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PECULIARITIES OF ENGLISH FILM TITLES TRANSLATION AND ADAPTATION

ОСОБЛИВОСТІ ПЕРЕКЛАДУ ТА АДАПТАЦІЇ НАЗВ АНГЛІЙСЬКИХ КІНОФІЛЬМІВ

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

The purpose of the article is to consider a complex system of grammatical and lexical transformations required for the translation of the film titles from English into Ukrainian.

Transformations in translation are specified with various factors: lexical, stylistic, functional, pragmatic. Recently, transformations are studied from the standpoint of the cognitive processes, the specificity of the picture of the world, reflected in

the work of art. Although the modern traditions of translation of titles are sometimes accidental and spontaneous, the trend of pragmatic translation is noticeably dominant.

Therefore, taking into account the pragmatics of the corresponding original name implies the use of different adaptation strategies that help the reader (potential viewer) to derive the most meaningful interpretation of the film, which is impossible in literal translation. For this type of translation, it is necessary to take into account the socio-cultural impact.

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

Pragmatic adaptation is also caused by the use of realities and the author's word-making, which carry some semantic load and are unclear in literal translation. This strategy is a kind of semantic development, where the transformation is already holistic, not elementary and is used when it is impossible to convey the pragmatic meaning of the source text and have to resort to the complete replacement of the movie name, since the name of the movie is an untranslated combination of words.

Key words: lexical transformations, grammatical transformations, linguistic and stylistic means, linguistic features, interpretation.

У статті розглядаються основні лексико-граматичні особливості перекладу назв фільмів англійською мовою. Важливу роль відіграє тенденція вибору назви фільму, оскільки правильно сформульована назва фільму, водночас відображаючи його суть, привертає увагу глядачів. Загальновідомо, що близько вісімдесяти відсотків усієї аудиторії звертають увагу лише на заголовки. Тому, щоб зробити фільм вдалим і привабливим для глядача, необхідно ретельно попрацювати з його назвою. Назва фільму є своєрідним ключем до успіху, до того ж її ефектне сприйняття одразу позначається на комерційній функції.

Мета статті – розглянути складну систему граматичних і лексичних трансформацій, необхідних для перекладу назв фільмів з англійської на українську мову.

Трансформації в перекладі конкретизуються різними факторами: лексичними, стилістичними, функціональними, прагматичними. Останнім часом трансформації досліджуються з позицій пізнавальних процесів, специфіки картини світу, відображеної в художньому творі. Хоча сучасні традиції перекладу заголовків іноді випадкові та спонтанні, тенденція прагматичного перекладу помітно домінує.

Тому врахування прагматики відповідної оригінальної назви передбачає використання різних стратегій адаптації, які допомагають читачеві (потенційному глядачеві) отримати найбільш змістовну інтерпретацію фільму, що неможливо при дослівному перекладі. Для цього типу перекладу необхідно брати до уваги соціокультурний вплив.

Прямий переклад широко використовується при перекладі назв фільмів англійською мовою. Він максимально зберігає зміст і форму оригіналу. Він намагається відтворити точне значення оригіналу в межах граматичних структур цільової мови та повністю відповідати намірам режисера. Що стосується англійського фільму, прямий переклад можна застосовувати, якщо цільова версія відповідає оригінальній назві. Це найефективніший спосіб перекладу, коли мова оригіналу та мова перекладу збігаються за функціями.

Прагматична адаптація зумовлена також використанням реалій та авторської словотворчості, які несуть певне смислове навантаження і незрозумілі при дослівному перекладі. Ця стратегія є різновидом семантичного розвитку, де трансформація є вже цілісною, а не елементарною і використовується, коли неможливо передати прагматичний зміст вихідного тексту і доводиться вдаватися до повної заміни назви фільму, оскільки назва фільму є неперекладним сполученням слів.

Ключові слова: лексичні трансформації, граматичні трансформації, мовно-стилістичні засоби, лінгвістичні особливості, інтерпретація.

