

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE  
KYIV NATIONAL LINGUISTIC UNIVERSITY  
Department of Theory and Practice of Translation from the English Language

TERM PAPER

In Translation Studies

under the title: The specifics of Ukrainian translation of English-language films titles of 2023 (based on literary and critical texts on the Internet)

Group PA 10-20  
Faculty of German  
Philology and Translation  
Educational Programme:  
English and Second Foreign Language:  
Interpreting and Translation in Business  
Communication  
Majoring 035 Philology  
**Liliia BAHNO**

Research supervisor:  
**Kateryna NYKYTCHENKO**  
Candidate of Philological Sciences  
Associate Professor

Kyiv – 2024

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ  
Київський національний лінгвістичний університет  
Факультет германської філології і перекладу  
Кафедра теорії і практики перекладу з  
англійської мови

Представлено на кафедру \_\_\_\_\_  
(дата, підпис секретаря кафедри)

Рецензування \_\_\_\_\_

(кількість балів, «до захисту» («на доопрацювання»),  
дата, підпис керівника курсової роботи)

Захист \_\_\_\_\_  
(кількість балів, дата, підпис викладача)

Підсумкова оцінка \_\_\_\_\_

(кількість балів, оцінка за 4-х бальною  
системою, дата, підпис викладача)

**КУРСОВА РОБОТА**  
З ПЕРЕКЛАДУ  
**СПЕЦИФІКА УКРАЇНСЬКОГО ПЕРЕКЛАДУ НАЗВ**  
**АНГЛІЙСЬКОМОВНИХ ФІЛЬМІВ 2023 РОКУ (НА МАТЕРІАЛІ**  
**ЛІТЕРАТУРНО-КРИТИЧНИХ ТЕКСТІВ ІНТЕРНЕТ-МЕРЕЖІ)**

Студентки групи Па 10-20

Багно Лілії Вячеславівни

Керівник курсової роботи \_\_\_\_\_  
(підпис)

кандидат філологічних наук, доцент

Катерина НИКИТЧЕНКО

Київ – 2024

Київський національний лінгвістичний університет  
Кафедра теорії і практики перекладу з англійської мови

Завідувач  
кафедри теорії і  
практики  
перекладу з  
англійської мови

(підпис)  
к.ф.н., доц. Мелько Х.Б.

вересня 2023 р.

**ЗАВДАННЯ**  
**на курсову роботу з перекладу з англійської мови**  
**для студентів IV курсу**

студентки 4 курсу Па 08-20 групи, факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітня програма **Англійська мова і друга іноземна мова: усний і письмовий переклад у бізнес-комунікації**

Тема роботи Термінологія сфери зміну клімату як проблема англо-українського перекладу (на матеріалі сучасного мас-медійного дискурсу)

Науковий керівник Никитченко Катерина Петрівна

Дата видачі завдання 1 листопада 2023 року

**Графік виконання курсової роботи з перекладу**

№ п/п	Найменування частин та план курсової роботи	Терміни звіту про виконання	Відмітка про виконання
1.	Аналіз наукових першоджерел і написання теоретичної частини курсової роботи (розділ 1)	1–5 листопада 2023 р.	
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання практичної частини курсової роботи (розділ 2)	7–11 лютого 2024 р.	
3.	Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2024 р.	
4.	Оцінювання курсових робіт науковими керівниками, підготовка студентами презентацій до захисту курсової роботи	25–30 квітня 2024 р.	
5.	Захист курсової роботи (за розкладом деканату)	2-13 травня 2024 р.	

Науковий керівник \_\_\_\_\_ (підпис)

Студент \_\_\_\_\_ (підпис)

## РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ

Студентки 4 курсу групи Па 08-20 факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітня програма **Англійська мова і друга іноземна мова: усний і письмовий переклад у бізнес-комунікації** Поліщук Ірини Володимирівни за темою Термінологія сфери зміну клімату як проблема англо-українського перекладу (на матеріалі сучасного мас-медійного дискурсу)

	Критерії	Оцінка в балах
1.	Наявність основних компонентів структури роботи — <b>загалом 5 балів</b> (усі компоненти присутні – 5, один або декілька компонентів відсутні – 0)	
2.	Відповідність оформлення роботи, посилань і списку використаних джерел нормативним вимогам до курсової роботи — <b>загалом 10 балів</b> (повна відповідність – 10, незначні помилки в оформленні – 8, значні помилки в оформленні – 4, оформлення переважно невірне – 0)	
3.	Відповідність побудови вступу нормативним вимогам — <b>загалом 10 балів</b> (повна відповідність – 10, відповідність неповна – 8, відповідність часткова – 4, не відповідає вимогам – 0)	
4.	Відповідність огляду наукової літератури нормативним вимогам — <b>загалом 15 балів</b> (повна відповідність – 15, відповідність неповна – 10, відповідність часткова – 5, не відповідає вимогам – 0)	
5.	Відповідність практичної частини дослідження нормативним вимогам — <b>загалом 20 балів</b> (повна відповідність – 20, відповідність неповна – 15, відповідність часткова – 10, не відповідає вимогам – 0)	
6.	Відповідність висновків результатам теоретичної та практичної складових дослідження — <b>загалом 10 балів</b> (повна відповідність – 10, відповідність неповна – 8, відповідність часткова – 4, не відповідає вимогам – 0)	

Усього набрано  
Оцінка:

«До захисту»  
(42-70 балів)      (підпис керівника)

«На доопрацювання»  
(0-41 балів) (підпис керівника)

” \_\_\_\_ ” \_\_\_\_ 2024 р.

## CONTENTS

INTRODUCTION.....	1
CHAPTER 1	
THEORETICAL ASPECTS OF TRANSLATION OF ENGLISH LANGUAGE	
FILM TITLE.....	3
1.1 The concept of filmonym. Its types and functions.....	3
1.2 Difficulties in translating film titles and strategies for their translation.....	9
1.3 Specificity of literary critical discourse.....	14
Conclusions to chapter 1.....	18
CHAPTER 2	
ANALYSIS OF FILM TITLE AND THEIR TRANSLATIONS IN UKRAINIAN	
LANGUAGE.....	19
2.1 Lexical transformations in the translation of literary critical discourse.....	19
2.2 Grammatical transformations in the translation of literary critical discourse.....	28
2.3 Lexical and grammatical transformations in the translation literary critical discourse .....	34
Conclusions to chapter 2.....	37
CONCLUSIONS.....	38
BIBLIOGRAPHY.....	39
LIST OF REFERENCE SOURCE.....	41
ANNEX.....	42
PE3IOME.....	46

## INTRODUCTION

Film translation is a very important and responsible process, especially nowadays. Any film can attract the attention of viewers, society, especially with the help of such applications as subtitles, dubbing. Movies also reflect the culture and values of their country.

Cinematography of the 21st century is significantly different from past centuries. It has reached a large scale and development. New genres and formats appear, the technique becomes better, the quality and performance of the actors improves.

Most of the films in Ukrainian cinemas are in English. The title of any film plays a very important role because it conveys its content and meaning. The title should reflect the film, its content, genre, it should attract a potential viewer. Based on this, the translator must be especially attentive, have creative abilities to preserve the original meaning and originality.

Films and their titles are often a reflection of the cultural heritage of their country, so many literary techniques are used in them, such as: metonymy, metaphor, oxymoron, word play and many others. This is another obstacle for the translator.

Movies have an impact on a large number of people, because they entertain, educate, and evoke emotions in the audience. With this, the director can manipulate society and convey certain messages.

A film can be propaganda as well as any branch of creativity: music, literature, visual arts. Therefore, it is very important to be able to convey the meaning of the film itself through its title in order to interest the viewer, attract his attention immediately and "make" him watch.

**The term paper is focused on** the specifics of the Ukrainian translation of the titles of English-language films.

**Presentation of the rationale for the study:** the topic of the work is very relevant and cannot lose its relevance, because hundreds of new films in English are constantly being released, the titles of which need a correct and accurate translation.

**The aim** of the term paper is to describe the theoretical aspects and analyze the possible ways of translating the titles of English-language films. To form a complex theoretical and practical system of knowledge necessary for the translator when transferring these titles.

The purpose defines the following tasks:

- 1) analyze the typology of "filmonym" its functions and types;
- 2) analyze and identify difficulties in the filmonyms titles and find ways to solve them;
- 3) define and analyze the specifics of literary and critical discourse;
- 4) analyze translation transformations of 2023 film titles.

**Object of research:** English-language film titles.

**The investigation subject:** translation transformations of English-language film titles of 2023.

**Data sources:** 96 sentences selected from English-language film titles.

**Methods used in the research:** Comparative method (comparison of the original text and translation), complex and analytical approach, translation analysis and quantitative research.

**Theoretical and practical value of the research:** The theoretical and practical materials of this course work can be used in the translation of the titles of English-language films and in the further study of the process of translation of English-language films.

**Brief outline of the research paper structure:** the work consists of an introduction, a theoretical section "Theoretical aspects of the translation of film titles" and three of its subsections, a practical section "Analysis of film titles and their translations into Ukrainian" and four of its subsections, conclusions to sections, general conclusions, bibliography and a resume.

