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КУРСОВА РОБОТА
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INTRODUCTION	2
CHAPTER 1. FILM DISCOURSE FROM THE POINT OF VIEW OF TRANSLATION STUDIES	4
1.1. Genre-specific Problems of Film Discourse Translation	4
1.2. Influence of Extralinguistic Factors on Film Translator	13
CHAPTER 2. TRANSLATION OF MOVIE TITLES	21
2.1. Features and ways of translating movie titles	21
2.2. Lexical transformations in the translation of movie titles	27
2.3 Grammatical transformations in the translation of movie titles	33
CONCLUSIONS	41
BIBLIOGRAPHY	43
LIST OF REFERENCE SOURCES	45
LIST OF DATA SOURCES	46
ANNEX	47
PE3HOME	50

INTRODUCTION

The modern world of cinema and multimedia technologies opens up endless possibilities for us to perceive and understand different cultures, languages and ideas through the art of cinema. Within the contemporary cultural landscape, cinematic discourse—a blend of spoken word, visual imagery, soundtrack, and context—has a unique position. The study of film discourse becomes especially fascinating from the perspective of translation studies since it necessitates translating cultural and aesthetic elements that are reflected on screen in addition to language structures.

The term paper **is focused on** a topical issue in the field of translation studies and cinematography, aimed at identifying the intricacies of translating cinematic discourse and its effects on the language and cultural community.

The problem's theoretical background lies in the study of film discourse from the standpoint of translation studies. Many theoretical stances are taken into consideration, encompassing not just the technical aspects of translation but also its cultural, aesthetic, and linguistic components. The study's foundations in communication theory, cultural studies, and translation studies allow for a thorough examination of how film discourse is translated across many settings and genres.

The topicality for the study lies in the fact that understanding the process of translation of film discourse is of particular importance in the context of globalization and the expansion of cultural exchange. Studying how translation affects how various audiences view and understand films is crucial given the increased interest in the film industry and its significance in forming cultural identity.

The research aim is to establish a thorough comprehension of movie discourse and translation techniques, with an emphasis on the extralinguistic influences on the translator and the genre-specific aspects of interpreting film titles.

Objectives include:

- To analyze the difficulties of translating various kinds of movies, including drama, humor, thrillers, etc.
- To determine the impact of extralinguistic variables on film translators

and investigate the ways in which these factors influence translation choices and tactics.

- To investigate and examine the lexical and grammatical transformations used in the translation of film titles

The investigation subject is translation of film discourse.

The object of the research is translation of movie titles.

The data sources of this research were British and American films.

The following **research methods** are used in the research: frequency analysis, descriptive, comparative, transformational analysis, method of logical generalization (deductive) and comparative method.

The results of this research will contribute to a better understanding of the process of translating film discourse and its impact on the perception of film audiences, which is of both **theoretical and practical value** for translators, the film industry, and cultural exchange in general.

The research paper structure. The research paper consists of two chapters, general conclusions, a summary, bibliography, a list of illustrative material and annexes.

CHAPTER 1.

FILM DISCOURSE FROM THE POINT OF VIEW OF TRANSLATION STUDIES

1.1. Genre-specific Problems of Film Discourse Translation

As an integral part of the cultural space, contemporary cinema is multifaceted and manifests itself in a variety of genres, styles and themes. The study of film discourse helps to reveal the meaning and semantics of films, as well as to understand how films interact with other socio-cultural aspects. Film discourse is a set of ideas, themes, concepts, and styles used in a film to express certain ideas or ideologies. It includes all aspects of cinematography, such as scripting, directing, cinematography, acting, editing and sound. Cinematic discourse can define the themes, style, imagery, and atmosphere of a particular film or movie.

Film discourse is important for understanding the impact of films on audiences and society as a whole. It contributes to the study of how films influence cultural, social, and identity aspects of life. Analyzing film discourse can reveal hidden meanings, cultural contexts, and socio-cultural differences that may be embedded in a film.

Films are multimodal texts that combine visual, auditory, and linguistic elements. Translating this multimodality requires careful consideration not only of spoken dialogue, but also of subtitles, captions, and voiceovers.

The translator must deal with cultural nuances, idioms, and references present in the source language. Adapting these elements to the target audience is critical to maintaining intended meaning and cultural relevance.

Translators face constraints due to limited time for subtitling or dubbing during the dubbing process. Maintaining coherence, readability, and synchronization with the original dialogue are important considerations.

When translating a film, aesthetic and stylistic decisions often must be made to preserve the director's artistic vision. This includes decisions about tone, register and style to ensure that the translated version matches the original text.

Film discourse refers to the language, structure and communication methods

used in films, including various elements such as dialogue, photography, sound and editing.

David Bordwell said that ‘Film discourse invites critical analysis, encouraging scholars and audiences alike to deconstruct cinematic elements and explore the underlying meanings within a cultural and social context.’ [18]

So, according to David Bordwell, film discourse makes it possible not only to perceive visual aspects, but also to understand their meaning more deeply, to reveal and analyze internal connections and meanings in the context of cultural and social reality.

In the film industry, translation is a complex and important task that arises before broadcasting films into languages of different cultures. The issue of genre in the translation of film discourse is a complex aspect of switching linguistic structures and cultural codes between different languages and film traditions. To understand this phenomenon, it is necessary to take into account not only the linguistic features of the original text, but also the contextual aspects that determine genre characteristics and connections.

One of the key issues is the preservation of genre nuances in the translation process. Distinguishing and reproducing the characteristics of different film genres in a new language environment requires not only an understanding of the language, but also a deep understanding of the cultural practices that dominate a particular film tradition.

Another important aspect is the adaptation of cinematic discourse to cultural reality and the expression of cultural aspects through the target language. The choice of vocabulary and grammar can affect the audience's perception of a particular cultural genre, such as comedy, drama, or thriller.

Furthermore, Hatim and Mason's exploration of translation theory highlights the importance of considering the social context of film genres when translating. They argue, ‘Translating film discourse requires a deep understanding of the social and cultural dynamics embedded in each genre; it involves more than the conversion of words but the transmission of socio-cultural nuances inherent in the cinematic

language' [23: 112]. This highlights the need for translators to pay attention not only to linguistic details but also to the broader cultural and social context that shapes each genre.

The translation of film discourse can cause various problems due to the specific features of this linguistic genre. Genre-specific problems in the translation of film discourse is a relevant and complex topic in modern scientific literature that requires detailed research and careful analysis. As a special form of communication, film discourse includes numerous linguistic and non-linguistic components and requires a deep understanding of the cultural background and individual characteristics of genre diversity.

Identifying genre characteristics in film discourse is a key step in understanding the challenges of translation. Different genres of films, such as drama, comedy, fantasy, or thriller, not only have specific plot schemes, but also use specific linguistic means to achieve their aesthetic and communicative goals. A translator must skillfully take these characteristics into account in order to preserve the authenticity and validity of the film's discourse in translation.

For example, in comedy, humor can be culture-specific, so it is important to maintain the comedic effect when translating humorous statements and jokes. In science fiction, it is important to take into account specific terms and new inventions that may be difficult to translate adequately. Translating documentaries may require knowledge of subject terminology and concepts. Drama often explores cultural and social nuances that may not translate easily, possibly resulting in a loss of meaning or emotional impact. Accurate translation of historical references is critical, as the target culture may not well understand the nuances associated with a specific historical period. Historical films may contain ancient language or expressions that must be handled with care to maintain their authenticity.

Another important aspect is the cultural contextualization of genre elements in film broadcasts. Translators must carefully take these differences into account to ensure that the target audience's perception and emotional response is correct.

The problem of translating cinematic discourse is also related to the need to adapt

linguistic and cultural elements to maintain fidelity to the original work.

Wordplay and puns are frequently used in movies to add humor or express a message. These components can be challenging to translate because they frequently depend on particular linguistic characteristics of the source language that might not be present in the destination language.

Certain accents, dialects, or speech patterns are used by movie characters to further enhance their characterization. It can be difficult to translate these components while maintaining the character's voice, particularly if the target language lacks counterparts for the particular dialect or accent.

Films frequently employ aural and visual cues, such as sound effects, iconography, and symbolism, to communicate meaning. To guarantee that the intended meaning is maintained in the target language, these elements must be translated with great care.

Certain movie genres have their own cliches and norms that might not translate well into other languages or cultural contexts. For instance, a romantic comedy's customs could differ from culture to culture, necessitating changes in translation to preserve the desired impact.

A movie's music, as a fundamental component, plays a crucial role in both its meaning and its substance. Original or altered musical compositions typically have a significant impact on how the viewer perceives the film, setting the right tone and providing the right emotional context. The challenge of translating music for movies is intricate and multifaceted. A translator must adopt a thorough strategy, consider a range of variables, and come up with a unique solution for every situation. Maintaining the mood and meaning of a film in a foreign language requires careful consideration of the musical translation.