Introduction. The translation of the title of the film is a complex and demanding process, where the translator acts as an intermediary between the text in the source language and the target language. In this regard, the translator must take into account the specifics of the receiving environment, mainly cultural aspects, as well as take into account the differences between the two languages, such as grammatical, lexical and stylistic differences. Currently, the tendency of choosing the name of the film also plays an important role, because the correct formulated title of the film, at the same time reflecting its essence, attracts the attention of the audience. It is widely known that about eighty percent of the entire audience only pay attention to headlines. Therefore, in order to make a film suc-

cessful and attractive to the viewer, it is necessary to carefully work with its title. The title of the film is a kind of key to success, and moreover, its effective perception immediately affects the commercial function.

Analysis of contemporary scientific papers. To demonstrate the importance and basic function of a movie title, it is necessary to refer to the initial concept of a title. It is a known fact that each researcher interprets this or that concept from the point of view of his individual vision. So, the title is a compressed, unrevealed content of the text. The title can be metaphorically translated in the form of a twisted spring, revealing its capabilities in the process of deployment [1, p. 28; 9, p. 45]; the title is one of the structural elements of the text and is a

mean of rubrication, reflecting in a laconic form the main idea of the whole text or its parts [3, p. 185]; title is what forms the initial understanding of the text and is the first step towards its interpretation [2, p. 97]. Thus, it should be said that the title of the film contains the main, concise idea of the film, which directly affects the future viewer in order to attract his attention.

In order to fully reflect significance of film title and convey all the meanings and functions put into it, it's necessary to go through the process of adaptation (localization) [5, p. 64]. In the process of adaptation the translator encounters difficulties that are caused by the following factors. The translation presents a heuristic process in the course of which the translator solves a number of creative problems using some aggregate of techniques. They break the formal aspect of the translation but provide the achieving of higher level of equivalency. Studying different classifications of transformations one may observe that there are certain techniques, the most common ones being rearrangement, addition and omission which are employed in the process of translation.

When a translator deliberately alters the communicative effect of the original title, one can speak of pragmatic transformation. The translators deliberately alter the communicative effect, the aesthetic function of the original language work. They made a conscious pragmatic transformation, believing that it is important for the reader to get acquainted with the content of the original as precisely and accurately as possible. Pragmatic transformations affect, as a rule, the whole text [4, c. 93]. As a result of these transformations, the pragmatic value of the initial unit is preserved, while the semantic and syntactic values can be completely or partially changed.

The purpose of the article is to consider a complex system of grammatical and lexical transformations required for the translation of the film titles from English into Ukrainian. Such **methods** over the course of this work are used: descriptive, comparative, analysis, experiment and the method of linguistic interpretation of the results obtained.

Presenting of main material. Transformations in translation are specified with various factors: lexical, stylistic, functional, pragmatic. Recently, transformations are studied from the standpoint of the cognitive processes, the specificity of the picture of the world, reflected in the work of art. Although the modern traditions of translation of titles are sometimes accidental and spontaneous, the trend of pragmatic translation is noticeably dominant.

Therefore, taking into account the pragmatics of the corresponding original name implies the use of different adaptation strategies that help the reader (potential viewer) to derive the most meaningful interpretation of the film, which is impossible in literal translation. For this type of translation, it is necessary to take into account the socio-cultural impact.

Actually, translation of films can be compared with translation of aphorisms and proverbs, because they have similar text features and a fundamentally similar approach of translation [6, p. 76]. The main popular strategy, concerning translation of film titles, is a direct translation. As a rule, this strategy applies to film titles that usually don't have socio-cultural components, which are difficult to translate. Direct translation is considered to be the most accurate and adequate, and is regularly used if the film title consists of its own name or includes it in its composition. Titles that consist of a simple phrase or a word with a direct or universal metaphorical meaning can also be translated literally.

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

Moreover, the first strategy is based on the direct translation of the English-language film titles into the desired language. Basically, such a strategy suits the titles of films, where there are no cultural-specific components, exotisms and no conflict of form and content [7, p. 50]. There are quite a few examples of direct translation strategies. These are: *"It"* – *"Воно"*, *"The Dark Tower"* – *"Темна вежа"*, *"King Arthur: Legend of the Sword"* – *"Король Артур: Легенда меча"*, *"Life"* – *"Життя"*, *"Seven Sisters"* – *"Сім сестер"*, *"Annabelle: Creation"* – *"Анабель: Створення"*, *"A Dangerous Man"* – *"Небезпечна людина"*, *"Halloween II"* – *"Хелоуїн 2"*, *"Tooth Fairy"* – *"Зубна Фея"*.

