

PECULIARITIES OF THE STRUCTURE AND TRANSLATION OF NAMES OF THE ENGLISH FILMS TO UKRAINIAN

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Abstract

The correct formulation of the film's title is one of the conditions for the viewer's understanding of the plot and the idea of the film picture. When translating the titles of films for intercultural and in general international broadcasting, the translator must be able to transform them in order to ensure that film is adequately understood by representatives of other linguistic cultures. Concerning this problem, translation of film titles is not only a great material for exploring types of equivalence, interference, linguistic errors, but also an interesting source for identifying and comparing translation trends from the point of translation strategies view.

Actually, in our country translation of films titles is quite important in our time for developing of creative and commercial translation field. Any movie can become internationally attractive, especially with the help of dubbing or subtitling that translate the dialogues of all heroes of the film. But first of all exactly the title of a film must be catchy and undoubtedly must attract.

The topic of this paper is relevant because the necessity of film titles translation only rises. People form and complement their impression of a particular country through what they have seen, and they do not always wonder whether what they've seen fully corresponds to reality or not. This research is very important for anyone who cares about the correctness of his or her own outlook towards foreign cinematography and adequacy of our national translation of such cinematography.

INTRODUCTION

Translation is one of the most ancient professions in the world. There has always been an interest in translation activities, as it was a kind of necessity in order to interact with other people and cultures. This interest is considered as one of the valid points even today, when interlingual communication plays a huge role. To emphasize the importance of this process, it is worth referring to the statement of the famous German philologist, one of the founders of linguistics as a science, Wilhelm Humboldt. He stated that through the diversity of languages, the richness of the world and the diversity of what we learn in human being becomes wider for us [2, p. 145]. Translation activity and interlingual communication are two concepts that are interconnected with each other. Interlingual communication is called adequate mutual understanding of two participants in a communicative act belonging to different national cultures [1, p. 113].

Translation is the result of translation activities. However, it is considered to separate the translation into two interrelated meanings. Where translation appears both as a process of the translator's work and as a result of his activities. The translation process itself is a complex activity that affects various aspects of linguistic and psychophysiological human activity.

Along with the generalized concept of localization, there is also the concept of linguistic localization, which is directly related to translation activity and plays an important role in translation. Cultural adaptation plays a significant role in the process of language localization. In the process of cultural adaptation, the text is completely processed into another language, which takes into account the cultural characteristics of a particular country. The collision of two cultures takes place in the process of adaptation, where the link between these cultures is the translator.

Currently, translators whose main activity is the localization (adaptation) of the language to a particular culture, are usually called localization translators. It is necessary to add that the main activity areas of localization translators are Internet sources, advertising, as well as movie titles. In other words, it is technical or advertising text that does not usually apply to fictional text. Thus, localization is a text translation category.

Speaking about the translation of film titles, it's necessary to admit that in order to attract an audience, translators need to take into account not only the internal content of the film title, but also the socio-cultural aspect. Besides, the localized title of the film should have the same communicative effect on the Ukrainian viewer as it has original title (if we speak about translation from English into Ukrainian).

Considering the information above, it is necessary to highlight the main tasks that the translator sets himself when localizing the title of the film. First of all, it is necessary to keep the title of the film within its typological group. Besides, it's important to convey the title of the film as closely to original as possible, which will be equivalent to the original title. Moreover, translator should keep all the functions of advertising, in order to influence the potential viewer. Finally, translation of the film title shouldn't conflict with the internal context of the film.

The translation of the title of any film is tightly bound with the culture of country, which produced this film. According to the famous American linguist, Sapir, language does not exist outside of culture that is, outside the socially inherited set of practical skills and ideas that characterize our way of life [3, p. 28].

The problem of the relationship between language and culture has traditionally been included in the interests of linguists. However, in recent decades the concept of "culture" has become more and more widely interpreted. Replacing the understanding of culture as a set of material and spiritual achievements of civilization came an expanded interpretation of the term, which includes all the peculiarities of historical, social and psychological phenomena characterizing exact ethnic group, its traditions, values, views, institutions, behavior, life, living conditions – in short, all sides of its being and consciousness. V. Komissarov notes that language as a mean of verbal communication is an essential part of culture, and all features of its structure and functioning can be considered as culture reflecting through linguistic perspective in ethnic group of people [4, p. 63].

However, he stresses that the complex and indirect nature of language communication with other elements of culture must be taken into account. The surrounding world, the spiritual life and behavior of people are reflected in human consciousness in certain cognitive structures, which in turn are realized and restructured in linguistic categories and forms. The formation and development of cognitive and especially linguistic structures are influenced not only by external factors, but also by internal laws that determine the existence of cognitive and linguistic systems as holistic entities [4, p. 63].

According to their iconic nature, film titles comprise a special category of proper names. The most important function of film titles is an informative function that includes an advertising function and the function of influence on a viewer. The film titles differ from each other and from other elements of language with their concise structure and they also show peculiarities that are considered to be common for independent units of language [5, p. 85]. The

stylistic function of the film titles is bound with its commercial side and the impact of marketing. Stylistically labeled film titles are those titles whose expressiveness is achieved through linguistic means of different levels.

The great number of films used in the mass media emphasizes not only on the popularity of film titles, but also on the fact that these linguistic units have been included in the class of idioms [6, p. 56]. In this work, only the traditional term “film title” is used. The title of film performs some very important functions for film itself, which could not be realized in the absence of it. First of all, the title of film identifies the film. It means that without film title any conversation about the cinema would be impossible, the work of the entire film industry would be extremely difficult, since the designation of the film is necessary at all stages of film production – from the top line in the script to the title in the magazine or the Internet portal. Secondly, it is impossible to advertise and promote film without film title. Furthermore, titles help us understand the endless stream of reviews, trailers, articles, news concerning exact film. Moreover, titles help us structure information about cinematography and everything related to it. Thus, the title is a mean of directing the audience's perception of the film in one direction or another, or just in necessary direction.

The film's authors convey to the viewer the main idea of the film picture, its design, its plot with a help of placing the accents in title, bringing to the title specific thoughts [7, p. 101]. The translation of the film is always accompanied by some difficulties not only linguistic but also technical, which affects the degree of equivalence and adequacy of the translation of the original, as well as its technical implementation on screen. The title of film gives the first information that the viewer receives about the tape. Already judging the title, the viewer decides to view or not to view the tape. A kind of intrigue, a semantic content, the mystery lies precisely in the title. Therefore, the translation of the film title is extremely important. Besides, it is one of the new problems that translator faces during the process of translation.

