblin's Translation: Это Шерри Нова 1974 года.

Leaves the original expression which is unnatural in Russian language.

Original: That gives us forty minutes to get the fu*k outta Dodge (Tarantino, 1994, 02:06:13).

NTV's Translation: То есть у нас есть сорок минут на всё.

Completely ignores the idiom "get outta Dodge" (leaving quickly).

Slight Change in Meaning

This indicates a slight distortion of meaning, partial transference of meaning, or incomplete faithfulness to the source text; however, this change is not significant enough to hinder communication (Ghafouripour & Eslamieh, 2018).

Original: Didn't even really get pissed when you were fu*kin' with him (Tarantino, 1994. 02:13:39).

Goblin's Translation: Не испугался даже тогда, когда ты на него б*ять наехал

Changes "get pissed" (angry) to "scared," altering the meaning.

Original: C'mon Yolanda, what's Fonzie like? He's cool? (Tarantino, 1994, 02:22:50).

NTV's Translation: Скажи Йоланда он какой? Хороший?

Changes "cool" into "хороший" (good) slightly changing the meaning.

Significant Change in Meaning

This category emerges when there is a significant discrepancy between the source text (ST) and the target text (TT) (Ghafouripour & Eslamieh, 2018).

Original: Nobody who'll be missed (Tarantino, 1994, 02:06:13)

Goblin's Translation: Нет никого не забудут.

Reverses the meaning because original implies the owner is insignificant.

Original: Me an' Vincent woulda been satisfied with freeze-dried Tasters Choice (Tarantino, 1994, 01:58:26).

Goblin's Translation: Мы с Винсентом не стали бы пить какой-нибудь паршивый растворимый кофе, да?

Reversed the meaning because original implies they are completely fine with cheap coffee.

Distortion of Meaning

This category includes errors that lead to a total misrepresentation of the source text's meaning (Ghafouripour & Eslamieh, 2018).

Original: Get the fu*k outta Dodge (idiom for fleeing quickly) (Tarantino, 1994, 02:03:03).

Goblin's Translation: Отпид*асить Додж (Clean out the Dodge).

Mistranslates the idiom as a literal car cleanup.

Original: He'd have to be ten times more charming than Arnold on Green Acres
(Tarantino, 1994, 02:14:38).

NTV's Translation: В десять раз приятнее любой голливудской звезды.

Replaces the specific cultural reference (Arnold the pig) with a generic term implying any Hollywood actor, person instead of an animal.

Breach of the SL System

This category is identified when the target text (TT) diverges from the norms, syntax, or grammatical rules of the source text (ST) (Ghafouripour & Eslamieh, 2018).

Original: Boy (Tarantino, 1994, 01:04:20).

Goblin's Translation: Докладываю.

In this case Goblin replaces the exclamation to a military report, affecting casual tone of the original.

Creative Translation

In this instance, the translator takes liberties with the source text (ST) by incorporating additional words or information that were not present in the original ST (Ghafouripour & Eslamieh, 2018).

Original: Cooties (Tarantino, 1994, 00:40:49).

Goblin's Translation: Мандавошки.

Translator introduces vulgarity into the scene which is absent in the original, by replacing playful term for imaginary germs into a pubic lice.

Original: I want a n*ger hidin' in a bowl of rice, ready to pop a cap in his ass
(Tarantino, 1994, 01:10:35).

Goblin’s Translation: Я хочу чтобы в его рисовой чашке прятался специально обученный негр с пистолетом наголо, готовый пристрелить его.

Adds “специально обученный негр” into the line.

Cultural Filtering

There are certain cultural expressions, words, or local names and titles that cannot be directly translated. In such instances, translators typically seek alternative equivalents that align with the target culture and intended audience (Ghafouripour & Eslamieh, 2018).

Original: Three Fonzie (Tarantino, 1994, 02:22:50).

Goblin’s Translation: Три эскимо.

Fonzie is character from American sitcom *Happy Days*, who is considered cool in US. Goblin handles the reference by changing it into a Russian ice cream brand which is familiar with target audience.

The analysis of overt errors in Goblin’s and NTV’s translations reveals critical shortcomings in their handling of cultural and linguistic complexity. Goblin’s *domestication* strategies, while engaging, frequently introduced distortions or creative liberties, changing the original’s intent. While, NTV’s *foreignization* approach prioritized structural fidelity but often resulted in *Omissions* or neutralizations changing the film’s tone. Both translators struggled with idioms and slang, reflecting broader challenges in balancing literal accuracy with cultural aspect behind them. These findings show the inherent risks of prioritizing either *domestication* or *foreignization* without rigorous contextual adaptation.

Source Text Analysis

House’s (1997) model requires conducting a source text analysis before identifying translation errors to establish a functional profile of the original text. This involves examining

three contextual dimensions: field, tenor and mode as well as the genre. The final stage of ST analysis entails identifying the its function, such as its ideational and interpersonal purposes, following with the evaluation for translation errors, categorized as overt errors and covert errors (House, 1997).