## CHAPTER 1 THEORETICAL ASPECTS OF TRANSLATION OF ENGLISH LANGUAGE FILM TITLE

### 1.1 The concept of filmonym. Its types and functions

As already mentioned above, the translation of movie titles is a rather complicated process. The names of films refer to proper names or onyms, so they are often called filmonyms. Unfortunately, filmonyms are not sufficiently studied and are not often considered by scientists as separate linguistic units, so there is no clear and unified definition of what a filmonym is. The most adequate definition of this concept was provided by the researcher Y.V. Knysh. In her understanding, "a filmonym is an expression that represents a situation modeled by a film, in its verbally encoded manner" [5: 8]. Often, filmonyms are compared and equated with the concept of a title. O. Kucherova in her work points out that the header is a so-called microsystem that can transmit a large amount of information in a small amount [9]. Although this definition also fits the concept of filmonym, Y.V. Knysh insists that despite the fact that titles and filmonyms have common features, they are not absolutely identical concepts [5: 6].

One of the common properties of the two considered terms (filmonym and title) is the presence of external and internal contexts in them. "However, for a filmonym, the external context is the historical-cultural and artistic-aesthetic environment in which it is formed and lives, and the internal context is the composition of the film itself, which is created by the interaction of verbal means, video sequences and musical themes." [11: 9]

It should also be noted that according to the structure, filmonyms are divided into [10: 17]:

- 1) filmonyms-sentences;
- 2) filmonyms-phrases;
- 3) filmonyms of word forms.

Filmonym sentences can be represented by complex or simple sentences. The first option is usually used more often, since mostly filmonyms are concise, and long



phrases or sentences are often inappropriate. Filmonym phrases usually consist of 2-3 words that accurately convey the meaning or content of the film. And filmonyms of word forms consist of one word, most often it is a proper name (as a rule, first name, city name, last name) in the nominative case. The shorter the name of the film, the better it will be remembered by the viewer. Of course, there are exceptions and there are enough successful films that have more than two or three words in their titles.

The original titles and description of the films in the examples are taken from:

[https://www.imdb.com/search/title/?title\\_type=feature&release\\_date=2023-01-01,2023-12-31](https://www.imdb.com/search/title/?title_type=feature&release_date=2023-01-01,2023-12-31) [14]

The official translation of the names is taken from:

<https://uakino.club/find/year/2023/> [15]

Table 1.1

Type	The name of the movie in English	The name of the movie in Ukrainian
filmonyms-sentences	<i>“Anyone But You”</i>	<i>“Люблю тебе ненавидіти”</i>
filmonyms-phrases	<i>“Rare Objects”</i>	<i>“Рідкісні предмети”</i>
filmonyms of word forms	<i>“Descendants”</i>	<i>“Спадкоємці”</i>

Paying attention to the examples above, we can see that the structure of filmonym usually does not change when translated. Often, the filmonym structure is preserved even if the translation is not literal, for example, the film *“Anyone But You”* (2023) was translated *“Люблю тебе ненавидіти”*. Despite the fact that the translation is not literal, the filmonym structure is preserved. This is a sentence in both English and Ukrainian.

Table 1.2

Type	The name of the movie in English	The name of the movie in Ukrainian
thematic	<i>“The Iron Claw”</i>	<i>“Залізний кіготь”</i>
personal	<i>“Oppenheimer”</i> <i>“Barbie”</i>	<i>“Оппенгеймер”</i> <i>“Барбі”</i>

time/space	“ <i>Single in Seoul</i> ” “ <i>Inside</i> ”	“ <i>Самотні в Сеулі</i> ” “ <i>Всередині</i> ”
subject	“ <i>The Crown</i> ”	“ <i>Корона</i> ”
mixed	“ <i>Asterix and Obelix: The Middle Kingdom</i> ”	“ <i>Астерікс і Обелікс: Піднебесна імперія</i> ”

According to their type, filmonyms are divided into: [4: 336]:

- filmonyms that reflect the main theme or problem of the film. They are called thematic. For example, the movie "*The Iron Claw*" (2023), which is about the inseparable Von Erich brothers, who made history in the highly competitive world of professional wrestling in the early 1980s;
- personal movie names. Can reflect the nationality, gender, social status of the main character. Often these can be just names or surnames. For example, one of the most popular films of 2023 is "*Barbie*" (2023). It tells the story of Barbie and the Ken, who get a chance to enter the real world and soon discover the joys and dangers of living among humans;
- filmonyms that express time or space. Such names can be expressed by date, time, period of the day, place, etc. For example, the movie "*Single in Seoul*" (2023) is a romantic story about an influential man Yon Kho, who enjoys being single and editor Khon Chzhin, who hates being alone, and about the events that unfold while they are writing a book about single life;
- filmonyms that name the subject. Often this object is symbolic and has a special meaning. For example, the name of the film "*The Crown*" (2023), which tells about the life of the royal family from the wedding of Elizabeth II with Prince Philip to our time;
- mixed type of filmonyms, which can combine several types at once. For example, the movie "*Asterix and Obelix: The Middle Kingdom*". This filmonym combines 2 types: personal "Asterix and Obelix" and space "The Middle Kingdom". This is a comedy film that tells about the journey of Asterix and Obelix to China. The action of the film unfolds around the only daughter

of the Chinese emperor Siuan Di, who after a coup runs to Gaul, where she seeks help from two valiant warriors, Asterix and Obelix.

The type of filmonyms is usually preserved during translation, as mentioned above. So, if the filmonym is, for example, personal in the original, it will usually remain so in the translation. Of course, it should be noted that often if the translation does not fully correspond to the original, then the type of film name may change accordingly. For example, the film title "*City by the Sea*" (2002) was translated as "*Остання справа Ламарк*", obviously the translation is not literal and in this case the type of film title changes. If in the original it is a filmonym that means time/place, then in the translation it is thematic.

In the 20th century, philologists were not interested in the topic of filmonyms, so they were almost not considered. Christiane Nord, a German scholar, was the only one to point out 6 functions of headings that should be taken into account during translation. According to Nord's classification, there are 2 types of heading functions: important (phatic, distinguishing, metatextual) and additional (nominal, referential, expressive). [22]

Phatic function - drawing attention to oneself, "preparing" the reader for the perception of information.

The distinguishing function is achieved through the use of a "unique name that unmistakably identifies the content of the title [11: 9].

Metatext function - a non-verbal function that is achieved due to the location of the title in a certain place (above the text, in the middle, etc.)

The nominal function is achieved through the attractiveness of the name, attracting the attention of a potential reader.

The referential function is achieved by using certain well-known referents shared by people of various cultures [11: 9].

Expressive function - refers to the expressiveness of the title. It is achieved through the use of the highest and highest degrees, adjectives, emotionally colored words.

Other scientists such as Y.V. Knysh, offer the following types of functions of filmonyms advertising, nominative, informative, prognostic and pragmatic [5].

1) Advertising function. Given the large number of new, interesting and diverse films on the market, it is very difficult to stand out and attract the attention of the viewer. The team uses various marketing methods to attract attention, but no less important is the name of the film itself. Authors and translators use various stylistic techniques in order for the title to interest and intrigue the viewer, draw his attention.

2) Nominative function. Since the filmonym is the name of the film, it performs a nominative function, that is, it "names" the film. This function is also initial, as the first thing a potential viewer sees is the title of the movie.

3) Informative function. The informative function is almost the most important, because it is the film title that conveys the main information and meaning of the film. The title of the film should prepare the viewer for what he will see on the screen.

4) Prognostic function. The prognostic function is carried out by means of genre and semantic adaptation, that is, by adding associative words [10: 10]. But these associations should be clear and easy to understand. Scientists single out this function as one of the most important.

5) Pragmatic function. The pragmatic function consists in using the title of the film for an emotional or any other effect on the viewer.

As we can see, there are some discrepancies between the function of titles that Nord indicated and the functions of filmonyms. Although filmonyms are also a type of title, they have their own characteristics.

It has already been repeatedly said that titles and their functions play an extremely important role for both texts and films. First, we pay attention to the title that attracts us, that is, the advertising and nominative functions are activated, then when we start watching a movie or reading a text, we begin to understand the meaning of the title. Sometimes the title may not be clear at the beginning and thus intrigue the viewer, but during the viewing you begin to understand the meaning. For example, the title of the thriller "*Saltburn*" (2023) may seem quite strange at once. During the film, we begin to understand that this is the name of the city in which the events take place, and we

can also divide this filmonym into two words "salt" and "burn", which hints at the "hot" events that take place in the film.

When a person sees a film title, he already has certain expectations from the film. As a result of the interaction of the movie name and the plot, the viewer has a feeling of increased, justified or deceived expectation [10: 11]. Already in the first frames of the film, the viewer begins to draw conclusions.

The effect of increased expectation occurs when the title of the film was not completely clear or simple enough. In this case, the viewer is either intrigued or does not expect anything interesting, so the plot can be a really pleasant surprise for him.

The effect of justified expectation occurs if the film name contains any information about the plot, the main character, perhaps his profession. Also, often in such film names there can be a reference to another work of art.

The effect of deceived expectation can occur when the viewer, having seen the film title, expected completely different emotions, ending or plot in general.

## 1.2 Difficulties in translating film titles and strategies for their translation

Translation of film names is a rather complicated process for a translator. All features should be preserved, the title of the film should attract potential viewers to watch it.