Undoubtedly, such proper names carry a certain cultural component, but in translation it becomes irrelevant. For instance translation of the following film titles: *"Bronson"* – *"Бронсон"*, *"Hannah Montana"*:

The Movie” – “Хана Монтана: Кіно”, “*Jesse Stone: Thin Ice*” – “Джесі Стоун: Тонкий лід”

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

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

Despite the basic requirements facing the translator: preservation of semantic-structural equality and equal communicative-functional properties, there are quite a few cases of changing the names of films during translation. This translation strategy is one of the most popular and requires a lot of effort and creative ability of translators, together with knowledge of the cultural features of both countries. The name change is done due to the inability to convey the pragmatic content of the source text. The greatest difficulty in translation is caused by phraseologisms, the play of words and deliberately modified stable expressions, the content of which is transparent only to those who are well versed in the culture of English-speaking countries [8, p. 112]. Pragmatic adaptation is also caused by the use of realities and the author’s word-making, which carry some semantic load and are unclear in literal translation.

This strategy is a kind of semantic development, where the transformation is already holistic, not ele-

mentary and is used when it is impossible to convey the pragmatic meaning of the source text and have to resort to the complete replacement of the movie name, since the name of the movie is an untranslated combination of words. Here are some examples of translations of the following titles.

Sometimes adapted names seem logical, as in the case of “*The Bucket List*”, which in Ukrainian rolled out with the title “Доки не склеїв ласти”. The translation reflects the idea of the film – having time to do everything you dreamed of before you die. Another example of a successful adaptation is the Ukrainian title “Форсаж” to the movie “*The Fast and Furious*”. After reading these names, it becomes clear that the movies are about racing, speed and probably fast sports cars.

But, at the same time, there are many examples of not very successful adaptations. For example, a French movie called “*Intouchables*” (also in English) in our country was called “1 + 1”. The design of the original title was to portray the two main characters as inviolable, to some extent alienated. Philip, paralyzed by the rich, forgotten by friends alone. Dris is his dark-skinned helper, an immigrant, without much prospects and “supporters”. If the original name traces the storyline and drama, then the Ukrainian version causes me personally to have associations with the Ukrainian TV channel of the same name.

Another feil in translation is an adaptation of the name of the movie “*Blue Valentine*”. This case can even be called comic, because in addition to the variants “Валентинка” and “Сумний Валентин”, In some sources you can find “Блакитний Валентин”. In fact, the film tells the romantic and sad story of the beginning and end of a couple’s love, and the end of their married life falls just on Valentine’s Day. When you hear Ukrainian names, you might think that this is a comedy.

A prime example of a successful replacement is a movie translation “*Fist Fight*” as “Махач вчителів”. The essence of the film can be understood from the title itself, because teachers are also people and they may have conflicts, which happened in one of the schools. The translator decided to translate the word “fight” as a “махач”, being characteristic of youth slang, and add the word “вчитель” to make the film more accurate. This method of translation was chosen to engage the youth in watching this comedy film, because such kind of titles better reflects the essence of the film and focuses on comedy.

Sometimes translators try to convey the content of the movie title in order to prepare the viewer

for perception. An example is the film-thriller “*Unlocked*”, which has been translated not literally but with a slightly broader explanation as “*The Secret Agent*”. The original translation emphasizes the genre of the film and attracts the attention of thrillers.

The translation of film names that contain proper name is often translated without transformation but with a help of transcription or transliteration. However, translation without transformation is not always universal. Sometimes translators have to resort to complete replacement. So “*Ozzy*” and films as “*Richard the Stark*” were presented as “*Велика втеча*” and “*Пташиний ульот*” accordingly in the ukrainian production. The translators have used a story adaptation that allows potential viewers to imagine the story of the movie and its characters. Transliteration of the name would complicate the perception of the whole film and would not indicate anything.

After the Oscar-winning tape “*Silver Linings Playbook*” – “*Мій хлопець – псих*” many people would have noticed that the unpretentious design gained popularity. Movies were also offered to viewers: “*Мій хлопець – кілер*” instead of literal translation “*Містер Досконалість*”, because English variant of this film is “*Mr. Right*”. Other common variants are the following: “*Якщо твоя дівчина – зомбі*” instead of “*Життя після Бет*”, which is a translation of english film “*Life After Beth*”.

