How Does Shanghai Become London in Hungarian?
A Case Study of Film Titles in Translation

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1 Introduction

The idea of this study was suggested by a surprising discovery I made a few months ago, browsing through a programme guide: the original English title of a Jackie Chan film, directed by David Dobkin, which was shown in Hungarian cinemas in 2003 under the title *Londoni csapás* ("London raid"), was *Shanghai Knights*! This rather odd rendering must obviously have been motivated by some contextual consideration. But how characteristic are such pragmatic adaptations in Hungarian translations of film titles? This study, thus, examines what sorts of solutions are employed by translators in translating English film titles into Hungarian. The operations applied by the translators are divided into four basic categories, which I previously worked out within a relevance-theoretic framework to describe the translational phenomena of proper names (see, for instance, Vermes 2003). These operations are the following: simple **transference**; **translation** proper, which preserves relevant logical contents; **substitution**, which preserves relevant contextual assumptions; and **modification**, which alters both the logical and the contextual meaning of the original. For the purposes of the study I analysed the titles of films which appeared in Hungarian cinemas in 2003. The data were collected from the www.est.hu website. By analysing the data within the frames of relevance theory, I intended to answer the following questions: (1) What general tendencies can be observed in the Hungarian translations of English film titles? (2) Are there differences in terms of treatment in translation between the different film genres? (3) If yes, how can they be explained? And (4) how can individual solutions, such as the one that sparked this study, be explained in particular cases?

2 Theoretical Background

According to Sperber and Wilson's relevance theory (1986), an ostensive-inferential act of communication is determined by one single principle called the **principle of relevance**: "Every act of ostensive communication communicates the presumption of its own optimal relevance" (Sperber and Wilson, 1986:158), where optimal relevance means that the processing of a stimulus leads to **contextual effects** that are worth the audience's attention and, moreover, that it puts the audience to no unnecessary **processing effort** in achieving those effects.

A contextual effect arises when, in the given context, the new information strengthens or replaces an existing assumption or when, combining with an assumption in the context, it results in a contextual implication. The effort required to process a stimulus in a context is the function of several factors. According to Wilson (1992:174), the three most important of these are: the complexity of the stimulus, the accessibility of the context, and the inferential effort needed to compute the contextual effects of the stimulus in that context.

When an assumption communicated by an utterance is the development of a logical form encoded by the utterance, this assumption is called an **explicature**. In the case of figurative or non-assertive utterances, of course, the propositional form of the utterance is not part of the intended interpretation, which consists of a set of implicitly communicated assumptions. Assumptions communicated this way are called **implicatures**. Thus all the intended analytic implications of a logical form are explicatures, while all the intended contextual assumptions (implicated premises) and all the intended contextual implications of the logical form (implicated conclusions) are implicatures. The interpretation of an utterance, therefore, consists in a set of explicatures and implicatures, that is, a set of intended analytic and implicated assumptions.

In relevance theory, an **assumption** is defined as a structured set of concepts. The meaning of a concept is made up of a truth-functional **logical entry**, which may be empty, partially filled or fully definitional, and an **encyclopaedic entry**, containing various kinds of (propositional and non-propositional) representational information about the extension and the possible connotations of the concept (e.g. cultural or personal beliefs), stored in memory. The concept may also be associated with a lexical entry, which contains linguistic (phonological, morphological, semantic and categorial) information about the natural language item related to it (Sperber and Wilson 1986:83-93). The three different types of information (lexical, logical and encyclopaedic) are stored in different places in memory. It is suggested that

the content of an assumption is the function of the logical entries of the concepts that it contains and the context in which it is processed is, at least partly, drawn from the encyclopaedic entries of these concepts (Sperber and Wilson 1986:89).

Utterance interpretation is an inferential process whereby the audience infers, by combining the stimulus with a set of contextual assumptions (**context** in the narrow sense), the intended meaning of the communicator. For this to happen, the audience must use the context envisaged by the communicator, otherwise the stimulus may be misinterpreted and the communication may fail. Let us call the situation when this condition is fulfilled a **primary communication situation**, and the second where the audience uses a more or less different set of contextual assumptions a **secondary communication situation** (Gutt 1991:73). A secondary communication situation is likely to occur when the communicator and the audience are representatives of different socio-cultural contexts (context in the wider sense), that is, when there is a marked difference between their background assumptions and circumstances, which constitute, roughly, the cognitive environment of an individual (Sperber and Wilson 1986:39). **Culture-specificity** thus means that an assumption which figures in the mutual cognitive environment of one community is not present in the mutual cognitive environment of another.