One crucial step in the localization process is preserving tone and emotion in the film translation, which calls for a high caliber of expertise from the translator. In this sense, sentiments are the emotions and states that actors and actresses perceive and convey, and intonation is the tone in which they convey their emotions.

Translators are frequently constrained by time and space while translating

movie dialogue into subtitles. This might make it challenging to communicate convoluted concepts or language succinctly without sacrificing depth or substance. Solving these tasks requires not only a high level of language skills, but also a deep understanding of the nature of genre-specific features of film discourse.

To address these challenges, translators use a variety of methods and approaches to overcome these difficulties.

In the film industry, dubbing is the process of switching out the audio track to translate a movie's original words and sounds into a different language. Dubbing is the process of using an actor speaking the target language to replace the original actor's voice in order to provide viewers with a similar sound. By adding a soundtrack in the target language, this technique makes a film watchable by a non-native speaker of the original tongue. Professional performers translate the original dialogue while retaining linguistic accuracy and emotion in the dubbing process. In order to achieve a correct reproduction of the plot and emotional tone, performers and translators must engage in a complex procedure that demands close attention to the original material's specifics.

The process of showing translated text on screen next to the original language in a movie or video is known as subtitling. This makes the content understandable to viewers who do not speak the original audio language. Usually positioned at the bottom of the screen, subtitles stand out from the rest of the image as distinct visual elements. Translating movies, TV series, and other video content for a global audience requires subtitling. Ensuring that the subtitles are readable and easily comprehensible for viewers while faithfully capturing the meaning of the original conversation necessitates careful consideration of linguistic nuances, cultural references, and timing.

Dialogue adaptation in film translation is a significant aspect of the film industry. The process of translating dialogues from one language to another involves making necessary changes to word choice, semantics, and pragmatics to ensure maximum accuracy and aesthetics while maintaining the original's intellectual and emotional meaning. Film translation dialogue adaptation calls for a unique strategy for every situation and close consideration of the subtleties of social and cultural variances. Each character's quirks, the script's contextual elements, the cultural quirks of the source and

target languages, as well as customs and manners from each country, must all be considered by the translator. These variables' effects on the dialog adaptation process vary depending on the film in question, why it was made, and how many languages it is being translated into. The main goal of dialog adaptation in film translation is to preserve and convey all semantic and aesthetic aspects of the original in accordance with the language into which the translation is performed.

In the film industry, multilingual translation—also referred to as multiplex or subtitling—is a very difficult undertaking. It is the process of making numerous versions of a film, one for each language-speaking target audience. Usually, it's employed to distribute movies all over the world and to increase viewer happiness.

In voice-over, a translated script is recorded over the original language. This technique is typically used in situations where the original audio cannot be fully substituted, like in interviews or documentaries. In addition to making ensuring that the tone and delivery of their translations align with the original speakers' objectives, voice-over translators need to time their translations precisely with the conversation.

Localization is more than just translation; it also includes modifying humor, references, and other aspects to fit the tastes of the target audience while also adapting to the cultural and socioeconomic environment of the target area. In dubbing, lip synchronization is essential, as actors must synchronize their lips motions with the characters on screen. When characters sing or create other musical noises, songs and musical performances must be translated or adapted in order to convey the intended meaning.

Machine translation is also often used in movie translation. 'Machine translation technology enables the conversion of text or speech from one language to another using computer algorithms.' [30]

The aim of machine translation is to enable communication between people of different languages by automatically translating content. This is particularly useful in a variety of scenarios such as business, research, diplomacy and personal communication.

Also movie translators use a process called lip synchronization, which involves

altering the audio composition to match the visuals in order to produce cinematic translations from spoken movies or programs. Ensuring optimal synchronization between the sound effects and the on-screen speech of the characters is the primary objective of this process.

Machine translation is also useful for translating movies, but it is important to understand that it has its limitations. Film is an art form that includes emotions, context, humor, atmosphere, and many other aspects. Machines are not yet able to adequately convey all these aspects.

Machine translation can be used to generate initial subtitles or closed captions in the target language. However, machine-generated subtitles may require manual review and editing for accuracy and synchronization with the audio.

Machine translation can be used to quickly and roughly translate movie scripts from one language to another. Professional translators then often make adjustments based on context, cultural differences, and the overall artistic vision of the film.

Machine translation can be used to localize films in different regions, laying the groundwork for manual translation and adaptation.

Here are some of the advantages and disadvantages of using machine translation for movie translation:

Advantages:

Speed: Machine translation can work faster than human translators, which is important for movie productions with tight deadlines.

Cost: Using machine translation is an effective way to reduce translation costs.

Scalability: Machine translation is very effective for large projects or processing large amounts of text.

Disadvantages:

Inadequate conveyance of meaning: Machine translation may misunderstand or lose the meaning of certain words, expressions or idioms.

Loss of emotion and nuance: Machines may not always be able to capture emotional and cultural nuances that may be important when translating a movie.

Inability to work with creative text: machine translation may be less effective

when working with creative or poetic text (which is often the case with movie scripts). Nevertheless, combining machine translation with human editing can help to achieve better results in movie translation.

Also there is a technical translation. Technical translation refers to the translation of documents or texts that contain specialized technical content. It entails accurately and clearly translating concepts, jargon, and technical phrases from one language to another. ‘Technical translation covers the translation of many kinds of specialized texts and requires a high level of subject knowledge and mastery of the relevant terminology, and writing conventions’ [33:12].

Many areas, including engineering, technology, medical, legal, and manufacturing, frequently utilize technical translation. It calls for competence in the source and target languages in addition to an awareness of the technical subject matter. Because of the intricacy and specificity of the subject matter, technical translation has different obstacles than general translation.

First, it is technical vocabulary. Technical writing frequently employs arcane and specialized language. It is the responsibility of translators to ensure that these terms are accurately translated, accounting for any variances or discrepancies in technical terminology between languages.

Another important thing is specialized knowledge. Technical translators must possess a solid foundation in and comprehension of the subject. This frequently calls for proficiency with technical language in addition to understanding of the particular industry or profession.

Precision and accuracy is also very important. Technical translation calls for a high standard of precision and correctness. Without sacrificing clarity or meaning, the translated content must provide the same technical information as the original. Translators have to be meticulous, consistent, and make sure that technical ideas are communicated correctly.

Linguistic and cultural differences also play an important role in technical translation. Certain cultures can have a significant influence on technical information, and it may contain references or vocabulary that is difficult to translate. While

maintaining the technical meaning, translators must modify the content for the target language and culture.

Cultural considerations might influence technical communication in addition to linguistic variations. Translators must be mindful of cultural differences that could affect how some technical phrases or concepts are understood.

A comprehensive quality assurance procedure is necessary due to the significance of accuracy in technical information. This could entail having translated information tested, proofread, and reviewed by subject matter specialists.

The last one is formatting and layout. Tables, graphs, diagrams, and other visual components are frequently used in technical texts. Translators must take into account any variations in text length or formatting specifications in addition to making sure the translated content fits the original document in terms of layout and structure.

Technical translation is crucial to guaranteeing correctness and consistency between the source and translated content while translating motion pictures. In order to ensure optimum efficiency and audience adaptability, technical translation of films demands methodical study, organization, and streamlining of many areas of translation.

To achieve the greatest quality of translation, technical motion picture translation demands a high level of skill, in-depth understanding of the language, culture, and technical aspects of the film industry, as well as the capacity to comprehend the context and idiosyncrasies of the source material.

Technical translation is a specialist field requiring proficiency in both language and technology. When a technical translation is done well, the intended audience may safely and accurately use the material in their own language.

Film translation is an intricate craft that calls for a profound comprehension of linguistic, social, and cultural nuances in addition to language proficiency.

The translation of movie titles needs special consideration since they are crucial in grabbing the audience's interest and conveying the main ideas of the production. Movie names are frequently intricate because they frequently contain puns, funny wordplay, and/or allegories that are hard to translate into other languages. There is a certain process involved in translating movie titles, and it usually begins with

comprehending the context and goal of the translation. This could entail assessing the intended viewership, accounting for cultural sensitivities, and comprehending the film's plot.

A translator needs to be knowledgeable about cinematic media, the quirks of many languages, and capable of translating cultural nuances into a new language in order to guarantee the success of translating a film title. In addition, the translator needs to balance the film's aural and visual elements with their own personal style.

A movie translation demands not only a thorough command of many languages but also a solid grasp of literary genres and linguistic patterns. Important components of a successful translation are selecting the appropriate terminology and accounting for the subtle differences between each language.