To achieve the desired success, the translator needs not only excellent command of foreign and native languages, but also extralinguistic knowledge. In addition, the translator should have good creative skills and intuition. It is the duty of each translator to pay attention to the smallest and invisible details, to be sensitive in the selection of information, to study a foreign culture, to fulfill the professional mission of the translator, to transfer not only the words and ideas of the text of translation, but also the color of cultural life people.

While doing so, the final variant of the translation must be perceived by the recipient of that culture. Thus the translator must achieve the same impact on

the recipient by the translated text that renders the original text [8, p. 67]. Sometimes it happens when the film title seems to be translated correctly, and it is difficult to find more successful translation, but there is a feeling of discomfort as if something is wrong. This is the case when the mistake is in the absence of opportunity to keep the stylistic unity of the original title and its translated analogue. In other words the style of the translated film title does not correspond to the style of the original title [9, p. 56].

The peculiarities of language are of a great interest for different translation researches, directly or indirectly due to the culture of native speakers, their mindset. Similar features can be found at different levels of linguistic structure, in the rules of verbal communication, in the ways of describing reality etc.

1. Different aspects of translating film titles

Language signs are the structural components of any expression – including the components of the original film title and its translation into Ukrainian. A linguistic sign has not only semantics (relation to what is denoted) and syntax (relation to other signs), but also pragmatics (relation to language users). Signs of speech can make a certain impression on people (positive, negative or neutral), influence them, cause one or another reaction. The ability to influence the reader or listener is a kind of pragmatic action (otherwise – communicative effect).

Particular attention should be paid to the pragmatic effect of the film's title, as the success and perception of the film depends on it. The nature of such action is determined by three main factors. First of all, it is the meaning of the utterance. It is clear that the reaction to the message of the death of the beloved will be different than the news that you have won a large sum of money. Second, the perception of the message depends on the nature of its components. The same message can be designed differently. The speaker chooses language when constructing an utterance according to his intention to produce the desired impression or effect on the listener. Third, the pragmatic effect of the expression depends on the recipient who perceives it. The message of the person's death is equally perceived by his close, casual acquaintances or completely strangers. A pragmatic action, determined by the content and form of the utterance, may be incomplete or not at all in relation to any type of recipient. The utterance has a pragmatic potential that is variously realized in specific acts of communication.

When a translator deliberately alters the communicative effect of the original title, one can speak of pragmatic transformation. In addition to

examples of translations of legislative texts for informative purposes, V. Garbovsky recalls well-known cases where poetic works were translated into prose. The translators deliberately altered the communicative effect, the aesthetic function of the original language work. They made a conscious pragmatic transformation, believing that it was “important” for the reader to get acquainted with the content of the original as precisely and accurately as possible. These works began to fulfill a new educational function, reporting on events, ideas etc. Pragmatic transformations affect, as a rule, the whole text [6, p. 393].

Transformations that are pragmatically conditioned usually aim at achieving in the text of translation a communicative effect that will be equivalent to that which can be detected in the original text. As a result of these transformations, the pragmatic value of the initial unit is preserved, while the semantic and syntactic values can be completely or partially changed. V. Garbovsky notes that the most significant changes in semantic and syntactic values occur as a result of transformational operations, which have been defined as complex substitutions, adaptations, and pragmatic adaptations. The translator, like the author, wants to elicit a certain reaction from the recipient (to provoke positive emotions, to encourage compassion, to make them empathize, etc.). In this case, it is less bound by the structure of syntactic organization and semantics of expressions of the original work, and in some cases changes the most obvious situations, deduced in the original language work [6, p. 395].

Thus, at the pragmatic level it is possible to trace two types of transformation: pragmatic and pragmatically conditioned. If the pragmatic transformations change the pragmatic meaning of the original text and can bring the translation to the limit of adequacy, otherwise bring it closer to other types of linguistic mediation, then the pragmatically conditioned transformations aim at preserving the communicative effect of the original text and achieving a pragmatic value. Unlike pragmatic, pragmatically conditioned transformations can affect not only the whole text, but only some of its components.

With the development of the film industry, there is a need to translate film titles. It's important to state that cinematography is a relatively young art form, the main functions of which are: informative; communicative; entertaining; commercial.

Speaking about the informative and communicative functions, it should be said that these functions are based on the impact on a person through film acting, with a help of which the culture, values and worldview of the country where a particular film was created is spread. In other words, in this case

intercultural communication takes place. As for the rest of the functions, it should be noted that the filmmakers mainly set themselves the goal of providing own vision of what is happening around, expressing personal opinions and experiences regarding a particular problem to the wide audience. As well as deriving certain benefits from the results of their work, which is the basis of the commercial function.

It's necessary to add that such a phenomenon as globalization plays a huge role in the world, which undoubtedly affects the film industry. Hollywood is a prime example of this, where most films are made. In this context a clash of two cultures and languages arises.

Currently, the tendency of choosing the name of the film also plays an important role, because the correct formulated title of the film, at the same time reflecting its essence, attracts the attention of the audience. It is widely known that about eighty percent of the entire audience only pay attention to headlines. Therefore, in order to make a film successful and attractive to the viewer, it is necessary to carefully work with its title. It is safe to say that the title of the film is a kind of key to success, and moreover, its effective perception immediately affects the commercial function.

Undoubtedly, the translation of the title of the film is a complex and demanding process, where the translator acts as an intermediary between the text in the source language and the target language. In this regard, we can say that the translator must take into account the specifics of the receiving environment, mainly cultural aspects, as well as take into account the differences between the two languages, such as grammatical, lexical and stylistic differences.

To demonstrate the importance and basic function of a movie title, it is necessary to refer to the initial concept of a title. It is a known fact that each researcher interprets this or that concept from the point of view of his individual vision. So, the title is a compressed, unrevealed content of the text. The title can be metaphorically translated in the form of a twisted spring, revealing its capabilities in the process of deployment.

The next factor is the time period. Time is changing, and the national consciousness of people is changing. This is caused due to the fact that in different periods of time there were different ideas about what was right and what was allowed. Recently, it has become more frequent that the advertisement of the film, and in this case the title of the film, is published much earlier than the film itself. In this case, the translator has to work with an abbreviated version of the film, namely advertising, which does not carry a

complete and holistic understanding of the film's plot. In this situation, there is a great risk of changing the name of the film before its distribution. This factor can be characterized as the relationship between the title of the film and its internal context.