Interpretive resemblance between utterances (or any representation with a propositional form) means that the two representations share at least a subset of their explicatures and implicatures in a context (Wilson and Sperber 1988:138). Translation can then be seen as the act of communicating in the secondary context an informative intention that interpretively resembles the original one as closely as possible under the given conditions. Thus the principle of relevance in translation becomes a presumption of **optimal resemblance**: the translation is "(a) presumed to interpretively resemble the original […] and (b) the resemblance it shows is to be consistent with the presumption of optimal relevance" (Gutt 1991:101). In other words: the translation should resemble the original in such a way that it provides adequate contextual effects and it should be formulated in such a manner that the intended interpretation can be recovered by the audience without undue processing effort.

3 Translation Operations

There are four basic operations defined by the four possible configurations in which the logical and encyclopaedic meanings of an expression may be intended to be conveyed in translation. These configurations can be

illustrated in the following way: (1) [+L, +E], (2) [+L, -E], (3) [-L, +E] and (4) [-L, -E], where L stands for logical meaning and E for encyclopaedic meaning.

(1) **Transference**, as Catford puts it, is "an operation in which the TL text, or, rather, parts of the TL text, do have *values set up in the SL*: in other words, have SL meanings" (Catford, 1965:43, italics as in original). In simple words, this is when we decide to incorporate the SL expression unchanged into the TL text; either because it only contributes its referent to the meaning of the utterance, or because this makes possible the recovery in the target text of some relevant assumptions, even though at the cost of an increased level of processing effort, which would not otherwise be accessible in the target cultural context.

(2) **Translation**, in the proper sense, will mean the process of using a 'dictionary equivalent' of the original. In relevance-theoretic terms this means rendering the SL expression by a TL expression which, by preserving the logical content of the original, gives rise to the same relevant analytic implications in the target text as the original did in the source text (but which, by the same token, may activate different encyclopaedic assumptions in a secondary context).

(3) By **substitution** I will refer to those cases when the source language expression is replaced in the translation by a TL correspondent which may be different in terms of logical content but carries with it the same relevant encyclopaedic assumptions as the original. Obviously, the substitution of an expression, by directly activating relevant contextual assumptions in the target context, is motivated primarily by a need to optimise processing effort.

(4) **Modification** I understand as the process of choosing for the SL expression a TL substitute which is semantically unrelated to the original. In relevance-theoretic terms this means replacing the original with a TL expression which involves a substantial alteration of the logical and encyclopaedic content of the SL expression. This operation is clearly aimed at minimising processing effort, even if it means losing some relevant assumptions and, thus, contextual effects.

This set of four operations is remarkably in line with Sperber and Wilson's definition of relevance, whereby an assumption is said to be relevant in a context, on the one hand, to the extent that it has adequate contextual effects in this context and, on the other hand, to the extent that the effort required to process it in this context is not unnecessarily great (Sperber and Wilson 1986:125), insofar as both processing effort and contextual effects, the two factors to be balanced in the interest of achieving relevance, are taken into account by our operations.

4 Method and Results

The film titles were sorted out according to genres. The genre categories employed are the same as those used by the www.est.hu website, which served as the source of data. The categories are the following: action, adventure, animation, comedy, crime, drama, episode film, experimental film, fantasy, horror, musical, satire, sci-fi, spy movie, thriller and war movie. Then in each case it was examined, by comparing the original with the Hungarian correspondent, which of the four operations or what combination of these was applied by the translator (or the person in control of the translation process). The four basic operations and the six possible operational duets add up to a total of ten different modes of treatment, which have all in fact been observed.

The numerical results are summarised in Table 1. For each genre, the cell containing the largest number for the occurrence of a particular operation or operation duet has been marked with grey. Numbers in grey cells thus indicate how many times the most frequent operation or duet was employed in the given genre. Comparing this number with the number of total occurrences at the end of the row, the relative frequency of the operation within the genre can be established which, weighed against the relative frequency of the other operations, can allude to the existence of certain characteristic tendencies.

On the other hand, by summing up the occurrence numbers of each operation and operational duet, it can be observed whether there are some among them which appear more characteristically used than others within the set of films examined in this study. The final, short row marked with Σ, sums up the total rate of the four basic operations, including their occurrences in the various operational duets.

Table 1. Number of occurrence of operations in the different genres.

GENRE	TRF	TRL	SUB	MOD	TRF TRL	TRF SUB	TRF MOD	TRL SUB	TRL MOD	SUB MOD	Σ
action	0	1	1	5	1	1	2	1	0	1	13
adventure	0	5	1	1	0	0	0	1	0	0	8
animation	0	1	2	1	0	0	0	1	0	0	5
comedy	1	5	7	20	0	0	0	2	0	1	36
crime	1	2	2	2	0	0	0	0	0	0	7
drama	7	12	3	4	0	0	1	0	1	0	28
episode	0	0	0	0	0	0	0	1	1	0	2
experim.	0	0	0	0	0	1	0	0	0	0	1
fantasy	0	1	1	0	0	0	0	0	0	0	2
horror	0	4	1	2	0	0	0	0	0	0	7
musical	1	0	0	0	0	0	0	0	0	0	1
satire	0	1	0	1	0	0	0	0	0	0	2
sci-fi	0	1	2	0	0	0	0	2	0	0	5
spy	0	1	0	0	0	0	0	0	0	0	1
thriller	1	4	3	6	0	0	2	0	0	0	16
war	0	1	0	0	0	0	0	0	0	0	1
TOTAL	11	39	23	42	1	2	5	8	2	2	135
Σ	19	50	35	51							