1.2. Influence of Extralinguistic Factors on Film Translator

Film translation is a phenomenon that is growing more and more important in today's world. It affects international relations, cultural exchange, and the advancement of intercultural understanding. The foundation of the translation process, however, is taking extralinguistic elements into account. In the context of film translation, the term "extralinguistic factors" refers to a variety of external elements that affect both the process and the outcome of the translation. These variables include components of culture, history, society, and psychology that interact with the text's linguistic features and force the translator to modify not only language structures but also how the appropriate context is expressed and how semantics are interpreted.

Extralinguistic factors are those that go beyond a text's language content and have the potential to affect or have an impact on the translation process. Extralinguistic is a situation beyond the scope of linguistics. It is a free model, though, and can be used in any area of study.

“Extra-linguistic elements are taken into consideration as they provide the information in relation with motivation, emotion, attitudes, personality, and so on that are proven in helping a student in grasping certain languages” [24]. In order to demonstrate how other language learners are open to and willing to study languages other than their

home tongue, researchers have connected some of the auxiliary and extralinguistic components of language learning in this body of work.

It is essential for all learners and instructors to understand that acquiring a second language is not simply about reading, writing, or conversing in the target language; it also involves additional work that adds to the significance of the language acquisition. Since extralinguistic aspects of language learning comprise components that can facilitate students' acquisition of any language, educators should take them seriously. Educational achievement is heavily dependent on extralinguistic elements. Ensuring the success of students should be a top priority for educators, parents, instructors, and educational leaders.

“Social, cultural, and historical contexts are essential extra-linguistic factors that often determine the choices translators make when transferring meaning between languages”. [17] To guarantee that the translation is not only linguistically accurate but also appropriate for the target culture and context, the translator must take all of these factors into account.

The quality and efficacy of film translation can be significantly impacted by extralinguistic elements, according to scientific study in the field. Specifically, cultural disparities, prejudices, the personality and experience of the translator, among other factors, might lead to unexpected challenges when it comes to selecting the right translation and accurately expressing idioms, phrases, or cultural implications.

One of the key extralinguistic factors is the cultural context, that can have a big impact on how a text is read and understood. Movies often include subtleties, jokes, and cultural allusions that are difficult to translate. A translator needs to be able to consider the unique cultural quirks and customs that can alter how a text is understood and perceived in various cultural contexts. It is necessary to communicate certain phrases or expressions in the target language appropriately since they may have cultural meanings.

Another important aspect is social factors, such as class, gender, and political views, because they can affect the selection and interpretation of linguistic constructs. For instance, a translator's ideological beliefs may influence how politically charged

terms are perceived.

The personality, background, and emotional condition of the translator are examples of psychological factors that might impact the precision and caliber of a film translation. For instance, the choice of translation approach and the outcome can be influenced by the degree of knowledge with the text's subject matter, as well as the degree of self-esteem and confidence in one's own abilities.

Historical context is important, accordingly it is important for film translators to be skilled at explaining historical references in a book or finding culturally appropriate substitutes in cases when the source language does not have direct translations.

Similarly, understanding and interpreting terms and phrases are closely related to the social and political context, which emphasizes how important it is for film translators to understand the social and political context of the original text. Film translators must be aware of the social and political background of the source material since these factors greatly impact how particular terminology and phrases are received and interpreted.

Important elements of good communication, such as register and tone, are also influenced by extralinguistic factors. Different cultural norms impose different expectations on formality, politeness, and amiability. As a result, the film translator must be sensitive to these subtleties in order to portray the target language in the proper register and tone.

Furthermore, subject matter knowledge is crucial for film translation projects. Technical, legal, medical, and literary discourses are diverse fields that require specific skills to enable accurate and effective translation. Furthermore, proficient research abilities are essential for understanding complex subject matter and its specialist vocabulary, highlighting the translator's responsibility to carry out in-depth inquiries as required.

Effective translations must take into account the characteristics and preferences of the target audience. For best message reception and comprehension, language and style should be adapted to the expectations and traits of the target audience.

Technology is now widely used in translation, with digital aids like translation

memory software and glossaries improving productivity and uniformity. However, meeting deadlines might be difficult, which could jeopardize the accuracy and thoroughness of translations when translators are forced to work under pressure.

Film translators who translate materials from one language into another face a wide array of extralinguistic obstacles. Even with fluency, a translator must consider the context in which a term or expression is used in the source country and effectively represent it in the target language while accounting for all the unique characteristics of the intended audience.

It is crucial to remember that proficient language use is only one aspect of successful translation; another is having a thorough awareness of the social, cultural, and historical backgrounds of the target and source languages. Inaccurate or undervalued extra-linguistic variables might cause meaning to be lost, the author's intentions to be distorted, or even cultural misunderstandings.

Accordingly, one pertinent and significant topic of linguistics research is the study of the impact of extralinguistic elements on the translator.

Extra-linguistic factors are important for understanding and analyzing film translation, as they have an impact on the translation's outcome and necessitate a translator's in-depth knowledge of both the language structures and the environment in which they are utilized. Understanding these elements can lead to better translations and more mutual understanding amongst language communities around the world.

Film translators must handle the intricate interactions between linguistic and extralinguistic elements to create translations that are precise, interesting, and culturally relevant while honoring the source material.

A lot of distinct linguistic characteristics define the dialogue in movies. It also incorporates extralingual issues because the video comes after the film's text. The stylistic features and the examination of specific literary and colloquial vocabulary of cinematography discourse will be covered in this subparagraph. The passage of text is provided below :

Life's not fair... is it, my little friend? While some are born to feast... others spend their lives in the dark, begging for scraps.

The way I see it... you and I are exactly the same.

We both want to find a way out. The king approaches! This is not a drill.

His Majesty has requested an audience.

Upon his entrance, you will rise and genuflect. Zazu... you've made me lose my lunch.

You will answer to Mufasa for missing the ceremony this morning. I answer to no one. Scar? Scar. Scar. No, no. Don't look at me like that.

Are you hungry, Zazu? Perhaps we could have a bite together! You can't eat me! It is forbidden to eat a member of the king's court! Ow! No, please! Stop it! Scar!

Well, look who's come down to mingle with the commoners. Sarabi and I didn't see you at the presentation of Simba.

Was that today? Must've slipped my mind. Of course I meant no disrespect towards His Majesty or Sarabi.

As you know, I have tremendous respect for the queen. As the king's brother, you should've been first in line.

I was first in line. Or don't you remember? That is, until the precious prince arrived.

Don't turn your back on me, Scar.

Oh, no, Mufasa, perhaps you shouldn't turn your back on me. Is that a challenge? I wouldn't dream of challenging you again. A wise decision. You are no match for His Royalness. Well, as far as brains go, I got the lion's share. But when it comes to brute strength, I'm afraid of my big brother... will always rule. Not always, Scar. One day, it'll be my son who rules. Simba will be your king.

Then long live the king.

- What am I gonna do with him?

- Oh, come on. We both know he should've been expelled from the Pride Lands long ago. He's my brother, Zazu. This is his home. As long as I am king, that will never change.

Well, there's one in every family, sire. I had a cousin who thought he was a woodpecker. He slammed his head into trees, and our beaks aren't built for it. He was

concussed regularly. Oh, you've gone. Uh, sire, coming back!

Simba. Dad, you awake?

Dad, wake up! Dad! Dad, Dad, Dad! Your son's awake. Before sunrise, he's your son. Come on, Dad, let's go. You said I could patrol with you today. And today has started. You promised! You up? Let's do this! Let's do this. So, what's first? Give orders for the hunt? Chase away evil intruders? Dad! You're going the wrong way! Dad? I'm not supposed to go up here.

Look, Simba. Everything the light touches is our kingdom. You rule all of that? Yes. But a king's time as ruler... rises and falls like the sun. One day, Simba... the sun will set on my time here... and will rise with you as the new king. All of this will belong to me? It belongs to no one, but will be yours to protect. A great responsibility.

Everything the light touches? Those trees? And the watering hole? And that mountain? And beyond those shadows?

You must not go there, Simba. But I thought a king could do whatever he wanted. Take any territory. While others search for what they can take... a true king searches for what he can give. Everything you see exists together in a delicate balance. As king, you need to understand that balance... and respect all the creatures... from the crawling ant to the leaping antelope.

But, Dad, don't we eat the antelope? Yes, Simba. But let me explain. When we die, our bodies become the grass... and the antelope eat the grass... and so we are all connected in the great circle of life.

- Sire!

- Morning, Zazu. Do you have the morning report?

Yes, sire. Ten flamingos are taking a stand. Two girafes were caught necking.

The buzz from the bees... is that the leopards are in a bit of a spot.

Ready for some fun? The birds are tweeting at 4:00 in the morning. I'm like, "Birds, we get it." Stay low to the ground. I got this. Check the wind, the shadows... and wait for the perfect moment to pounce. (LK)

Characteristics of the text:

1. The text titled "The Lion King" belongs to the artefact one. This is of film

discourse. A video sequence is included with the text because it is part of the film discourse. Consequently, it uses a variety of nonverbal cues, including body language, gestures, and facial expressions.

