

The Film Review as a Hybrid Text: Translating Journalistic Language

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Abstract

This study investigates the linguistic, lexical, and pragmatic misinterpretations that can lead to translation inaccuracies. It aims to equip trainee translators with effective strategies for interpreting and rendering complex source texts. The research centres on the translation challenges inherent in the journalistic film review, using a sample text from *The Guardian* (guardian.co.uk), characterised by dense figurative language, cultural references, and stylistic intricacy.

The investigation is guided by two primary research questions: 1) To which text type does the film review belong? 2) What translation strategies most effectively render such texts into the target language? Participants included non-native English-speaking students enrolled in the English Language and Translation course of the Master's Degree in Languages for Communication and Cultural Services at Kore University of Enna (Italy). Their translation outputs and reflective feedback were analysed to evaluate both the difficulties encountered and the metalinguistic awareness they developed during the task.

The findings indicate that the film review exemplifies a hybrid genre, simultaneously informative and strongly evaluative, which demands from the translator not only high linguistic proficiency but also sensitivity to cultural, idiomatic, and genre-specific norms. Student responses underscored a need for targeted pedagogical interventions to enhance cultural competence, figurative language decoding, and register awareness to meet the interpretive and stylistic challenges posed by journalistic discourse.

Keywords: Translation training programme, Hybrid text, Translation misuse, Women's career, Film review

1. Introduction

Translation is increasingly recognised as a complex cognitive and cultural activity extending far beyond mere linguistic substitution. In contexts such as journalistic discourse, where genre hybridity, evaluative tone, and stylistic nuance converge, translators have to deal with lexical and pragmatic choices. As a communicator, the translator operates within a dynamic matrix of context, ideology, and textual purpose (Hatim & Mason, 1997, p. 121). This becomes particularly salient in film reviews, where subjective evaluation is intricately woven into ostensibly factual reporting.

The present research examines the lexical and pragmatic challenges when translating a journalistic film review and investigates the strategies needed to address them. Considering a functionalist approach to translation (Nord, 2005, pp. 10–14), this research emphasises the *skopos* or communicative purpose of the text as a decisive factor in guiding translation choices. It is argued that identifying the text type—drawing from Reiss’s (1981, pp. 122–124) classification of hybrid genres—is critical to establishing the translator’s strategy, especially when dealing with texts embodying informative and expressive functions.

Journalistic film reviews on *The Guardian* website (Note 1) often exhibit high degrees of figurative language, irony, and culture-specific references. These linguistic phenomena resist straightforward equivalence. Non-equivalence between source and target text languages remains one of the most persistent and complex issues in translation. According to the equivalence-based theory, such challenges are key areas where translators frequently falter, particularly when they lack sufficient cultural and idiomatic competence (Baker, 2018, p.15). In this respect, the translator’s awareness of pragmatic meaning becomes crucial, not only what is said but what is meant (Leech, 1983, pp. 5-6).

Student translators are often unequipped to manage such interpretive challenges without training in genre awareness and cultural decoding. Effective translator education should emphasise the development of adaptive expertise, looking at cultural translation from a cross-cultural perspective, allowing trainees, through a cultural position of hybridity, to respond creatively and critically to unexpected translation problems (Pym, 2010, pp. 138-140). This study, therefore, focuses on how trainee translators, enrolled in the Master’s programme in Languages for Communication and Cultural Services at Kore University of Enna (Italy), handle the translation of the complex journalistic text of the film review and evaluates their translation performance and reflective feedback. The analysis of the students’ translation output and responses to a structured questionnaire aims to highlight the kinds of linguistic, cultural, and pragmatic awareness necessary to meet the demands of journalistic translation. The results underscore the need for pedagogical strategies that enhance cultural competence, figurative interpretation skills, and genre-based decision-making.

2. Literature Review

Journalistic translation is a multifaceted communicative practice that involves not merely linguistic transfer but also genre-sensitive recontextualisation, cultural mediation, and stylistic equivalence. Far from being a straightforward reproduction of informational content,

the translation of journalistic genres, such as editorials, op-eds (opposite the editorial page), or film reviews, requires translators to master an array of competences extending well beyond lexical fidelity. As Schöffner (2004) notes in her analysis of political texts, journalistic discourse usually blurs boundaries between genres, resulting in hybrid forms that combine elements of commentary, narrative, and factual reporting. She argues that: “it is often through translation that new genres are introduced into a culture or that genre conventions change” (p. 140). This entails that genre hybridity challenges traditional notions of text types and requires flexible translation strategies. This hybridity thus particularly complicates translation when the text includes both evaluative language and intercultural references, as it can be seen in film criticism.

Due to the structural hybridity of film reviews, which they share with other hybrid journalistic, evaluative, and satirical genres, the translator’s pragmatic competence requires an evaluative, subjective, and rhetorically driven process. It has been argued that “genres need not be pure or unchangeable. Hybridization and multifunctionality are intrinsic properties of texts as much as regularity and stability” (Bertuccelli Papi, 2018, p. 478). The translator has to navigate the illocutionary force of headlines, puns, metaphors, and irony, as functions that exceed the boundaries of lexis and demand interpretive agency. The significant occurrence of figurative language, which is common in film reviews and journalistic commentary, further complicates the process of translation, as metaphor and simile serve not only rhetorical but epistemic functions to help shape readers’ understanding. Translators have accordingly to recognise and recreate these figures in ways that preserve both their connotation and communicative tone. As a result, the deployment of figurative language needs to be interpreted and translated not merely as a stylistic embellishment, but as a central mechanism aimed at popularising complex evaluations. The textual language of the film review has to be reformulated, translating without loss of epistemic value (Sterk, & van Goch, 2023, p. 21), as figurative creativity often plays the role of supporting irony and stance, making translation both linguistically and culturally sensitive. Therefore, considering the restrictions posed by the textual hybrid nature aiming to be popularised, the language of the source text (ST) in the film review needs to be recontextualised by being adapted to the appropriate setting of the language of the target text (TT). The process of recontextualisation begins with an initial phase in which the writer or speaker seeks to capture the audience’s attention with a hypothetical situation designed to resonate with the readers’ or listeners’ everyday experiences. In conveying information, the journalist often relies on familiar references and concrete examples rooted in daily life, which helps bridge the gap between complex subject matter and the audience’s existing knowledge. To enhance clarity and engagement, explanatory tools such as metaphors and tangible illustrations are typically employed. These rhetorical strategies serve to render abstract or remote phenomena more accessible and relatable to non-specialist audiences (Gotti, 2014, pp. 22-23).

Accordingly, considering the literature across genres, the film review could be seen as a hybrid text type to be situated within the broader field of opinion journalism and cultural criticism. Scholars have consistently highlighted its evaluative, rhetorically persuasive, and subjective nature. Deemed as a subtype of journalistic opinion writing, its persuasive

dimension is built on authorial ethos and subjective judgement rather than neutral reporting (Topa-Bryniarska, 2023, pp. 351-352). Likewise, framed within the field of cultural journalism, distinct from news journalism, it elicits emotional and evaluative expression as a normative feature (Kotisova, 2022, pp. 791-792). In particular, the film review designates an instance of narrative opinion journalism, distinct from factual reporting, due to its integration of authorial subjectivity and aesthetic judgement (Van Krieken & Sanders, 2021, p. 1407). In light of these assumptions, this text type epitomises formal and structural hybridity sharing the features of four main genres: (a) opinion journalism, for its subjective stance, persuasive tone, authorial ethos; (b) cultural criticism, for its evaluation of art/media, aesthetic language, genre conventions; (c) editorial/column, for its informal tone, authorial positioning, public commentary; (d) narrative journalism, for its blend of factual structure with personal commentary and rhetorical devices. The film review entails being translated by looking at far more than lexical equivalence. It requires an understanding of genre conventions, interpersonal stance, and cultural resonance, all essential for preserving the coherence of the ST in the target language. The journalistic translation of film reviews calls for a multi-competence model encompassing genre analysis and register awareness, pragmatic evaluation to preserve intention and tone, figurative decoding, and stylistic recreation. This competence enables translators to maintain textual coherence and communicative relevance across languages and cultures.