5 Discussion of Results

5.1 Characteristic Tendencies

As can be seen from the last complete row, on the whole set of 135 films, the two most frequent basic operations were modification (MOD) and translation proper (TRL), with 42 and 39 occurrences, respectively. Moreover, within one genre, the most frequent operation (marked with grey) was TRL 7 times, MOD 5 times, SUB 4 times, and TRF only once (Table 1). This difference is even more striking when only the most numerous genres are considered (with at least 7 items). In this case TRL and MOD proved the most frequent operation within a genre 4 times each, while SUB only once and TRF 0 times (Table 2).

Table 2. Number of occurrences of operations
in the most frequent genres

GENRE	TRF	TRL	SUB	MOD	TRF TRL	TRF SUB	TRF MOD	TRL SUB	TRL MOD	SUB MOD	Σ
action	0	1	1	5	1	1	2	1	0	1	13
adventure	0	5	1	1	0	0	0	1	0	0	8
comedy	1	5	7	20	0	0	0	2	0	1	36
crime	1	2	2	2	0	0	0	0	0	0	7
drama	7	12	3	4	0	0	1	0	1	0	28
horror	0	4	1	2	0	0	0	0	0	0	7
thriller	1	4	3	6	0	0	2	0	0	0	16
TOTAL	10	33	18	40	1	1	5	4	1	2	115
Σ	17	39	25	48							

5.2 Differences between Genres

For ease of exposition, let us again consider only the most numerous genres (Table 2). Comparing the number of occurrences of operations within each genre we find that there are genres with a relatively even distribution of occurrence numbers, such as crime movies and thrillers, without any one of the operations being dominant over the others. On the other hand, there are also genres which are characterised by the excessive domination of one operation (about 50% or above), such as film dramas, horrors and adventure movies, dominated by TRL, and comedies, dominated by MOD. Furthermore, we find a noticeable relative frequency of TRF in film dramas, compared to its frequency in the other genres.

5.3 Other Observations Relating to Operational Duets

It can be seen that in the whole set of titles examined, from among the 16 different genres only 7 lack examples for the application of operational duets, which suggests a relatively high frequency of use of these combinations, and there are three genres, episode films, experimental films and sci-fis, where their application can even be considered markedly typical.

6 Explanations

We are looking for answers to the following questions: (1) What is the reason behind TRL and MOD being the two most frequent operations? (2) What is the reason behind TRL being the most frequent in film dramas, horrors and adventure films, while MOD in comedies? (3) What is the reason for the relatively high frequency of TRF in film dramas and the high frequency of operational duets in episode films, experimental films and sci-fis? (4) And, finally, how does Shanghai become London in Hungarian translation?

6.1 Tendencies

The typicality of the application of TRL should be no surprise, considering the following. As the aim of a translation, ideally, is to result in contextual effects which are identical, or at least very similar, to those produced by the source text, in an assumed primary (or near-primary) communication situation, where the originally intended contextual assumptions are recoverable, for this to happen only the logical content needs to be taken care of. This of course is only true if we presume that the title is meant to communicate something explicitly, through explicatures, in other words, when some of the analytic implications of this content are in fact assumptions intended to be communicated by the source communicator.

Thus, for instance, *A Karib-tenger kalózai* (English original: *Pirates of the Caribbean*), carrying a logical content identical with that of the original, when combined with the originally intended contextual premises, will result in the same explicatures and will implicate the genre (adventure movie) and the story of the film with the same amount of processing effort as the original.

But then what explains the frequency of modifications? MOD seems a sensible option when the relevance of the target language utterance for the target audience can be ensured by preserving neither the logical nor the encyclopaedic content of the original. What does relevance mean in the case of a film title? A film title is relevant if on the basis of it the audience can infer that the film is worth watching. And what is the relevance of a translated film title? A translated title is relevant if it optimally resembles the original, that is, it resembles the original in relevant respects so that the target audience can infer that the film is worth watching. In a secondary communication situation, where the target audience's cognitive environment, being different from that of the source audience, does not make it possible to reconstruct the originally intended context or when this would require too much processing effort, it does not make sense to aim to ensure that the translation is relevant in the same way as the original. In such a case, it makes more sense to simply produce a relevant translation, even if it is relevant in a different way. Thus the Hungarian title *Veszett vad* ("raging beast") is just as relevant as the English original *The Hunted* in the sense that it enables the target audience to infer that it is the title of an action film in which some violent scenes are to be expected. The same considerations may have motivated the translator in the case of the English original *Who is Cletis Tout?*, which in Hungarian became *Baklövészet* (untranslatable pun: "blunder + shooting") The punning title implicates that it is a comedy built around some situation where somebody is in error and where guns are also used.