Thus, in translation theory there are many ways and techniques for localizing movie titles. This variety of choice also puts the translator in a difficult position in which he needs to make a choice in favor of a particular method or technique.

A considerable number of sense units are transplanted to the target language in the form, meaning and the structure of the original, i. e., unchanged or little changed. Among these are the following classes of language units:

1) most of genuine internationalisms, some idiomatic expressions, culturally biased notions, e. g. marketing маркетинг, chemical reaction хімічна реакція, democratic system демократична система, veni, vidi, vici прийшов, побачив, переміг, etc.;

2) many loan internationalisms which maintain in the target language the same meaning and often the same structural form but have a different phonetic sounding, e.g. agreement/concord/ узгодження, standard of living / життєвий рівень etc.;

3) almost all proper nouns of various subclasses: e.g. Dora Дора, Newton Ньютон, Boston Бостон, etc.

In the framework of describing the process of translation translator's transformations are examined not in the light of statics as the means of analyzing the relations between the source language units and their dictionary equivalents but in the light of dynamics as the means of translation which can be used by a translator while translating different originals in those cases when there is no dictionary equivalent or when it can't be applied because of the context.

In order to obtain equivalence the translator's task is to perform skillfully different translator's transformations in such a way that the translation of the text should render fully the information of the original text, adhering to the corresponding norms of the target language.

Different classifications of transformations are suggested. Some linguists refer the same transformations to lexical ones, others – to grammatical ones. Let us consider some classifications. According to one classification, all translator's transformations are divided into:

- 1) morphological;
- 2) syntactical;

- 3) stylistic;
- 4) semantic;
- 5) mixed (lexico-semantic and syntactico-morphological) [6, p. 267].

Another prominent linguist classifies translator's transformations according to formal features: word order change, addition, grammar substitution, omission [10, p. 8].

The other linguists speak about three types of transformations:

- 1) grammatical transformations (word order change, omission, addition, sentence rearrangement and substitution);
- 2) stylistic transformations (synonymic substitutions, descriptive translation, compensation and other kinds of substitution);
- 3) lexical transformations (substitution, addition, specification, generalization, omission) [11, p. 261].

The translation presents a heuristic process in the course of which the translator solves a number of creative problems using some aggregate of techniques. They break the formal aspect of the translation but provide the achieving of higher level of equivalency. Studying different classifications of transformations one may observe that there are certain techniques, the most common ones being rearrangement, addition and omission which are employed in the process of translation.

The word order of an English sentence is fixed, the order of parts of the sentence is determined by the rules of syntax whereas in Ukrainian it is not so. Rearrangement is applicable, for instance, when there is a compound subject in the sentence.

English sentences are usually more compressed than Ukrainian ones. Thus they require fuller expression of thought. Many elements of the content staying unexpressed in the original must be expressed in the translation with the help of additional lexical units. Additional elements are especially urgent while translating attributive word groups: e.g. white schools – школи для білих, white jury – суд присяжних, що складається лише з білих.

The technique of omission is opposite to addition. The translator usually omits semantically redundant words, i.e., words expressing the meanings which can be easily understood from the context. The example of such redundancy is the usage of the so-called pair synonyms – words whose meanings are close. It is not characteristic of the Ukrainian language. Thus, in the process of translation one of the synonyms, as a rule, is omitted: just and equitable treatment – справедливе ставлення.

Despite numerous classifications based upon different criteria, the majority of linguists agree upon the division of translator's transformations into

grammatical, lexical and complex lexico-grammatical ones.

According to the next classification, grammatical transformations include:

- syntactical adaptation;
- sentence partitioning;
- sentence integration;
- grammar substitutions.

While lexical transformations comprise:

- transcription;
- transliteration;
- calque translation;
- addition;
- omission;
- lexico-semantic transformations such as:
 - ✓ concretization;
 - ✓ generalization;
 - ✓ modulation (logic development).

And also lexico-grammatical transformations that contain:

- antonymic translation;
- explication;
- compensation.

2. Grammatical and lexical translation transformations

The grammatical structure of English differs from the one of Ukrainian. The Ukrainian and English languages have common grammatical features. It is explained by their belonging to the Indo-European family and is shown in possessing common grammatical meanings, categories and functions, for example: the category of number (for nouns), the category of the degree of comparison (for adjectives), the category of tense (for the verb). The word order in English is stable, fixed in comparison with relatively free one in Ukrainian. The Ukrainian language is synthetical. Either coincidences or non-coincidences in the grammatical categories of both languages cause grammatical transformations. The factors which influence the applicability of grammatical transformations are the following: syntactical function of clauses, lexical aggregate, sense structure, the context (environment) of the sentence, its expressive-stylistic function.

Syntactical adaptation/syntactical assimilation (word-for-word translation/direct translation) is so-called zero transformation which is applied

in cases when there are parallel syntactical structures in both languages. However, it is accompanied by some changes of the structural components: the omission of articles, link verbs, functional words, transcription (proper names).

Having examined the cases of syntactic adaptation I should mark that the tendency to use this type of transformation is observed while dealing with simple phrases and combinations of the SL. When the combination structure includes some participial structures, gerunds, other peculiar grammatical forms and when the sentence is rather long, the translator is to apply other types of transformations.

The omission of articles or the notional verb can be observed. The changes, however, don't touch the basic structure of the SL sentences. As a rule, the quantity of the SL elements corresponds to the quantity of the TL elements. Nevertheless, Fedorov A.V. states all attempts to do word-for-word translation may lead to the text misunderstanding [6, c. 131].

Sentence partitioning is the replacement of a simple sentence in the source text with a complex sentence (with some clauses), or a complex sentence with several independent sentences in the target text for structural, semantic or stylistic reasons. The SL composite sentence transforms into two. The first is composite asyndatic. One may observe omission, a grammatical substitution (gerund → infinitive), word order change, a lexico-grammatical transformation is used here – antonymic translation. The second sentence is a composite one with subordination and coordination. It is always easier to follow the thread of the context when the sentences are neither long nor short. Having analyzed the last factor for usage of this translation transformation, we can sum up that sentence portioning is not suitable translation transformation for film titles translation due to inappropriate structure of a film title itself. In most cases film titles comprise short phrases, idioms, word combinations or even separate words instead of complete and complex sentences. That's why this transformation can't be considered for the further work investigation.