The first problem faced by the translator is cultural peculiarities. So, for example, some English titles may not be perceived by Ukrainian viewers, they will be incomprehensible. When translating movie names, it is important for the translator to know not only English, but also the Ukrainian language and its peculiarities. In general, it is extremely important to know the features and specifics of two languages, because without it, the translator will not be able to adequately translate. So, for example, V.V. Serdiuchenko gives a vivid example in his work: “in English houses, bedrooms are often located on the second floor, and therefore the phrase "It's late I'll go up" is easily interpreted as an intention to go to bed” [11: 13]. This once again proves that the translator must not only know the languages thoroughly, but also be a comprehensively developed person and understand the peculiarities of the countries whose languages he studies.

The second common problem is phraseology and non-equivalent vocabulary that cannot be translated literally. Also, in addition to such linguistic problems, there are a number of others that can interfere with the translator [11], for example:

1) Cultural differences: often film titles contain expressions, idioms or certain cultural associations that have no direct equivalent in another culture. Translators must find an alternative that preserves the meaning and style of the original title.

2) Relevance and humor: some film titles contain humorous elements or so-called "references" to current events or cultural realities, and sometimes to other movies and works. Reproducing such aspects in translation can be difficult due to possible differences in cultural contexts.

3) Language Features: sometimes the grammar or structure of the original title can be difficult to translate accurately into another language. Translators should

choose words and phrases that reflect the meaning of the original but also sound natural in the target language.

4) Marketing Aspects: the uniqueness and audience appeal of a title is often important in marketing a film. Translators must be attentive to how the translated title will be perceived by the target audience.

5) Poetic or allegorical: the titles of some films can be poetic or allegorical, which makes them difficult to translate.

When translating any text from the original language, as a rule, the formal similarity of the translation is violated, but in this way a higher level of equivalence can be achieved.

There are two translation strategies: direct or literal translation and transformations. The literal translation of filmonyms is the simplest and often used. It is used when there is an equivalent in the language into which the title of the film is being translated. Translators often use transformations when translating filmonyms, but equivalents are also used by them. Sometimes, a more accurate translation than the original can not be invented. The concept of equivalent was studied by such scientists as Werner Koller and I. Korunets. Werner Koller in his works says that an equivalent is a "constant equivalent counterpart", which is, as a rule, "independent of the context". [26: 113] I. Korunets also agrees with this opinion, because an equivalent, or a full counterpart, is equivalent, equivalent and corresponding to something, cannot but have another, except a permanent counterpart [7, 174].

The German translator Werner Koller defined as many as eleven types of equivalence:

- content equivalence;
- stylistic equivalence;
- formal equivalence;
- functional equivalence;
- text equivalence;
- communicative equivalence;
- connotative equivalence;

- denotative equivalence;
- pragmatic equivalence;
- efficiency equivalence;
- text-normative equivalence [26, 186].

Transformations are used in two cases: when it is impossible to translate the filmonym literally or the translation of the original filmonym will not be as bright and attractive to the local audience. If everything is simple and clear enough with a literal translation, then transformations have many problematic points.

There are two types of transformations:

- lexical transformations: generalization, concretization, differentiation, logical development, antonymous translation, full rearrangement, compensation;

- grammatical transformations:

- 1) syntactic transformations: change of sentence structure, change of word order, transposition, regrouping of sentence members [10: 44]

- 2) morphological transformations: addition, omission, grammatical replacement, etc.;

Also Oliinyk D.O. in her work indicates that there are four main translation strategies when translating movie titles: direct translation (which includes syntactic assimilation, transliteration, transcription and calque), transformation by addition or omission, lexico-grammatical transformation (which includes transposition, descriptive translation, modulation and generalization) and full lexical-semantic replacement. [10: 22]

One of the most used transformations for translating filmonyms is transcription and transliteration. But they should not be abused, because often such types of transformation can not adequately convey the name of the film, so modern translators try to use different methods of translation:

- 1) Transcription and transliteration. During transcription, the sound form of a foreign word is produced, and during transliteration, the letter structure is produced. Often these transformations are used to translate names, names of cities, states, etc.



2) Calque is also a rather complicated method of translation and is used to translate the original lexical unit by replacing its component parts.

3) Concretization is the replacement of words of the original language with a general meaning by words of the translation language with a more specific meaning.

4) Syntactic assimilation is a method of translation in which full literal translation takes place. This type is also called "zero" transformation, but it is used quite rarely, often articles, pronouns, etc. are removed from the sentence.

5) Generalization it is the replacement of words of the original language of a narrow meaning with words of the translation language of a general meaning.

6) Differentiation some words have multiple meanings, you need to choose one of the options that best fits the context.

7) Logical development is a replacement when translating a dictionary counterpart to a contextual one that is logically related to the first one.

8) Antonymous translation it is the replacement of the concept of the original language with the opposite one in the translation with the corresponding restructuring of the statement in order to reliably convey the content.

9) Full rearrangement is rearranging the internal form of any text fragment.

10) Compensation is the replacement of an "untranslatable" source element with another target element according to the general meaning of the source text and in a place that conforms to the rules of the target text.

It should also be noted that several transformations are often used when translating a film title.

It has been repeatedly said that the title is a certain reference point when choosing a film and carries a certain marketing move. And it is quite difficult to come up with an original and apt name, but translating it is sometimes even more difficult. This requires perfect command of not only foreign and native languages, but also certain artistic and linguistic abilities and talent.

There are three main blocks of translation difficulties when working with feature films:

1. Problems of intercultural communication;

2. Problems caused by technical requirements;

3. Linguistic problems. [12: 33]

It should also be noted that the translation of the film should begin with the analysis of the plot and comparison of the plot with the original title. In this way, the translator can understand which transformation is better to use and how best to translate the filmonym. According to statistics, the most common transformation in translation is modification, it gives the translator freedom and space for creativity. [12: 26]

It is interesting that sometimes one film has several translation options. This is a fairly common problem when different translators translate the same filmonym in their own way. Very often this happens with titles that can be translated literally. Some try to come up with something interesting and translate the filmonym using, for example, synonyms or replacing one word with another, while another translator can simply convey the name of the film verbatim. Such a trend was observed 10-15 years ago, when the Ukrainian translation was just beginning to develop. Lishanskyi very aptly said about this phenomenon: "The rules of economics do not apply to translation, because property rights do not apply to it. The text does not belong to anyone, including the language tradition, so the precedent is not yet a rule, but therefore belongs to everyone who wants it. [12: 37]

The ability to adapt a translation is very important for a translator. Especially in the case when the filmonym is a metaphor, carries some hidden meaning or is a "delusion". Often, the translation needs to be completely changed taking into account certain socio-cultural features. So, for example, some words or phrases may be completely incomprehensible or unacceptable for a certain country, its culture. There is also genre adaptation, when you can translate the title literally, but it is better to adapt it. For example, *"She Creature"* (2001) was translated as *"Жак із пипву"*. In this case, we are considering a horror film, so this translation is the best.

### 1.3 Specificity of literary critical discourse

The concept of discourse began to be explored in the 20th century. It is relatively new, so there is no permanent definition.

Scholars compare the concepts of discourse and text. The correlation between these two terms was investigated by the following literary critics: Teun Adrianus Van Dijk, Harris, P. Sériot and others.

Since there is no stable definition of the term discourse, the opinions of scientists are divided, therefore there are three main approaches to solving this problem:

- identification of the concepts of text and discourse
- complete separation
- involvement of the text in the concept of discourse. [13: 1]

Text and discourse were initially considered as interchangeable concepts, but soon certain prerequisites for their distinction were formed.

The term "discourse analysis" was used by Z.Harris to denote a distributive analysis of the text involving the description of the socio-cultural situation. [13: 1]

In modern linguistics, the concepts of discourse and text also cause many discussions, which stimulate the desire to give a precise definition of the two concepts. The word "discourse" (from French discours — a speech, conversation on the topic of something). The French philosopher Michel Foucault in his work "The Order of Discourse" (1971) defines the term discourse as "a set of statements belonging to the same system of formations. This is how I can talk about climate discourse, economic discourse, natural history discourse, and psychiatry discourse." [19: 108]

The literary dictionary gives the following definition of the term "text": "a text is a generally connected and completely consistent set of signs. Author's work, statements, documents, etc. reproduced in writing or in print." [29]

There is a difference between discourse and text. A discourse can take place as a dialogue under conditions common to all its participants [14].

Each discourse has its own purpose, for example, the purpose of an advertising discourse is to promote a product, a political discourse is to fight for power. It is also impossible to study discourse without its environment [14].

While Solohub writes in his work that "the text is a certain, functionally and semantically ordered, group of sentences or their analogues, which, due to the semantic and functional interrelationship of the elements, represent a complete semantic unity" [13]. That is, we see that the text is something completed, while the discourse can be a dialogue and sometimes not have its logical conclusion. We cannot study the discourse separately from its environment, while the text can be a separate entity and exist by itself.

Ukrainian linguist Heorhii Pocheptsov provided the most complete classification of discourses. He distinguishes 9 types [11]:

1) TV and radio discourse. Such a discourse is an informal and live speech produced by the speaker. The listener and the speaker are at different points in space and time and cannot correct what was said.

2) Religious (fideistic) discourse. This is a rather controversial type of discourse, some scholars separate it from others. The basis of religious discourse is the transmission of ethical meanings to people, namely God's confessions.

3) Newspaper discourse. Similar to TV and radio discourse, but more extensive and complete, because the material is presented in writing. It is also characterized by a gap in space and time between the speaker and the reader. It takes place according to the laws of written communication. Vocabulary of approximately 20 thousand words, while the spoken word is only 2 thousand.