2. The text was taken from the animation film “The Lion King”. The plot makes it clear that the material is intended for a broad audience in the fantasy film genre. Narrating the animation film's plot is the purpose of the textual content.

3. 1) Semantic and lexical coherence guarantee the text's structural integrity.

A. Repetition links are used to establish lexical cohesion which are as follows:

- simple lexical repetition:

Life-lives

-complex lexical repetition:

rules(n)-rule(v)

king - kingdom

- simple paraphrase:

my little friend –Zazy

- substitution:

Life-it

Others-they

B. The order of tenses guarantees syntactical structure and grammatical cohesion.

C. Grammatical cohesion is ensured through the employment of conjunctions, prepositions, and compound/complex sentences.

2) The text's macro proposition is established at the semantic level, which embodies the narrative's overall meaning.

4. Stylistic characteristics of the text are:

1) Strong positions of the text:

The proper names: *Sarabi, Mufasa, Scar, Simba, Zazu.*

2) Weak positions:

Using phrases that aren't complete grammatically:

A great responsibility. – In this case, the subject and predicate “It is” is omitted.

Dad, you awake? – In this case, An auxiliary verb did is omitted.

3) Tropes:

Simile: But a king's time as ruler... rises and falls like the sun.

Metaphor: *the sun will set on my time here...*

Repetition: *Dad! Dad, Dad, Dad!*

Scar? Scar. Scar.

Irony:

Well, look who's come down to mingle with the commoners.

4) Basic transformations: the narrative of the animated picture "The Lion King" is described in the text. It stands for the relationships between parent and son, the hierarchy of nature, the king and his belongings, and the subjects under the king. Along with a broad range of stylistic devices, it encompasses the lexical and grammatical structures of both formal and informal communication.

CHAPTER 2.

TRANSLATION OF MOVIE TITLES

2.1. Features and ways of translating movie titles

Movie title translation is a difficult process that requires maintaining the original title's content and artistic expression while changing it to fit the target language's cultural context. Because of this, a translator needs to be knowledgeable with the nuances of cinematic jargon, linguistic aspects of the target language, and semiotic elements of film titles. This strategy upholds the integrity and efficacy of communication with the audience, reflecting the fundamental tenet of translation: expressing the author's intentions and meaning within a novel cultural setting.

Transliteration is one method used in movie translation. This technique involves translating the original movie title's phonetic structure or sounds from one language to another. The end result is an exact replica of the title's original spelling, but with letters and symbols from a different language used instead. Here are examples of such translations:

- The American movie (1) “Titanic” is simply transliterated as “Титанік” (1997, directed by James Cameron).
- The American action movie (2) “Terminator” is simply transliterated as “Термінатор”(1984, directed by James Cameron).
- The American-British historical drama action movie (3) “Gladiator” is simply transliterated as “Гладіатор” (2000, directed by Ridley Scott).
- The American post-apocalyptic action-adventure film (4) “Divergent” is simply transliterated as “Дивергент”. (2014, directed by Neil Burger).
- The American movie comic (5) “Joker” is simply transliterated as “Джокер”.(2019, directed by Todd Phillips).
- The American musical, adventure movie (50) “Aladdin” is simply transliterated as “Аладдін”. (2019, directed by Guy Ritchie).
- The Animated Christmas movie “The Grinch” is simply transliterated as “Грінч” (2018, directed by Scott Mosier).

- The American computer-animated 3D movie “Coco” is simply transliterated as “Коко”.(2017, directed by Lee Unkrich).
- The cult American animated series “Futurama” is simply transliterated as “Футурама”. (1999-present , created by Matt Groening).
- The American feature-length comedy animated film “Shrek” is simply transliterated as “Шрек”(2001, directed by Andrew Adamson and Vicky Jensen).
- The American biographical drama film “Skin” is simply transliterated as “Скін” (2018, directed by Guy Nattiv).

The other method is a simple translation. The original title's meaning is actually translated into another language using this technique. The translator attempts to preserve contextual relevance while expressing the meaning or concept found in the film's title. For example:

- The American movie (6) “After” is translated as “Після” (2019, directed by Jenny Gage).
- The American romantic drama (7) “Hello goodbye and everything in between” is translated as “Привіт, бувай і все, що між ними” (2022, directed by Michael Lewen).
- The popular American sitcom (8) “Friends” is translated as “Друзі”. (1994-2004 , created by David Crane and Marta Kauffman).
- The American comedy series (9) “How I Met Your Mother” is translated as “Як я зустрів вашу маму”. (2014, directed by Pamela Fryman).
- The American series (10) “Legacies” is translated as “Спадок”. (2018-2022, created by Julie Plec).
- The American psychological thriller (11) “The Woman in the Window” is translated as “Жінка у вікні”. (2021, directed by Joe Wright).

- The American drama (12) “The Terminal” is translated as “Термінал”. (2004, directed by Steven Spielberg).
- The British drama biographical film (13) “The Theory of Everything” is translated as “Теорія всього”. (2014, directed by James Marsh).
- The American television series (14) “Made for Love” is translated as “Створено для кохання”. (2021-2022, created by Alissa Nutting).
- The science fiction thriller (15) “Time” is translated as “Час”. (2011, directed by Andrew Niccol).
- The American science fiction romantic drama film (16) “Little Fish” is translated as “Маленька рибка”. (2020, directed by Chad Hartigan).
- The American romantic drama film “Two hearts” is translated as “Два серця”. (2020, directed by Lance Hool).
- The American movie “Paper towns” is translated as “Паперові міста”. (2015, directed by Jake Schreier).
- The British-American superhero thriller “The Dark Knight” is translated as “Темний лицар”. (2008, directed by Christopher Nolan).
- The American romantic drama film “(500) Days of Summer” is translated as “500 днів літа”. (2009, directed by Marc Webb).
- The American drama television series “Big Little Lies” is translated as “Велика маленька брехня”. (2017-present, directed by Jean-Marc Vallée).
- The American comedy-drama mystery television series “Desperate Housewives” is translated as “Відчайдушні домогосподарки”. (2004-2012, created by Marc Cherry).
- The American drama television series “Dead to me” is translated as “Мертвий для мене”. (2019 - 2022, created by Liz Feldman).
- The American comedy-drama television series “Emily in Paris” is translated as “Емілі в Парижі”. (2020 - present, created by Darren Star).

- The American teen romantic comedy film “The Perfect Date” is translated as “Ідеальне побачення”. (2019, directed by Chris Nelson).
- The American action thriller film “The Mother” is translated as “Мати”. (2023, directed by Niki Caro).
- The American animated musical fantasy film “Wish” is translated as “Бажання”. (2023, directed by Chris Buck).
- The British political satire black comedy “Four Lions” is translated as “Чотири леви” (2010, directed by Chris Morris).
- The American crime thriller film “The Guilty” is translated as “Винен” (2021, directed by Antoine Fuqua).
- The romantic comedy film “Ticket to Paradise” is translated as “Квиток до раю” (2022, Directed by Ol Parker).
- The American romantic comedy film “ Players ” is translated as “Гравці” (2024, directed by Trish Sie).

When translating movie titles, the full paraphrase technique is employed to produce a new title that captures the essence of the original while also possibly appealing to the intended audience. With this approach, translators generate a new title that can take into account the linguistic or cultural traits of the intended audience rather than just translating a text word for word.

Translators ensure that the new title accurately conveys the tone, atmosphere, and primary plot of the film while employing the full paraphrase technique. This could entail adapting language to better suit the target audience's linguistic context or accounting for cultural variations that could influence how the movie title is interpreted.