Sentence integration is a contrary transformation. It takes place when we make one sentence out of two or more, or convert a complex sentence into a simple one. The grouping frequently takes place when the translator deals with several simple sentences. The merge of sentences, preserving informative value and text unity, leads to the compression of the utterance. Simple sentence and a compound sentence were combined. It became one compound sentence. Having analyzed the last factor for usage of this translation transformation, we can sum up that sentence portioning is not suitable translation transformation for film titles translation due to inappropriate structure of a film title itself. In

most cases film titles comprise short phrases, idioms, word combinations or even separate words instead of complete and complex sentences. That's why this transformation can't be considered for the further work investigation as a previous one.

Grammatical substitution is a deliberate change of the grammar category by some other grammar means. Substitution takes place when a grammar category or form does not exist in the target language and, therefore, cannot produce the same impact upon the target text receptor. In the text under consideration one may find a number of grammatical substitutions. The discrepancy in the category of number exists leads to the substitution of the plural form of an English noun with the singular form of a Ukrainian noun, or the reverse.

In the English language, the category of gender is of conventional character. Basically we speak about the gender in this language only in connection with pointing out to natural biological sex. The Ukrainian language possesses the developed gender system. It is used in English to express the neuter gender and when we speak about things, animals.

Such a phenomenon as article does not exist in the Ukrainian language that is why in the process of translation the meaning of the articles must be rendered with the help of other means. If it has no special value, it is often omitted. Sometimes the indefinite article is used in its original numeric meaning one.

The substitution of parts of speech also occurs. Noun is that part of speech which falls under this transformation more often than other parts of speech. For instance, noun → verb, adjective → adverb. The substitution of parts of speech leads to the substitution of parts of the sentence.

Lexical means used in the translation are called lexical variants. The lexical variant is determined by its contextual meaning. Lexical transformations may change the semantic core of a translated word. They are applied in the translation when one comes across a non-standard language unit, for example, personal names, words denoting objects (things), phenomena and notions which are characteristic of the SL culture but do not exist in the TL. Names of personages, places are either translated or transcribed, many – transliterated.

One of the most used lexical translation transformations is **transliteration**. The notion of transliteration is based on representing written characters of one language by the characters of another language.

One of the most controversial types of the translation transformations is a **transcription**. Translation transcription is an interlinguistic operation as it deals with two languages: the sounds of the source language word are rendered by the letters of the target language. The phonetic divergence between the

Ukrainian and the English languages is considerable, thus we may speak only about partial or conventional rendering of the words.

Actually **loan translation** (calque, blueprint) is the translation of a word or a phrase by parts. It is not always a mere mechanical operation as the translator may need to change case forms, the quantity of words in word combinations, affixes, word order and the like. Calque translation can be very tricky as it may result in translator's false friends, i.e. misleading translations.

Besides these options there are also such translation transformations as omission and addition. Addition and omission in English translation can be identified as the discrepancies or the gaps that often distinguish source texts from target texts. Addition and omission can be defined as techniques of translation through which adjustments are made to the content of the source text. The techniques serve stylistic as well as strategic purposes. The techniques need to be used in order to compensate for the linguistic (structural, stylistic and rhetorical) differences that exist between any two languages. Additions and omissions are more frequent in translation between English and Ukrainian because the two languages belong to two different linguistic families; they are less frequent in languages that belong to the same linguistic family.

Omission means dropping a word or words from the SLT while translating. This procedure can be the outcome of the cultural clashes that exist between the SL and the TL. In fact, it is in subtitling translations where omission attains its peak in use. The translator omits words that do not have equivalents in the TT, or that may raise the hostility of the receptor.

Addition is one of the translation technique the main purpose of which is to translate a source text that is implicit to the explicit text targets. The differences of culture and language makes translator has a duty to translate a complicated text into text that is clear, straightforward and easy to understand.

Lexico-semantic substitution is putting one word in place of another. It often results from the different semantic structures of the source language and target language words. These transformations make it possible to avoid misunderstanding in the process of reading (specification, modulation) and verbosity (generalization, modulation). Specification or substituting words with a wider meaning with words of a narrower meaning is also found. The particular semantics of the words is recognized from the context.

Concretization is used when something in the TL is usually expressed using concepts with narrower meaning or when preserving the original concepts with broader meaning would result in an awkward translation.

Generalization is substituting words of a narrower meaning with those of a wider meaning. The reason for generalization in translating can be that the

particular meaning expressed by the source language word might be irrelevant for the translation receptor. When this information is not important for the receptor the translator can generalize.

Modulation or so called logical development of the notion expressed by the word. A tradition of the word combination and acceptability of collocation is to be taken into account. Such phenomena as metaphorization and demetaphorization are common here.

Metaphorization is observed in the above-mentioned sentence. In the following example metaphorization is accompanied by phraseologisation.

The type of complex transformations concerns both the lexical (semantic) and grammatical level, i.e. it touches upon structure and meaning. The following can be associated with them:

Antonymic translation is describing the situation by the target language from the contrary angle. It is often accompanied by the substitution of parts of speech. In a number of cases the shift of negation is observed. With the help of it ideas are not expressed in too a categoric tone.

Explicatory translation (explication), that is, rewording the meaning into another structure so that the receptor will have a better understanding of the phrase. It is defined as the technique of making explicit in the target text information that is implicit in the source text. This transformation is often accompanied by the extension of the structure, the addition of new elements. The reason for which this transformation is made is that the target text receptor has different background knowledge. Sometimes this transformation is required because of the dissimilarity between the language structures, with the source language structure being incomplete for the target language.

Compensation is a deliberate introduction of some additional element in the target text to make up for the loss of a similar element in the source text. The main reason for this transformation is a vocabulary lacuna in the target language.

On scrutinizing a number of examples we become aware of the fact that it is close to impossible to do without transformations in the process of translating. Resorting to several transformations remains the common phenomenon. We come to conclusion that the most widespread grammatical transformation among the examined examples is grammatical substitution. Among lexical transformations, lexico-semantic substitutions (specification) are prevailing in the TL text. The most frequent lexico-grammatical transformation is antonymic translation.

3. Equivalence in translation of film titles

The translation of the title of any film is tightly bound with many factors. Among them are the culture of country, which produced the film, pragmatic influence on the film understanding and the quality of translation. The problem of the relationship between language and culture has traditionally been included in the interests of linguists.