6.2 Differences between Genres

According to the considerations above, if TRL is the most frequent operation in film dramas, horrors and adventure films, it must be because in these genres the translation process happens in a primary communication situation with no significant difference in available background assumptions, that is, cognitive environments. This also includes that the assumptions relating to the typical ways (norms) of giving titles to films in these genres are not significantly different in the cognitive environments of the source and target audiences. And thus *A vonzás szabályai* is just as relevant a title for a film drama as the English original *The Rules of Attraction*, *Szellemhajó* is just as

relevant a title for a horror film as *Ghost Ship*, and *Kapj el, ha tudsz!* is just as relevant a title for an adventure movie as *Catch Me If You Can*.

What about comedies, then? Here there can be observed an essential difference between usual ways of giving titles in English and Hungarian. While English titles typically communicate explicitly, through their explicatures, as well as implicitly, Hungarian titles in this genre build much more characteristically on implicatures, of a humorous kind. Typically, they employ puns or distorted expressions. Thus if we assume that these norms are represented in the cognitive environment of the audience by assumptions relating to the way a title is meant to achieve its relevance, then in this case we are dealing with culture-specific assumptions and, consequently, a secondary communication situation, in which, as we have seen above, the application of MOD is an obvious option. The following examples will serve to illustrate this point: Hungarian *Birkanyírás* ("sheep shearing") for the English original: *Barbershop*, *Hajó a vége* (untranslatable pun: "if it ends well + it ends with a boat") for *Boat Trip*, *Ki nevel a végén* (untranslatable pun: "who will educate in the end + who will laugh in the end") for *Anger Management*, *Szakítópróba* ("tearing test") for *Just Married*, and *Több a sokknál* (untranslatable pun: "more than enough + more than a shock") for *Bringing Down the House*.

6.3 TRF and Operational Duets

The relative frequency of TRF in film dramas is easy to explain: it is because many of the film titles in this genre consist of a personal name and personal names in the default case are simply transferred (see Vermes 2003), as are the names in the following titles: *Frida*, *Gerry*, *Max*, or *Miranda*.

Let us now consider the combined operations. In the following three titles we find examples for the combination of TRF with the other three basic operations. TRF+MOD: *Dogville – A menedék* ("the shelter") for the English original *Dogville*, TRF+TRL: *Daredevil – A fenegyerek* ("daredevil") for English *Daredevil*, and TRF+SUB: *Naqoyqatsi – Erőszakos világ* ("a violent world") for the original *Naqoyqatsi*. In the first one, the name of the town is transferred and is supplemented by an expression whose content serves to implicate the plot. The explanation for this may again be a difference between assumptions relating to the relevance of a film title in the cognitive environments of source and target readers. In the second example, the reason for TRF is not clear, but since the logical content of the original is explicated by the second element of the Hungarian title, it can only be because of an intention to preserve some encyclopaedic content. The third example, on the other hand, is completely obvious. The substitution of the second element here is motivated by a need to preserve an implicated premise relating to the

connection with an earlier movie entitled *Koyaanisqatsi – Kizökkent világ* ("a demeshed world", English original: *Koyaanisqatsi*).

There is a similar link between the titles *Tíz perc – Cselló* ("ten minutes – the cello", English original *Ten Minutes Older: The Cello*, 2003) and *Tíz perc – Trombita* ("ten minutes – the trumpet", English original *Ten Minutes Older: The Trumpet*, 2002). The second part of the title undergoes TRL in both cases. The first part of the title of the earlier film is modified, as there is no sign that the change was motivated by an intention to preserve some encyclopaedic assumption, while that of the 2003 film undergoes SUB, because the use of the same expression is clearly motivated by the intention to preserve the link between the two movies, which was also established in English by the identity of the titles.

The same intention to preserve an encyclopaedic assumption about an earlier film is revealed by the substitution in the first part of the title in *Doktor Szöszi 2* ("dr. Blondie"), the Hungarian version of *Legally Blonde 2: Red, White and Blonde*. The second part of the title, however, is missing, that is, it went through a modification. The reason for this can only be that the translator thought the preservation of the logical or the encyclopaedic content of the second part of the title would not make the Hungarian title any more relevant. Why? If I am not mistaken, the English original contextually implies a humorous assumption relating to a connection between the American colours, national matters and the blonde heroine. Since the premise relating to the colours of the American flag is absent, or only weakly present, in the Hungarian target reader's cognitive environment, the activation of this assumption would probably have required a gratuitous amount of processing effort, which in turn would have caused a decrease of relevance, and therefore the translator decided to drop this part of the title altogether.