Field

The source text is the movie *Pulp Fiction* (1994), directed by Quentin Tarantino. This crime film tells multiple interconnected stories about hitmen, a boxer, a mob boss, and thieves. The plot jumps around in time (nonlinear storytelling) and mixes violence, dark humor, and deep conversations about life. For example, characters talk about trivial things like European fast food (“royale with cheese”) right before violent scenes. Tarantino uses pop culture references and a unique visual style to create a film that feels both gritty and artistic (King, 2002).

Tenor

Quentin Tarantino, an American filmmaker, wrote and directed *Pulp Fiction*. He is known for loving old movies and mixing “high art” (like philosophy) with “low art” (like action films). His goal is to surprise and entertain the audience. For example, hitmen like Jules (Samuel L. Jackson) quote the Bible before violent acts, making viewers think about morality. Tarantino works closely with actors to create realistic, flawed characters. This makes the audience feel connected to them, even when they do bad things (Polan, 2000).

Mode

As a movie, *Pulp Fiction* uses visuals, sound, and dialogue to tell its story. The timeline is not in order, so viewers must pay attention to piece the story together. Dialogue is very important—characters talk about everyday topics (like burgers) and big ideas (like

redemption). The film's style includes close-up shots, bright colors, and a soundtrack with 1960s surf rock music. These choices make the film feel energetic and slightly surreal. Unlike a book, the film uses action, music, and camera angles to create emotion (Dancyger & Rush, 2013).

Genre

Pulp Fiction mixes genres: crime, comedy, and drama. It is often called “postmodern” because it references other films and plays with storytelling rules. For example, it has sudden violence but also funny moments, breaking traditional genre expectations. The film's structure—multiple stories connected by small details—is inspired by cheap 1950s crime novels (“pulp fiction”). This makes the film feel both classic and new (Bordwell & Thompson, 2013).

Statement of Function

Juliane House identifies two main functions of texts: ideational (sharing information/ideas) and interpersonal (building relationships with the audience) (House, 1997, p. 36).

Pulp Fiction's ideational function is to explore themes like morality, redemption, and the randomness of life. For example, Jules' decision to quit crime after a near-death experience highlights redemption, while the nonlinear plot shows how small choices change lives. These ideas are delivered through dialogue (e.g., philosophical debates about miracles) and symbolic scenes (e.g., the briefcase's mysterious glow). The film's focus on crime and violence also critiques societal norms (King, 2002).

The interpersonal function is strong in Pulp Fiction. Tarantino builds a connection with viewers using humor, relatable dialogue (e.g., arguing about foot massages), and flawed

characters. Even though the film lacks direct interaction with the audience (like breaking the fourth wall), viewers feel involved because the characters act and speak like real people. For example, Vincent and Mia's awkward dinner scene creates empathy, despite their criminal lives. Tarantino's playful tone (e.g., dancing scenes) also makes the film feel like a conversation with the audience (Polan, 2000).

Identification of Covert Errors

Covert errors, as defined by House's (1997) Translation Quality Assessment (TQA) model, arise from mismatches in register (field, tenor, mode) or genre between the source text (ST) and target text (TT). They reflect discrepancies in cultural, contextual, or functional dimensions. For this analysis, the ST and TT profiles of *Pulp Fiction* were systematically compared to identify mismatches in these categories. Below are the key findings for Goblin's and NTV's translations, categorized by register components and genre.

Field Errors

The field encompasses the text's subject matter and its communicative purpose. Covert errors emerged when translators altered the social action or omitted culturally specific elements.

Here is the example of field error in one of the references previously examined:

Original: Royale with Cheese (Tarantino, 1994. 00:08:08).

Goblin's Translation: Королевский чизбургер.

NTV's Translation: Роял с сыром.

The original example is a not to European fast-food culture, which Tarantino makes fun of. Contrasting approaches in translating this both introduce field error. Goblin's *domestication* simplifies the reference to a generic "cheeseburger," stripping it of its European

specificity. NTV's retains the French flair but feels unnatural in Russian. But ultimately, they fail to convey the original's critique of cultural globalization, altering the social action from satire of modern world to mere description.

Tenor Errors

The tenor relates to the author's stance and the relationship between communicators. Tarantino's irreverent, subversive tone and asymmetrical power dynamics (e.g., hitmen vs. civilians) were often neutralized in translation.

Original: Didn't even really get pissed (Tarantino, 02:13:39).

Goblin's Translation: Не испугался.

NTV's Translation: Не разозлился.

Goblin replaces "pissed" (angry) with "испугался" (scared), altering the character's defiance. NTV's "разозлился" is closer but formalizes the colloquial tone. The social attitude shifts from confrontational to passive, weakening the character's authority.

Mode Errors

The mode involves the text's medium and interaction style. Pulp Fiction uses rapid-fire dialogue and visual-auditory synergy. Covert errors occurred when translators ignored the film's participatory complexity.

Original: My name's Pitt, and you ain't talkin' your ass outta this s*it" (Tarantino, 1994, 00:18:22).

Goblin's Translation: Меня зовут Питт. Но тебе из этого го*на уже не выбратъся.

NTV's Translation: Меня зовут Питт, но не пытайся заморочить нам голову.

Both translators omitted the original rhyme, prioritizing meaning over it, and as a result losing the original's rhythmic effect. The mode mismatch erodes the scene's auditory effect and impact.