From pragmatic point of view the title of a film is supposed to summarize and condense a two-hour movie. Particular attention should be paid to the pragmatic effect of the film's title, as the success and perception of the film depends on it. That's why the choice of translation strategy is often the subject of a long investigation. It is evident that lingua-cultural background plays an important role in the translation of film titles as it does the commercial component. A title has to attract the attention of the people if it wants to have a success in business.

Translation allows cross-cultural communication, but it should take the cultural elements, logic, mentality, lingua-cultural background and cognition of them into account. In order to overcome the translation problems a translator must use his/her full intellectual capacity, creativity, curiosity, intuition, resourcefulness, translation methods and strategies.

Translation is a kind of communication between two cultures and it should strive to transmit the cultural information and emotions carried by the original title but, at the same time, it should ensure that no misunderstanding or offense is carried over the target community. It is inevitable that the final product is, to a certain extent, conditioned by the target language cultural conventions and beliefs.

A feature film is not only a cultural phenomenon that reflects the socio-cultural priorities of society, but also a way of forming outlook (both the individual and a particular linguistic and cultural environment). After all, films (regardless of their disadvantages) are often the main source and at the same time means of creating the pattern of a "foreign" culture. The brightest example, representing this fact, is American film tapes, which help us to create a vision of the American way of life, features of interpersonal relationships, values, etc.

But what role does the title play for the future of the film? Its main function is to identify the film. Without this initial definition, it would be impossible to discuss, advertise and analyze the film. Even the text has its heading or title in order to be used for discussion. Similarly, any computer file should have a title, but before the file gets its title, the system calls it "Untitled 1". As for titles of the works of arts they reflect the general tendencies of translation and are often

distinguished by various substitutions and changes characterizing both features of different linguistic, stylistic, axiological systems, as well as differences in cognitive processes related to the specificity of perception and transmission of one or the other.

The modern viewer is provided with a huge number of translated artifacts in various forms (duplication, subtitle, double subtitle). In addition to the identification function, film titles have others:

1) the film title makes it possible to search for a movie on TV channels, on the Internet, or to review it in the press;

2) the title provokes a particular perception of the film or a certain view without seeing it by emphasizing on specific objects and phenomena, or by presenting an abstract expression;

3) the title is a kind of film advertisement that makes an impression on the viewer;

4) the title of film is quickly remembered, which can help to discuss it;

5) the title is the key to interpreting the work, and according to it the viewer makes his own prediction about the content of the film even at the beginning of the perception of the title.

The amount of translated film material affects its quality. For instance, translation of foreign is a storage of all kinds of mistakes, inaccuracies, interferences etc. For example, the exclamation wow became well-known and significantly suppressed the widespread use of Ukrainian oh. This is also presented by the fact that when dubbing a foreign film production, the wow exclamation is not translated.

An analysis of mentioned in theoretical chapter translation transformations and translated film titles reveals three strategies that translators use when working with film titles. Transformations in translation are specified with various factors: lexical, stylistic, functional, pragmatic. Recently, transformations are studied from the standpoint of the cognitive processes, the specificity of the picture of the world, reflected in the work of art. Although the modern traditions of translation of titles are sometimes accidental and spontaneous, the trend of pragmatic translation is noticeably dominant. Communicative ability of native speakers includes, in addition to linguistic knowledge, the ability to interpret the linguistic content of the utterance and to derive its contextual and implicit meaning. Similar skills are necessary for the translator of films, whose titles can be both the key phrase of the film, and a metaphor and intriguing delusion.

Therefore, taking into account the pragmatics of the corresponding original name implies the use of different adaptation strategies that help the reader

(potential viewer) to derive the most meaningful interpretation of the film, which is impossible in literal translation. For this type of translation, it is necessary to take into account the socio-cultural impact described in the first section.

Actually, translation of films can be compared with translation of aphorisms and proverbs, because they have similar text features and a fundamentally similar approach of translation. Among a number of existing transformations, it is necessary to use precisely that transformation, which can help to move title translation toward the criteria such as structure, expressiveness and informativeness of the original example.

Therefore, the process of translating of film title should start with analyzing the overall plot of the picture and comparing it with the title, revealing the purpose of its use. Only in such condition, we can understand with a help of which transformation the goal of using a particular film name will be achieved. A comparative analysis of the titles of English feature films and their translations into Ukrainian allows us to say that when working with the names of films, the translator needs to adapt a text created in a foreign language, taking into account the linguistic, cognitive, value settings of the mass addressee.

The first popular strategy, concerning translation of film titles, is a direct translation. As a rule, this strategy applies to film titles that usually don't have socio-cultural components, which are difficult to translate. Direct translation is considered to be the most accurate and adequate, and is regularly used if the film title consists of its own name or includes it in its composition. Titles that consist of a simple phrase or a word with a direct or universal metaphorical meaning can also be translated literally.

The differences between the original and translated films relate to the morphological or syntactic features of the language systems, but there is no significant lexical, grammatical and semantic transformation in such translation. In some cases, the translated title of the film is more accurate than the original because of the grammatical capabilities of the language. This strategy also includes translation techniques such as transliteration and transcription that do not have inner form. In the process of selecting the titles of the films for study and analyzing them, this strategy was found to be the most popular translation strategy.

Moreover, the first strategy is based on the direct translation of the English-language film titles into the desired language. Basically, such a strategy suits the titles of films, where there are no cultural-specific components, exotisms and no conflict of form and content. There are quite a few examples of direct translation strategies. These are:

It – Воно

The Dark Tower – Темна вежа

King Arthur: Legend of the Sword – Король Артур: Легенда меча

Life – Життя

Seven Sisters – Сім сестер

Annabelle: Creation – Анабель: Створення

A Dangerous Man – небезпечна людина

Halloween II – Хеллоуїн 2

The Graves – Могили

Tooth Fairy – Зубна Фея

Undoubtedly, such proper names carry a certain cultural component, but in translation it becomes irrelevant. For instance translation of the following film titles:

Bronson – Бронсон

Hannah Montana: The Movie – Хана Монтана: Кіно

Jesse Stone: Thin Ice – Джесі Стоун: Тонкий лід

With the mass production of film production, it is impossible to avoid misreading variants and other violations of the accuracy of the secondary translated nomination of the artifact and its identification, which may cause a communicative failure. The analysis shows that there are a number of differences in two or more variants of title translation. For example: phonetic differences: *Ally McBeal* – *Алі Макб іл* or *Ел і Макб іл*; *Vainer* – *Уайнер* or *Вайнер*. Lexical differences: *Usual Suspects* – *Звичайні підозрювані* and *Підозрілі особи*; *Crazy Bus* – *Божевільний автобус* and also *Автобус, що збісився*; *28 Days Later* – *28 днів опісля* or another variant *Через 28 днів*; *My Big Fat Greek Wedding* – *Моє велике товсте грецьке весілля* or *Моє товсте грецьке весілля*; *The Real McCoy* – *Справжній Маккой, Справжня Маккой, Карен Маккой* – *це серйозно, Маккой що треба* and *Ріл Маккой* – *це серйозно*.