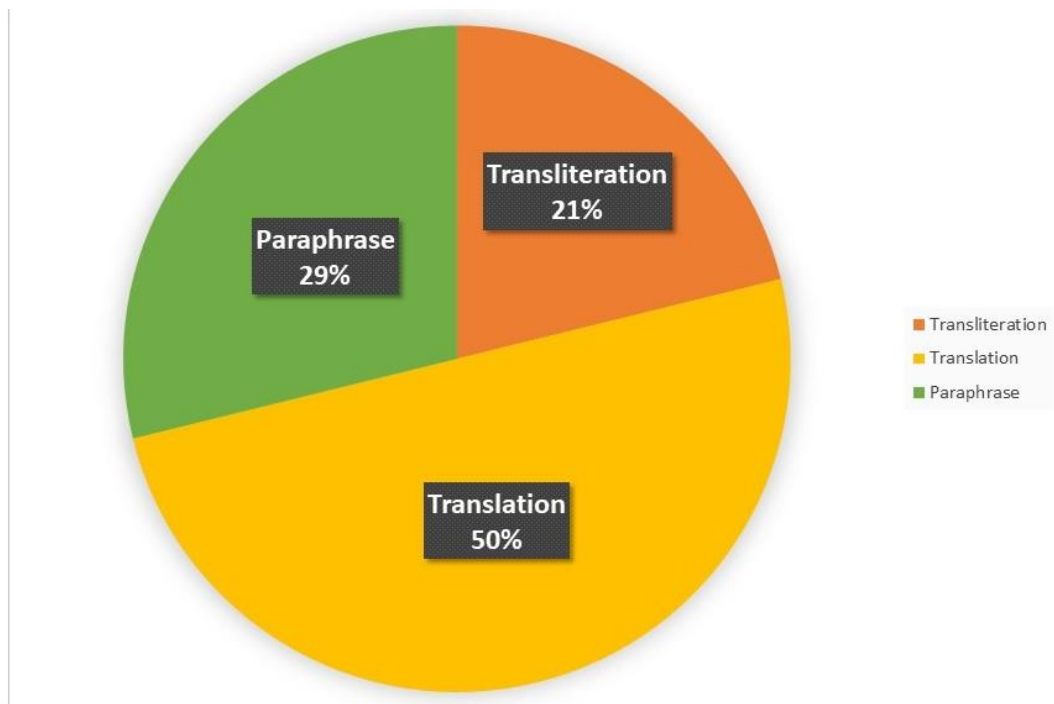
When a movie's original title has nuanced or challenging meanings that a literal translation might miss, the full paraphrasing approach might be especially helpful. By employing this technique, translators can craft a title that grabs the attention of readers and successfully introduces the film's main ideas to a new audience. Here some examples:

- The romantic comedy (17) “Anyone But You” is translated into Ukrainian as “Люблю тебе ненавидіти”. (2023, directed by Will Gluck).
- The American feature film (18) “Leave the World Behind” is translated as “Ілюзія безпеки”. (2023, directed by Sam Esmail).
- The American romantic comedy (19) “The Hating Game” is translated as “Мій коханий ворог”. (2021, directed by Peter Hutchings).
- The American-British romantic comedy film (20) “Yes Man” is translated as “Завжди кажи «Так»”. In this case, only the word "Yes" was retained, and everything else was rephrased. (2008, directed by Peyton Reed).
- The British romantic comedy (21) “About Time” is translated as “Коханий з майбутнього”. (2013, directed by Richard Curtis).
- The American biographical film (22) “A Beautiful Mind” is translated as “Ігри розуму”. In this case, only the word "mind" was retained, and “beautiful” was rephrased. (2001, directed by Ron Howard).
- The adventure family comedy (23) “Agent Toby Barks” is translated as “Пес під прикриттям”. (2003, directed by Harald Zwart).
- The American Christian musical romantic film (24) “A week Away” is translated as “Літній табір”. (2021, directed by Roman White).
- The American dystopian science fiction thriller film (25) “Songbird” is translated as “Пташка в клітці”. In this case, only the word "bird" was retained, and “song” was rephrased. (2020, directed by Adam Mason).
- The American teen romantic comedy-drama “LOL (Laughing Out Loud)” is translated as “Літо. Однокласники. Любов”. (2008, directed by Lisa Azuelos)
- The American computer-animated comedy cartoon “The Incredibles” is translated as “Суперсімейка”. (2004, directed by Brad Bird)
- The British science fiction film “Archive” is translated as “Творець”. (2020, directed by Gavin Rothery)

- The American action comedy film “Free Guy” is translated as “Персонаж” (2021, directed by Shawn Levy).
- The American crime drama film “Lying and Stealing” is translated as “Мистецтво обману” (2019, directed by Matt Aselton).
- The American comedy film “The Hustle” is translated “Шахрайки” (2019, directed by Chris Addison).

In this subparagraph, there were 52 movie titles found and analyzed in total. Of these, 11 were simply transliterated, 26 were fully translated, and 15 were paraphrased.

Fig.2.1 – The results of statistical analysis



Thus, it was found that the most common translation method of these three is the simple translation, which was used in 50% of the examples. Paraphrase is less common - 29% of the examples. And transliteration is the least used - 21% of the examples.

All things considered, the variety of translation techniques displayed in the examples highlights the intricacy and inventiveness required in translating film titles across linguistic and cultural settings, ultimately resulting in a more inclusive and varied cinematic experience for viewers throughout the world. In the case of translating movie titles, the choice of method necessarily depends on the number and complexity

of words in the title, as well as how important it is to preserve the original appearance of the title for the audience. Thus, a simple translation may be the most frequent option, after which it allows the original character of the film title to be preserved.

2.2 Lexical transformations in the translation of movie titles

Movie title translations may be tricky, particularly when it comes to preserving the spirit and allure of the original while making the translation appealing and relevant in the target language. Lexical changes, which entail changing the title's words or phrases while maintaining its meaning or tailoring it to the audience's cultural context, are essential to this process.

One of the lexical transformations is generalization. It is the process of replacing words with a specific meaning in the source language with words with a broader meaning in the target language. Here some example of using this transformation in movie titles:

- The American psychological thriller film (26) “Fair Play” is translated as “Чиста гра”. (2023, directed by Chloe Domont). The word “fair” is translated as “чесний, справедливий”. In this case, the word translated as “чиста”. This transformation allows us to preserve the semantics and emotional coloring of the original name, while adapting it to the Ukrainian linguistic and cultural environment.
- The American science fiction romantic drama film "Eternal Sunshine of the Spotless Mind" is translated as “Вічне сяйво чистого розуму”. (2004, directed by Michel Gondry). The Ukrainian title, which reflects the film's examination of memories, relationships, and the human mind, chooses to use the more general term "вічне сяйво" (eternal radiance) rather than the specific word "sunshine" to communicate the concept of endless or everlasting brilliance.
- The American biographical drama film “The Pursuit of Happyness” is translated as “У пошуках щастя”. (2006, directed by Gabriele Muccino). Utilizing the more general phrase "пошуках" (search) rather than the

precise word "pursuit" to express the main topic of the movie, which is finding happiness and fulfillment.

- The American science fiction action film “Extinction” is translated as “Занепад цивілізації” (2018, directed by Ben Young). The word “extinction” is translated as “вимирання”. In Ukrainian translation the word “занепад” has more generalized meaning. Also, there is a one grammatical transformation here.

Differentiation is another kind of lexical alteration that is applied while translating movie titles.

Certain words have multiple meanings, so you must select the one that best fits the situation. In order to ensure accurate expression of the thoughts and concepts included in the original title, differentiation in the translation of movie titles into Ukrainian is manifested in a thorough analysis of the context and the selection of relevant language and cultural characteristics. Here some examples:

- The science fiction thriller (27) “Inception” (2010, directed by Christopher Nolan). is translated as “Початок”. The main translation of this word is “зародження”, but in this case it is “початок”.
- The American crime thriller (28) “Prisoners” is translated as “Полонянки”. (2013, directed by Denis Villeneuve). The main meaning of this word is “a someone who is jailed”, and in Ukrainian it translated as “в’язень”, but in this case it is “a person who is held by force”, and in Ukrainian it translated as “полонянка”.
- The American romantic movie (29) “Purple hearts” is translated as “Пурпурові серця”. (2022, directed by Elizabeth Allen Rosenbaum) The main translation of the word “purple” is “фіолетовий”, but in this case it is “пурпуровий”.
- The American family dance comedy-drama film (30) “Feel the Beat” is translated as “Відчуй ритм”. (2020, directed by Elissa Down). The word

"beat" has several translations: "біт", "такт", "удар". However, in this translation it is "ритм".

- The American romantic comedy drama film (31) "Beautiful Disaster" is translated as "Моє прекрасне нещастя". (2023, directed and written by Roger Kumble). The main translation of the word "disaster" is "катастрофа, лихо", but in this case it is "нещастя". Also, there is one grammatical transformation here.
- The biographical drama film (32) "The Elephant Man" is translated as "Людина - слон". (1982, directed by David Lynch). The main translation of the word "man" is "чоловік", but in this case it is "людина". Also, there is one grammatical transformation here.
- The American musical, adventure movie "The Man Called Flintstone" is translated as "Людина яку звати Флінстон". (1966, directed by Joseph Barbera, William Hanna) The main translation of the word "man" is "чоловік", but in this case it is "людина". Also, there is one grammatical transformation here.
- The American romantic drama film "Life in a Year" is translated as "Життя за рік". (2020, directed by Mitja Okorn). The main translation of the word "in" is "в", but in this case it is "за".
- The American teen romantic drama film "All the Bright Places" is translated as "Усі радісні місця". (2020, directed by Brett Haley). The main translation of the word "bright" is "яскравий", but in this case it is "радісний".
- The Christmas biographical comedy drama "The Man Who Invented Christmas" is translated as "Людина, яка винайшла Різдво". (2017, directed by Bharat Nalluri) The main translation of the word "man" is "чоловік", but in this case it is "людина".
- The American superhero film "Spider-Man" is translated as "Людина-павук". (2002, directed by Sam Raimi). The main translation of the word

“man” is “чоловік”, but in this case it is “людина”. Also, there is one grammatical transformation here.