Results demonstrate that while both Goblin and NTV employed diverse strategies to navigate cultural and linguistic challenges in *Pulp Fiction*, their translations were had frequent overt errors. Goblin's *Domestication*-heavy approach, though engaging for Russian audiences, often introduced inaccuracies. Conversely, NTV's *foreignization* strategies preserved some cultural markers but sacrificed the film's subversive tone through excessive neutralization. Crucially, House's TQA model revealed that errors often come from mismatches in register, genre, or pragmatic intent, emphasizing the need for culturally informed, context-aware translation practices. In conclusion, both versions struggled with an abundance of errors impacting cultural fidelity. Rhymes, sports-related slurs and idioms suffered overt errors, the majority of important cultural references were omitted, distorting meaning or erasing context. As House (1997) emphasizes, achieving functional equivalence demands balancing between "covert" cultural adaptation and "overt" textual fidelity, a balance neither translator fully attained as each of them primarily focused on one thing.

Discussion

This section presents a discussion of the previous research findings section, linking them to the research questions and existing literature. The study aimed to analyze the audiovisual translation of Pulp Fiction from English to Russian using House's Translation Quality Assessment (TQA) model. Specifically, the study compared translations by Dmitry Yuryevich Puchkov (Goblin) and NTV to determine how cultural elements were adapted and whether translation strategies aligned with House's model. The findings reveal a significant tendency towards *omission* of cultural elements as a shared strategy between both translators. This suggests that both Goblin and the federal channel, despite their differing approaches, chose to simplify or remove certain cultural references from the original material. While *omission* remained a shared tactic, the analysis demonstrates that *domestication* was the prevailing approach in Goblin's translation, whereas *foreignization* dominated in NTV's version. This difference shows their differing priorities: Goblin's focus on cultural accessibility and NTV's adherence to source-text fidelity. This discussion interprets these findings, examines their implications, and situates them within the broader AVT discourse.

Omission as a Shared Strategy

The frequency of *omission* aligns with Dimitriu (2004), who noted that culture-specific elements are often omitted, as translators use *omission* to smooth out "unnecessary bumps" in comprehension, especially in cases when original culture reference lacks relevance from to the target audience, or direct equivalents in the target language (p. 166). Similar to Dimitriu's example of omitting "Bebbs willow" from a Romanian translation (p. 167), Goblin and the federal channel likely removed culturally references to ensure clarity and maintain narrative flow.

Sharma (2015) supports the reasoning of *omission*, emphasizing that it is a practical translation strategy to reduce redundancy in language, while still adhering to the generic language norms of the target-culture. In the case of AVT, where timing restrictions can influence what viewers watch, *omission* serves the purpose of adjusting the viewing experience, due to inability to fully orient viewers to foreign cultural details, though the motivation for *omission* may vary. For the federal channel, *Omission* may have also been ideologically driven. Dimitriu (2004) highlights how translators under political systems may omit content conflicting with state ideology. For example, according to the Russian Federal law 436 “*On the Protection of Children from Information Harmful to Their Health and Development*”, all Russian media prohibits the use of foul language as well as inappropriate content (State Duma, 2010), which, in turn, creates challenges in translating culturally sensitive content that could indicate a threat to national standards. This law is the main reason behind NTV’s choice in omitting foul language of the original.

Goblin’s *omission* may have been due to expectations for audience relatability. As Dimitriu notes, translators work to adjust texts for social purposes for social groups (p. 172), and Goblin’s personal style was well constructed for his audience and shared humour and style. However, the more frequent the *omission* occurs, the more the cultural richness can become diluted from the original text. As Sharma (2015) cautions, while *omission* enhances brevity, it may sacrifice vital contextual nuances (p. 8). For example, omitting humor and historical references that are specific to source culture will result in loss of cultural depth for Russian audiences. Verhovtsova (2023) notes that translators often encounter challenges with idioms, cultural references, and metaphors that lack direct equivalents in the target language. She states that accuracy in translation is the ability to convey not only the linguistic meaning

but also the cultural nuances, context, and references of the source text (Verhovtsova, 2023). Given these challenges, *omission* emerges as the most accessible strategy for translators, allowing them to avoid complex cultural elements that may not resonate with the target audience. This explains why both Goblin and NTV frequently employed *omission* strategy, rather than adapted certain cultural references.

Despite the differences, both translators' reliance on *omission* showed a shared prioritization of target-culture accessibility over strict fidelity to the source text. Although, the choice to resort to *omission* rather than adaptation, in some cases may show the lack of motivation to find appropriate Russian equivalent and as a result a failure to achieve functional equivalence.

Translation Strategies and its Alignment to House's Model

Beyond *omission*, the study identified clear patterns of *domestication* in Goblin's translation and *foreignization* in NTV's translation, each reflecting a distinct alignment with House's covert and *overt translation* types.

Goblin's reliance on *domestication* aligns with Venuti's (1995) framework, where translators prioritize target-culture fluency. Which reflects the dynamic equivalence approach proposed by Nida and Taber (1969), where translator prioritizes audience response over literal structure of the original. In regards to House's model (1997), his translation aligns more with a *covert translation*, where functional equivalence takes a priority over accuracy. However, this occasionally resulted in overt errors, such as translating "odds went through the roof" as y "многих крышу снесет" changing the original gambling context. Goblin's use of colloquialisms and informal language aligns with Sharma's (2015) principle of functional

equivalence, where translators adapt content to evoke the same effect as the original text (p. 9).