3. The Film Review of the Body Horror Subgenre

As a subgenre of “eco-horror” cinema (Sencindiver, 2021, p. 489), body horror emphasises grotesque physical transformation, anatomical distortion, and biological violation. It provokes disgust and fascination by breaching boundaries between the opposed values of the inside and outside, human and non-human, self and other (Shaviro, 1993, p. 130). Reviewers of film criticism often resort to comparisons, vivid epithets, including biomedical and visceral terminology (Zheltukhina et al., 2020, p. 8), using cultural references to figures like other Directors to situate their work in genre lineage and reflect the physical or emotional impact of the film. The rich metaphorical imagery and evaluative expressions are often designed to enhance reader engagement and convey subjective interpretations of film content (Fuoli, Littlemore & Turner, 2021, p. 80). Irony often co-occurs with metaphor and expressive stylistic features in film reviews (Burgers, van Mulken, & Schellens, 2012, pp. 299-300). As text, it appears mainly structured with: a) an informative prose, describing the plot summary and the character roles; b) a persuasive evaluation attributing positive or negative judgment; c) a stylistic flair for wordplay, irony, and metaphor. The introduction, presenting the film title and its director, briefly summarises the plot in the narration of substantial events, with elements examined arguing the performances of the lead actor and the supporting cast. As intended to entertain and evaluate, a humorous or disenchanted tone provides readers with the critic’s opinion, illustrating subjective evaluation. The conclusion informs them about the important dates for the film’s release.

As an evaluative commentary, it judges artistic merit, performance, directorial vision, and a mediated cultural critique, highlighting gender, politics, and aesthetics. The film review exemplifies hybridity, reflecting distinct lexical and rhetorical patterns: typical examples

involve mutation, decay, abjection, and invasive technologies. Emblematic is Coralie Fargeat's (2024) *The Substance*, reviewed by Peter Bradshaw, the chief film critic for *The Guardian*, who defined it as a body-horror film. His critiques balance erudition and accessibility, reflecting irony and satire, becoming entertaining and thought-provoking. Bradshaw's writing style frequently includes cultural references and analogies that enrich his analysis, conveying the essence of a film succinctly and capturing the reader's attention with memorable one-liners and insightful observations. This distinctive style has solidified his reputation as a leading voice in contemporary film criticism. Bradshaw's contributions have been widely recognised: he received the Annual Achievement Award for an International Film Critic at the 2024 Cannes Film Festival (Note 2). The English text of the film review is here reproduced without the images, subdivided into twenty-nine numbered paragraphs (Table 1).

Table 1. The Film Review

Par. N.	Source Text, 677 words (Note 3)
1	<i>The Substance</i> review – Demi Moore is game for a laugh in grisly body horror caper
2	This article is more than 10 months old
3	Moore plays a fading Hollywood star whose career is set to be axed by misogynists when she's offered a secret new medical procedure
4	Peter Bradshaw Monday 20 May 2024 00.35 CEST
5	Coralie Fargeat, known for the violent thriller <i>Revenge</i> from 2017, now cranks up the amplifier for some death metal... or nasty injury metal anyway.
6	This is a cheerfully silly and outrageously indulgent piece of gonzo body-horror comedy, lacking in subtlety, body-positivity or positivity of any sort.
7	Roger Corman would have loved it.
8	It's flawed and overlong but there's a genius bit of casting in Demi Moore who is a very good sport about the whole thing.
9	And as confrontational satire it strikes me as at least as good, or better, than two actual Palme d'Or winners: Julia Ducournau's <i>Titane</i> and Ruben Östlund's <i>Triangle of Sadness</i> .
10	<i>The Substance</i> is a grisly fantasy-parable of misogyny and body-objectification, which riffs on the crazy dysfunctional energy of Roger Vadim and Jane Fonda with borrowings from Frankenheimer and Cronenberg.
11	It's about successful careers for women in the media and public life being contingent on being forced to keep another, older, less personable self locked away.

Par. N.	Source Text, 677 words (Note 3)
12	But unlike Dorian Gray's portrait, this can't simply be forgotten about, but continually tended to.
13	Fargeat saves up an awful reckoning for an odious media executive called Harvey, but in an interesting way locates her horror in women's own fear of their younger and older selves.
14	Moore plays Elisabeth Sparkle, a woman who was once a huge Hollywood star but has in middle years – and still in amazing shape – pivoted to presenting a home workout TV show, modelling what are now rather quaint 80s-style leotards and leg-warmers.
15	But after one taping, she finds that the ladies' room is out of order and warily ducks into what appears to be an empty men's room.
16	Well, it is rare for anyone in the movies to go into a lavatory stall without overhearing something awful about their careers, and so it proves once more here.
17	The loathsome Harvey, on his phone while urinating, discusses the imminent end to Elisabeth's contract in the most ungallant way possible.
18	This is Dennis Quaid, who is risibly and cartoonishly over the top.
19	Poor Elisabeth is devastated but while at the doctor's office, a mysterious young physician secretly alerts her to a new unofficial procedure called the Substance, with which a new, gorgeously younger self can be anatomically extruded from your body in the privacy of your luxury apartment.
20	This is Sue, played by Margaret Qualley, whose natural charm and heartbreakingly girlish vulnerability get her Elisabeth's old job, although she has to absent herself from the studio every other week to let Elisabeth have her turn being alive.
21	She explains to Harvey that she needs the time away to tend to her "sick mom", which is true in a way.
22	It hardly needs to be said that Sue's eerie and almost satanic perfection becomes unstuck as she forgets to stick to the instructions.
23	Fargeat doesn't allow us to overlook the strange and obnoxious remark made by one of the producers auditioning an eager hopeful: "Too bad her tits aren't in the middle of her face."
24	It's an omen of the horror to come and the movie's own aghast satirical fetish for breasts themselves.
25	Well, the movie is ridiculous and a bit redundant towards the drawn-out end, but Moore savours the postmodern horror of her situation.
26	In its trashiness – and, yes, its refusal of serious substance – The Substance should

Par. N.	Source Text, 677 words (Note 3)
	really be put out on VHS cassettes and watched at home in homage to the great era of home entertainment pulp and video-store masterpieces of weirdness and crassness.
27	It reminded me of Michael Crichton's neglected 80s pulp chiller <i>Looker</i> with Albert Finney as a sinister plastic surgeon.
28	Fargeat delivers some shocks.
29	The <i>Substance</i> screened at Cannes film festival and is in UK and Irish cinemas from 20 September.

