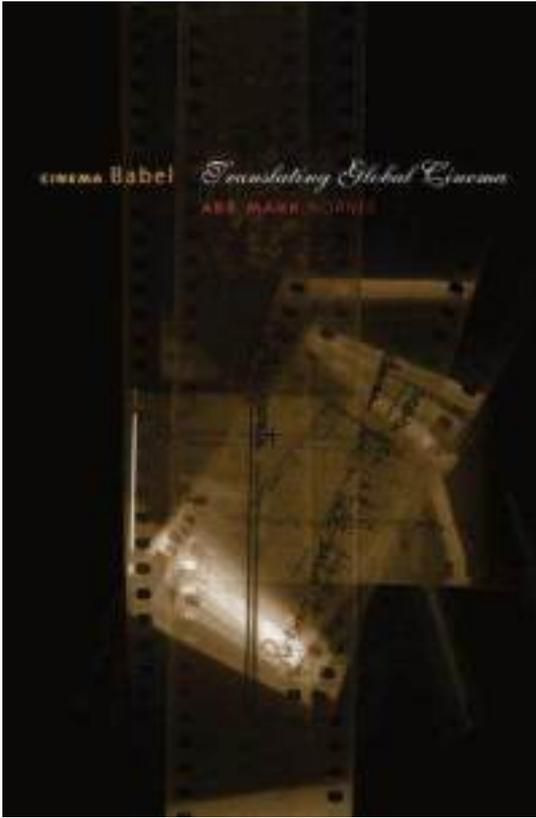


# Cinema Babel



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The original foreign film--its sights and sounds--is available to all, but the viewer is utterly dependent on a translator and an untold number of technicians who produce the graphic text or disconnected speech through which we must approach the foreign film. A bad translation can ruin a film's beauty, muddy its plot, and turn any joke sour. In this wide-ranging work, Abe Mark Nornes examines the relationships between moving-image media and translation and contends that film was a globalized medium

from its beginning and that its transnational traffic has been greatly influenced by interpreters. He discusses the translation of film theory, interpretation at festivals and for coproductions, silent era practice, "talkies," subtitling, and dubbing. Nornes--who has written subtitles for Japanese cinema--looks at the ways misprision of theory translations produced stylistic change, how silent era lecturers contributed to the construction of national cinemas, how subtitlers can learn from anime fans, and how ultimately interpreters can be, in his terms, "traders or traitors." Abe Mark Nornes is associate professor of Asian languages and cultures and film and video studies at the University of Michigan. He is the author of "Japanese Documentary Film" (Minnesota, 2003) and "Forest of Pressure" (Minnesota, 2007).

作者介绍:

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## 标签

電影翻譯

電影字幕

電影史

电影研究

Translation

AVT

## 评论

书不错 人好囧

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主要以電影史角度檢視電影字幕的實踐，從早期電影與字幕卡講述到現今的全球化電影流動。認為字幕epitomize the transnational movement, and global circulation of films.

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书评

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