In contrast, NTV's preference for *foreignization* strategy aligns with House's *overt translation*, prioritizing source-text structure while adhering to broadcasting regulations (State Duma, 2010). This approach is also called by Nida and Taber (1969) as formal equivalence, where original structure is the priority over the effect that original may have on the audience. Yet *foreignization* often resulted in culturally sterile outputs, as seen in the replacement of "get the fuck outta Dodge" with "сорок минут на всё", stripping the idiom of its urgency and cultural resonance.

When evaluated through House's TQA categories of overt and covert errors, both translation types exhibit strengths and weaknesses. Goblin's approach generates fewer overt lexical distortions but shows covert errors in register and tenor, altering the film's cultural stance. NTV, on the other hand, minimizes covert genre or field-related deviations, yet shows overt errors in cultural transfer, due to the official or formal tone.

Institutional and Individual Translation Approaches

The contrast between Goblin's and NTV's translations of Pulp Fiction reflects broader institutional and individual dynamics within the field of AVT. Goblin, as an individual translator, works outside of rules and constraints that are prevalent in institutional environments. Sorvali (1998) characterizes this as the individual approach to translation, driven by personal creativity, autonomy, and subjective decision-making. Goblin's distinctive style, use of language, humor, and cultural references are aimed to a specific viewer base which does not require his work to follow strict norms. Although, the downside of such autonomy is the lack of systematic quality assurance (Peneva, 2024). Without institutional

oversight, there is a great risk of inaccuracies and translation errors, which is observed in the findings section.

In contrast, NTV's translation represents an institutional approach, characterized by an emphasis on consistency, efficiency, and compliance with broadcasting regulations. As Rogers (2011) explains, institutional translations are often shaped by the use of translation memory systems and terminological databases designed to ensure *standardization* across content. While this approach enhances productivity and ensures regulatory alignment, especially in a media context where censorship laws and language norms are strictly enforced, it can also limit creative freedom. The formal, sometimes sterile tone in NTV's translation shows this constraint, as idioms and culturally rich phrases are frequently neutralized or omitted. On the other hand, institutions like NTV benefit from established quality assurance systems (Peneva, 2024), which ensure a level of consistency and adherence to professional standards that individual translators may lack.

Summary of Key Insights

Goblin's domestication strategy prioritized audience accessibility through colloquial substitutions, humor, and cultural analogies (e.g., translating "Royale with Cheese" to "Королевский чизбургер" to mirror Russian fast-food terminology). While this approach resonated with Russian viewers, it introduced overt errors, such as mistranslating "odds went through the roof" as "у многих крышу снесет" (a slang phrase meaning "to go crazy"), which distorted the original gambling context. Conversely, NTV's foreignization strategy retained structural fidelity (e.g., preserving "Royale with Cheese" as "Роял с сыром") but often erased cultural nuance, such as neutralizing the 1970s American idiom "Old-Timers' Day" into the generic "день ветеранов" (veterans' day). This reflects Venuti's (1995)

argument that domestication risks “ethnocentric reduction,” while foreignization can alienate audiences unfamiliar with source-culture markers (p. 20). Ultimately, neither strategy fully reconciled the tension between accessibility and authenticity, underscoring the need for a hybrid approach in AVT.

Both translators relied on *omission* to navigate untranslatable elements, particularly idioms, rhymes, and culturally specific references. For example, the original dialogue’s wordplay “*Pitt/Sh*t*” was omitted entirely by NTV (“*не пытайся заморочить*”) and loosely adapted by Goblin (“*тебе из этого г*на не выбратся*”), sacrificing the rhythmic humor critical to Tarantino’s postmodern style. Similarly, the cultural reference to the “*Pepsi Challenge*” was omitted in both translations. These omissions align with Baker’s (2018) assertion that cultural differences in AVT often necessitate simplification or deletion to maintain narrative coherence (p. 72). However, such losses form a paradox: while omission mitigates confusion, it also flattens the source text’s identity.

NTV’s institutional mandate to comply with censorship norms and formal language standards led to sanitized translations that neutralized Tarantino’s movie tone. For instance, the sports-related slur “*palooka*” (a term mocking incompetent boxers) was softened to “*эромла*” (thug), stripping its boxing-specific satire. Conversely, Goblin’s independence as an individual translator allowed creative risks, such as rendering “*cooties*” as “*мандавошки*” (pubic lice) to amplify vulgar humor. This contrast reflects Sorvali’s (1998) observation that institutional translations prioritize consistency and broad appeal, while individual translators prioritize stylistic authenticity (p. 238). However, both approaches risk distorting the source text: institutional rules limit cultural specificity,

while unchecked creativity can deviate from the original's intent and lead to abundance of errors.

Conclusion

Overall, while both Goblin and NTV employed omission as a core translation strategy, their broader approaches diverged significantly in alignment with House's TQA model. Goblin's domestication and informal tone reflect a covert translation strategy aimed at cultural adaptation and audience engagement, whereas NTV's foreignization and formal tone align with overt translation, emphasizing structural fidelity and institutional constraints. These contrasting strategies reflect deeper ideological, functional, and contextual factors influencing audiovisual translation in Russia. While omission proved to be a practical and sometimes necessary solution for both translators, its excessive use, especially when not balanced with creative adaptation, risked diminishing the cultural depth and impact of *Pulp Fiction*.