This construction was also decided when translating this year's comedy “*Colossal*”, which was translated “*Моя дівчина – монстр*” (instead of “*Величезний*”). In our opinion, the translation is as successful as the title “*Моя дівчина – монстр*” is intriguing and hints at the film's genre and storyline.

But not always a complete replacement is a good translation of the original name. A very debatable case of using a substitute for translating an English movie title “*How to be a single*” – “*В активному пошуку*”. A comedic melodrama about the stories of four women who chose to be single. In our opinion, the complete replacement of the name distorts the meaning of the plot, because the tape is not about active search, but about the art of “being alone”. So, the translators had to keep the film's key moment and translate it literally. Other examples representing logic development are:

“About love” – “*Коханий з майбутнього*”;

“Hangover” – “*Похмілля у Вегасі*”;

“Identity thief” – “*Піймай шахрайку, якщо зможеш*”;

“This is 40” – “*Життя по-дорослому*”;
the film “*The Other Guys*” – “*Копи на підхваті*”, in which the original name can literally be translated as “*Інші хлопці*”.

another film “*Four Brothers*” – “*Кров за кров*”: the action-packed “*Four Brothers*” – “*Чотири брати*” action movie tells the story of four brothers returning to their hometown for their mother's funeral;

the film “*Die Hard*” – “*Міцний горішок*”. Yes, today, the “*Міцний горішок*” franchise is a true cult that is starting to get frustrated with every new piece. But at the time of the release of the tape in 1988, “*Die Hard*” could be translated as “*Помри, борючись*” or “*Незламний*”. At that time it would not play a special role;

“*The Guard*” – “*Ірландець*”, because we understand that the plot of this black comedy takes place in Ireland, but the original name is “*The Guard*”, that is, the “*Охорона*”. Moreover, the film has two main characters and one of them is not Irish;

“*Inception*” – “*Початок*”: the movie is really interesting and original, but we didn't understand what “*Початок*” means here. The original tape is called “*Inception*”, which can be translated as “*Впровадження*” or “*Вкорінення*”, that already makes sense;

“*The Expendables*” – “*Нестримні*”: The Sylvester Stallone trilogy of a mercenary group is actually called “*The Expendables*”, which in Ukrainian should sound like “*Розхідний матеріал*” or “*Гарматне м'ясо*”;

“*The Departed*” – “*Відступники*”: the crime thriller that finally brought Martin Scorsese the coveted Oscar-winning “*The Departed*” doesn't sound very optimistic – “*Небіжчики*”;

“*Over The Hedge*” – “*Лісова братія*”;

“*Ted*” – “*Третій зайвий*”: the movie is about a live toy bear named Ted and his friend John is called “*Ted*”; its translation “*Третій зайвий*” refers to Ted according to the plot, not to the title.

In order to analyze everything more precisely, there are a set of films with plot details, which can help to understand this translation strategy much more clearly.

For instance, the film title “*War dogs*” was translated into Ukrainian as “*Хлопці зі стволами*”. There is a term in American culture “war dog”, used to describe non-military personnel, namely, private arms dealers who make money on the periphery of war. A literal translation in this case would be impossible, first of all, because of the difference of national and cultural components. “*Пси війни*”

would sound incomprehensible to the Ukrainian viewer and would create false associations. In this regard, the translator decided to resort to full replacement, adapting the title to the storyline, thus making the film more attractive to the potential viewer. So, in our opinion, translation is apt and appropriate. Sometimes a dramatic change in the name of a translation happens for commercial reasons, that is, for the success of the movie.

The famous film “*Kung fu yoga*” with Jackie Chan was translated as “*Обладунки бога: у пошуках скарбів*”. For commercial reasons, the distributors have abandoned the original name “*Кунг фу йога*” and decided to speculate on a popular saga “*Обладунки Бога*”, which made Jackie Chan a world known celebrity and actor. There is nothing in common with the protagonist and the theme of the treasure, the new movie with a legendary trilogy, so some viewers were disappointed as they thought they were buying a ticket to the sequel to their favorite comedy fighter.