Direct translation is widely used in English film titles translation. It remains the content and form of the original as much as possible. It attempts to recreate the precise meaning of the original within the limits of the target language's grammatical structures and to be completely faithful to the intentions of the director. As for English film, direct translation is accessible, if target version corresponds to the original title, then the English film title could use literal translation. It is the most effective method of translation when the source language and target language overlap in function.

For example, many film titles are translated with a help of extending cognitive information which can be done by replacing or adding lexical elements, and the movie's keyword input compensates for the semantic or genre lack of

literal translation in the title.

For instance, the title of the comedy about the youngest son of the devil *Little Nicky* is translated, using the addition of the lexical element *Hiki, диявол-молодший*. A comedy with a title that only portrays the name of the main character “*Bowfinger*” is translated as *Кльовий хлопець* or *Божевільний Боуфінгер*. In addition, such translation will not identify this movie, for example, with a detective or biopic.

However, the obvious desire to make the film title more interesting (the advertising function of the film titles) or to make the film more successful, some special phrases can be added to the original title. Classic example of this phenomenon is the following: *Hitch* and its variant in the Ukrainian release is *Правила Знайомства: Метод Хітча*. Indeed, it is the story of a man who taught other men the rules of how to deal with women. Indeed, the Ukrainian title of this film is more intriguing to the potential viewer than just title *Hitch*.

The same translating strategy is used in the film title *Vacancy – Вакансія на жертву*. The genre of this film is thriller, that's why this kind of translation can be considered as adequate. Moreover, for the average viewer the word vacancy is associated with work. As for the title of American action movie *Fighting*, it was translated as *Бій без правил* in order to focus on high-concept and dramatic plot of the film. Another example is a film title *The Killing Room*, which in Ukrainian release was presented as *Кімната смерті*. In the case of a literal translation like *Кімната, що вбиває*, viewers might have speculation about the surrealistic nature of this tape, so translators have avoided this misunderstanding.

What is more, it's necessary to consider the basic tactics in translating of film titles that include proper names. The single personal name of the main character of the feature film is often conveyed unchanged, for example, *Gooby – Губі, Bruno – Бруно*. The variants of the name are presented due to phonetic and stylistic reasons. For example, the name of a film remake made after a play of the same name *Alfie – Альфі, Ельфі, Красень Алфі*. Difficulty is represented by national specifics and traditions of names, for example, translations of Slavic patronymic or diminutive forms of names. For example, english *Junior* (which became the name of the comedy), in which the meaning of the onim (proper name) and the corresponding appellate (the common name) coincide with each other. The Ukrainian translation retains the meaning of the onim – *Джуніор*.

The name extension is used in cases where the name in the name has a strong national and cultural component. Remember, for example, the name of the movie, which is based on a cartoon, which is well known to the American

viewer – *The Grinch*. In the national fund of film knowledge such a character is missing, so in the Ukrainian translation, this pass is replaced by a contextual extension: *Грінч – викрадач Різдва*. When translating a popular animated movie *Shrek* – *Шрек* context support was not necessary as the name denotes a new character for both the translator and the original mass culture.

By the way, the film title *Finding Neverland*, containing fantastic country name, was translated as *Чарівна країна*. But there is also a less successful, almost literal version: *В пошуках Нетландії*. The other example is *Boogeyman* – *Бугімен*, although there is an option in the press like *Страшила*.

Simultaneously with addition, translators practice omission techniques, for example *Three Burials of Melquiades Estrada* was presented as *Три могили* in the Ukrainian release. This is justified because with the name Melquiades (also with surname Estrada) the title would be very obnoxious, not easy to read. If it is a perfectly acceptable name for an English-speaking viewer, it is a strange foreign name for the Ukrainian viewer, which only complicates the perception of the name. This example deals with pragmatic adaptation, one of the main points of the transformation translation strategy. Certain layers of vocabulary, to which realities, phraseologisms, author's word-formation, etc. belong, cause translation difficulties. The pragmatic adaptation of such units is accomplished with various transformations.

The analysis of the translation of the film titles shows that the choice of a particular translation strategy is influenced by a number of reasons. When choosing a translation strategy, the determining condition is the presence or absence of a cultural component.

L. Latyshev attributes the dominant density of film titles to reasons of translation which are specified with original text. Since a small segment of text has several diverse functional dominants of content, the possibility of equivalent translation becomes minimal [6, p. 103]. If the original text contains means of increasing the linear density of information, they must be kept in translation, finding similar means, which is extremely rare. In doing so, it is important to keep the title with the content of the movie.

As already mentioned, one of the important reasons for changing the names of films due to the linguistic barrier is the need for pragmatic adaptation of cultures realities, phraseologisms, etc. Such techniques as hypo-hyperonymic translation, simulation, descriptive translation, addition, omission, contextual substitutions, calculations, etc. are used in order to realize it.

An example of a narrowing of meaning (based on metonymy) is the translation of a movie title *Dead Man On Campus* – *Мертвяк в коледжі*. Actually, campus is a complex of buildings and structures, which includes educational

buildings, laboratories, a library, a gym, administrative premises, a student club, a clinic, dormitories, etc. But in Russia, such campuses do not exist and all institutions are located in different places, or within the walls of the same building, so in this case it is preferable to use the concept more familiar to the Ukrainian viewer – college, which is part of the campus.

The use of some translation techniques, such as descriptive translation and additions, is limited in relation to the identifying function of movie titles. It helps film titles to be short and precise.

The cultural aspect in translating movie titles is revealed when there is a genre adaptation of movie titles. Genre adaptation is a technique used to translate language units that relate a movie title to a specific genre, so to speak explaining the genre. For example, the name of the movie *Gun Shy* is translated as *Супершпигун*. The title of the detective *City by the Sea* is adapted to the genre *Остання справа ЛаМаркі*; and the title of horror film *She Creature* is *Жах з безодні* in ukrainian variant. The film title *The Pacifier* in Ukrainian film release was presented as *Лисий нянька: Спецзавдання – комедійний екшн*. In addition, the literal translation *Пустушка* has extra negative connotations.