4) Theatrical discourse. This discourse is very conditional, because the actions that take place on the stage and in the auditorium are different. Actors pretend not to see the audience, and the audience cannot interfere with the actions of the actors.

5) Political discourse. Political discourse is focused on the future, which is very beneficial, because the future cannot be denied or verified. Political discourse models the interests of society, is formed by authors and consumers.

6) Film discourse. Just as in the theater discourse, the audience cannot interfere in the actions of the actors, the complex "syntax" of images and words can already be observed here.

7) Advertising discourse. Advertising discourse is not aimed at the product being advertised. The purpose of this discourse is to attract the attention of potential buyers, to be remembered.

8) Literary discourse. This discourse is the oldest. It is not the content, but the form that is important in it, the means for facilitating the perception of the text, for example, rhythm or rhyme, also play an important role.

9) Discourse in the field of public relations (PR). This discourse is relatively new. This discourse is aimed at establishing connections between parties, individual politicians, etc. With its help, the connection between the organization and the public is established.

I.A. Stashkevych in his research says that "Literary-critical discourse is not just a text that contains information, reflections on the artistic phenomena of verbal art, evaluations of their ideological, aesthetic, stylistic qualities, but the text in its dynamics, commensurate, correlated with the person who creates (speaks, articulates) this text as a social event, even if it is reduced to public speaking or writing." (pdf) It should also be said that we cannot use the term "discourse" to ancient works, because as I.A. Stashkevich writes in his work, "discourse is a language immersed in life" [14].

Literary critical discourse is one of the oldest types of discourse, as mentioned above. Literary-critical discourse is a process of analysis, discussion and evaluation of literary works. It is usually used to analyze works of art such as poetry, novels, and fairy tales, but its methods and approaches can also be applied to other forms of art, such as film. Historical, structural, feminist and psychological approaches can be used for analysis.

1) Historical context. One of the approaches to the analysis of works of art in the context of the historical era in which the events take place. If we talk about

movies, then critics can also consider and analyze how screenwriters and directors recreated a certain era, how appropriate are the scenery, props, clothes and make-up.

2) Structural analysis. This analysis involves studying the structure of the work. For example, rhythm, rhyme, use of artistic techniques. In the cinema, you can consider the plot, editing.

3) Psychological analysis. Both in works of art and in movies, you can consider and analyze the psychotypes of the main characters, their motivation for certain actions. It is especially interesting to analyze negative characters, criminals.

4) Feminist analysis. Feminist issues are now very popular in society. The role of a woman in society, her dependence on a man, patriarchy, these topics are very relevant now.

## Conclusions to chapter 1

After studying, researching and processing the material, the following conclusions can be drawn:

- filmonyms and titles have a lot in common, but they are still different concepts;
- filmonyms have 5 types and different structure;
- filmonyms have many important functions that affect the viewer;
- knowledge of not only languages, but also cultural features is extremely important for a translator;
- there are many problems that the translator faces when translating filmonyms;
- there are many transformations that the translator can use to translate filmonyms;
- the correct selection of transformations during translation is extremely important;
- discourse and text are different concepts, despite their similarities;
- there are 9 types of discourse;
- the literary-critical discourse is the oldest;
- literary-critical discourse can be used not only for the analysis of works of art, but also for other works of art;
- there are at least 4 approaches to the analysis of literary and critical texts.

## CHAPTER 2

### ANALYSIS OF FILM TITLE AND THEIR TRANSLATIONS IN UKRAINIAN LANGUAGE

#### 2.1 Lexical transformations in the translation of literary critical discourse

As already mentioned, many transformations are used to translate filmonyms.

Lexical transformations such as: generalization, differentiation, concretization, modulation, antonymous translation, full rearrangement, compensation, calque, transcription and transliteration are also often found.

For the analysis, a sample of 49 English-language filmonyms from the online resource was made: <https://kino-teatr.ua/uk/main/films/year/2023/page/11.phtml> [16]

*Table 2.3*

<b>Filmonym in English</b>	<b>Filmonym in Ukrainian</b>
American Fiction	Американське читиво
Barbie	Барбі
Killers of the Flower Moon	Вбивці квіткової повні
Maestro	Маестро
May December	Травень, грудень
Oppenheimer	Оппенгеймер
Past Lives	Минулі життя
Spider-Man: Across the Spider-Verse	Людина-павук: Крізь Всесвіт
Asteroid City	Астероїд-сіті
Beef	Сварка
Jury Duty	Бути присяжним
Poker Face	Покерфейс
Succession	Спадкоємці
No Hard Feelings	Без образ
Anyone But You	Люблю тебе ненавидіти
Indiana Jones and the Dial of Destiny	Індіана Джонс і Реліквія долі



Strays	Кудлаті перці
Meg 2: The Trench	Мег 2: Западина
Gran Turismo	Гран Туризмо
After Everything	Після. Назавжди
About My Father	Татусів Уікенд
65	65
Wonka	Вонка
Napoleon	Наполеон
Migration	Переліт
Fast X	Форсаж х
Plane	Рейс
Heart of Stone	Місія Стоун
Shotgun Wedding	Нестримне весілля
Haunted Mansion	Маєток з привидами
The Portable Door	Магічні двері
Maybe I Do	Можливо, так
Knock at the Cabin	Стукіт у двері
Hidden Strike	Місія на двох
Expend4bles	Нестримні 4
Magic Mike's Last Dance	Супер Майк: Останній танець
The Flash	Флеш
Air	Ейр
The Ritual Killer	М'юті
Renfield	Ренфілд
M3GAN	МЗГАН
Golda	Голда
Priscilla	Прісцилла
To Catch a Killer	Мізантроп
Ferrari	Феррарі

Joy Ride	Check-in у халепу
Dumb Money	Шалені гроші
Mafia Mamma	Мафія мама
Insidious: The Red Door	Астрал: Червоні двері

Let's consider the first example "*American Fiction*" (literally: Американська фантастика) translated as "*Американське читиво*". If everything is clear with the word "American", the word "fiction" can be translated as фантастика, художня література, видумка. None of the options is suitable for an adequate translation, so the translator translates the word "fiction" as "читиво". Since "fiction" can be translated as художня література, "читиво" is suitable here. In this case, the translator used the technique of differentiation.

The sensational movie "*Barbie*" was translated simply as "*Барбі*", using the technique of transliteration. Firstly, it is a proper name, another type of transformation in this case is used quite rarely. Secondly, the original filmonym is short and understandable for our viewers as well, everyone knows who Barbie is, so adding or changing the translation in this case would not be appropriate.

"*Killers of the Flower Moon*" (literally: вбивці квіткового місяця) translated as "*Вбивці квіткової повні*". This example is quite interesting, because the filmonym could be translated literally, but the translator replaced the word "місяць" with the word "повні". In this case, the exact month is specified. In Ukrainian, there is full moon (повний місяць), new moon (молодик). In this case, the method of concretization was used.

Filmonym "*Maestro*" was translated as "*Маєстро*". The translation is accurate and adequate, the author used the technique of transliteration.

The translation of such films as "*May December*", "*Oppenheimer*", "*Past Lives*" is quite simple. In this case, the use of such transformations as concretization, addition etc. will not be appropriate. The film names "May December" and "Past Lives" were literally translated as "Травень, грудень" and "Минулі життя". The

name of the popular film "Oppenheimer" was translated as "Оппенгеймер" using transliteration. Translations are adequate.

An interesting example of translation is the title of the film "Spider-Man: Across the Spider-Verse". In the original, we see such an artistic technique as a play on words, namely: Spider-Verse (Spider + Universe). In the Ukrainian translation, unfortunately, it was not possible to convey this feature, so this film name was translated as "Людина-павук: Кризь Всесвіт". In this case, we can say that the translator used the technique of compensation.

The film title "*Asteroid City*" was translated into Ukrainian as "*Астероїд-сими*" using transliteration. This version of the translation is quite interesting, because it is not a proper name and it could be translated as "Місто Астероїдів".

Also an interesting example is the film title "*Beef*" (literally: яловичина), which was translated as "*Сварка*". In some cases, the translation "*Гризня*" is also found, which is more appropriate. A literal translation would be inadequate, so the decision to find another equivalent was correct. In this case, the translator used modulation.

The filmonym "*Jury Duty*" was translated as "*Бути присяжним*". The option of a literal translation, namely "*Суд присяжних*" is also allowed and is available on the Internet. This and other similar examples show that film titles can be translated in different ways and all variants will be valid and correct.

The film title "*Poker Face*" is an accurate example of transliteration. So, this filmonym was translated into Ukrainian as "Покерфейс".

The filmonym "*Succession*" is an example of differentiation. In Ukrainian, it can be translated as послідовність, правонаступництво, престолонаслідування, спадок. The translator chose "*Спадкоємці*" as the translation variant, which is quite successful.

The filmonym "*No Hard Feelings*" is a stable expression that has an equivalent in the Ukrainian language – без образ. So, the translator translated this title as "*Без образ*".