Examining the text, Bradshaw depicts the film as “a cheerfully silly and outrageously indulgent piece of gonzo body-horror comedy”, noting its lack of subtlety and body positivity, by defining *The Substance* as a “grisly fantasy-parable of misogyny and body-objectification”. He uses cultural referencing to the film director Roger Corman, suggesting he would have appreciated its style. The provocative satire of the film is favourably compared to Palme d’Or winners like Julia Ducournau’s *Titane* and Ruben Östlund’s *Triangle of Sadness*. Bradshaw draws parallels to the dynamics of Roger Vadim and Jane Fonda, with influences from directors like John Frankenheimer and David Cronenberg. He also associated the film with Michael Crichton’s 1980s pulp chiller *Looker*, noting it delivers some shocks. Highlighting the film’s commentary on the pressures women face in media and public life, Bradshaw emphasises Elisabeth Sparkle’s need to maintain a younger, more personable self while suppressing the older identity. This duality is portrayed by Demi Moore, who undergoes a procedure to extrude a younger version of herself, Sue, played by Margaret Qualley. Bradshaw denotes the satirical sequence of the film on societal obsessions with youth and beauty, intended as an omen of the horror to come. Despite acknowledging the ridiculousness and redundancy of the film towards the flaws and length of the film, Bradshaw praises the casting of Moore, stating she is “a very good sport about the whole thing”, and appreciates the actress’s performance as she “savours the postmodern horror of her situation”. He finally suggests that *The Substance*, with its trashiness and refusal of serious substance, should be released on VHS cassettes, paying homage to the era of home entertainment pulp and video-store masterpieces.

The lexical features of the film review reflect the use of grotesque vocabulary, such as “grisly”, “cartoonishly over the top”, and “anatomically extruded”. Cultural reference is reinforced in the use of the lexicon of the subgenre expressing “gonzo body-horror comedy”, “trashiness”, “VHS cassettes”, and even “pulp chiller”. A contrastive evaluation, with an ironic juxtaposition of horror with humour, is also provided through phrases as “cheerfully silly”, “satanic perfection”, “outrageously indulgent”, and “postmodern horror”. These bigrams reveal the physical intensity of the body horror and the reviewer’s detached and ironic stance. In particular, the figurative language occurs through metaphor and allusion using expressions like “locked away” self by invoking “Dorian Gray’s portrait”, and

“amplifier for death metal”. Satirical idioms permeate the text such as “her tits aren’t in the middle of her face”, aiming to signal the misogynistic absurdity that is exaggerated to reach a grotesque effect. The syntactic style of Bradshaw’s prose often involves long, recursive clauses, layered with ironic inflections and commentary, such as in “It’s flawed and overlong but there’s a genius bit of casting in Demi Moore who is a very good sport about the whole thing”. This embeds judgement within the observation, which is typical of the journalistic tone.

4. Method

The study posited that equivalence issues, typical in film reviews, are mainly determined by the frequent occurrence of collocations and idiomatic expressions, metaphors and similes. Although captivating, their usage poses significant challenges in translation. Not only is linguistic proficiency of the source language (ST) and the target language (TT) required, but also expertise in decoding and coding filmic terminology, cultural nuances, and stylistic choices of film critics. Two research questions were theorised: 1) To which text type does the film review belong? This question aimed to explore the structure and typical patterning, defining this journalistic text type. 2) What translation strategies most effectively render such texts into the target language? This question sought to investigate the skills needed to adopt the necessary strategies to translate film reviews. The research observed eleven EFL university students attending the course on English Language and Translation II of the Master’s Degree in Languages for Communication and Cultural Services at the University “Kore” of Enna (Italy). An accurate and relatable Italian translation thus requires skills and techniques to handle figurative language, tone, idiomaticity, cultural reference, and genre expectations typical of journalistic film reviews.

4.1 Procedure

Students were assigned four hours, divided in two sessions, to translate the text “*The Substance review – Demi Moore is game for a laugh in grisly body horror caper*” from English into Italian, and back-translate, using it as an important diagnostic resource to compare the propositional content of the ST and the TT. They accordingly made a list of difficult bigrams or collocational patterning and specified the strategies they chose, compiling a Questionnaire. The performed tasks were discussed in their choices and peer-corrected in the subsequent lecture. The data collected were therefore analysed to identify relations about the students’ difficulties found and strategies adopted in their translations, focusing on eight selected segments, containing collocations, metaphors, and idiomatic expressions.

4.2 Questionnaire Design

The first section of the Questionnaire collects information about the participants’ perceived competence in translation and their use of monolingual and bilingual dictionaries. It consists of ten questions: three provides the students’ competence levels in the English language according to the *Common European Framework of Reference for Languages* (CEFR); four investigate their skills in using monolingual English dictionaries, bilingual dictionaries, and the Internet to look up lexical items. One question asks about preferences for the online

dictionaries *Collins Cobuild English Dictionary* (COBUILD), *Oxford Advanced Learner's Dictionary* (OALD), *Cambridge Dictionary of English* (CDE), and *Longman Dictionary of Contemporary English* (LDOCE) or others, by crossing the box “other, specify” and provide additional information. The last two questions inquire about the features of lexical items that are generally looked up in online monolingual and bilingual dictionaries.

The second focuses on the interpretation and translation of 12 lexical phrases, considering eight segments selected from the article, Questions 2.1 (Q2.1) - 2.12 (Q2.12). The eleven students were asked to fill in the questionnaire reflecting on the difficulties they had when translating by selecting the strategies they had opted for. Answers could include multiple choices per student. The list purposely included the main professional translators' strategic uses (Cf. Baker, 2018; Venuti, 1995). These strategies, already familiar to the students following the English Language and Translation II course, were listed as follows: a) Translated by a more general word (superordinate); b) Translated by a more neutral/less expressive word; c) Translated by cultural substitution; d) Translated using a loan word or loan word plus explanation; e) Translated by paraphrase; f) Translated by paraphrase using a related word; g) Translated by paraphrase using unrelated words; h) Translated by omission; i) Used an idiom of similar meaning and form; j) Used an idiom of similar meaning but dissimilar form; k) Borrowed the source language idiom; l) Changed the voice (active vs. passive or viceversa); m) Changed verb; n) Used nominalisation; o) Used domestication (using a transparent, fluent and invisible style to minimise the foreignness of the TT); p) Used naturalisation (adapts the word in the SL into the standard pronunciation in the TL) (Note 4); q) Used foreignisation (lines excluded by dominant cultural values in the TL); r) Used adaptation (the SL culture is converted to the TL culture and the text is rewritten); s) Other, specify.

5. Analysis and Discussion of Findings

5.1 Students' Translational Choices

The students' choices, selected in the second section of the Questionnaire about their translation strategies, in some cases multiple, are here reported in the number of answers to each of the twelve items observed. Although included in the count, those renderings deviating from the ST intended meaning, function, or stylistic impact in ways that mislead, confuse, or fail to fulfil the communicative purpose, are not discussed in the results of the students' translational choices, as they constitute unrelated evidence. Accordingly, only some instances of the relevant translations of the eight segments are here exemplified and discussed, based on their position in the ST (PAR. 1. - PAR. 26), preceded by a translation of each segment and its strategic use to manage the translational challenges.

PAR. 1: “Demi Moore is game for a laugh (Q2.1) in grisly body horror caper (Q2.2)”. The expression is idiomatic, culturally loaded, and informal. The chunk “game for a laugh” is a lexical challenge, idiomatic expression implying willingness to participate with humour and self-irony. This creates challenges for translation in terms of register, idiomaticity, and cultural nuance. A strategy would be the explicitation and reformulation to preserve tone and idiom, translating “Demi Moore si presta al macabro umorismo del body horror”, which

correctly conveys this, replacing the idiom with a culturally natural paraphrase. In particular, “caper” is a light, mischievous adventure that contrasts with “grisly body horror”: thus, irony must be maintained.