6.4 The Mystery of Shanghai

We have not yet discussed the independent application of SUB, typical examples of which are the following: *Volt egyszer egy Mexikó* ("there was once a Mexico") for the English original *Once Upon a Time in Mexico* and *A Gyűrűk Ura – A két torony*, a literal translation of the English *The Lord of the Rings: The Two Towers*. What is common in these two renderings is that in both cases, even if the logical content of the translation is identical or very similar to that of the original, the relevance of the translated title is not a result of this but, rather, of the fact that the title contextually implies a connection between the film and another work of art. This other work, in the first case, is another classic movie, *Volt egyszer egy Vadnyugat* ("there was once a Wild West"), the Hungarian version of *Once Upon a Time in the*

West. In the second case, it is a book, J. R. R. Tolkien's well-known classic. Thus the aim of the translator in both cases was to preserve the appropriate implicated premises and not the logical content. Other such examples are *Még egy kis pánik* ("some more panic") for *Analyze That* and *Tökös csaj* ("ballsy chick") for *The Hot Chick*, where the substitution is meant to preserve a link with earlier films: *Csak egy kis pánik* ("only a little panic", English original: *Analyze This*) in the first case, and two previous films in the second: *Tök alsó* ("jack of diamonds", English original: *Deuce Bigalow: Male Gigolo*) and *Tök állat* ("brutal(ly good)", English original: *The Animal*).

And this will also explain how Shanghai became London in the Hungarian rendering of *Shanghai Knights* as *Londoni csapás* ("London raid"). The reason, again, is that the translator intended to preserve the connection between this Jackie Chan film and an earlier one entitled in Hungarian as *Új csapás* ("a new raid", for the original *Shanghai Noon*), of which it is a sequel.

One further, slightly different, example for the application of SUB is provided by the film *Nem fenékig tejfel* ("it is not cream all the way to the bottom", for the English original *This is Not a Love Song*). The Hungarian title is motivated again by the need to preserve an implicated premise but, in this case, the premise in question is an encyclopaedic assumption carried by an idiomatic expression, not an assumption relating to a connection with some other film or book.

7 Conclusions

How a target language title may achieve optimal resemblance with the original depends primarily on whether the translator works in a primary or in a secondary communication situation. In a primary communication situation TRF or TRL, while in a secondary communication situation SUB or MOD can prove the most reasonable option. In general, the application of TRF and TRL seems to be motivated by an intention to preserve the contextual effects of the original in the primary context, while SUB and MOD are motivated mainly by a need to optimise the amount of processing effort required from the target reader. It can be seen that of the two extreme operations, TRF and MOD, transference is nothing other than a special case of direct quotation within an act of bilingual communication, modification, on the other hand, can be regarded as a way to conceal certain assumptions or modify them as required by a secondary communication situation. We have also seen that the dynamic changes of communication situations even within one and the same title can result in the application of combined operations.

It can also be observed that although in certain cases a superficial identity can occur between different operations, the crucial factor is always what the **translator's intention** is. For instance, while there is an identity on the surface between TRL and SUB in the case of *The Quiet American*, rendered into Hungarian as *A csendes amerikai* ("the quiet American"), the translator's decision was not primarily motivated by an intention to preserve the logical content but by an intention to preserve an encyclopaedic assumption about the link between the film and Graham Greene's book, because when the translator examined which part of the original content would have to be preserved, in view of the target reader's cognitive environment, to make the translated title relevant, he or she must have realised that the relevance of the title in this case depended on this assumption and thus the title of the novel was substituted.

In other words, what translators need to decide is whether their intention is to preserve the logical content (TRL) or the encyclopaedic content of the original (SUB), or both (TRF), or neither (MOD), in order to satisfy the principle of relevance in accordance with what the given primary or secondary communication situation requires.

A secondary communication situation may arise for various reasons. One can be that a source language expression activates an encyclopaedic assumption in the source language that the corresponding target language expression cannot activate in a relevance-sensitive manner (see, for example, the case of *Legally Blonde*). Another is when there is a difference in background assumptions that the source and target readers bring into the process of assessing the relevance of a title. One example is the case of comedies, where Hungarian titles, as has been observed, tend to rely on humorous implicatures much more than titles in English. Whether we call such background assumptions norms or something else is of little importance. What is important is that the translator should be clear about what assumptions the target reader's cognitive environment contains and how these are different from those in the source reader's cognitive environment. Such comparative studies as this one may serve to better bring out these differences.