In translation, the process of replacing a word or phrase's dictionary equivalent with a contextual equivalent that makes sense in relation to the source term is called modulation. This method is frequently applied to movie titles in order to effectively communicate the core idea or concept of the picture to the intended audience. Here are a few examples of modulation in movie title translations:

- The American melodrama (33) “Pretty Woman” is translated as “Красуня”. (1990, directed by Garry Marshall). The original title describes the main character as a lovely and endearing woman. In the Ukrainian title a simple term “Красуня” is used to express the same concept of attraction and attractiveness.
- The American coming-of-age drama film “Dead Poets Society” is translated as “Спілка мертвих поетів”. (1989, directed by Peter Weir). The modulated translation retains the concept of “Dead Poets” but translates “Society” as “Спілка” which means “association” or “group” and conveys the image of a collective of poets who have passed away, mirroring the issues of legacy, creativity, and mentorship covered in the film. Also in this case there is one grammatical transformation.
- The American science fiction series (44) “Stranger Things” is translated as “Дивні дива”. (2016- present ,created by the Duffer Brothers) The word “thing” is translated as “річ”. Modulation allows you to preserve the mysterious character of the original title and understand that it is about a special world where unusual events take place. Also, there is a grammatical transformation here.
- The American comedy film “No Hard Feelings” is translated as “Без образ” (2023, directed by Gene Stupnitsky). The translator has changed

the form or expression to better express the essence of the film, its mood or main idea, while maintaining the overall meaning.

The act of replacing an "untranslatable" element in the source text with a different one in the target text while preserving the overall meaning and following the grammatical and cultural conventions of the target language is referred to as compensation in translation. This idea is especially clear when translating movie titles from English to Ukrainian, as some wordplay, cultural allusions, or subtleties may not transfer accurately. Here are a few examples to illustrate this:

- The American series (34) “The Originals” is translated as “Первородні”. (2013-2018, created by Julie Plec). The word “original” is translated as “оригінал” but in this context, it refers to creatures which were the first vampires in the world.
- The feature film “The Departed” is translated as “Відступники”. (2006, directed by Martin Scorsese). The original meaning of the term “departed” is "deceased" or “sent away” but in this context, it refers to people who have abandoned or betrayed their organizations. The Ukrainian title compensates it by using the term that conveys the idea of betrayal and deceit, two themes that run throughout the movie.
- An American thriller movie (35) “The Accountant” is translated as “Аудитор”. (2016, directed by Gavin O'Connor). The word "accountant" is commonly translated as "бухгалтер". However, in the movie, the main character is not only an accountant, but also a qualified auditor, analyst and expert in financial matters. Therefore, the translator decided to use the term "Аудитор" to more fully describe the functions and role of the character in the movie.
- The period drama film “The Help” is translated as “Прислуга”. (2011, directed by Tate Taylor) The word “help” is simply translated as

“допомога”. However, in the movie, the word “прислуга” reflects the theme of service, help, and interaction between different social groups, which is central to the film.

The last lexical transformation which can be used in the translation of movie titles is concretization. It is the replacement of words in the source language with a general sense with words in the target language with a more specific sense. Here some examples:

- The American media franchise (36) “How to Train Your Dragon” is translated as “Як приборкати дракона”. (2010, directed by Chris Sanders and Dean DeBlois). The word “train” is translated as “тренувати”. However, in this case, it is translated as “приборкати”, which has more specific meaning. Also, there is one grammatical transformation here.
- The crime thriller film “The good liar” is translated as “Ідеальна брехня” (2019, directed by Bill Condon). The word “good” is translated as “добрий, хороший”. However, in this case, it is translated as “ідеальний”, which has more specific meaning. Also, there is one grammatical transformation here.

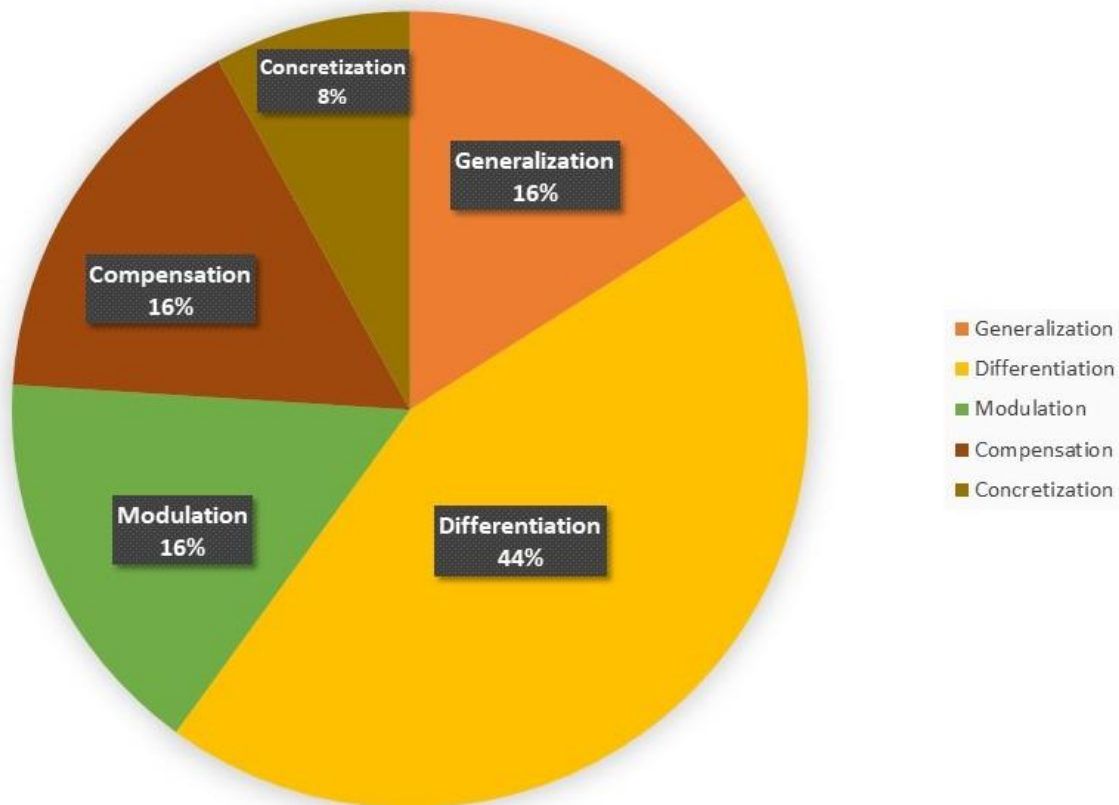
In this subparagraph, there were 25 movie titles found and analyzed in total. Of all these, the following lexical transformations were used in their translation: generalization-4, differentiation-11, modulation-4, compensation-4, concretization-2.

Thus, it was found that the most common way of translating movie titles using lexical transformations is differentiation, as it was used in 44% of examples.

The following transformations are less common: generalization, which was used in 16% of examples, modulation, which was used in 16% of examples, compensation, which was used in 16% of examples.

Less common is concretization, it was used in 2% of examples.

Fig.2.2 – The results of statistical analysis



These transformations are critical to accurately conveying the core ideas, emotions, and cultural nuances of the original titles in the target language. Together, these transformations ensure that film titles resonate with audiences across linguistic and cultural settings while remaining true to the essence of the original titles.

Differentiation is used more often when translating film titles due to the variety and complexity of genres and concepts in cinema. Translators often resort to differentiation in order to more accurately convey the unique meaning and mood of the film, while preserving its originality and identity.