Answers to Q2.1: PARAPHRASE was the most common strategy adopted, either general (2/11) or using related words (5/11) as in “Demi Moore si mette in gioco” (T_1). This reflects a cautious, controlled attempt to capture the intended meaning, especially when no direct equivalent exists in Italian. This choice suggests that students are sensitive to contextual meaning, but may lack confidence in using bold idiomatic equivalents or natural target-language expressions. GENERALISATION or NEUTRALISATION of the expression (6/11), using for a less expressive or more formal phrase, result in a loss of idiomatic and humorous nuance, often flattening the stylistic tone of the original as in “Demi Moore è pronta a far ridere” (T_9). These strategies suggest gaps in idiomatic competence or unfamiliarity with target-language colloquial registers.

Answers to Q2.2: PARAPHRASE using related words (4/11) was adopted to substitute the entire expression “in grisly body horror caper” or its key parts by replacing “body horror caper” as in “un body horror macabro” (T_9). This indicates a functional understanding of the genre but often loses stylistic sharpness or the irony implied by “caper.” It reflects competence in conveying genre through descriptive equivalence, though sometimes overly cautious or simplified. OMISSION (2/11) was possibly used due to an inability to render “body horror” effectively in Italian, avoiding awkward genre labels, as in “un horror macabro” (T_11). This choice leads to meaning and stylistic loss and should be avoided in literary or journalistic translation, where tone is critical. GENERALISATION or NEUTRALISATION (2/11) replaced specific genre markers with broad terms like “film” or “thriller”, diluting genre distinctiveness as in “macabro film horror” (T_10). This strategy reflects limited knowledge of genre terminology in Italian or a lack of exposure to body horror and caper genres. BORROWING plus explanation (1/11), as in “horror caper corporeo” (T_7), may be effective when no exact TL term exists, but risks reader alienation. This strategy suggests awareness of genre specificity, but a lack of natural TL equivalents. DOMESTICATION (1/11) may be used to translate to sound fluent and culturally embedded in the TL as in “macabra commedia horror” (T_3). While domestication aids readability, it can erase foreign genre cues, which are particularly important in international film discourse. SL BORROWING, that is keeping the original forms (1/11), as in “un body horror” (T_6): this is sometimes acceptable in Italian journalistic writing but must be justified by TL norms (e.g., niche film press).

PAR. 5: “cranks up the amplifier for some death metal...(Q2.3) or nasty injury metal anyway (Q2.4)”. This musical metaphor is a pragmatic challenge, creating tonal exaggeration for cinematic violence. A colourful idiom metaphorically describes the escalation of visual or thematic intensity in the director’s style: it blends cultural reference “death metal”, register-specific imagery “amplifier”, and humorous exaggeration “nasty injury metal”. As such, it requires translators to navigate metaphoric intensity, stylistic humour and irony, culture-specific references to subgenres of music. In particular, “injury metal” is ironic and invented. A strategy would thus be a creative equivalence with an adaptation. The Italian

“metal da infortuni raccapriccianti” respects the tone while translating the invented term through paraphrastic creativity. Preserving the playfulness and grotesque tone is essential.

Answers to Q2.3: PARAPHRASE (6/11) was chosen to rephrase the clause descriptively, converting “cranks up the amplifier” into something as “aumenta l’intensità” (T_5). This strategy reflects functional competence, ensuring that meaning is preserved, though often at the expense of vividness or idiomatic style. It indicates students’ awareness of metaphor but uncertainty in reproducing TL metaphoric equivalence. GENERALISATION (3/11) was rendered for the metaphor as something more neutral, “alza il volume” (T_11). This reduces the cultural and stylistic colour of the phrase, flattening tone and removing genre-specific flair. It suggests limitations in figurative creativity or reluctance to take lexical risks. SL BORROWING (2/11) or calqued “death metal”, sometimes explaining it as in “aumenta l’amplificatore su death metal” (T_1). This shows awareness that no cultural equivalent exists and that maintaining referential accuracy may require minimal TL interference. It reflects an advanced strategic choice, although care must be taken not to alienate TL readers unfamiliar with the genre. ADAPTATION and NATURALISATION (2/11) involved significant cultural rewriting or phonetic normalisation, reflecting high-level awareness of TL expectations and readability, as in “per un po’ di death metal” (T_9). This may slightly change tone but help in functional resonance. TL IDIOM (1/11) would be a promising but underused approach as “alza il volume del death metal” (T_3). This is often the best way to preserve both semantic force and stylistic vitality, though it highlights a training gap in idiomatic transformation.

Answers to Q2.4: “or nasty injury metal anyway”, the vivid, humorous follow-up metaphor elaborates on “death metal” by coining the sarcastic, genre-mocking phrase “injury metal”. It is inventive, playful, culturally ironic, and rooted in music and horror film genre slang: it requires creative rendering, not just lexical equivalence. PARAPHRASE (4/11: 2 general, 2 using related words): renderings likely expressed the idea of intensified violence or grotesquerie, as in “o comunque del brutto metal traumatizzante” (T_3). This strategy preserves meaning but weakens the humour and inventiveness of the original idiom. SL BORROWING (2/11), retaining “injury metal” in English, such as in “o in ogni caso un brutto injury metal” (T_8): this may preserve original tone or cultural flavour, but risks reader confusion if unfamiliar. Appropriate in specialised contexts such as film magazines, but not for general audiences. SL BORROWING plus explanation (2/11), as in “o comunque un metal spicciolo e banale” (T_11). This shows awareness of genre-specific slang and translation as mediation, not mere equivalence. It would become effective if handled concisely and tonally aligned with the target text. (2/11) replaced the figurative expression with broader terms as “uno sgradevole metal” (T_1). It may be functional but would blunt the original satirical tone and inventiveness. This may indicate discomfort with translating humour or neologisms. Finally, (1/11) purposefully preserved the foreignness or oddity of the phrase to challenge TL norms as in “nasty injury metal” (T_9). An advanced strategic choice aligning with Venuti’s foreignising translation, rare but pedagogically meaningful.

PAR. 6: “a cheerfully silly and outrageously indulgent piece of gonzo body-horror comedy”. This phrase is rich in evaluative adjectives such as “cheerfully silly” and “outrageously indulgent”. It is stylistically layered with mixing irony, informality, and genre hybridity, and

culture-specific genre terminology: “gonzo”, associated with first-person, experimental, hyperbolic journalism and filmmaking; “body-horror”, a niche film genre; “comedy”, as final tonal anchor. It requires translators to handle tone, register, cultural nuance, and lexical creativity. A strategy would be a descriptive equivalence with a register alignment. The Italian “commedia gonzo body-horror” would maintain genre-marked lexis, and the translation “gioiosamente sciocca e sfacciatamente eccessiva” capture tone: “gonzo” needs to remain untranslated as a calque justified due to its niche usage.

Answers to Q2.5: PARAPHRASE (7/11: 3 general, 4 using related words) was adopted to restate the idea using more conventional Italian expressions, as in “commedia horror bizzarra gioiosamente sciocca e scandalosamente indulgente” by removing “gonzo” (T_1). This suggests good comprehension of tone and semantics, but often results in loss of idiomatic originality and diminished stylistic nuance, especially in reproducing the playful evaluative tone. These translations tend to be accurate but stylistically safe. GENERALISATION (4/11): the phrase “cheerfully silly” was substituted with generic words like “allegramente assurda” (T_11) may blur genre distinctions and flatten tone, revealing a need for greater familiarity with genre-specific descriptors and possible lexical gaps or lack of confidence in stylistic play. SL BORROWING (2/11), retaining “gonzo” or “body horror”, either untranslated or phonetically adapted as in “commedia gonzo body-horror” (T_9). This is acceptable in specialised domains such as film criticism, as suggests awareness of genre terminology, though incomplete mediation for the target culture.