A similar situation with the movie “*The Girl with All the Gift*”, which was translated as “*Нова ера Z*”. The first thing that comes to mind is that this movie is a sequel to science fiction “*World War Z*” (“*Всесвітня війна Z*”). Distributors intentionally re-opted for the original business name. In our opinion, a literal translation “*Дівчина з усіма дарами/ талантами*” better conveys the main idea of the film, as the film is about a gifted girl on whom the future depends. Another option for the movie name might be “*Дари Пандори*” – the name of the book after which the movie was shot.

The title of the cartoon “*Kubo and the Two Strings*” was also transformed in “*Кубо і Легенда самурая*”. Two Strings – an important cartoon storyline that symbolizes Kubo's connection with his parents. It's a tale of a Kubo boy who has never met his now deceased father, the greatest samurai. He knows a lot of heroic stories about him from his mom, but unfortunately, all of these stories have no end. He inherited an interesting gift from his mother. He has to solve the riddles of the family himself, thus finding a way to understand his relatives. Title change from the previous one to “*Легенда самурая*” – is a typical example of domestic localization. The original title “*Kubo and the Two Strings*” can be literally translated as “*Кубо і дві струни*”, but since the literal name is not as vivid in terms of marketing, a name change was applied.

The translation of the film novelty of May “*The Headhunter's Calling*” was conducted with special “fantasy”, translating as “*Мисливець з Уоллстрит*” (literally “*Покликання мисливця*

за головами”). It is easy to guess that distributors are looking for an association with high-profile drama “*Вовк з Уолл-стрит*” about an American broker with a criminal background – legends from Wall Street. In our opinion, the translation is not accurate and does not reflect the ideological idea of the film, because such a name is misleading, as the audience will expect the story of the career and success of the protagonist. In fact, the film is not just about careers, but also about how important and important it is to be able to set priorities, family values, relationships, time, serious problems and hopes. In addition, the film is aimed at a family audience, which the title does not say. In our opinion, the translator had to pay attention to the fact that this film was released at the American box office.

Despite the basic requirements that the translator faces – maintaining semantic-structural equality and level of communicative-functional properties, there are many cases of film titles changes in translation. For example, one of the forums provides an example – a movie title “*The Cinderella Man*” that is translated as “*Нокдаун*”. The genre of this movie is drama, action. This is the story of a man who, during the Great Depression, started boxing to make a living for himself and his family. It turns out that Braddock has a real sporting talent that elevates him to the heights of glory. And the poor man's past served as an occasion for the appearance of his original nickname – Cinderella. However, Ukrainian translators were unable to put the word out “*Попелюшка*” in masculine gender (Золушкін, Золушкамен), so they had to abandon the translation altogether and find a contextual replacement “*Нокдаун*”. The impossibility of transferring the internal form of the English-speaking name and genre adaptation can be considered as the main reason of a logic development.

Fantastic thriller “*Push*”, which is literally translated as “*Товчок*”, was presented as “*П'ятий вимір*” in Ukrainian release. This title allowed ukrainian viewers to represent the content of this tape more accurately. To draw attention to the protagonist, the name of the American black comedy “*Observe and Report*” has also been replaced into “*Туну крутий охоронець*”.

The title of the comedy version of the history of the world was also replaced “*Year One*” – “*Початок часів*”. The title of the American horror movie “*High Plains Invader*” was replaced in “*Чужі на дикому заході*”. It is no secret for the average American viewer what the High Plains are and where they are. It's just the same as we understand

when we are talking about the Carpathians. Already Ukrainians have a phrase “*Високі рівнини*” in the title of the film would certainly be confusing, because the units know perfectly the geography of North America.

It is interesting to translate the name of a musical comedy “*The Boat That Rocked*” – “*Рок-хвиля*”. This is a movie about radio waves of rock music, which gained considerable popularity in the 70's. The tape mentions a boat that was sinking and could not pass a request for help because of the overly powerful signal already mentioned “*Радіо Рок*”. The word “rock” in English means not only musical direction. As a verb it is translated as “swing”, “shake”, “get out of balance”. Unfortunately, in the Ukrainian language, the homonyms of the term “rock” have other meanings, that is why the translators limited the film title to the “*Rock Wave*”.

It is known that many works of fiction are translated into different languages in different ways. Therefore, when translating movie titles, there are cases when screen films are called already fixed names of works of art. Translation of screen titles is a special object of analysis, since in this case it is necessary to trace the adequacy of several titles (source – original movie name – translated title and transformation result from one or another translation variant).