2.3 Grammatical transformations in the translation of movie titles

When translating movie titles, grammatical changes are essential because they preserve the spirit and meaning of the source material while adapting to the target language and making the translation comprehensible to the intended audience. Transposition is one type of grammatical transformations. It is the alteration in word

order within phrases and sentences, frequently brought about by variations in how different languages represent the theme and rheme structurally. Here some examples:

- The American series (37) “The Vampire Diaries” is translated as “Щоденники Вампіра”. (2009-2018, developed by Kevin Williamson and Julie Plec).
- The American teen romantic comedy film (38) “The Kissing Booth” is translated as “Будка поцілунків”. (2018, directed by Vince Marcello).
- The American satirical film (39) “The Truman Show” is translated as “Шоу Трумена”. (1998, directed by Peter Weir)
- The American coming-of-age drama film “Dead Poets Society” is translated as “Спілка мертвих поетів”. (1989, directed by Peter Weir). In this case we have two transformations. The first is modulation, the second is transposition. The word "Society" is at the end, but in the Ukrainian translation the word “Спілка” is at the beginning.
- The American movie “A Cinderella Story” is translated as “Історія Попелюшки”. (2004, directed by Mark Rosman).
- The American period biographical thriller film “The Imitation Game” is translated as “Гра в імітацію”. (2014, directed by Morten Tyldum) In this case there are two transformations.
- The family movie and a Christmas comedy “Home alone” is translated as “Сам вдома”. (1990, directed by Chris Columbus)
- The American Christmas romantic comedy film (46) “Christmas Prince” is translated as “Принц на Різдво”. (2017, directed by Alex Zamm). The word “Christmas” is at the beginning, but in the Ukrainian translation the word “Різдво” is at the end. In this case there is one more transformation.
- The classic animated cartoon “The Lion King” is translated as “Король Лев”. (2019, directed by Jon Favreau)

- The American animated comedy film (40) “Toy story” is translated as “Історія іграшок”. (1995, directed by John Lasseter). There is one more transformation here.
- The American superhero film (41) “Spider-Man” is translated as “Людина-павук”. (2002, directed by Sam Raimi). In this case there are two transformations. The first is differentiation and the second is transposition. The word “spider” is at the beginning, but in the Ukrainian translation the word “павук” is at the end.
- The American epic war drama (42) “The Deer Hunter” is translated as “Мисливець на оленів”. (1978, directed by Michael Cimino) The word “Deer” is at the beginning, but in the Ukrainian translation the word “олені” is at the end. In this case, there is one more transformation.
- The biographical drama film “The Elephant Man” is translated as “Людина слон”. (1982, directed by David Lynch). In this case, there are two transformations. The first is differentiation and the second is transposition. The word “elephant” is at the beginning, but in the Ukrainian translation the word “слон” is at the end.
- The American action film “Road House” is translated as “Будинок біля дороги” (2024, directed by Doug Liman). The word “road” is at the beginning, but in the Ukrainian translation the word “дорога” is at the end. In this case, there is one more transformation.

Grammatical replacement is the next transformation that may be used in translation of movie titles. It is referred to as morphological replacement, or replacing a word from one area of speech with a word from another, or syntactical replacement, or changing one syntactical composition for another. Here some examples:

- The British film “The King's Speech” (2010, directed by Tom Hooper) is translated as “Король говорить”. The word “speech” is a noun “промова”, but in this case, the verb “говорить” is used.
- The American science fiction movie (43) “Hunger games” is translated as “Голодні ігри”. (2012, directed by Gary Ross). The word “hunger” is a noun “голод”, but in this case, the adjective “голодні” is used.
- The American science fiction series (44) “Stranger Things” is translated as “Дивні дива”. (2016- present, created by the Duffer Brothers). The word “stranger” is a noun “незнайомець”, but in this case, the adjective “дивні” is used. Also, there is a modulation in this translation.
- The American epic space opera film “Star Wars” is translated as “Зоряні війни”. (1999, directed by George Lucas). The word “star” is a noun “зірка”, but in this case, the adjective “зоряні” is used.
- The American action comedy film “The Family Plan” is translated as “Сімейний план”. (2023, directed by Simon Cellan Jones). The word “family” is a noun “сім’я”, but in this case the adjective “сімейний” is used.
- The American animated comedy film (40) “Toy story” is translated as “Історія іграшок”. (1995, directed by John Lasseter). The first transformation is transposition, and the second one is grammatical replacement. The word “toy” is singular, but the word “іграшки” is plural.
- The crime thriller film “The good liar” is translated as “Ідеальна брехня” (2019, directed by Bill Condon). The first transformation is concretization, and the second one is grammatical replacement. The word “liar” is translated as “брехун”, but in this case, it is translated as “брехня”.

Also, when translating movie titles, addition is used. It is the process of adding words, phrases, or other components to a sentence or linguistic structure in order to

change the sentence's structure, convey more information, or clarify meaning. Here some examples:

- The American period biographical thriller film “The Imitation Game” is translated as “Гра в імітацію”. (2014, directed by Morten Tyldum) . First transformation is transposition. The second one is addition. The word “в” is added.
- The American full-length computer animated comedy-drama film “Up” is translated as “Вперед і вгору”. (2009, directed by Pete Docter).
- The American musical, adventure movie “The Man Called Flintstone” is translated as “Людина яку звати Флінстон”. (1966, directed by Joseph Barbera, William Hanna) . There is a differentiation here. And also the word “яку” is added.
- The American romantic comedy drama film (31) “Beautiful Disaster” is translated as “Моє прекрасне нещастя”. (2023, directed and written by Roger Kumble). There is a differentiation here. And also the word “Моє” is added.
- The American romantic comedy (45) “Beautiful Wedding” is translated as “Моє прекрасне весілля”. (2024, directed and written by Roger Kumble). In this case the word “моє” is added.
- The American Christmas romantic comedy film (46) “Christmas Prince” is translated as “Принц на Різдво”. (2017, directed by Alex Zamm). The word “на” is added. And also, there is transposition here.
- The romantic comedy “The Holiday” is translated as “Відпочинок за обміном”. (2006, directed by Nancy Meyers). The phrase “за обміном” is added to emphasize the essence of the movie's plot.
- The American animated comedy-drama adventure film “Finding Nemo” is translated as “У пошуках Немо”. (2006, directed by Andrew Stanton). The word “у” is added.

- The American epic war drama (42) “The Deer Hunter” is translated as “Мисливець на оленів”. (1978, directed by Michael Cimino) . The word “на” is added. And also, there is a transposition here.
- The American action film “Road House” is translated as “Будинок біля дороги” (2024, directed by Doug Liman). The word “біля” is added. And also, there is a transposition here.
- The American science fiction action film “Extinction” is translated as “Занепад цивілізації” (2018, directed by Ben Young). First transformation is generalization. And the second one it is addition. The word “цивілізація” is added.

Omission is also used in translation of movie titles. It is the process of removing some words, phrases, or other components from a sentence or text without changing the sense or grammatical accuracy of the text. Here some examples:

- The American television youth drama (47) “Pretty Little Liars” is translated as “Милі ошуканки”. (2010-2017, written by Sara Shepard) In this case, the word “little” is omitted.
- The American biographical crime comedy-drama (48) “Catch Me If You Can” is translated as “Впіймай мене, якщо зможеш”. (2002, directed by Steven Spielberg). In this case, the word “you” is omitted.
- The American media franchise (36) “How to Train Your Dragon” is translated as “Як приборкати дракона”. (2010, directed by Chris Sanders and Dean DeBlois). The first transformation is concretization. And the second one it is omission. The word “your” is omitted.
- The American fantasy film (49) “The School for Good and Evil” is translated as “Школа добра і зла” (2022, directed by Paul Feig). The word “for” is omitted.

- The American family adventure drama film “A Dog's Way Home” is translated as “Шлях додому” (2019, directed by Charles Martin Smith). The word “A dog’s” is omitted.