PAR. 8. “there’s a genius bit of casting in Demi Moore (Q2.6) who is a very good sport about the whole thing (Q2.7)”. This expression presents several layers of complexity, as idiomatic and evaluative, mixing praise with casual informality. The phrase “a genius bit of casting” implies that Moore is perfectly suited for the role, with a tone that is both approving and light. The structure “a...bit of...” adds colloquialism and understatement, difficult to replicate in Italian without sounding flat or overly formal. Translators thus would need to preserve the complimentary tone and the idiomatic flair. The pragmatic challenge involves “good sport”, as colloquial and culture-bound. A strategy would be domestication with functional equivalence. The Italian “con sorprendente autoironia” would transform “good sport” into culturally resonant behaviour for Italian readers, highlighting her self-aware participation in absurdity. The phrase “who is a very good sport about the whole thing” is informal, idiomatic, and evaluative. “A very good sport” is a British English idiom that implies good-humoured participation in something embarrassing or uncomfortable, willingness to engage self-ironically, and an attitude of resilience and grace. Its tone is light, respectful and ironic. The challenge for translators lies in recognising the idiom as non-literal, capturing the irony and tone in culturally appropriate terms. It is also necessary to avoid flattening or misinterpreting the tone as overly serious or too vague.

Answers to Q2.6: PARAPHRASE (5/11: 3 general, 2 using related/unrelated words), to explain the meaning in a more literal or stylistically neutral form as “una scelta geniale del casting con Demi Moore” (T_3). These translations are accurate but often lack the punch and informal charm of the original. The absence of “a bit of” or equivalent idiomatic framing reveals a gap in register management. TL IDIOMS (3/11, 2 with similar form, 1 with dissimilar

form) as in “ma c’è un che di geniale nell’aver scelto Demi Moore” (T_2), and one used a dissimilar structure with equivalent tone as in “ma scegliere Demi Moore è stato un colpo di genio” (T_7). These renderings best preserve the idiomatic sparkle and casual admiration present in the original. Underused but highly effective; it signals higher stylistic maturity. GENERALISATION (2/11), with simplified renderings such as “ma c’è un’interpretazione geniale di Demi Moore” (T_6). This translation flattens the stylistic impact, reducing both idiomatic nuance and expressive tone. Often due to lexical insecurity or overreliance on safe equivalents. BORROWING plus explanation (1/11), likely retained casting with an explanatory TL phrase as in “ma c’è un qualcosa di geniale nell’aver nel casting Demi Moore” (T_8). This would work in specialised film language, but might stand out or sound awkward in fluent Italian without adaptation. DOMESTICATION: a transparent rendering rewritten in smooth TL form, as in “ma è geniale aver scelto Demi Moore per questo ruolo” (T_11). This improves fluency, but may erase cultural or stylistic colour from the original. CULTURAL SUBSTITUTION (1/11), possibly reinterpreting the idea through a culturally familiar evaluative frame, such as “ma vi è una parte geniale di casting in Demi Moore” (T_1), referencing Demi Moore’s public image or acting type. This is a high-level strategy, effective if contextually grounded.

Answers to Q2.7: PARAPHRASE (6/11, 3 general, 3 using unrelated/related words), rendering the phrase more literally or in a descriptive way such as “che è molto sportiva in tutta la vicenda” (T_4). This approach preserves the spirit but loses the idiomatic naturalness of the original. It reflects functional comprehension but limited idiomatic repertoire in Italian. OMISSION (2/11): this indicates clear difficulty in either understanding the idiom or finding an acceptable TL equivalent as “che se la cava sempre” (T_10). It results in meaning loss and diminished character insight. DOMESTICATION and NATURALISATION (3/11): some renderings rewrote the sentence into fluent, transparent Italian, minimising the foreign tone “che si presta al gioco con grande spirito” (T_7). This technique is smooth and accessible, but loses register uniqueness and idiomatic flavour.

PAR. 13. “Fargeat saves up an awful reckoning for an odious media executive called Harvey (Q2.8)”. A lexico-pragmatic challenge is in “saves up”, which metaphorically suggests vengeful delay; whereas “reckoning” appears biblical and retributive in tone. A strategy would be translating the metaphorical unpacking into natural Italian with “prepara un terribile destino per un odioso dirigente dei media”, which would capture both the judgment and narrative suspense, without awkward literalism.

Answers to Q2.8: PARAPHRASE (10/11), rewording as “Fargeat riserva una terribile resa dei conti per un odioso dirigente dei media chiamato Harvey” (T_4). This approach succeeds at preserving the message, but often tones down the formal, almost prophetic register of the original. It suggests students understand the narrative function but may lack resources to handle stylistic elevation. GENERALISATION and NEUTRALISATION (1/11), flattening the idiom into general terms as in “Fargeat predispone un terribile regolamento dei conti per un odioso direttore dei media di nome Harvey” (T_2). While accurate, this removes metaphor and tone, yielding a less engaging narrative impact.

PAR. 14. “pivoted to presenting a home workout TV show, modelling what are now rather quaint 80s-style leotards and leg-warmers (Q2.9)”. Referring to a career shift “pivoted to”, this phrase is descriptive but stylistically loaded. It combines a nostalgic, lightly ironic tone in “quaint” with a specific temporal reference to 1980s fashion, cultural visual markers from Western pop fitness culture with “leotards, leg-warmers”, evoking figures resembling the popular actress Jane Fonda. It belongs to cultural and specific lexis embedded in fashion and media history. Therefore, the challenges for translation would include maintaining the visual and cultural evocativeness, capturing the tone, slightly mocking but affectionate, and rendering culturally marked references meaningfully for TL readers. A strategy performing a cultural substitution with tonal equivalence with “si è reinventata come conduttrice... indossando tutine e scaldamuscoli in stile anni ‘80 ormai superati” would reflect the career change in the lexical choice of “reinventata”, and irony, in “ormai superati” for “quaint”.

Answers to Q2.9: PARAPHRASE (7/11), descriptively rewording as “si concentra sulla presentazione di un programma TV di allenamento a casa, in uno stile piuttosto pittoresco degli anni ‘80 fatto di body e scaldamuscoli” (T_3). These translations preserve factual meaning, but would often miss the affectionate irony of “quaint”, and may flatten stylistic intent into neutral past description. CULTURAL SUBSTITUTION (2/11), replacing “leotards/leg-warmers” with more familiar cultural equivalents for Italian readers such as “si dedicava a creare workout casalinghi in show televisivi, indossando calzamaglia e scaldamuscoli anni ‘80, oggi alquanto pittoreschi” (T_11). This strategy is pedagogically desirable as it increases cultural accessibility while preserving referential accuracy. TL IDIOMS (3/11) through crafted expressions that retained the tone or nostalgic mood, such as “presentatrice di un programma televisivo di allenamenti domestici, sfoggiando body e scaldamuscoli in perfetto stile anni ‘80, ormai piuttosto antiquati” (T_7). These maintain both cultural connotation and tone, indicating a strong grasp of stylistic nuance. They would be underused but highly effective when done well.

PAR. 19. “a new, gorgeously younger self can be anatomically extruded from your body (Q2.10)”. The phrase is lexically complex and metaphorically grotesque, mixing clinical language in “anatomically extruded”, sci-fi and body horror imagery of a new self extracted, and irony through the contrast between “gorgeously younger” and “extruded”. It reflects the genre of body-horror exaggeration, meant to be disturbing, absurd, and satirical. A lexical and figurative challenge for translators would be translating tone by preserving grotesque irony, genre-typical phrasing, and avoiding over-domestication or loss of impact, requiring euphemism or rephrasing such as “può essere estratta anatomicamente dal proprio corpo”, rather than adopting the literal “estrusa”, which keeps the grotesque tone but avoids excessive literalism. A translator might also consider “espulsa” for a higher grotesque impact.