Political views in different countries also influence the translation of movie titles. For example, a movie *Some Like It Hot* which was under strict censorship in the Soviet Union was called *В джазі тільки дівчата*. Although recently the reference to the original title appears more and more often.

Movies from different countries are presented in Ukrainian release, some of them are more popular, others are less. However, this fact is one of the reasons for the change of film titles. For example, the American film *Taxi* released in 2004, was renamed into a *New York taxi* because it was a popular French film with the same title, released in 1997. This translation can be considered optimal because it does not create confusion in movie titles. Ease of reading can also be attributed to linguistic factors that influence the translation of movie titles. For example, there is a version that the movie *300* was presented in Ukrainian release *300 спартанців* in order not to have any graphical coincidences with a word zoo.

The most untranslatable type of titles is the titles containing a word game or a pun, when translation losses are almost inevitable. For example *Avenging Angel* – *Помста Янгола*. The problem with the internal form is also individually solved. The title of the movie *Jonny English* was translated in different ways: by transliteration and addition of a semantic element – *Джоні Інгліш*, *Агент Джоні Інгліш*. The title of comedy *Mrs Doubtfire* (doubt – сумнів, fire – вогонь, запал) was replaced as *Місіс Даутфайр*.

The title of black comedy *The Royal Tenenbaum* contains contamination

Royal which is a name of the main hero and it also has meaning королівський. The translations of the title of this movie vary depending on the accent you choose: *Сімейка Тененбаум, Могутня сімейка Тананбаум*.

Thus, the choice of strategy for translation of movie titles depends on a number of reasons due to the specificity of the original text (high dominant density of movie titles, the relationship of the movie title to the content of the film), and the linguistic barrier, which requires a pragmatic and genre adaptation, euphemism usage and etc.

Actually, there is a great amount of translation transformations and strategies to use while translating a particular part of the text or the whole text. If we speak about the translation of film titles, we should mention three main strategies, which are used for film titles translation. These are literal or so called direct translation, the title transformation and the logic development.

These strategies are pointed out among other ways of translation, because only these three strategies can serve very important for cinematography field function – the commercial one. Direct or literal translation is considered to be the most accurate and adequate, and is regularly used if the film title consists of its own name or includes it in its composition. It is also used when there are unique names of characters in the source language, which shouldn't be changed or transformed in order to keep the originality and attract the audience with its novelty. Another translation strategy that is called a title transformation. It is presented with some transformations in translation practice: addition, omission, transposition, extension of meaning etc.

Many film titles are translated by substituting or adding lexical elements, and the use of movie keywords compensates the semantic or genre lack of literal translation. An the last one is the logic development. This translation strategy is one of the most popular and requires a lot of effort and creative ability of translators, together with knowledge of the cultural features of both countries. The name change is done due to the inability to convey the pragmatic content of the source text. It is the most popular and effective method of a film title translation, because it describes the part of a film plot in a very attractive way in order to catch the attention of perspective viewers. And with a help of this manipulation the cinematography field sells its film and makes an authority on the film industry market. It can also be defined as the descriptive translation as well.

Movie is a kind of culture, and it is an economic artwork, the commercial factors needs to be considered in the translation of the titles. This requires the translator to grasp the features of the target language culture and aesthetic

temperament and interest and to cause its psychological identity, inspire aesthetic pleasure and desire to watch. So the translation of film names, naturally have a business color. With the great development of the movie field in recent years, the movie is not only merchandise, also owed to the culture communication. But in the meantime, the film is also a type of business product, and it isn't used for collection, it is used to show. The lack of audience of the film was a failure.

The main task of the film is to communicate with his potential consumer and to persuade them to consume. Of course, with what method is depending on the type of subject and the way used by translators. The purpose of film titles is to highlight the content of the film and the audience, to improve the box office. Obviously, in the translation of movie names, translators should base on the ultimate goal of film titles to select the appropriate translation methods.

A great film title that completely represents the plot of film, serves all functions beginning from informative and to commercial is 50% of the success of the picture. Ultimately, there any doubts concerning that fact that this word or phrase will force people to buy tickets to the cinema, advise this film to friends and acquaintances, add it to the list of favorites, and in case of failure, remember it with sadness or disgust. But it happens that while watching a film, there is a feeling of a deep gap between the picture itself and the title stated on the poster. Creators' guilt or classic bad adaptation? The answer is obvious. Having analyzed the most unsuccessful adaptations of Western films in the Ukrainian box office we have the following results: over 60% of film titles can be referred to section of titles that are adapted incorrectly by comparison with its original title. In order to prove the statement above here are some examples of film titles translation that were investigated during the work.

The gripping detective thriller *Now You See Me*, adapted into *The Illusion of Deception* or in Ukrainian translation *Ілюзія обману* that states about a group of illusionists who undertake massive robberies during their shows. It seems that the adaptation is more than successful, because you can draw a parallel in the consonance of words, but only until you pay attention to the complete meaninglessness of the phrase illusion of deception. Analyzing the phrase the phrase illusion of deception it becomes clear that words illusion and deception have the same close semantic meaning. Illusion itself is a deception of own feelings and misperception, while deception is an act of deceiving. Thus the phrase illusion of deception is considered to be tautological, that helps us to understand that this film title doesn't serve any informative function. Moreover, it doesn't represent the plot of film and its morality. From the translational point

of view this option of adaptation is unsuccessful, but from the commercial point of view this title is released with a great success. Original title variant Now you see me which reflects the whole mood of the film, precisely echoing the main slogan – the closer you look, the less you see gives a hint for improvement. This film title can be translated using direct translation in order to keep the content of a plot and slogan. As a result, film title will sound as А зараз ти мене бачиш. Another option to translate this film title and keep the interesting sounding and intriguing meaning is to use strategy of translation such as a logic development. As a result, film title will sound as Люзія, because it represents the main professional sphere of the main heroes and their activity or Люзія життя, because film plot states that all those illusionist principles and tricks are paralleled with principles of our life.

During our work we examine the factors influencing box office success of international movies in Ukraine and, in doing so, provides characteristics and peculiarities for international productions of this regional movie market. Following the literature, we define three groups of factors, which may influence consumptions decisions: brand-related variables (such as stars and franchises), information sources (as audience rating and critics), and distribution-related factors (such as budget, copies etc.). Moreover, we extend the body of literature by employing novel region-specific variables, like time span between the world and local release, seasonality, and title adaptation into the Ukrainian language. These factors are specific to international movies' success in a country with distinctively different language, writing system, and culture.