References

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Appendix

Transference: 11

COMEDY: 1

Johnny English
Johnny English, angol vígjáték, 90 perc, 2003

CRIME: 1

Femme Fatale
Femme Fatale, amerikai, német, francia krimi, 110 perc, 2002

DRAMA: 7

Frida
Frida, amerikai filmdráma, 118 perc, 2002

Gerry
Gerry, 2002 Színes, feliratos, amerikai filmdráma, 103 perc

Ken Park
Ken Park, amerikai filmdráma, 96 perc, 2002

Lantana
Lanatana, színes feliratos ausztrál filmdráma 121 perc 2001

Max
Max, magyar, német, angol, kanadai filmdráma, 106 perc, 2002

Miranda
Miranda, német, angol filmdráma, 90 perc, 2002

Swimming Pool
Swimming Pool, francia, angol filmdráma, 103 perc, 2003

MUSICAL: 1

Chicago
Chicago, amerikai musical, 113 perc, 2002

THRILLER: 1

Donnie Darko
Donnie Darko, amerikai thriller, 113 perc, 2001

Translation proper: 39

ACTION: 1

Vitathatatlan
Undisputed, amerikai, német akciófilm, 96 perc, 2002

ADVENTURE: 5

Kapj el, ha tudsz!
Catch Me If You Can, színes magyarul beszélő amerikai kalandfilm 141 perc 2002

A Karib-tenger kalózai
Pirates of the Caribbean, amerikai kalandfilm, 144 perc, 2003

A muskétás
The Musketeer, amerikai, holland kalandfilm, 104 perc, 2001

A Nap könnyei
Tears of the Sun, amerikai kalandfilm, 120 perc, 2003

New York bandái
Gangs of New York, amerikai történelmi kalandfilm, 166 perc, 2002

ANIMATION: 1

Némó nyomában
Finding Nemo, amerikai rajzfilm, 100 perc, 2003

COMEDY: 5

Én, a kém
I Spy, amerikai akcióvígjáték, 96 perc, 2002

Hogyan veszítsünk el egy pasit 10 nap alatt?
How to Lose a Guy in 10 Days, amerikai romantikus vígjáték, 116 perc, 2003

Igazából szerelem
Love Actually, angol romantikus vígjáték, 129 perc, 2003

Oviapu
Daddy Day Care, amerikai vígjáték, 92 perc, 2003

Szívtiprók
Heartbreakers, amerikai vígjáték, 123 perc, 2001

CRIME: 2

Az olasz meló
The Italian Job, amerikai krimi, 104 perc, 2003

Titokzatos folyó
Mystic River, amerikai krimi, 137 perc, 2003

DRAMA: 12

8 mérföld
8 Mile, amerikai filmdráma, 110 perc, 2002

Bábok
Dolls, japán filmdráma, 113 perc, 2002

Dina vagyok
I Am Dina, francia, dán filmdráma, 125 perc, 2002

Esküvő monszun idején
Monsoon Wedding, amerikai, olasz, francia, indiai filmdráma, 114 perc, 2001

A harcos
The Warrior, angol, indiai filmdráma, 86 perc, 2001

A Magdolna nővérek
The Magdalene Sisters, ír filmdráma, 119 perc, 2002

Minden vagy semmi
All or Nothing, angol filmdráma, 128 perc, 2002

Az órák
The Hours, amerikai filmdráma, 114 perc, 2002

Távol a mennyországtól
Far from Heaven, amerikai melodráma, 107 perc, 2002

A titkárnő
Secretary, amerikai filmdráma, 104 perc, 2002

A vonzás szabályai
The Rules of Attraction, amerikai filmdráma, 107 perc, 2002

A zongorista
The Pianist, német, francia, angol, lengyel, holland filmdráma, 148 perc, 2002

FANTASY: 1

A Zu legendája
The Legend of Zu, kínai, hongkongi fantasy, 104 perc, 2001

HORROR: 4

28 nappal később
28 Days Later, amerikai, angol, holland horror, 112 perc, 2002

Félelem.com
FearDotCom, amerikai horror, 101 perc, 2003

A kör
The Ring, színes feliratos amerikai horror 115 perc 2002

Szellemhajó
Ghost Ship, amerikai horror, 91 perc, 2002

SATIRE: 1

Adaptáció
Adaptation, amerikai filmszatíra, 114 perc, 2002

SCI-FI: 1

Álomcsapda
Dreamcatcher, amerikai sci-fi, 148 perc, 2003

SPY STORY: 1

Egy veszedelmes elme vallomásai
Confessions of a Dangerous Mind, amerikai kémfilm, 113 perc, 2002

THRILLER: 4

Azonosság
Identity amerikai thriller, 90 perc, 2003

David Gale élete
The Life of David Gale, amerikai thriller, 130 perc, 2003

A gödör
The Hole, angol thriller, 102 perc, 2001

Pók
Spider, angol, kanadai thriller, 98 perc, 2002

WAR: 1

Apokalipszis most - rendezői változat
Apocalypse Now Redux, amerikai háborús film, 200 perc, 2001

Substitution: 23

ACTION: 1

Volt egyszer egy Mexikó
Once Upon a Time in Mexico, amerikai, mexikói akciófilm, 102 perc, 2003