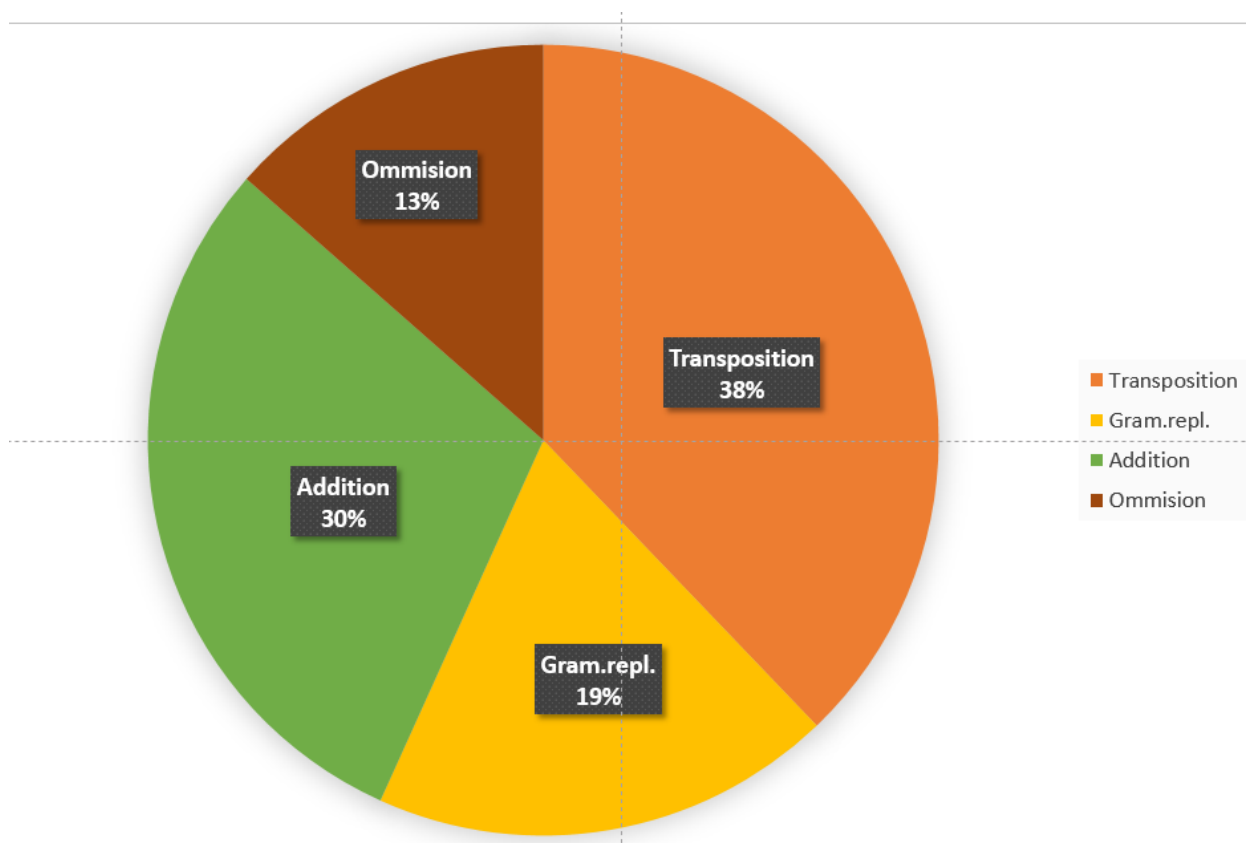
In this subparagraph, there were 37 movie titles found and analyzed in total. Of all these, the following grammatical transformations were used in their translation: transposition -14, grammatical replacement -7, addition-11, omission-5.

Thus, it was found that the most common way of translating movie titles using grammatical transformations is transposition, as it was used in 38% of examples.

The following transformations are less common: addition, which was used in 30% of examples, grammatical replacement, which was used in 19% of examples.

Less common is omission, it was used in 13% of examples.

Fig.2.3 – The results of statistical analysis



Movie titles often have their own linguistic features, such as metaphors, allegories or puns, which can be difficult to translate accurately without losing meaning or emotional charge.

Transposition, which involves moving words or expressions into a new order, can help preserve the expressiveness and uniqueness of the original film title. This is especially important when the film has a prominent title that is part of its brand and identity. Thus, transposition can be a successful way of translating movie titles to preserve their unique character and semantic load.

CONCLUSIONS

The work is devoted to the study of film discourse from the point of view of translation studies, in particular, to the study of genre problems of film discourse translation and the influence of extralinguistic factors on the film translator.

In the theoretical part, it was emphasized that the genre characteristics of film discourse make translation challenging because they necessitate considering social and cultural settings in addition to linguistic ones. In addition, the translator's choices while translating movies are influenced by extralinguistic elements including cultural quirks, values, and stereotypes.

Whether dubbing, subtitling, or dialog adaptation, translating film discourse is a difficult and diverse procedure. Accurate language use is necessary, but so is a thorough comprehension of the cultural quirks and genre particulars that are present in every movie. Maintaining the subtleties of genre, adjusting cinematic discourse to cultural realities, and conveying cultural elements in the target language are the main priorities for translators.

The practical part of the workshop focused on the peculiarities and ways of translating movie titles, including lexical and grammatical transformations.

The following ways of translating movie titles were considered: simple translation, transliteration, paraphrasing.

The following lexical transformations were also considered: generalization, differentiation, modulation, compensation, concretization.

The following grammatical transformations were also considered: transposition, grammatical replacement, addition, omission.

In total, 114 examples of ways of translation of movie titles were considered and analyzed.

Among them, the most used when translating movies is the usual translation - 23% of examples. This is followed by paraphrasing - 13% of examples. The next in number will be transposition - 12% of examples. Next, transliteration - 10% of examples, differentiation - 10% of examples and addition - 10% of examples. Grammatical substitution is used less - 6% of examples. The next ones are omission -

4% and compensation - 4% of examples. Generalization - 3% of examples and modulation - 3% of examples. And this specification is the least used - 2% of examples.

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ANNEX

English variant	Ukrainian variant	Transformation
(1). “Titanic”	1. “Титанік”	Transliteration
(2). “Terminator”	2. “Термінатор”	Transliteration
(3). “Gladiator”	3. “Гладіатор”	Transliteration
(4). “Divergent”	4. “Дивергент”	Transliteration
(5). “Joker”	5. “Джокер”	Transliteration
(6). “After”	6. “Після”	Translation
(7). “Hello goodbye and everything in between”	7. “Привіт, бувай і все, що між ними”	Translation Translation
(8). “Friends”	8. “Друзі”	Translation
(9). “How I Met Your Mother”	9. “Як я зустрів вашу маму”	Translation
(10). “Legacies”	10. “Спадок”	Translation
(11). “The Woman in the Window”	11. “Жінка у вікні”	Translation
(12). “The Terminal”	12. “Термінал”	Translation
(13). “The Theory of Everything”	13. “Теорія всього”	Translation
(14). “Made for Love”	14. “Створено для кохання”	Translation
(15). “Time”	15. “Час”	Translation
(16). “Little Fish”	16. “Маленька рибка”	Translation
(17). “Anyone But You”	17. “Люблю тебе	Paraphrase
(18). “Leave the World Behind”	ненавидіти”	Paraphrase
(19). “The Hating Game”	18. “Ілюзія безпеки”	Paraphrase
(20). “Yes Man”	19. “Мій коханий ворог”	Paraphrase
(21). “About Time”	20. “Завжди кажи «Так»”	Paraphrase
	21. “Коханий з	Paraphrase

	майбутнього”	
(22). “A Beautiful Mind”	22. “Ігри розуму”	Paraphrase
(23). “Agent Toby Barks”	23. “Пес під прикриттям”	Paraphrase
(24). “A week Away”	24. “Літній табір”	Paraphrase
(25). “Songbird”	25. “Пташка в клітці”	Paraphrase
(26). “Fair Play”	26. “Чиста гра”	Generalization
(27). “Inception”	27. “Початок”	Differentiation
(28). “Prisoners”	28. “Полонянки”	Differentiation
(29). “Purple hearts”	29. “Пурпурові серця”	Differentiation
(30). “Feel the Beat”	30. “Відчуй ритм”	Differentiation
(31). “Beautiful Disaster”	31. “Моє прекрасне нещастя”	Differ. + addition
(32). “The Elephant Man”	32. “Людина слон”	Differ. + transpos.
(33). “Pretty Woman”	33. “Красуня”	Modulation
(34). “The Originals”	34. “Первородні”	Compensation
(35). “The Accountant”	35. “Аудитор”	Compensation
(36). “How to Train Your Dragon”	36. “Як приборкати дракона”	Conc.+ omission
(37). “The Vampire Diaries”	37. “Щоденники Вампіра”	Transposition
(38). “The Kissing Booth”	38. “Будка поцілунків”	Transposition
(39). “The Truman Show”	39. “Шоу Трумена”	Transposition
(40). “Toy story”	40. “Історія іграшок”	Trans.+gram. rep.
(41). “Spider-Man”	41. “Людина-павук”	Transposition
(42). “The Deer Hunter”	42. “Мисливець на оленів”	Trasp. + add.
(43). “Hunger games”	43. “Голодні ігри”	Gram. rep.
(44). “Stranger Things”	44. “Дивні дива”	Mod. + gram. rep.
(45). “Beautiful Wedding”	45. “Моє прекрасне	Addition

(46). "Christmas Prince"	весілля" 46. "Принц на Різдво"	Transp.+ add.
(47). "Pretty Little Liars"	47. "Милі ошуканки"	Ommision
(48). "Catch Me If You Can"	48. "Впіймай мене, якщо зможеш"	Ommision
(49). "The School for Good and Evil"	49. "Школа добра і зла"	Ommision
(50). "Aladdin"	50. "Аладдін"	Transliteration

РЕЗЮМЕ

Роботу присвячено дослідженню лінгво-культурних особливостей перекладу англomовних фільмів. Робота включає в себе теоретичне та практичне дослідження. В рамках теоретичного аналізу було розглянуто жанрові проблеми перекладу кінодискурсу, вплив екстралінгвістичних факторів на кіноперекладача та проаналізовано специфіку кінодискурсу.

В другому розділі здійснено практичний аналіз перекладу назв кінофільмів. У висновках узагальнено результати роботи з теоретичного та практичного аналізу.

Ключові слова: дискурс, кінодискурс, переклад, екстралінгвістичні фактори, назви фільмів.