

UNVEILING THE ART OF FILMONYM TRANSLATION

Introduction. The foreign film industry is developing more every year, so the number of English-language films is growing significantly. Famous books are being adapted into films, and films based on real events are being created that arouse great interest and admiration among viewers. Foreign films are extremely popular in Ukraine as well, making a great contribution to the culture life of our country. Therefore, there is a need to translate correctly not only the content of the films, but also their titles that correspond to their plot. Thus, translators should know certain peculiarities and ways of translating filmonyms.

The purpose of the work is to analyse the peculiarities of translating foreign film titles into Ukrainian.

The term “filmonym” is used to refer to the title of a film, i.e. a certain statement that represents a situation modelled directly by the film. The most important function of filmonyms is informative, which includes advertising and the function of influencing the viewer [4, p. 25]. That is, after reading the title of a film, the viewer may already have certain expectations about the plot and interest in watching it.

Translation of a film title is essential in construction the composition and structure of the piece of work, and has a significant impact on its functioning in the culture. Therefore, the choice of translation method and strategy depends on the genre of the work, on various aspects of the country’s life and, obviously, on the language the title is translated into.

There are some principles of filmonyms’ translation, which include faithful value, aesthetic value, commercial value and artistic value [1, p. 122].

Faithful value means that there should be no incorrect changes, distortions or omissions in the film title. The movie title must be intelligible in modern

linguistic, and without dead translation.

The aesthetic value is based on the fact that the translation of a filmonym should emphasize the beauty of the language and its elegance.

Also, when translating the title of the film, it's necessary to pay attention to the commercial value. That is, an interpreter should understand the peculiarities of the target language culture to evoke aesthetic pleasure and the desire to watch the film.

The principle of artistic value is that the translated filmonym will be regarded as an artwork, and the film itself will be regarded as art that will attract viewers.

As for the ways of translating film titles, there are three main ones. These are direct translation, transformation and indirect translation. The most accurate and adequate is direct, so it is obviously the most regularly used. This type of translation is used when a film title contains a proper name or word with a direct meaning. For instance, "*A quiet place*" – «*Tuxe micye*», "*The Tinder Swindler*" – «*Аферист з Тіндери*» [3, p. 161].

The next method of translating filmonyms is transformation, which consists in changing the lexical, grammatical and semantic components of the source text while preserving the information appointed for transmission. In that case, the translation uses keywords from the film to compensate for the semantic and genre failure of the literal translation. Other transformation techniques include addition and omission. The former is characterized by the addition of words in the target language so as not to violate the norms of that language, while the latter is used to omit words that express meanings that can be understood in the text without their help. For example, "*Blade Runner 2049*" – «*Той, що біжить по лезу 2049*» (addition technique), "*The Personal History of David Copperfield*" – «*Історія Девіда Конерфільда*» (omission technique) [3, p. 161].

The last method of filmonyms' translation is indirect translation, which involves a complete replacement of the film title due to inability to convey the

meaning of the source text. Moreover, sometimes interpreters try to reproduce the main content of the film in its title, to prepare the viewers for watching. For instance, “*Inside man*” means «Не впіймали – не злодій». The Ukrainian interpreters changed the title because it more accurately conveys the plot of the film, which is based on the story of a detective and a bank thief who meet and have a confrontation filled with adventures and chases [2, p. 156].

Conclusion. To sum up, there are different ways and principles of translating film titles. Therefore, the translation of film titles should be done clearly and adequately, conveying the main content of the work and the meaning that was inherent in the original title. After all, the best way to draw the attention of the viewers to the film is to make them interested in the title.

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