An interesting example is the translation of the film title *"Anyone But You"* (literally: ніхто окрім тебе) from English to Ukrainian. The translator decided to completely replace the title, translating it as "Люблю тебе ненавидіти". In this case, the Ukrainian translation is adequate. The analogue is very well chosen. Considering the fact that the literal translation also sounds quite good, the equivalent better conveys the meaning of the film and the mood of the characters. It should also be noted that an oxymoron is used in the Ukrainian film name, with the help of this technique the title is remembered and interests the viewer, that is, it performs an advertising function.

The film name *"Indiana Jones and the Dial of Destiny"* was translated as *"Індіана Джонс і Реліквія долі"*. The translation is almost literal, but the word *"dial"* is translated into Ukrainian as циферблат, диск, шкала etc. In this case, the author used the modulation technique, replacing the word *"dial"* with *"реліквія"*, which is appropriate and adequate.

The title of the film *"Strays"* was translated as *"Кудлаті перці"*. We can translate the word *"strays"* as *"приблуди"*. The literal translation of the film title is not bad, but the name *"Кудлаті перці"* conveys the specifics of the film genre very well, because it is a comedy. Thus, this given film name carries a greater benefit, because the potential viewer can immediately understand, at least, the genre of the film.

The film name *"Meg 2: The Trench"* and its Ukrainian equivalent "Мег 2: Западина" are a vivid example of two transformations: transliteration - "Meg" and "Мег" and differentiation *"Trench"* and *"Западина"*. The word trench has several meanings: траншея, окоп, впадина. The translator chose one of the possible ones.

When translating the film title *"Gran Turismo"*, the translator used the technique of transliteration and translated it as *"Гран Туризмо"*.

When translating the film title *"After Everything"*, the translator uses the modulation technique. So, in the Ukrainian version, the title of the film sounds like "Після. Назавжди". The word *"everything"* was translated as *"назавжди"*. Although a literal translation could also be a possible option: *"Після всього"*, but the first

option sounds more accurate and clear, the title seems to hint to us that this is the final chapter and after all the events the heroes stay "together" forever.

An interesting example is the translation of the film title *"About My Father"* (literally: про мого тата), but the author translated it as *"Татусів Уїкенд"*. The translation fulfills its advertising function and encourages the viewer to watch the film, because the film title itself already carries certain information about the plot. We see that the translation is not literal, the translator replaced it at his discretion. It is also worth noting that the translation uses the diminutive word *"татусь"* instead of *"тато"*. This technique hints to us that the film is a comedy.

The title of the film *"65"* is very simple and mysterious. In fact, numbers are not often used in film names. In this case, filmonym was translated as *"65"*. The title can be changed during translation, but number has a special meaning, so film title was left.

The following two filmonyms are proper names, namely names. *"Wonka"* and *"Napoleon"*. These movie titles were translated using a transformation called transliteration. *"Вонка"* and *"Наполеон"*.

Such a film title as *"Migration"* was translated as *"Переліт"* using the differentiation method. There are several variants of the translation of the word *"migration"*: міграція, переміщення, переліт, пересування, etc. The author chose the most suitable in this case.

The titles of the films *"Fast X"*, *"Plane"* and *"Heart of Stone"* were translated as *"Форсаж X"* and *"Рейс"* and *"Місія Стоун"*, respectively. In this case, the translator used the modulation method for all 3 examples. But in the last film title *"Heart of Stone"* the author also used the method of transliteration: *"Stone"* *"Стоун"*, because it is proper name. The translation *"Кам'яне серце"* is also found in the Internet. But *"Stone"*, which the translator translated as *"камінь"* in this case, is a name. There is a play on words in this movie title. This is a crime film, the main character named Stone, who has a "heart of stone", because she is a hacker who catches criminals.

Unfortunately, it will not be possible to convey such play on words in the Ukrainian version, so the variant of the translation "*Місія Стоун*" is the most successful.

The filmonym "*Shotgun Wedding*" was translated as "*Нестримне весілля*". In this case, the modulation method was also used, because "*Shotgun*" is translated into Ukrainian as зброя, дробовик, and in the Ukrainian version, the word was replaced by "нестримне". It really fits the meaning and despite the fact that the translation is not literal both in the original and in the Ukrainian analogue, the meaning is preserved.

The title of the film "*Haunted Mansion*" was translated literally as "*Місток з привидами*". In this case, there are no difficulties during the translation.

"*The Portable Door*" (literally: переносні двері) was translated as "*Магічні Двері*". A modulation technique was used. The meaning of the title has been preserved, the translation is clear and has not lost its meaning.

The filmonym "*Maybe I Do*" was translated as "*Мабуть, так*". It cannot be said that this is a literal translation, because the phrase "*Maybe I Do*" can be translated, for example, as "можливо я зроблю". Therefore, it can be said that here the translator used the differentiation technique, that is, the author used one of the possible translations.

The title "*Knock at the Cabin*" was translated as "*Стукім у двері*". The word "*cabin*" can be translated as a кабінет, каюта, салон, but we can not translate it as a door. Therefore, we conclude that the translator used such a transformation as modulation.

"*Hidden Strike*" (literally: прихований страйк) was translated as "*Місія на двох*". We can say that the modulation method was also used for the translation of this movie title.

An example of filmonym "*Expendables*" is interesting. It was translated as "Нестримні 4". In the original, we can pay attention to the interesting structure of the filmonym, because the word "expendables" breaks the number 4. "Expendables" can

be translated as витратний матеріал or легко замінний. Therefore, such a transformation as modulation was also used in this filmonym.

An interesting example is the movie title *"Magic Mike's Last Dance"*, it was translated as *"Супер Майк: Останній танець"*, which used the modulation technique. The word *"magic"* can be translated into Ukrainian as магія, чудесний, фокус. The translator chose another word *"супер"*, which is quite logical.

The name of the film *"The Flash"* was translated literally, using the technique of transliteration, since it is its own name, and this film name was translated as *"Флеш"*.

The name of the film *"Air"* was decided not to be translated, but to be transmitted using transcription. The meaning is that it is a proper name. The film is about Nike shoes, namely the Air Jordan model. Therefore, the name of the film was translated into Ukrainian simply as *"Ейр"*.

The title of the film *"The Ritual Killer"* in the Ukrainian language was completely replaced and transferred as *"М'юмі"*.

Such filmonyms as *"Renfield"*, *"M3GAN"*, *"Golda"*, *"Priscilla"* and *"Ferrari"* were translated as *"Ренфілд"*, *"М3ГАН"*, *"Голда"*, *"Прісцилла"*, *"Феррарі"*, respectively. In all these cases, such a transformation as transliteration was used.

An interesting film name is *"M3GAN"*, Ukrainian *"М3ГАН"*. We can pay attention to the fact that the title is all capital letters and the number 3 is present. This is a robot model. You can also read name Megan in this abbreviation in both English and Ukrainian.

The title *"To Catch a Killer"* was completely changed and translated into Ukrainian as *"Мізантрон"*.

An interesting example is the film title *"Joy Ride"*, which was translated into Ukrainian as *"Check-in у халепу"*. The name has been completely changed again. We can also notice that the English phrase "Check-in" was inserted into the Ukrainian translation, which can be translated as зареєструватися. That is, the filmonym literally means "зареєструватися в халепу" (потрапити в халепу). Thus, firstly, we

can understand that this film is a comedy, and secondly, we understand what the plot will be about, which is really very important.

The title of the film *"Dumb Money"* was translated as *"Шалені гроші"*, although the word *"dumb"* in Ukrainian can be translated as дурний, тупий. Therefore, when translating this filmonym, the modulation technique was also used.

The title of the film *"Mafia Mama"* was translated literally as *"Мафія мама"* and a transcription technique was used.

The filmonym *"Insidious: The Red Door"* was translated using such a transformation as modulation. In Ukrainian, the translation sounds like *"Астрал: Червоні двері"*. If the second part is translated literally, then the word *"insidious"* can be translated into Ukrainian as підступний, потаємний but the translator chose a completely different word.



## 2.2 Grammatical transformations in the translation of literary critical discourse phraseology

Grammatical transformations are also often used when translating filmonyms.

Grammatical transformations include: transposition, grammatical replacement, addition, omission, syntactic assimilation.

For the analysis, a sample of 40 English-language filmonyms from the online resource was made: <https://kinoteatr.ua/uk/main/films/year/2023/page/11.phtml> [16]

Table 2.4

Filmonym in English	Filmonym in Ukrainian
The Last Voyage of the Demeter	Остання подорож «Деметри»
The Marvels	Марвели
How to Fall in Love by Christmas	Як закохатися до Різдва
Saw X	Пила X
Love Again	Знову любов
Silent Night	Тиха ніч
The Exorcist: Believer	Екзорцист: Вірянин
Role Play	Рольові ігри
The Marsh King's Daughter	Дочка болотного короля
The Zone of Interest	Зона інтересу
The Nun II	Монахиня II
Hypnotic	Під гіпнозом
In the Land of Saints and Sinners	На землі святих і грішних
Next Goal Wins	Наступний гол- переможний
Beau Is Afraid	Усі страхи Бо
Poor Things	Бідолахи
The Bear	Ведмідь
The Last Of Us	Останні з нас
The Morning Show	Ранкове шоу
Only Murders In The Building	Вбивства в одній будівлі
Silent Night	Тиха ніч
Guardians of the Galaxy Vol. 3	Вартові галактики 3
Dungeons & Dragons: Honor Among Thieves	Підземелля і дракони: Честь злодіїв
Mission: Impossible - Dead Reckoning Part One	Місія Неможлива: Розплата. Частина перша
Shazam! Fury of the Gods	Шазам! Лють Богів
The Little Mermaid	Русалонька
Aquaman and the Lost Kingdom	Аквамен і загублене королівство

Transformers: Rise of the Beasts	Трансформери: Час Звіроботів
The Hunger Games: The Ballad of Songbirds and Snakes	Голодні ігри: Балада про співочих пташок і змії
The Super Mario Bros. Movie	Брати Супер Маріо в кіно
Blue Beetle	Синій жук
The Creator	Творець
A Haunting in Venice	Привиди у Венеції
Kandahar	Місія Кандагар
Five Nights at Freddy's	П'ять ночей у Фреді
Elemental	Стихії
Ant-Man and the Wasp: Quantumania	Людина-мураха та Оса: Квантоманія
Teenage Mutant Ninja Turtles: Mutant Mayhem	Підлітки-мутанти Черепашки ніндзя: Погром мутантів
Trolls Band Together	Троллі: Знову разом
Wish	Бажання

Let's consider the first example. The film title *"The Last Voyage of the Demeter"* was translated into Ukrainian as *"Остання подорож «Деметри»"*. In this case the translation is literal, but we can see that the article *"the"* and the preposition *"of"* are omitted. After all, their analogue does not exist in the Ukrainian language, and in this case they do not carry any value for translation.