ADVENTURE: 1

Kapitány és katona - A világ túlsó oldalán
Master and Commander: The Far Side of the World, amerikai történelmi kalandfilm,
    128 perc, 2003

ANIMATION: 2

A dzsungel könyve 2.
The Jungle Book 2., amerikai rajzfilm, 80 perc, 2002

Bolondos dallamok: Újra bevetésen
Looney Tunes: Back In Action, amerikai animációs film, 90 perc, 2003

COMEDY: 7

Bad Boys II. - Már megint a rosszfiúk
Bad Boys II, amerikai akcióvígjáték, 146 perc, 2003

Balhé
Crime Spree, kanadai akcióvígjáték, 98 perc, 2003

Bazi nagy görög lagzi
My Big Fat Greek Wedding, amerikai vígjáték, 96 perc, 2001

Halálosabb iramban
2 Fast 2 Furious, amerikai akciófilm, 100 perc, 2003

Londoni csapás
Shanghai Knights, amerikai, angol akcióvígjáték, 114 perc, 2003

Még egy kis pánik
Analyze That, amerikai vígjáték, 95 perc, 2002

Tökös csaj
The Hot Chick, amerikai vígjáték, 101 perc, 2003

CRIME: 2

Nem fenékig tejfel
This Is Not a Love Song, angol krimi, 94 perc, 2002

Novocain
Novocaine, amerikai krimi, 95 perc, 2001

DRAMA: 3

A csendes amerikai
The Quiet American, amerikai, német, ausztrál filmdráma, 101 perc, 2002

Charlotte Gray
Charlotte Gray, francia, angol filmdráma, 121 perc, 2001

Holdfényév
Moonlight Mile, amerikai filmdráma, 117 perc, 2002

FANTASY: 1

A Gyűrűk Ura - A két torony
The Lord of the Rings: The Two Towers, amerikai, új-zélandi fantasy, 179 perc,
    2002

HORROR: 1

Végső állomás 2.
Final Destination 2, amerikai horror, 90 perc, 2003

SCI-FI: 2

Solaris
Solaris, amerikai sci-fi, 99 perc, 2002

X-Men 2.
X-Men 2, szín. fel. am. sci-fi 125 p. 2003

THRILLER: 3

A fülke
Phone Booth, amerikai thriller, 81 perc, 2002

Gyönyörű mocsokságok
Dirty Pretty Things, angol thriller, 107 perc, 2002

Túl mindenen
A Man Apart, amerikai thriller, 110 perc, 2003

Modification: 42

ACTION: 5

Félholt
Half Past Dead, amerikai akciófilm, 91 perc, 2002

Hulk
The Hulk, amerikai akciófilm, 138 perc, 2003

Sporttolvajok
Riders/Steal, francia, angol, kanadai akciófilm, 83 perc, 2002

A szövetség
League of Extraordinary Gentlemen, amerikai akciófilm, 110 perc, 2003