Furthermore, the translators' different affiliations with Goblin as an individual translator and NTV as an institutional, shows the influence of professional context on translation choices. Goblin's autonomy allowed for a more personal, stylistically marked translation, consistent with Sorvali's (1998) view of individual translation as a creative and independent act. Yet this freedom came at the cost of standardized quality assurance, which led to prevalence of both overt and covert errors. In contrast, NTV's institutional translation reflected Rogers' (2011) emphasis on consistency and efficiency, supported by quality assurance systems (Peneva, 2024), but often lacked the style, cultural nuance and led to the censorship of foul language, due to the compliance to state laws, which is a key aspect of the source material.

Conclusion

This study examined the cultural challenges inherent in translating Pulp Fiction from English to Russian, focusing on the strategies employed by Dmitry Yuryevich Puchkov (Goblin) and the federal channel NTV. The research aimed to examine how these translators preserved cultural differences and aligned with House's Translation Quality Assessment (TQA) model. By analyzing idioms, slang, cultural references, and institutional constraints, the study addressed research questions and revealed critical insights into the balance between accessibility and authenticity in audiovisual translation (AVT).

The analysis revealed that Goblin's translation employed a more domesticated approach, adapting cultural references to be more accessible to Russian audiences, while NTV adhered to *foreignization* but was constrained by institutional censorship. This comparison demonstrated that both translations struggled to fully convey the cultural nuances of the original text, supporting Verhovtsova's (2023) assertion that achieving complete cultural equivalence in translation is often challenging. Although Goblin retained much of the film's informal tone, his tendency to substitute cultural references sometimes led to significant shifts in meaning. On the other hand, NTV's approach, driven by institutional standards, resulted in a more neutralized and sanitized version of the film, aligning with government regulations on media content. The research findings support the argument that translation decisions are not only linguistic but also shaped by ideological and practical constraints.

Research Questions

The first research question focused on identifying key cultural elements in Pulp Fiction and how they were rendered in Russian. The analysis highlighted total of 34 of several critical cultural components, including idiomatic expressions, pop culture references, and

region-specific slang. Goblin's translation frequently employed *domestication*, making cultural references more familiar to Russian audiences, whereas NTV's version either omitted or foreignized them. This resulted in varying degrees of cultural adaptation, with Goblin's version prioritizing accessibility and NTV's maintaining a more literal approach but often at the expense of meaning.

The second research question examined how the translation strategies used by Goblin and NTV aligned with House's TQA model. The results showed that Goblin favored *domestication*, *paraphrasing*, and *explicitation* to make the content more accessible to Russian viewers, while NTV relied on *foreignization*, *omission*, and *standardization*, reflecting institutional constraints. While some of these strategies enhanced clarity, they also contributed to overt errors, particularly in translating humor, idioms, and culturally specific slang. The findings suggest that both translators made conscious choices to balance cultural fidelity and audience comprehension, though their approaches differed in execution and intent.

The third research question examined how accurately the Russian translations by Goblin and NTV represent the original text and its cultural nuances according to House's TQA model. The findings reveal that neither translation achieved full functional equivalence. Goblin's translation, characterized by *domestication* strategies, introduced overtly erroneous *covert translation* by prioritizing cultural adaptation over fidelity, often deviating from the original meaning in favor of localized humor and colloquialism. In contrast, NTV's translation, which employed *foreignization* strategies, resulted in covertly erroneous *overt translation* by adhering superficially to the source text while neutralizing cultural nuances, leading to a loss of authenticity and depth. House's TQA model highlighted these

discrepancies, demonstrating that while both translations aimed to convey meaning, their strategies of *domestication* and *foreignization* significantly altered cultural references, ultimately reducing the authenticity of the movie.

Limitations of the Study

There are numerous limitations associated to my research. First, the qualitative research findings cannot be generalized over to the wider population. Although the findings in this research will be aimed towards AVT translators, due to the chosen sample of only one movie and two translators it is a very specific focus (Atieno, 2009). Second, the research is subjective in nature. The collected data and findings may be interpreted differently due to my personal experience, culture and other factors. Which will lead to potential for researcher bias in data interpretation. Finally, the absence of audience reception data and participants leaves gaps in understanding how viewers perceive strategies analyzed in the research.

Contribution of the Study

The research contributes to AVT works by showing the distinction between institutional translations constrained by media laws and those produced by individual translators, illustrating the potential impacts on cultural representation of the original and reasons behind them. By applying House's TQA model, this research also demonstrates the usefulness of functional-pragmatic analysis in evaluating translation quality, showing how overt and covert errors impact the final translation product.

Recommendations for Future Research

Future research could expand this work by comparing translations of other Tarantino movies, investigating audience reactions to translations, or analyzing how streaming platforms like Netflix Russia approach cultural adaptation differently from traditional

broadcasters. Conducting similar studies on translations between non-English or Russian languages.