In the next example *"The Marvels"* Ukrainian *"Марвелі"* the situation is similar. The translation is literal, but the article *"the"* is omitted.

The movie title *"How to Fall in Love by Christmas"* was translated as *"Як закохатися до Різдва"*. We can see that the translation is direct.

When translating the film name *"Saw X"* into Ukrainian *"Пила X"* the method of syntactic assimilation was used. The word order has not been changed, the word is translated literally.

The title of the film *"Love Again"* was translated as *"Знову любов"*. The word order in the sentence has been changed, so we can conclude that the translator used transposition here.

When translating the film *"Silent Night"* into Ukrainian, *"Тиха ніч"* also used the method of literal translation - syntactic assimilation.

Filmonyms *"The Exorcist: Believer"*, *"Role Play"*, *"The Zone of Interest"*, *"The Nun II"* were translated as *"Екзорцист: Вірянин"*, *"Рольові ігри"*, *"Зона інтересу"*,

"*Монахиня II*". In this case, the translation is also literal, but it is worth noting that in 3 versions: "*The Exorcist: Believer*", "*The Zone of Interest*" and "*The Nun II*" there are articles in the original, which of course are omitted in the translated version.

When translating the title of the film "*The Marsh King's Daughter*" the technique of transposition was used. So, this film title was translated as "*Дочка болотного короля*". We see that the order of words in the title has been changed.

The filmonym "*Hypnotic*" was translated as "*Під гіпнозом*" using the addition method, because the preposition "*nið*" is absent in the original. The title could be translated as "Гіпноз", but with the help of a preposition, the author clarifies that in the film someone will be under hypnosis or under the influence of another person.

"*In the Land of Saints and Sinners*" was translated literally as "*На землі святих і грішних*". But it is worth paying attention that the preposition "*in*" was translated as "*на*", because it is logical. Also, the variant of such a translation is admissible.

The film title "*Next Goal Wins*" was translated as "*Наступний гол переможний*". In this case, the method of syntactic assimilation was used.

The next example of a filmonym is quite interesting. "*Beau Is Afraid*" (literally: Бо боїться) was translated into Ukrainian as "*Усі страхи Бо*". In this case, the following transformations were used: grammatical replacement ("*afraid*" is adj. "*страхи*" is noun) and addition. The pronoun "*усі*" is missing in the original title.

The filmonym "*Poor Things*" (literally: бідні речі) was translated into Ukrainian as "*Бідолахи*". In this case, the translator used the omission technique, because the word "*things*" was not translated. It should also be noted that there is also another version of the translation "*Бідні створіння*". Both variant are quite accurate and adequate.

Such film titles as "*The Bear*", "*The Last Of Us*", "*The Morning Show*" were translated literally as "*Ведмідь*", "*Останні з нас*", "*Ранкове шоу*", respectively. We see that articles are omitted in all titles.

No less interesting is the translation of the film title "*Only Murders In The Building*". It was translated as "Вбивства в одній будівлі". Several transformations are used here.

1) Transposition. Comparing the translation with the original, we see that the order of the words in the translation has changed, for example, the word "*murders*" is in the first place in the original, and in the second place in the translation.

2) There is such a transformation as omission. The word "*only*" was generally removed during the translation.

3) Addition. In the translation we see the clarifying word "*одна*", "*в одній будівлі*". In the original, before the word "*building*" there is no such clarification, there is only the article "The", which was omitted accordingly.

The film title "*Guardians of the Galaxy Vol. 3*" was translated into Ukrainian as "Вартові галактики 3". In the original we see the abbreviation "*Vol.*" (Volume), which translates as "том" or "часитна". This word is not in the translation, so the translator used the omission technique. This decision was correct, because this way the name is shorter and readable.

The title of the movie title as "*Dungeons & Dragons: Honor Among Thieves*" was translated as "*Підземелля і дракони: Честь злодіїв*". We see that the translation of the first part is literal, but in the second part the word "*among*" is omitted in the translation. So, it can be concluded that the technique of omission was also used in this translation.

The filmonym "*Mission: Impossible - Dead Reckoning Part One*" can be translated literally as "*Місія неможлива. Розплата мертвих. Частина перша*". The translator decided to shorten the title, rendering it as follows: "*Місія Неможлива: Розплата. Частина перша*". We can see that they used the technique of omission, removing the word "*dead*".

The film title "*Shazam! Fury of the Gods*" was translated literally as "Shazam! Fury of the Gods". Again, should pay attention to the fact that articles and some prepositions are omitted when translating literally, because they usually do not carry any meaning and their analogues do not exist in the Ukrainian language.

The translation of the following film title "*The Little Mermaid*" is also interesting. We could translate it literally as "*Маленька русалка*", but the translator gave a more interesting version: "*Русалонька*". In this case, the technique of omission was used because the word "*little*" was not translated. Despite this, the meaning is completely preserved, because the author used a diminutive word, thanks to this we can understand that the mermaid is little, even without clarifying words.

The title of the film "*Aquaman and the Lost Kingdom*" was translated as "*Аквамен і загублене королівство*" We see that the translation is literal, we can say that the translator used the technique of syntactic assimilation.

The filmonym "*Transformers: Rise of the Beasts*" (literally: Трансформери: Повстання звірів) was translated into Ukrainian as "*Трансформери: Час Звіроботів*" We see that only the word "*transformers*" was literally translated as "*трансформери*", and the second part was changed. Instead of translating the word "*beasts*" as "*звірі*", the author resorts to changes and translates it as "*звіроботи*", using an artistic technique. The word "*rise*" was replaced by "*час*" altogether. The translation is really successful and adequate. The meaning remains the same, but the translated name sounds very bright and attractive to a potential viewer.

Such a title as "*The Hunger Games: The Ballad of Songbirds and Snakes*" was translated literally, without much change, as "*Голодні ігри: Балада про співочих пташок і змії*".

"*The Super Mario Bros. Movie*" was translated as "*Брати Супер Маріо в кіно*". First, we see such a transformation as transposition, because the positions of the words in the translation differ from the original. So, the word "*bros*" in the original is in the 4th place, while its counterpart the word "*брати*" was put in the first place. The same situation with the words "*super*" and "*Mario*".

It should also be noted that the word "*movie*" is present in the original, and the preposition "*в*" was added in the translation. That is, the translator used the technique of addition.

When translating the film title "*Blue Beetle*" they used a simple technique of syntactic assimilation, because it was translated literally without changing anything as "*Синій жук*".

The filmonym "*The Creator*" has a very simple translation: "*Творець*". In this version, the translator simply used the method of direct translation, which is justified.

When translating the title "*A Haunting in Venice*", the author also used the method of direct translation and gave this title as "*Привиди у Венеції*".

A vivid example of addition can be seen by comparing the original and the translation of the film title "*Kandahar*". It was translated as "*Місія Кандагар*", adding the word "*місія*", which is not in the original.

An example of such a technique as syntactic assimilation can be seen in the film title "*Five Nights at Freddy's*", which was translated literally as "*П'ять ночей у Фреді*". This translation is justified, because the original perfectly conveys the plot of the film and hints to the viewer about possible events.

The film title "*Elemental*" was translated literally, also using the technique of zero transformation, as "*Стухії*".

The title "*Ant-Man and the Wasp: Quantumania*" was also translated into Ukrainian using a technique called syntactic assimilation. The translation sounds like "*Людина-мураха та Оса: Квантоманія*".

The filmonym "*Teenage Mutant Ninja Turtles: Mutant Mayhem*" was translated into Ukrainian as "*Підлітки-мутанти Черепашки ніндзя: Погром мутантів*". We can pay attention to the fact that the transposition method is used in this example. For example, in the original "*Ninja Turtles*" and in the translation "*Черепашки ніндзя*" or in the original "*Mutant Mayhem*" and in the translation "*Погром мутантів*".

When translating the title "*Trolls Band Together*", the translator removed the word "*band*" and added the word "*знову*", which is not in the original. In Ukrainian, the title sounds like "*Троллі: Знову разом*".

The last example is the rather simple filmonym "*Wish*". Using the technique of syntactic assimilation, the author translated the title simply as "*Бажання*".