Answers to Q2.10: PARAPHRASE (9/11), replacing the graphic image of anatomical extrusion with more digestible renderings, such as “un nuovo sé, più giovane e bello può essere anatomicamente estratto dal corpo” (T_4). These preserve semantic content but significantly flatten the shock value and genre tone. This reflects a tendency to prioritise clarity and elegance over visceral impact, which may reduce the effectiveness in horror and satirical genres. GENERALISATION (3/11) with “una nuova, magnifica e più giovane sé,

può essere anatomicamente tirata fuori dal suo corpo” (T_5). These solutions avoid specificity altogether, particularly the word “extruded”, thus removing grotesque bodily imagery. This would show possible discomfort with extreme imagery or unfamiliar scientific vocabulary.

PAR. 26. “In its trashiness (Q2.11) – and, yes, its refusal of serious substance – (Q2.12)”. This phrase is lexically marked by register-specific neologisms as “trashiness” and stylistically dense combining irony in “trashiness” and “refusal of serious substance”, a postmodern, self-aware tone, strong cultural connotations linked to B-movie aesthetics, pulp, and kitsch. An intertextual and ironic challenge characterises this line, which uses reflexive irony and meta-language, considering that the film is called “The Substance” and rejects a “serious substance”. Crucial translation challenges would therefore include maintaining the rhetorical irony, emphasising that the film knows it is not deep and is proud of it, preserving the formality of register, which contrasts with the triviality being described, and rendering “serious substance” in a way that mirrors the English cultural idiom resembling high vs. low art distinction. A strategy would be to preserve the wordplay and maintain the evaluative function, as in “Nella sua volgarità – e sì nel suo rifiuto di una sostanza davvero seria –”, capturing irony and tone, reproducing the evaluative language without flattening.

Answers to Q2.11: GENERAL PARAPHRASE (5/11) and PARAPHRASE USING RELATED WORDS (6/11), such as in “Nel suo essere trash” (T_7). These show strong semantic comprehension, but often fail to recreate the satirical tone and cultural context of “trashiness” as a genre term. NEUTRALISATION and GENERALISATION (8/11), with phrases simplified as in “Nel suo essere scadente, - e sì, privo di vera sostanza” (T_11). These strategies may lose the playful, proud trash aesthetic, the self-aware tone, genre-specific register. They reflect a risk aversion, to avoid cultural specificity. SL BORROWING (3/11), retaining “trashiness” as in “Nella sua trashiness – e, sì nella mancanza di una sostanza vera” (T_10), does not achieve cultural resonance and stylistic accuracy. This strategy is rare and ineffective for tone and intertextuality.

Answers to Q2.12: PARAPHRASE (7/11), such as in “e sì, nella sua rinuncia a una vera sostanza” (T_7). These responses show a good grasp of the basic intent of the phrase, but often lose the ironic and formal tone, replacing it with plain or descriptive language. Many paraphrases skipping the rhetorical aside “and, yes” would lose the reviewer’s voice, which is part of the genre tone of the article. GENERALISATION (4/11), in “e sì, privo di vera sostanza” (T_11). These solutions are functional but remove tone, complexity, and rhetorical structure. In this sense, “serious substance” is reduced to a general lack of content, which misrepresents the intentionality behind the original phrase. NEUTRALISATION (1/11), flattening expressive meaning, likely omitting or rephrasing the sentence as in “e, sì, nel suo rifiuto di essere di grande spessore” (T_3), which, however, sounds unintendedly dismissive.

5.2 Questionnaire Answers

The dataset from 11 students offers insight into their English competence, vocabulary knowledge, translation confidence, and dictionary-use strategies when translating journalistic texts. Below is an interpretive analysis of key patterns:

Table 2. Charts n. 1-6 (Questions 1.1, 1.2, 1.3, 1.4, 1.5, 1.8)

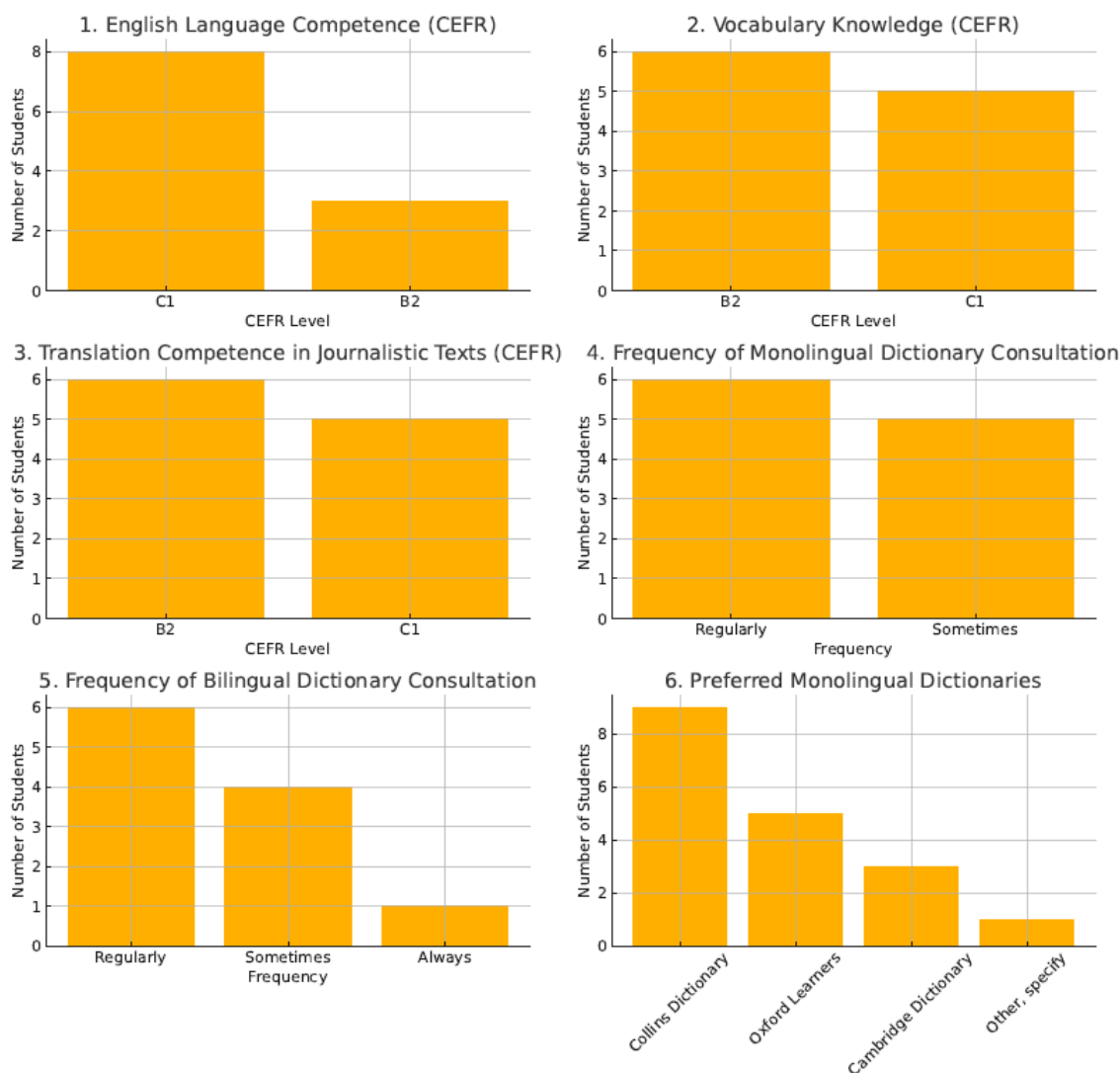
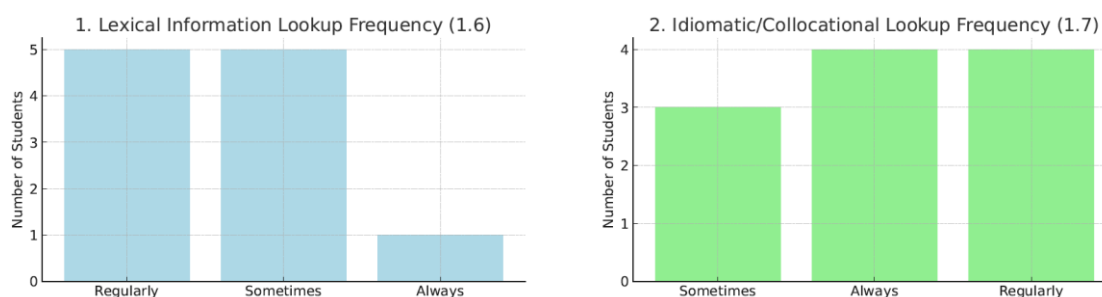