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Appendix A

Table

Data Collection and Analysis instrument

Timecode	Cultural Element	Original	Goblin	NTV	Strategy Goblin	Strategy NTV	Errors	Errors
00:08:08 - 08:20	Cultural Reference	"Also, you know what they call a Quarter Pounder with Cheese in Paris?... Royale with Cheese."	"А знаешь как они там в Париже называют четвертьфунтовый чизбургер?... Они зовут его «Королевский чизбургер»."	"А знаешь, как называют четвертьфунтовый с сыром в Париже?... Они называют его Рояль с сыром."	Domestication	Foreignization		
00:18:22 - 00:18:25	Rhyme	- My name's Pitt, and you ain't talkin' your ass outta this shit.	- Меня зовут Питт. Но тебе из этого говна уже не выораться.	- Меня зовут Питт, но не пытайся заморочить нам голову.	Free Translation/Omission	Free Translation/Omission		
00:25:20 - 00:25:27	Rhyme	hey, my name's Paul, and this sh*t's between y'all. When what did you fuc*ing asked me about if for? As*hole.	И а ради бога, мое дело маленькое, это ваши дела. Х *ли ты тогда об этом спрашиваешь? Мудак.	Эт о ваше сугубо личное дело. Т огда какого черта ты меня об этом спрашиваешь? Придурок.	Free Translation/Omission	Free Translation/Omission		
00:22:30 - 00:22:38	Cultural Reference (sport)	How many fights do you think you got in your way? Two? Boxers dont have an Old Timer's Day	Ты сам то думаешь, на сколько боев тебя еще хватит? На два? Не бывает старых боксеров.	Ну сколько тебе боев еще осталось? Два? У боксеров нет дня ветеранов.	Omission/Paraphrase	Adaptation/Omission		
00:25:42 - 00:25:52	Cultural Reference (sport)	- I ain't your friend, palooka. - I think ya heard me just fine, punchy.	- Ты не мой друг, бычара. - Ты отлично слышал что я сказал, бык.	- Я тебе не приятель, громила. - Ты прекрасно слышал, тупорылый.	Domestication(attempt)	Domestication(attempt)	both overt errors	
0:27:32	none (added for errors)	Now the first two are the same, three hundred a gram. Those are friend prices.	Цена за первые две одинаковая, по триста за грамм. Это практически даром.	Первые два стоят одинаково, триста за грамм. По дружбе.	Domestication/Paraphrase . Replaces "friend prices" with a general expression for a low price.	Literal Translation		
0:28:05	Cultural Reference	My shit, I'll take the Pepsi Challenge with Amsterdam shit any ol' day of the fuckin' week.	Я запросто поставлю свою дурь против любого говна из Амстердама, в любой блять день недели.	Я готов поспорить что моя дурь на порядок лучше Амстердамской, можешь мне поверить.	Omission/Paraphrase the aggressive, confident tone.	Omission/Paraphrase: neutral		
00:01:25 - 00:01:50	Idiom	Go make yourself a drink, and I'll be down in two shakes of a lamb's tail.	Налей себе выпивки, а я спущусь быстрее чем овечка взмахнет хвостиком.	Налей себе чтонибудь выпить. Не успеешь оглянуться, я уже спущусь.	Literal Translation	Domestication/Paraphrase		
		-You don't even need a gun in a federal bank. I heard about this guy, walked into a federal bank with a portable phone, handed the phone to the teller, the guy on the other end of the phone said: "We got this guy's little girl, and if you don't give him all your money,	-Чтобы ограбить федеральный банк, мне даже пистолет не нужен. Говорят, один придурок вообще зашел в банк с мобильным телефоном. Передал трубу кассиру. А другой придурок в другом конце трубы, говорит "У нас дочка этого парня.	-Там даже пушки не нужно. Я слышал об одном парне, он вошел в банк с телефоном, дал трубку кассиру, а чувак на другом конце провода сказал "Мы захватили маленькую дочь этого парня, если ты не отдашь ему все деньги, мы её убьем".	Domestication Explicitation Literal translation	Literal Translation Standardization		