Veszett vad
The Hunted, amerikai akciófilm, 94 perc, 2003

ADVENTURE: 1

Rabold a nőt!
The Abduction Club, angol, ír kalandfilm, 96 perc, 2002

ANIMATION: 1

Malacka, a hős
The Piglet Movie, amerikai animációs film, 75 perc, 2003

COMEDY: 20

Álmomban már láttalak
Maid In Manhattan, amerikai vígjáték, 105 perc, 2002

Apósok akcióban
The In-Laws, amerikai, német akcióvígjáték, 95 perc, 2003

Baklövészet
Who Is Cletis Tout? amerikai vígjáték, 92 perc, 2001

Birkanyírás
Barbershop, amerikai vígjáték, 102 perc, 2003

Hajó a vége
Boat Trip, amerikai vígjáték, 94 perc, 2002

Holly Woody történet
Hollywood Ending, amerikai vígjáték, 114 perc, 2002

Kegyetlen bánásmód
Intolerable Cruelty, amerikai vígjáték, 100 perc, 2003

Két hét múlva örökké
Two Weeks Notice, amerikai vígjáték, 100 perc, 2002

Ki nevel a végén?
Anger Management, amerikai vígjáték, 96 perc, 2003

A minden6ó
Bruce Almighty, amerikai vígjáték, 97 perc, 2003

Miről álmodik a lány
What a Girl Wants, amerikai vígjáték, 105 perc, 2003

Mostohám a zsánerem
Tadpole, amerikai vígjáték, 78 perc, 2002

Nagydumás kiscsajok
Uptown Girls, amerikai vígjáték, 102 perc, 2003

Nem férek a bőrödbe
Freaky Friday, amerikai vígjáték, 93 perc, 2003

Nemzetbiztonság Bt.
National Security, amerikai akcióvígjáték, 90 perc, 2003

Pokolba a szerelemmel
Down With Love, amerikai vígjáték, 94 perc, 2003

Sorsdöntő nyár
Blue Crush, amerikai romantikus vígjáték, 104 perc, 2002

Szakítópróba
Just Married, amerikai vígjáték, 95 perc, 2003

Széftörők
Welcome to Collinwood, amerikai vígjáték, 87 perc, 2002

Több a sokknál
Bringing Down the House, amerikai vígjáték, 105 perc, 2003

CRIME: 2

Az igazság órája
City by the Sea, amerikai krimi, 108 perc, 2002

Trükkös fiúk
Matchstick Men, amerikai krimi, 116 perc, 2003

DRAMA: 4

Birtokviszony
The Safety of Objects, amerikai filmdráma, 121 perc, 2001

Császárok klubja
The Emperor's Club, amerikai filmdráma, 109 perc, 2002

Túl nagy család
It Runs In the Family, amerikai filmdráma, 109 perc, 2003

Az utolsó éjjel
The 25th Hour, amerikai filmdráma, 134 perc, 2002

HORROR: 2

Merülés a félelembe
Below, amerikai horror, 105 perc, 2002

A sötétség leple
Darkness Falls, amerikai horror, 85 perc, 2003

SATIRE: 1

Schmidt története
About Schmidt, amerikai filmszatíra, 125 perc, 2002

THRILLER: 6

Beavatás
The Recruit, amerikai thriller, 115 perc, 2003

Bölcsőd lesz a koporsód
Cradle 2 the Grave, amerikai akció thriller, 100 perc, 2003

Claire életre-halálra
Picture Claire, amerikai, kanadai thriller, 90 perc, 2001

Fullasztó ölelés
Swimfan, amerikai thriller, 85 perc, 2002

Hóhatár - A félelem felpörget
Extreme Ops/Extremist, német, angol akció thriller, 93 perc, 2003

Kínzó mindennapok
Trouble Every Day, német, francia, japán thriller, 101 perc, 2001

Transfer + translation: 1

ACTION: 1

Daredevil - A fenegyerek
Daredevil, amerikai akciófilm, 103 perc, 2003

Transfer + substitution: 2

ACTION: 1

Kémkölykök 3D: Game Over
Spy Kids 3D: Game Over, amerikai akciófilm, 84 perc, 2003

EXPERIMENTAL: 1

Naqoyqatsi - Erőszakos világ
Naqoyqatsi, amerikai kísérleti film, 89 perc, 2002

Transfer + modification: 5

ACTION: 2

Ballistic: Robbanásig feltöltve
Ballistic: Ecks vs. Sever, amerikai, német akciófilm, 91 perc, 2002

Kill Bill
Kill Bill: Volume 1, amerikai akciófilm, 111 perc, 2003

DRAMA: 1

Dogville - A menedék
Dogville, amerikai, francia, dán filmdráma, 177 perc, 2003

THRILLER: 2

Darkness - A rettegés háza
Darkness, amerikai thriller, 102 perc, 2003

SWAT - Különleges kommandó
S.W.A.T., amerikai akció thriller, 118 perc, 2003

Translation + substitution: 8

ACTION: 1

Lara Croft: Tomb Raider 2. - Az élet bölcsője
Lara Croft: Tomb Raider: The Cradle of Life, amerikai akciófilm, 117 perc, 2003

ADVENTURE: 1

Kémkölykök 2. - Az elveszett álmok szigete
Spy Kids 2: Island of Lost Dreams, amerikai kalandfilm, 99 perc, 2002

ANIMATION: 1

Szindbád: Hét tenger legendája
Sinbad: Legend of the Seven Seas, amerikai rajzfilm, 86 perc, 2003

COMEDY: 2

Amerikai pite - Az esküvő
American Pie - The Wedding, amerikai vígjáték, 97 perc, 2003

Charlie angyalai: Teljes gázzal
Charlie's Angels: Full Throttle, amerikai akcióvígjáték, 105 perc, 2003

EPISODE FILM: 1

Tíz perc - Cselló
Ten Minutes Older: The Cello, német, angol epizódfilm, 95 perc, 2003

SCI-FI: 2

Mátrix - Forradalmak
The Matrix – Revolutions, amerikai sci-fi, 129 perc, 2003

Mátrix - Újratöltve
The Matrix Reloaded, amerikai sci-fi, 138 perc, 2003

Translation + modification: 2

DRAMA: 1

Lapzárta - Veronica Guerin története
The Veronica Guerin Story, amerikai filmdráma, 96 perc, 2003

EPISODE FILM: 1

Tíz perc - Trombita
Ten Minutes Older: The Trumpet, német, angol, spanyol, kínai, finn, holland
    epizódfilm, 92 perc, 2002

Substitution + modification: 2

ACTION: 1

Terminátor 3. - A gépek lázadása
Terminator 3, amerikai akciófilm, 110 perc, 2003

COMEDY: 1

Doktor Szöszi 2.
Legally Blonde 2: Red, White and Blonde, amerikai vígjáték, 95 perc, 2003