### 2.3 Lexical and grammatical transformations in the translation literary critical discourse

Lexical-grammatical transformations are less common when translating filmonyms, but they are present. Sometimes, one filmonym can have both lexical and grammatical transformations. In the following examples, we will consider such cases.

For the analysis, a sample of 7 English-language filmonyms from the online resource was made: <https://kino-teatr.ua/uk/main/films/year/2023/page/11.phtml> [16]

Table 2.5

Filmonym in English	Filmonym in Ukrainian
The Equalizer 3	Праведник 3: Остання глава
John Wick: Chapter 4	Джон Уік 4
Beautiful Disaster	Моє прекрасне нещастя
PAW Patrol: The Mighty Movie	Щенячий патруль: Мегакіно
The Pope's Exorcist	Екзорцист Ватикану
Ruby Gillman, Teenage Kraken	Кракен-дівча на ім'я Рубі
Abbott Elementary	Початкова школа Ебботт

Paying attention to the first film title "*The Equalizer 3*" and its translation "*Праведник 3: Остання глава*", we can note that the translator used several types of transformation:

1) modulation (lexical transformation). In this case, the word "Equalizer" is literally translated as "*вирівнювач*". In order for the translation to be adequate and logical, the translator replaced it with the word "*праведник*".

2) Addition (grammatical transformation). In the original title, the number 3 is present, which tells us that this is the third part of the film. In the translation, the translator decided to clarify this by adding the words "*остання глава*".

In the filmonym "*John Wick: Chapter 4*" and its translation "*Джон Уік 4*" there are also 2 types of transformations:

1) transcription and transliteration (lexical transformations) of the names and nicknames "*John Wick*" translated as "*Джон Уік*".

2) Omission (grammatical transformation). In the original there is the clarification "*Chapter 4*", and in the translation the word "*chapter*" was omitted, leaving only the number 4.

In the following example "*Beautiful Disaster*", which is translated as "*Мое прекрасне нещастя*", there are also 2 types of transformation: differentiation and addition.

1) Differentiation (lexical transformation). The word "*disaster*" has several translation options, for example, катастрофа, аварія, провал, нещастя. The translator chose one of the possible transliterations and translated this word as "*нещастя*".

2) Addition (grammatical transformation). In the translation, the translator adds the word "*my*", which is not in the original, for clarification.

The title "*PAW Patrol: The Mighty Movie*" was translated into Ukrainian as "*Щенячий патруль: Мегакіно*", using two transformations: modulation and omission.

1) Modulation (lexical transformation). The word "*PAW*" is translated as "*лана*", the translator rendered it as "*щенячий*" (*щеня*), using another equivalent.

2) Omission (grammatical transformation). In the original, we see the word "*mighty*", in the Ukrainian filmonym, such a word is not available separately, instead, the word "*movie*" was translated as "*мегакіно*".

Let's pay attention to the film title "*The Pope's Exorcist*" (literally: екзорцист папи), which was translated as "*Екзорцист Ватикану*". In this case, 2 types of transformations were used: transposition and modulation.

1) Transposition (grammatical transformation). The word "*Exorcist*" in the original title is at the end of the sentence, while "*Екзорцист*" in the translation is at the beginning.



2) Modulation (lexical transformation). The word *"Pope"* was generally replaced by the word *"Ватикан"*. In this case, such a replacement is justified and logical.

The translation of the filmonym *"Ruby Gillman, Teenage Kraken"* (literally: Рубі Гіллман, Підліток Кракен) is quite interesting. In Ukrainian, it sounds like *"Кракен-дівча на ім'я Рубі"*. It should be noted that if the original translation is left out, it will not be adequate and will hardly fulfill its advertising function.

During the translation, the translator applied three types of transformations: transposition, addition and modulation.

1) Transposition (grammatical transformation). You can immediately notice that the order of words in the title of the original and the translation has changed. For example, name *"Ruby"* in the original is in the first place, and in the translation it is at the end.

2) Addition (grammatical transformation). In the translation we see the words *"на ім'я"*, which are not in the original.

3) Modulation (lexical transformation). The translator replaced the word *"teenage"* (підліток) with the word *"дівча"*, which is quite logical.

In the last movie title *"Abbott Elementary"*, which was translated as *"Початкова школа Ебботт"*, the following transformations are available: addition, transposition and transliteration.

1) Addition (grammatical transformation). We can notice that in the translation the author added the word *"школа"*, which is not in the original. In the English version it looks appropriate, because when we say *"elementary"* we immediately understand that we are talking about a school, in the Ukrainian version it needs to be clarified otherwise the name will look strange.

2) Transposition (grammatical transformation). Looking at the original and the translation, we see that the words are in different positions. For example, the word *"Abbott"* in the original text appears at the beginning, and its counterpart *"Ебботт"* at the end.

3) Transliteration (lexical transformation). The word "*Abbott*" cannot be translated as it is a proper name, so the translator has transliterated it as "*Еббomm*".

### **Conclusions to chapter 2**

So, from the above, we can draw such conclusions:

- there are many translation options for movie names;
- completely different transformations are used when translating filmonyms;
- often difficulties may arise during the translation of filmonyms;
- modulation and transliteration are indeed among the most common transformations when translating filmonyms;
- an adequate and logical translation is important for the perception of the film and affects its advertising function.

## CONCLUSIONS

In the course of the work, the peculiarities of the translation of English-language film names of 2023 were analyzed based on the material of literary and critical texts on the Internet.

Having made a selection of 96 words from an online resource and using translation analysis, a comparative method and a complex analytical approach, an analysis of the translation of filmonyms from English to Ukrainian was made. During the research, the most common transformations in the translation of filmonyms were analyzed and identified.

During the work, the following conclusions were made:

- titles and filmonyms are different concepts, although they have a lot in common;
- filmonyms have different structures and types;
- filmonyms have many functions;
- not only knowledge of languages, but also cultural and social characteristics is important for a translator;
- there are many problems when translating filmonyms;
- many transformations are used to translate filmonyms;
- text and discourse have a lot in common, but they are still different concepts;
- there are several approaches to the analysis of literary-critical discourse texts;
- literary and critical discourse is the oldest;
- modulation, transliteration and literal translation are among the most used;
- various transformations are used to translate filmonyms;
- adequate translation is important for audience perception.

## BIBLIOGRAPHY

1. Гушул Р., Федик В. Особливості перекладу назв фільмів з англійської мови на українську. *Закарпатські філологічні студії*. Т. 2, № 21. С. 159–163.
2. Демецька В. Адаптація як поняття перекладознавства й культурології. *Вісник сумського державного університету. серія філологія*. 2007. Т. 2, № 1.
3. Долгополова Л., Білоус О. Нариси з лінгвістичного аналізу дискурсу: до проблеми типології та характеристики : монографія. Харків : БУРУН і К, 2014. 204 с.
4. Карпенко О. Проблеми сучасної ономастичної термінології. *Слов'янський збірник*. 2015. № 18. С. 28–34.
5. Книш О. В. Лінгвістичний аналіз найменувань кінофільмів у російській мові : дис. ... канд. філол. наук : 10.02.01. Одеса, 1992. 191 с.
6. Корунець І. Вступ до перекладознавства. Вінниця : Нова кн., 2008. 512 с.
7. Корунець І. Теорія і практика перекладу (аспектний переклад): Підручник. Вінниця : Нова Кн., 2003. 448 с.
8. Куликова Л. А. Текст і дискурс як фігури комунікації. *Кафедра німецької філології МДПУ ім. Богдана Хмельницького - Головна*. URL: <https://nimfilmdpu.mozello.com/vseukraska-nternet-konferencja/movoznavstvo/params/post/1336872/#:~:text=> (дата звернення: 02.04.2024).
9. Кучерова О. О. Функціонально-комунікативні особливості заголовка політичної та економічної статей англійської газети. *Наукові записки НаУКМА : філологічні науки*. 2002. Т. 20. URL: <https://ekmair.ukma.edu.ua/handle/123456789/9001>.
10. Олійник Д. О. Стратегії перекладу українською мовою сучасних англійських фільмів : магістерська робота. Суми, 2021. 70 с.

11. Почепцов Г.Г. Теорія комунікації. – К.: Видавничий центр “Київський університет”. 1999. – 301 с.
12. Сердюченко В. Особливості перекладу назв кінофільмів з англійської мови : дипломна робота. 75 с.
13. Сологуб Н. М., Марчук Л. М., А. С П. Вступ до мовознавства : навч. посіб. Кам’янець-Подільський : ПП Буйн. О. А., 2007. 144 с.
14. Шашкевич І. А. Сутність і структура літературно-критичного дискурсу. *Матеріали XLIX науково-технічної конференції підрозділів ВНТУ*. 2020. URL: <https://conferences.vntu.edu.ua/index.php/all-hum/all-hum-2020/paper/view/9716>.
15. Фільми та серіали 2023 року українською. *Фільми онлайн українською мовою в HD якості*. URL: <https://uakino.club/find/year/2023/> (дата звернення: 01.04.2024).
16. Фільми 2023 року- всі фільми світового прокату: опис, трейлери, відгуки, рецензії - [kino-teatr.ua](http://kino-teatr.ua). *Кинотеатры Украины: анонсы фильмов, описание, новости кино, отзывы*. URL: [https://kinoteatr.ua/uk/main/films.phtml?title=&genre\\_id=&year=2023](https://kinoteatr.ua/uk/main/films.phtml?title=&genre_id=&year=2023) (дата звернення: 02.03.2024).
17. Advanced search. *IMDb*. URL: [https://www.imdb.com/search/title/?title\\_type=feature&release\\_date=2023-01-01,2023-12-31](https://www.imdb.com/search/title/?title_type=feature&release_date=2023-01-01,2023-12-31) (date of access: 01.04.2024).
18. Cordonnier J.-L. Traduction et Culture / J.-L. Cordonnier – Paris: Hatier/Didier, 1995. –243 S.
19. Foucault M. L'Ordre du Discours. Gallimard French, 1971. 81 p.
20. Harris Z. S. Discourse Analysis: A Sample Text. *Language*. 1952. P. 474 - 494.
21. Jovanovic M. On translating titles Babel / M. Jovanovic– 36 Vol. 4 ,1990. – 213p.