Chart 1 in Table 2 shows a significant number of students self-identifying as Proficient Users (C1) corresponding to Q1.1. about their General English Language Competence (CEFR): they likely have a strong grasp of grammar, discourse structures, and comprehension. However, general language competence does not automatically translate into genre-specific translation skills. Chart 2 displays the students' self-assessment in Q1.2 about their Vocabulary Knowledge (CEFR): a slight decline compared to General Competence shows that although most students are C1 in English, more students rated themselves B2 in vocabulary than in general competence. This discrepancy may reflect a lack of exposure to specialised or idiomatic vocabulary, essential in journalistic and evaluative genres like film reviews. It suggests a need for vocabulary expansion strategies, especially regarding collocations, idioms, and genre-specific lexis. Chart 3 (Q1.3, Translation Competence in Journalistic Texts (CEFR)) denotes lower confidence levels: only 3 of 11 students reported C1-level competence in translating journalistic articles, even among those with strong

language skills. This gap indicates that film review translation poses unique challenges, particularly in managing evaluative tone, decoding cultural or figurative expressions, and adjusting to genre-specific conventions. Training should thus focus on genre analysis, stylistic nuance, and functional adaptation in translation. Chart 4 shows the results of the students' self-assessment of their Monolingual Dictionary consultation in Q1.4. While many students report "regular" use, several indicate they only "sometimes" use monolingual dictionaries. This inconsistency may suggest the underuse of resources that provide precise semantic distinctions, collocations, and contextual examples, all essential for nuanced translation. Therefore, reinforcing their monolingual dictionary literacy, for instance, in usage examples, grammatical categories, and idioms, needs to be a pedagogical aim. Regarding Q1.5 about the consultation of Bilingual Dictionary, Chart 5 highlights a more varied usage, as fewer students use bilingual dictionaries regularly, with some relying on them "sometimes" or "always". While bilingual dictionaries offer direct equivalents, overreliance may lead to literal translation errors, particularly in evaluative texts, where pragmatic and cultural appropriateness is critical. Students thus need to be encouraged to judiciously use bilingual dictionaries complemented by corpus tools or parallel texts. Chart 6 shows their self-assessment of preferred Monolingual Dictionaries in Q1.8. Preferences were mainly for Collins Dictionary, fewer for Oxford Learner's Dictionary and Cambridge Dictionaries. While popular and reliable, students may choose dictionaries based on interface familiarity rather than content depth. Some dictionaries offer richer idiomatic, register, and domain information. Training, therefore, should include comparative evaluation of dictionaries and instruction using dictionary metadata such as collocations, usage labels, and etymology.

Q1.6 (Chart 6), about the Frequency of Lexical Information Lookup, and Q1.7 (Chart 7), about the Frequency of Idiomatic/Collocational Lookup, present interesting information:

Table 3. Chart 6: Lexical Information Lookup Frequency, Chart 7: Idiomatic or Collocational Lookup Frequency



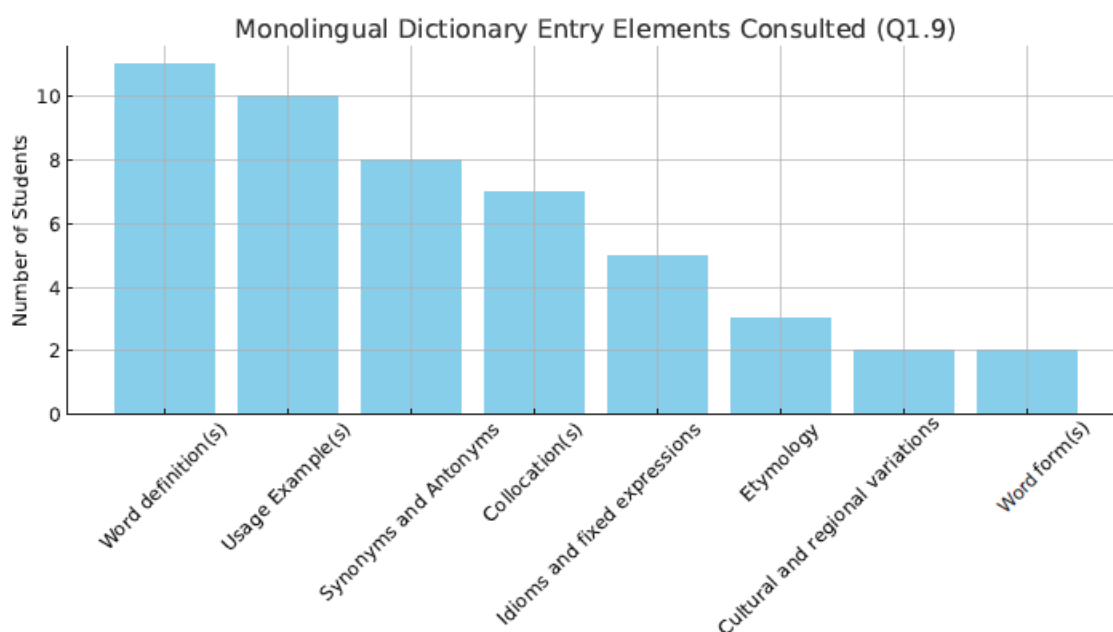
In Q1.6, 7 of 11 students answered they would consult the Internet for lexical information, either regularly or always, indicating proactive engagement with vocabulary clarification. However, 5 students only do this sometimes, suggesting inconsistent strategies in lexical verification during translation tasks. This inconsistency may reflect overconfidence in internalised vocabulary or a lack of awareness of the importance of nuance and precision when choosing lexical equivalents in translation. It highlights the need to reinforce the habit

of verifying register, usage, and subtle connotative meanings, especially in journalistic and evaluative genres.

In Q1.7, although collocations and idiomatic expressions are central to natural, fluent translation, only 4 students answered that they would consistently (“always”) research them. Whereas 5 students do so regularly, and 4 only sometimes, which information points to a significant pedagogical gap. Given that journalistic writing, such as film reviews, is rich in metaphors, cultural idioms, and fixed expressions, insufficient attention to this category could lead to word-for-word translations, loss of stylistic or rhetorical force, and breakdown in pragmatic tone. These findings underscore the need for explicit instruction in recognising idiomatic and figurative language, consulting reliable phraseological resources as corpus tools, and applying this knowledge during the process of retextualisation (Guarinello et al., 2014, pp. 1686-1688).