In general, translation is a return to the original meaning that is used when the title of the screenplay does not correspond to the title of the literary work, even if the screening is far from the work being screened (which in reviews is usually called a free interpretation of a topic). For example, the recent film adaptation of Somerset Maugham “*Teamp*” which has an original title “*Being Julia*”; “*Uncovered*” – “*Фламандська дошка*”. The most important in this type of translation is the degree of precedent, because the well-known, precedent names and expressions are usually conveyed in their most familiar, fixed form.

Title transformation is also considered to be one of the most effective strategies of translating film titles. Many researchers point out that the strategy of transformation in translation is realized due to various factors: lexical, stylistic, functional, pragmatic. Many film titles are translated by substituting or adding lexical elements, and the use of movie keywords compensates the semantic or genre lack of literal translation. Among other things, it also reflects the advertising and commercial functions of film titles.

One of the significant transformations is addition. It is characterized by the fact that the num-

ber of words in the translation text increases. The necessity of addition can be specified by the informality of the semantic components contained in the original name, that is why the translator must add words in order not to violate the norms of the Ukrainian language. Changes can also have a pragmatic factor, as the information contained in the title may be understood by a foreign audience and, at the same time, be not clear for the Ukrainian audience. The following film titles are examples of this strategy:

“A Dog’s Purpose” – “Життя і мета собаки”;

“The Institute” – “Інститут Роузвуд”;

“The Boss” – “Леді бос”;

“The Forest” – “Ліс примар”;

“Logan” – “Лоран: Росомаха”;

“*Mercury Rising*” – “*Меркурій в небезпеці*”:

the movie is not even about space adventures and saving the planets, but about a little boy who accidentally broke the unique Mercury data encryption system. Therefore, the name “*Mercury Rising*” could not be reworked, but leave the “*Меркурій в небезпеці*”.

Along with the addition, another translating transformation such as omission may be used. The omission of the words, presented in the original text, is opposite to the addition. When translating omissions, words that are semasiologically unnecessary, or in other words they express meanings that can be easily removed from the text without the use of transformation. In addition, omissions can be caused due to features of language, style of translation, differences in national traditions: “*Neighbors 2: Sorority Rising*” – “*Сусіди 2*”; “*My Big Fat Greek Wedding 2*” – “*Моє велике грецьке весілля 2*”; “*Voyage of Time: Life’s Journey*” – “*Мандрівка часу*”; “*The Covenant*” – “*Угода з дияволом*”: this is one of those films that is only mentioned when you have to give an example of a wrong translation, because “*The Covenant*” is translated as simply “*Угода*”, that’s why there is no devil in the name; “*Frozen*” – “*Крижане серце*”: this is a Disney cartoon, one of the main characters of which is Princess Elsa, who knows how to freeze everything, and who accidentally froze her kingdom. In principle, the tape could be translated as “*Frozen*” – “*Заморожений*” or “*Застиглий*”.

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

For instance, the title of the comedy about the youngest son of the devil “*Little Nicky*” is trans-

lated, using the addition of the lexical element “Нікі, диявол-молодий”. A comedy with a title that only portrays the name of the main character “Bowfinger” is translated as “Кльовий хлопець” or “Божевільний Боуфінгер”. In addition, such translation will not identify this movie, for example, with a detective or biopic.

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

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

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

The name extension is used in cases where the name in the name has a strong national and cultural component. Remember, for example, the name of

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

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

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

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

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

Many film titles are translated by substituting or adding lexical elements, and the use of movie keywords compensates the semantic or genre lack of literal translation. An the last one is the logic development. This translation strategy is one of the most popular and requires a lot of effort and creative ability of translators, together with knowledge of the

cultural features of both countries. The name change is done due to the inability to convey the pragmatic content of the source text. It is the most popular and effective method of a film title translation, because it describes the part of a film plot in a very attractive way in order to catch the attention of prospective viewers. And with a help of this manipulation the cinematography field sells its film and makes an authority on the film industry market. It can also be defined as the descriptive translation as well.

Movie is a kind of culture, and it is an economic artwork, the commercial factors needs to be considered in the translation of the titles. This requires the translator to grasp the features of the target language culture and aesthetic temperament and interest and to cause its psychological identity, inspire aesthetic pleasure and desire to watch.

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

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

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