22. Mohammad Afzal H. Critical Discourse Analysis of Literary Texts of NCTB English for Today (Class II - Class VIII) Textbooks: A Qualitative Study. *Scholars Journal of Arts, Humanities and Social Sciences*. 2022. P. 435.  
URL: [https://saspublishers.com/media/articles/SJAHSS\\_109\\_434-444.pdf](https://saspublishers.com/media/articles/SJAHSS_109_434-444.pdf).
23. Nord C. Text-Functions in Translation: Titles and Headings as a Case in Point. *Target. International Journal of Translation Studies*. 1995. Vol. 7, no. 2. P. 261–284.
24. Peña-Cervel M. S. Motivating film title translation: A cognitive analysis. *Círculo de Lingüística Aplicada a la Comunicación*. 2016. P. 301–339.
25. Pym A. *Exploring Translation Theories*. London: Routledge, 2010.
26. Schleiermacher F. Methoden des Ubersetzens. In: H.J.Storig. «Das Problem des Ubersetzens» / F. Schleiermacher – Stuttgart : 1963. –213 S.
27. Werner K. The Concept of Equivalence and the Object of Translation Studies. *Target. International Journal of Translation Studies*. 1995. Vol. 7, no. 2. P. 191–222.

### LIST OF REFERENCE SOURCE

28. Гром'як Р. Т., Ковалів Ю. І., Теремко В. І. Літературознавчий словник-довідник. 2-ге вид. Київ : Акад., 2007. 751 с.
29. Шинкарук В. І. Філософський енциклопедичний словник. 6-те вид. Київ : Абрис, 2002. 742 с.
30. Macmillan English Dictionary for advanced learners. International Student Edition. Macmillan Publishers Limited, 2006.
31. Oxford learner's dictionaries | find definitions, translations, and grammar explanations at oxford learner's dictionaries. *Oxford Learner's Dictionaries | Find definitions, translations, and grammar explanations at Oxford Learner's Dictionaries*. URL: <https://www.oxfordlearnersdictionaries.com> (date of access: 04.04.2024).

## ANNEX

Table 1.1

Type	The name of the movie in English	The name of the movie in Ukrainian
filmonyms-sentences	“ <i>Anyone But You</i> ”	“Люблю тебе ненавидіти”
filmonyms-phrases	“ <i>Rare Objects</i> ”	“Рідкісні предмети”
filmonyms of word forms	“ <i>Descendants</i> ”	“Спадкоємці”

Table 1.2

Type	The name of the movie in English	The name of the movie in Ukrainian
thematic	“ <i>The Iron Claw</i> ”	“Залізний кіготь”
personal	“ <i>Oppenheimer</i> ” “ <i>Barbie</i> ”	“Оппенгеймер” “Барбі”
time/space	“ <i>Single in Seoul</i> ” “ <i>Inside</i> ”	“Самотні в Сеулі” “Всередині”
subject	“ <i>The Crown</i> ”	“Корона”
mixed	“ <i>Asterix and Obelix: The Middle Kingdom</i> ”	“Астерікс і Обелікс: Піднебесна імперія”

Table 2.3

Filmonym in English	Filmonym in Ukrainian
American Fiction	Американське читиво
Barbie	Барбі
Killers of the Flower Moon	Вбивці квіткової повні
Maestro	Маестро
May December	Травень, грудень
Oppenheimer	Оппенгеймер
Past Lives	Минулі життя
Spider-Man: Across the Spider-Verse	Людина-павук: Кризь Всесвіт
Asteroid City	Астероїд-сіті
Beef	Сварка

Jury Duty	Бути присяжним
Poker Face	Покерфейс
Succession	Спадкоємці
No Hard Feelings	Без образ
Anyone But You	Люблю тебе ненавидіти
Indiana Jones and the Dial of Destiny	Індіана Джонс і Реліквія долі
Strays	Кудлаті перці
Meg 2: The Trench	Мег 2: Западина
Gran Turismo	Гран Туризмо
After Everything	Після. Назавжди
About My Father	Татусів Уікенд
65	65
Wonka	Вонка
Napoleon	Наполеон
Migration	Переліт
Fast X	Форсаж х
Plane	Рейс
Heart of Stone	Місія Стоун
Shotgun Wedding	Нестримне весілля
Haunted Mansion	Маєток з привидами
The Portable Door	Магічні двері
Maybe I Do	Можливо, так
Knock at the Cabin	Стукіт у двері
Hidden Strike	Місія на двох
Expend4bles	Нестримні 4
Magic Mike's Last Dance	Супер Майк: Останній танець
The Flash	Флеш
Air	Ейр
The Ritual Killer	М'юті



Renfield	Ренфілд
M3GAN	МЗГАН
Golda	Голда
Priscilla	Прісцилла
To Catch a Killer	Мізантроп
Ferrari	Феррарі
Joy Ride	Check-in у халепу
Dumb Money	Шалені гроші
Mafia Mamma	Мафія мама
Insidious: The Red Door	Астрал: Червоні двері

Table 2.4

<b>Filmonym in English</b>	<b>Filmonym in Ukrainian</b>
The Last Voyage of the Demeter	Остання подорож «Деметри»
The Marvels	Марвели
How to Fall in Love by Christmas	Як закохатися до Різдва
Saw X	Пила X
Love Again	Знову любов
Silent Night	Тиха ніч
The Exorcist: Believer	Екзорцист: Вірянин
Role Play	Рольові ігри
The Marsh King's Daughter	Дочка болотного короля
The Zone of Interest	Зона інтересу
The Nun II	Монахиня II
Hypnotic	Під гіпнозом
In the Land of Saints and Sinners	На землі святих і грішних
Next Goal Wins	Наступний гол- переможний
Beau Is Afraid	Усі страхи Бо
Poor Things	Бідолахи
The Bear	Ведмідь
The Last Of Us	Останні з нас
The Morning Show	Ранкове шоу
Only Murders In The Building	Вбивства в одній будівлі
Silent Night	Тиха ніч
Guardians of the Galaxy Vol. 3	Вартові галактики 3
Dungeons & Dragons: Honor Among Thieves	Підземелля і дракони: Честь злодіїв

Mission: Impossible - Dead Reckoning Part One	Місія Немоżliва: Розплата. Частина перша
Shazam! Fury of the Gods	Шазам! Лють Богів
The Little Mermaid	Русалонька
Aquaman and the Lost Kingdom	Аквамен і загублене королівство
Transformers: Rise of the Beasts	Трансформери: Час Звіроботів
The Hunger Games: The Ballad of Songbirds and Snakes	Голодні ігри: Балада про співочих пташок і змій
The Super Mario Bros. Movie	Брати Супер Маріо в кіно
Blue Beetle	Синій жук
The Creator	Творець
A Haunting in Venice	Привиди у Венеції
Kandahar	Місія Кандагар
Five Nights at Freddy's	П'ять ночей у Фреді
Elemental	Стихії
Ant-Man and the Wasp: Quantumania	Людина-мураха та Оса: Квантоманія
Teenage Mutant Ninja Turtles: Mutant Mayhem	Підлітки-мутанти Черепашки ніндзя: Погром мутантів
Trolls Band Together	Тролі: Знову разом
Wish	Бажання

Table 2.5

<b>Filmonym in English</b>	<b>Filmonym in Ukrainian</b>
The Equalizer 3	Праведник 3: Остання глава
John Wick: Chapter 4	Джон Уік 4
Beautiful Disaster	Моє прекрасне нещастя
PAW Patrol: The Mighty Movie	Щенячий патруль: Мегакіно
The Pope's Exorcist	Екзорцист Ватикану
Ruby Gillman, Teenage Kraken	Кракен-дівча на ім'я Рубі
Abbott Elementary	Початкова школа Ебботт

## РЕЗЮМЕ

Курсову роботу присвячено дослідженню специфіці українського перекладу назв англійськомовних фільмів 2023 року (на матеріалі літературно-критичних текстів інтернет-мережі). У ході роботи висвітлено поняття фільмонім, його функції та типи, описано основні способи перекладу фільмонімів, зроблено вибірку з 96 слів з онлайн ресурсу проаналізовано та здійснено перекладацький аналіз фактичного матеріалу дослідження. Крім того, у курсовій роботі складено таблицю, де співставляється оригінал тексту (фільмоніму) та його переклад українською мовою.

**Ключові слова:** переклад, фільмонім, дискурс, літературно-критичний дискурс, аналіз.