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## **FILMONYMS OF MODERN AMERICAN COMEDIES AND THEIR UKRAINIAN TRANSLATION STRATEGIES**

**Summary.** *The article is focused on strategies for translating the filmonyms of American comedy films. The paper implements the method of synchronous typological comparison, which enables the correlation of peculiarities, similarities, and differences between filmonyms and translations into Ukrainian. More than 450 filmonyms became the object of the study. The relevance of the research topic lies in the need for a comprehensive study of modern American filmonyms and a description of their characteristic features as a special type of onyms. The results of the study demonstrate trends in modern filmonyms translation.*

**Key words:** *film, comedy, filmonyms, film titles, translation strategies.*

Modern linguistics deals with the study of complex issues, among which the problems of translation occupy an important place. The problem of translating movies and, first of all, their titles is a rather important branch of creative and commercial translation today. Cinematography is a relatively new art form. Its history is very short compared to the thousand-year history of music, painting, and theatre. But this does not influence the fact that films are the most popular form of art for several decades. Even though Ukrainian cinematography has reached a high level in recent years, the number of foreign films on cinema screens, TV channels, and electronic media is huge. Most comedies, at least Hollywood comedies, are necessarily translated into Ukrainian.

The film industry is very important for both adults and children. A person perceives half of the information from the outside world visually, and it helps to form the attitude to all surroundings and effects on the future. The relevance of this work is recognized by the fact that every year more and more new English-language films, especially comedies, are released, dubbed, and translated. The topic of this work will never lose its relevance due to the endless process of renewal and replenishment of the film industry. And thanks to the correct translation, people will be able to immerse themselves more in the movie, form and supplement their impression of this or that country and wonder if what they heard or saw fully corresponds to reality.

Due to the narrow focus of the problems considered in our study, there is a very limited amount of literature on this topic. At the same time, this issue is being discussed very actively and for quite a long time by many movie lovers and researchers. The work examines the adequacy and inadequacy of the translated titles of film products, as well as the difficulties faced by the translator. Unfortunately, few Ukrainian or foreign authors seriously study this topic and deal with the translation of the names of comedies, so this problem has not yet been sufficiently studied. But more and more researchers are turning to the problem of translating filmonyms each time, and it is considered in numerous articles. Among the most important works on these issues should be included the works of *Ivanytska N., Knysh E., Panova K., Hromova. Z., Limon. D.*, etc.

*The purpose of the study* is to analyse the complex system of theoretical and practical knowledge necessary for the translator when translating the titles of film products, as well as to formulate the problems of translating the titles of American comedies into Ukrainian.

The purpose of the study determines the solution to the following tasks:

1. Study the literature on the researched topic.

2. Point out the functions of filmonyms.
3. To analyse and describe the main strategies for translating filmonyms.
4. Define the most popular titles of English-language films with Ukrainian translation.

The film is an influential medium for conveying values, ideas, and information. It is an important art form: films entertain, teach, educate and inspire the audience. The first thing a person encounters when getting acquainted with a movie product is the title. In this connection, the director of the film chooses the form that would correspond to the magmatic goals of the title. In the article, we will use the term unit ‘filmonym’, which was proposed by the researcher E. Knysh [4]. She emphasizes that ‘a filmonym is an expression that represents the situation simulated by the film, its verbal coded way’ [4, p. 8].

The translation of the filmonym can be called a separate translation problem, the solution of which depends on the popularity of the film, therefore the problems that arise during the translation of film titles are important and relevant. The title of the film performs several very important functions that would be impossible to realize without it, namely [1,2]:

1) film identification – it would be impossible to talk about cinema without this function, the work of the entire film industry would be very complicated at all stages of film production, from the top line in the script to the title of a review in a magazine or on the Internet;

2) advertising – without the title of the film, no advertising, and distribution around the world is possible;

3) titles help to understand the innumerable stream of reviews, trailers, articles, and news, and also structure the work of information about cinematography and everything related to it;

4) filmonym is a means of directing the audience’s perception of the film in one direction or another. By highlighting specific thoughts in the title, and placing accents in a certain way, the authors of the film convey the main idea of the film to the viewer.

When creating a filmonym, we need to consider these features of a movie title, as well as three main characteristics:

- 1) brevity;
- 2) informativeness (informative function);
- 3) creating intrigue (advertising function) [8].