		we're gonna kill 'er." -Did it work? -*uckin' A it worked, that's what I'm talkin' about! Knucklehead walks in a bank with a telephone, not a pistol, not a shotgun, but a fuckin' phone, cleans the place out, and they don't lift a *uckin' finger.	Если вы не отдадите ему всю наличность, мы ее уьем." -И что? Это сработало? -Конечно, ёп твою мать. Я как раз об этом и говорю. Дебил заходит в банк с телефоном. Не с пистолетом, не с двустволкой, а, бля*ь, с телефоном. Забирает деньги. Даже, бля*ь, пальцем не пошевелит.	-Это сработало? -Ещё бы, о том речь. Чувак приходит в банк с телефоном, не с револьвером, не с пистолетом, а с обычной трубой, и вычищает кассу. Они и пальцем не пошевелили.				
0:37:08	cultural reference	-How 'bout you, Peggy Sue? -I'll have the Durwood Kirby burger bloody and a five-dollar shake.	-А вы что будете? -Я буду Дервуд Керби бергерс с кровью и коктейль за пять долларов.	-А тебе Пэгги Сю? -Мне бургер Дарвуд Керби с кровью и шейк за пять долларов.	Omission/ explicitation Literal translation. Foreignisation	Literal translation Foreignisation		
0:40:49	cultural term	You can use my straw, i don't have cooties.	Можешь через мою соломинку, мандавошек у меня нет.	Можешь пить через мою трубочку, у меня нет вшей.	Domestication. covert error	Standardization. covert error	Both translators failed to accurately interpret the cultural meaning of cooties, which in American culture refers to an imaginary disease often used by children as a rejection term. Instead of conveying this playful connotation, Goblin domesticates the term by using "мандавошки", which refers to pubic lice and makes the phrase unnecessarily vulgar. NTV standardizes the phrase by translating "cooties" as "вши", which, while less crude than Goblin's choice, still misrepresents the original meaning. https://en.wikipedia.org/wiki/Cooties	
1:02:47	wordplay	Three tomatoes are walking down the street, a poppa tomato, a momma tomato, and a little baby tomato. The baby tomato is lagging behind the poppa and momma tomato. The poppa tomato gets mad, goes over to the momma tomato and stamps on him and says: catch up.	Идут по улице три помидора, папа помидор, мама помидор и ребенок помидор. Ребенок помидор начинает отставать и папа помидор приходит в ярость. Он подбегает к нему, давит ногой всмятку и говорит: догоняй кетчуп.	Три помидора идут по улице, папа помидор, мама помидор и сын помидор. Сын помидор отстаёт и папа помидор начинает сердиться. Он возвращается, наступает на него и говорит: догоняй кетчуп	Explicitation	Explicitation		
			Докладываю, что я много о тебе				Boy in this case is an exclamation. Goblin makes an covert error and	
1:04:20	exclamation (error)	Boy, I sure heard a lot about you.	слышал.	Я много слышал о тебе.	Standardization	Literal translation	make it formal and military-like, altering the original tone	
1:10:35	slang	I want a nigger hidin' in a bowl of rice, ready to pop a cap in his ass.	Я хочу чтобы в его рисовой чашке прятался специально обученный негр	Я хочу чтобы в каждом чане с рисом прятался наш человек.	Explanation/Explicitation	Omission		

			с пистолетом на голо, готовый пристрелить его.					
1:13:50	idiom	As soon as the word got out a fix was	Как только станет известно что матч	Как только пошли слухи что бой				Goblin Overt Error – Mistranslation of "odds went through the roof".
		in, the odds went through the roof.	договорной, у многих крышу снесет.	куплен, вставки взлетели до небес.				Significant change in meaning
1:20:33	slur	No, retard, from the fight.	Нет, умственно отсталая, во время боя.	Нет, дура, в бою.				
1:22:45		Merde! You startled me. Did you have a bad dream?	Вот дерьмо! Ты меня напугал. Что, плохой сон приснился?	Черт! Ты напугал меня. Кошмар приснился?	Domestication	Domestication		
1:50:20	Cultural reference	here did you get this motorcycle? s a chopper, baby, hop on.	А где ты взял этот мотоцикл? то не мотоцикл крошка, это чоппер.	Где ты взял этот мотоцикл? о не мотоцикл детка, это чоппер.	Foreignisation (type of motorcycle that is widely popular in US, specially California)	Foreignisation		
1:51:26	Rhyme	Zed's dead, baby, Zed's dead.	Зед нет детка, Зед мертв.	Зед покойник детка, Зед покойник.	Phonemic (зед нет)/Literal (зед мертв)	Free verse translation		
1:58:26	cultural reference	Goddamn Jimmie, this is some serious gourmet shit. Me an' Vincent woulda been satisfied with freeze-dried Tasters Choice.	Отлично Джимми, это блин серьезный выбор настоящего гурмана. Мы с Винсентом не стали бы пить паршивый растворимый кофе, да?	Черт Джимми, обалденно вкусно. Мы с Винсентом больше чем на какой нибудь растворимой сурогаты не расчитывали.	Omission (tasters choice brand removed)	Omission (tasters choice brand removed)		Goblin translation overt error as it changes the meaning as if both of them wouldnt be satisfied with tasters choice. NTV overt error Breach of the SL System by "обалденно вкусно"
2:03:03	idiom	That gives us forty minutes to get the fuck outta Dodge.	Так что у нас есть сорок минут на то, чтобы оттидаращить Додж.	То есть у нас есть сорок минут на всё.	Foreignization / Literal Translation	Omission (idiom removed)		Goblin overt error distortion of meaning. In his translation he meant to clean out the car Dodge which is not the case in the original The phrase "get the hell out of Dodge" is an American idiom that means to leave a place quickly, especially because it is dangerous or unpleasant. The phrase originated in the late 19th century, when Dodge City, Kansas, was a Wild West town known for its lawlessness and violence.
2:06:13	Cultural reference brand (error)	It's a 1974 Chevy Nova. Nobody who'll be missed.	Это Шерри Нова 1974 года. Нет никого не забудут.	Шевроле Нова 74-го года. Но всё обойдется.				Goblin overt error significant change in meaning. "Нет никого не забудут" NTV overt error Not Translated "Но всё обойдется"
2:08:18	Cultural references (movies)	I got a threshold, Jules. I got a threshold for the abuse I'll take. And you're crossin' it. I'm a race car and you got me in the red. Redline 7000, that's where you are. Just know, it's fuckin' dangerous to be drivin' a race car when it's in the red. It could blow. You're gettin' ready to blow? I'm a mushroom-cloud-layin' motherfucker! Every time my fingers touch brain I'm "SUPERFLY T.N.T." I'm the "GUNS OF NAVARONE."	Моему терпению твоих оскорблений есть пределы. Прямо сейчас я как гоночная, блять, машина с мотором, раскаленным до красна. Это я к тому, что гоночная машина с раскаленным, блять, до красна мотором охуенно опасна. Во, я ведь могу взорваться. О, о! Ты можешь взорваться! Да. Ну а я, блять, грозовая туча, яб твою мать. Каждый раз, когда мои пальцы дотрагиваются до кусочков мозга, я превращаюсь в тринитротулоу л. Я царь	Я нахожусь в миллиметре. В миллиметре от того порога, где заканчивается моё терпение. Я гоночная машина. Ты раскалил меня докрасна. Гоночную машину опасно так раскалять. Только и всего могу взорваться. Ты можешь взорваться? А я уже превратился в ядерный гриб, чёрт меня подери. Меня почти выворачивает каждый раз, когда я касаюсь пальцами кусочков мозга. И какую чёрт я делаю? Это ты должен соскабливать	Omission of every movie reference redline 7000, superfly, jimmy walker Domestication "царь пушка" и "тринитротулоу л"	Omission of every movie reference redline 7000, superfly, jimmy walker		Goblin overt error slight change of meaning грозовая туча