Q1.9 and Q1.10, about the elements of an entry that students would look at respectively in Monolingual and Bilingual Dictionaries, additional insight may be understood:

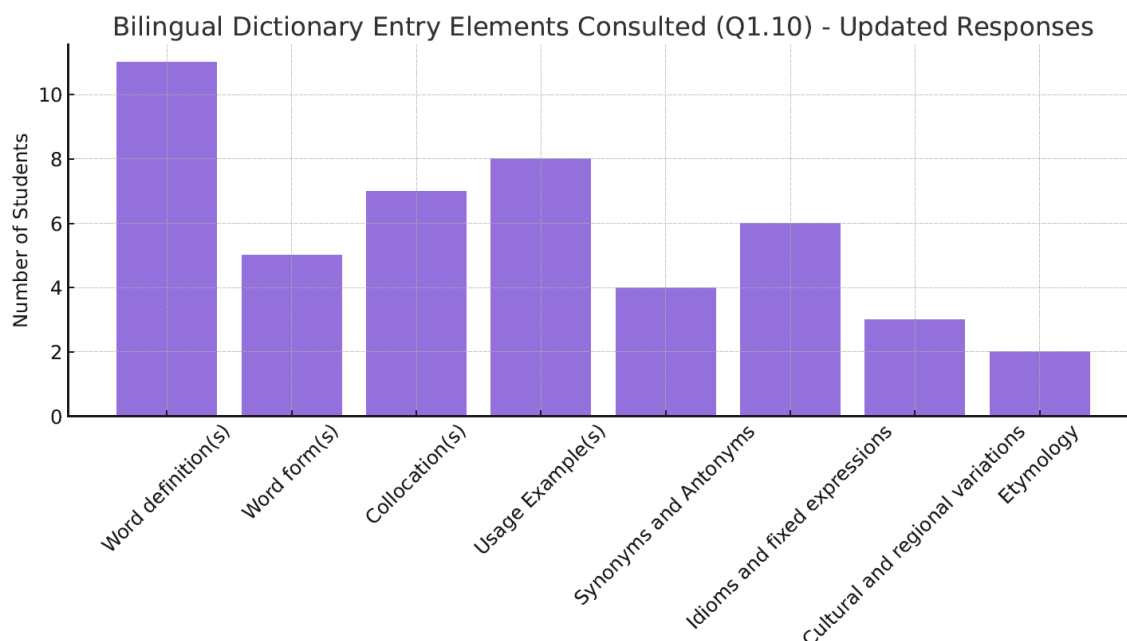
Table 4. Chart 9: Monolingual Dictionary Entry Elements Consulted



Universal emphasis on word definitions and usage examples highlights students’ prioritisation of core lexical meaning and contextual application, which would seem a foundational habit for accurate translation. However, only about half consult collocations and synonyms/antonyms, despite their relevance in selecting the most appropriate equivalent in idiomatically rich genres. Elements like idioms, etymology, and cultural/regional variations are consulted by fewer than half of the students. This indicates underdevelopment in pragmatic and cultural-linguistic awareness. The low focus on word form and grammar also

suggests a potential blind spot in grammatical nuance, such as transitivity and part-of-speech shifts, which can affect accuracy in target-language syntax.

Table 5. Chat 10: Bilingual Dictionary Entry Elements Consulted



Word definitions and usage examples are comprehensively or almost comprehensively used, consistent with monolingual dictionary habits. Students show slightly greater engagement with collocations, idioms, and grammar in bilingual dictionaries than monolingual ones, possibly due to the more practical, example-driven entries in bilingual dictionaries. Still, cultural and regional nuances are least consulted, although highly relevant when translating journalistic or evaluative texts such as film reviews, where tone, cultural references, and figurative speech dominate. The high reliance on definitional and example-based entries indicates a sound base, but also a lack of deeper linguistic contextualisation, particularly regarding how words function interpersonally and ideologically in discourse.

This entails the students' need for explicit training in interpreting beyond definitions, including functional and pragmatic categories such as register and modality, discourse-level choices such as tone, stance, and genre expectations. Training should thus incorporate comparative dictionary use and real-case translation practice involving idioms, figurative speech, and socio-cultural markers.

6. Concluding Remarks

This study explored how trainee translators approached the challenges of rendering figurative, idiomatic, and stylistically dense language from a journalistic film review. The analysis of the strategies used by eleven MA students in translating eight selected segments reveals a marked reliance on paraphrase, particularly through semantically related words. While such strategies reflect a functional approach aimed at clarity and accessibility, they frequently undermine

genre fidelity, stylistic nuance, and the cultural specificity that characterises film review discourse. Notably, more refined translation techniques, such as idiomatic substitution, cultural adaptation, or domestication, were rarely used, despite the evaluative, hybrid nature of the source text. This underutilisation, confirmed by the students' own questionnaire responses, indicates a gap in genre-sensitive training and suggests a lack of confidence when engaging with highly connotative or culture-bound expressions.

The pedagogical implications are therefore evident: translation training programmes should integrate genre-based methodologies that emphasise register awareness, cultural mediation, and figurative language decoding. Through contrastive genre analysis and guided use of parallel corpora, students can develop a more nuanced repertoire of strategies that go beyond literal or paraphrastic transfer, enabling them to maintain both the informative and stylistic integrity of journalistic texts. Training in pragmatic competence, especially in recognising speech acts, tone, and illocutionary intent, would further support accurate and context-sensitive decision-making. Ultimately, cultivating a repertoire of diverse strategies beyond default paraphrasing may empower future translators to respond more creatively and effectively to the demands of stylistically rich and culturally loaded texts like film reviews.

It is worth noting that this study is not without its limitations. The sample size limited to eleven students from a single institution constitutes a first constraint to the generalisability of the findings. Furthermore, the textual analysis focused exclusively on one film review from *The Guardian* limits the genre scope and stylistic variability that might emerge from a broader dataset. Likewise, while the students' translations and questionnaire responses were closely analysed, the study did not incorporate longitudinal data or pre/post-training comparisons that could have more clearly demonstrated pedagogical growth over time. These limitations open up several avenues for future research. Comparative studies across multiple institutions and languages would help validate these findings on a broader scale. Moreover, future research could examine how explicit instruction in idiomatic and genre-sensitive translation strategies influences student performance over time. Finally, more extensive corpora of journalistic texts, including interviews, opinion columns, and entertainment news, could enrich our understanding of how genre hybridity shapes translation challenges and competence development. By addressing these dimensions, subsequent research can deepen our understanding of how to best prepare translators to meet the nuanced demands of hybrid journalistic genres, such as film reviews, since they are texts that require not only linguistic dexterity but also cultural sensitivity and stylistic fluency.

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Notes

Note 1. The Guardian UK, https://www.theguardian.com/uk?INTCMP=CE_UK

Note 2. ACC presents its annual Achievement Award for Film Critics to Lebanese Film Critic Nadim Jarjoura and British Film Critic Peter Bradshaw. 12 May 2024
<https://acc.film/headlines/acc-presents-its-annual-achievement-award-for-film-critics-to-lebanese-film-critic-nadim-jarjoura-and-british-film-critic-peter-bradshaw.php>

Note 3. Bradshaw, P. Film Review. "The Substance review – Demi Moore is game for a laugh in grisly body horror caper" Mon 20 May 2024 00.35 CEST
<https://www.theguardian.com/film/article/2024/may/19/the-substance-review-demi-moore-coralie-fargeat>

Note 4. The abbreviations SL and TL refer to the Source Language of the original English text and the Target Language of its direct Italian translation.

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