For our investigation we select equally popular films (the most popular box-office films distributed in Ukraine from in 2017, 2018 and 2019 years in order to eliminate the influence on box-office of such factors as budget, cast, franchise, production and so on. In accordance with the majority of the literature, we find that the factors budget and franchise have a significantly positive effect on success. Whereas an adaptation of the movie title into the Ukrainian language displays a significantly negative effect on box office success in Ukraine.

Focusing on the Ukrainian market, we add the adaption of the title. In many countries film titles are translated or changed according to local language and culture. In this paper, we refer both to a word-for-word translation from English into Ukraine and also adaption that implies an adjustment to the target culture in form or structure. As an example, the Hollywood comedy This Is 40 about relationships of married couples in their 40s, has been changed into Кохання по-дорослому in Ukrainian because the lifestyle of an average Ukrainian woman

in her forties is supposed to be very different from the portrayed one.

The title is the first information and hence the first impression the future spectators receive of a movie and thus creates brand effects. Namely title adaptation into the Ukrainian language negatively influences success on a 10 percent significance-level. In line with the absence of star effects the bad film title adaptation does not attract a larger Ukrainian crowd. That's why adapting title of international movies in Ukrainian negatively correlates with Ukrainian box office success. This is a remarkable result, as one expects the effort of the title adaption to the respective culture to be worthwhile and the new title especially suitable. Quite in contrary, the audience may prefer authentic original titles over newly constructed once. Alternatively, the effect may be driven by an underlying cultural distance of the movie's content itself. Only when the content of a movie deviates considerably from Ukrainian culture, habits and customs, movie companies may feel the need to adapt the original title and drive it away from a direct translation.

The lack of success we measured, however, may then be driven by the same factor as the motivation to adapt the title: namely, by the cultural distance of the movie content itself. As the Ukrainian language has its own writing system, this outcome might also be interesting for other countries with non-Latin letters, like China or Japan. Furthermore, this interesting role points to cultural distance being a major factor in the success of foreign movies, an indication that warrants further research.

To sum up, in order to eliminate all other factors that influence a film distribution in Ukraine only films with the highest box-office results, the equal world rating from critics and the audience and equally popular casting staff were selected. All these film titles (specifically the used translation transformations from English into Ukrainian) were compared in a perspective of a box-office success.

CONCLUSIONS

The analysis of the titles of films in the original and target languages with a review of theoretical information about translation studies has shown a rather vivid picture. In this paper all tasks are completed. Among them are the following points.

The translation value for the culture and the factors that influence it are defined. These are connection with other cultures, certain external factors, peculiarities of the source language and the target language, the cultural features of both parties, as well as the nature of social stratification of society

and the corresponding linguistic differences of different social strata.

The pragmatic effect of translation, its basis, the difference between pragmatic transformation and pragmatically specified translation of the original text are determined. The concept of equivalence in translation is defined, examples of different systems of equivalence types are given.

The role of the title name in its destiny – in search, analysis, memorization, advertising of motion picture is determined.

Basic strategies for translating film titles (direct translation, name transformation, film logic development), translation techniques (transcription, transliteration, title extension, omission), and name translation tactics (genre adaptation, euphemistic translation) are explored and proved with examples. In addition, some features of the translation of film titles containing proper names, word groups or interlingual cultural components have been analyzed.

The main factors influencing the choice of film title translation strategy are outlined. Recently, the evidence indicates that the film's title is not the lexical one, but the pragmatic equivalent. The choice of a particular strategy, tactic or method of translation is influenced by a number of factors, including the specificity of the source text, linking the movie title to the content of the film, the presence of similar or duplicate titles in the language of translation, linguistic and cultural barriers. The translator must be extremely careful about translating the movie title to make it as sound and attractive as the original.

Thus, our analysis showed that the following strategies are appropriate when translating English-language movie titles into Ukrainian: direct translation of the title, transformation of the title and also logic development. The choice of strategy depends on the original film title, linguistic cultural components, movie genre, viewership, and marketing strategies. It was also found that the translations of the film titles into Ukrainian were not always adequate, as the translated titles did not correspond to the content, ideological concept and genre of the film. We saw the prospect of the study in the further study of this topic, in particular translation of certain genres of films turned our attention.

The title of the film should be as short as possible. It can also be as a business card. Actually, film titles can be different – bright and of high quality or just not successful for film industry. Unfortunately, or fortunately, not only professional translators but also advertisers, producers and broadcasters are involved in the reproduction of foreign film titles into Ukrainian or Russian. All of them try to create a real, vivid title. The main purpose of any film title is to catch the viewer and, as a result, sell the movie. Although there is a long list of titles with literal translation, more often than not, the so-called translation of titles can

be defined as an adaptation. When translating Ukrainian or Russian variants of the title, the translator takes into account not only the original title and the story, but also future viewers, their mentality, needs and interests.

We do not dispute the fact that the films themselves and the process of their creation is a separate kind of art, through which the creators have an opportunity to show the culture of their country and express their personal attitude as well. Films that were produced in other countries require localization (adaptation) of the film title in order to convey the main idea as accurately as possible, which will be understandable for the ukrainian viewer.

It is important to mention that in this work the following goals were achieved:

- a theoretical study was carried out, the main features were determined when translating film titles from English into Ukrainian;
- the main problems arising in the translation of films were identified and analyzed;
- a practical study was carried out on the basis of specific examples, as well as a comparison of one or another translation transformation with the title of the film was made.

For achieving mentioned goal a number of tasks were solved:

- the importance of translating movie titles in the modern world of globalization was highlighted;
- the main functions of the title of films were determined;
- different approaches for the classification of film titles were presented;
- the basic techniques and strategies for film titles translating were highlighted.

In this work film titles were analyzed and the following conclusions can be drawn. The main techniques that are used in the localization of film titles are the following: direct translation, transliteration and transcription, omission and addition, extension of meaning and logic development. The work carried out practical research based on the experience of linguists involved in translation activities, including the translation of various titles, including films.

It is a well-known fact that today there are few materials devoted to this particular problem, so this study is relevant.

To sum up the general result of the work is of great value, first of all, as a theoretical study, which made it possible to deeply consider the problem of translation of film titles. Also it is important to mention that this work has practical value and can be used as additional material when reading a course of translation studies in linguistic universities.

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