		I'm what Jimmie Walker usta talk about. In fact, what the fuck am I doin' in the back? You're the motherfucker should be on brain detail. We're tradin'. I'm washin' windows and you're pickin' up this nigger's skull.	пушка. Фактически. Какого хуя я тут на заднем сидении делаю? Это же ты, блять, должен работать на уборке мозгов. Ну-ка нахуй, давай меняться. Теперь я мою окна, а ты отскребай куски мозга.	мозги сиденья. Всё, меняемся. Я буду мыть стёкла, а ты собираешь скобки черепа.					
	ultural filtering	ain't got any other partners in 818.	Потому что у меня нет ни одного знакомого в этом районе.	Почему у меня других знакомых здесь нет.					
:11:42	tural Reference (cowboy) idiom	ow 'bout you, Lash Larue? Can you keep your spurs from jingling and jangling?	А ты можешь не звенить шпорами?	А ты что скажешь стрелок? Ты можешь сидеть спокойно и не выпендриваться?	ission / Literal translation	Om	mestication / Explaining the idiom explication	Do	This line references Lash LaRue, a famous American Western actor known for his whip-wielding cowboy persona in 1940s and 1950s films. The phrase "Can you keep your spurs from jingling and jangling?" is a metaphor for staying quiet and not causing trouble, reinforcing the Western theme.
:13:28	tural reference	eah, he's about as european as fuckin' English Bob.	Ее, он не европеец, даже блять не англичанин.	Ничего такой же европеец как мы с тобой.	ission	Om	ission	Om	Overt Reference (Both): Loss of Cultural Reference English Bob, a character from the 1992 Western film Unforgiven, played by Richard Harris. English Bob is portrayed as a stereotypically refined and aristocratic British gunslinger, often mocked for his exaggerated European mannerisms
:13:39	r	idn't even really get pissed when you were fuckin' with him.	Е испугался даже тогда, когда ты на него блять наехал.	Ничего даже не разозлился когда ты на него наехал.					goblin overt error slight change of meaning
:14:38	ural reference	mean, he'd have to be ten times more charming than that Arnold on Green Acres.	Авай теперь всё бросим и будем говорить про ебаных свиной, больше не о чем поговорить.	Десять раз приятнее любой голливудской звезды.	ission	Om	ssion/ domestication	omi	goblin overt error creative translation ntv overt error cultural filtering
:17:35		uck. To be continued.	Блять. Продолжение следует.	Вот черт. Продолжение следует.	ral translation	Lite	ral translation	Lite	
:21:25	yme	f you don't open that case. Im gonna unload in your fucking face.	Если не откроешь дипломат. Прострелю тебе ебало.	Если ты не откроешь чемодан. Я снесу тебе голову.	ral Translation/ommission	Lite	ral Translation/ommission	Lite	
:22:50	tural reference	obody's gonna hurt anybody. We're gonna be like three Fonzie's. And what' Fonzie like? C'mon Yolanda, what's Fonzie like? e's cool? orrect-amundo! And that's what we're gonna be, we're gonna be cool.	Никто никому ничего не сделает. Мы все здесь будем как три эскимо. Знаешь какое оно эскимо? Ну Йоланда, эскимо какое? Оно холодное? Абсолютно в Сжопу правильно. И мы все будем такими же, мы будем хладнокровными и	Никто никого не тронет. Мы будем как три маленьких Фонзи. А Фонзи он какой? Скажи Йоланда он какой? Ороший? Правильно, вот такими мы и будем. Будем хорошими.	mestication	Do	eignisation	For	goblin overt error cultural filtering эскимо There is wordplay in cool (крутой) и cool (спокойный). Fonzie is character from American sitcom Happy Days, who is considered cool in US. obviously this wordplay is not translatable so translations choose 2 different strategies.