Movie titles can set the tone, and mood, and carry a certain emotional charge that attracts a potential viewer. The title distinguishes a certain point of view, adjusts to a certain perception and interpretation of the text, and gives a summary of the film [5].

When translating, it is not enough just preserving the length of the title and convey the general meaning of the film and the meaning of its title. It is necessary to intrigue the viewers, and capture their attention. From this, we understand that the advertising function comes first, which can lead to a radical change of filmonyms, even to the creation of a new one. Therefore, the translation reproduces the pragmatic potential of the original, i.e. ‘the ability of the text to exert a communicative effect on the recipient, to cause him a certain pragmatic relationship to the one who informs, to exert a pragmatic influence on the recipient of information...’ [6, p. 209].

The pragmatics of the original title of the film determines the use of various adaptation strategies that help the viewer derive an adequate meaning of the film’s content. We present our analysis of a sample of English-Ukrainian movie titles for American comedies (450 filmonyms were analysed).

The main strategy (31%) that is used for translating American comedies is a *literal translation*, also called equivalent translation. It is used if there are no sociocultural realities in the title of the film that cannot be translated, or differences in form and content [5]. An unambiguous equivalent is used only with names that are toponyms and terms [3, p. 244].

“Australia” – «Австралія»;

“The Other Woman” – «Інша жінка»;

“Night at the Museum” – «Ніч у музеї».

It’s worth noting that if the title of the comedy is based on the name of the main character, name of the place, etc., then the translators often use transcription or transliteration. Among the analysed filmonyms we discovered 15% of titles that were translated with the help of these strategies. For example:

“Greenberg” – «Грінберг»;

“Ashby” – «Ешбі»;

“Alex & Emma” – «Алекс і Ема»;

“The Sex Trip” – «Секс-Тріп».

Other strategies for translation of the filmonyms are determined by various factors: lexical, stylistic,

pragmatic, and functional. These are some peculiarities of comedy titles. Among many existing transformations, the translator should choose only the one that brings the filmonym translation closer to the original in terms of such criteria as structure, expressiveness, and informativeness. According to statistics, one of the most common transformations during translation is a modification (18%), which provides certain freedom and space for a creative approach [6]. Sometimes it is impossible to translate the filmonyms correctly because of the pragmatic meaning of the original text. 'The greatest difficulty during translation is caused by idioms, a play on words and intentionally changed expressions, the meaning of which is transparent only to those who know the culture of English-speaking countries well' [7].

The filmonyms can be modified partially or fully. For instance, the usage of allusion in the following title makes it unclear to the Ukrainian audience: "*What Happens in Vegas*" – «*Пригоди у Вегасі*». The expression "*What happens in Vegas, stays in Vegas*" is well-known in American society, but unfamiliar to Ukrainians. As you can see, the translator used a partial modification to make the filmonym more understandable. It's often used for conveying some cultural or stylistic features that can be lost if translated with the help of literal translation.

"*The Pleasure of Your Company*" – «*Одружусь з першою ліпшою*»;

"*Fist Fight*" – «*Махач вчителів*»;

"*The House*" – «*Операція «Казино»*»;

"*Ready or Not*" – «*Гра в хованки*».

The filmonyms of many comedies are translated by replacing or adding lexical elements, and using the keywords of the film compensates for the semantic or genre deficiency of the literal translation in the title. Among them is *an addition* that is characterized by the fact that the number of words increases in the translated text (used in 12% of analysed filmonyms).

"*How I Became a Gangster*" – «*Як стати гангстером. Справжня Історія*»;

"*Paddington*" – «*Пригоди Паддінгтона*»;

"*Zombieland*" – «*Вітаємо у Зомбіленді*»;

"*Paul*" – «*Прибулець Павло*».

Along with addition, the technique of *omission* can be used. The omission of words presented in the original is the exact opposite phenomenon of addition. Omissions are subject to translation and most often semasiologically redundant words, that is, they express meanings that can be extracted from the text without their help (9%).

"*Neighbors 2: Sorority Rising*" – «*Сусіди 2*»;

"*Legally Blonde 2: Red, White & Blonde*" – «*Білявка в законі 2*»;

"*My Big Fat Greek Wedding 2*" – «*Моє велике грецьке весілля 2*».

An example of using the strategy of compensation (7%) we can see in the translation of the title of a comedy "*Monster-in-Law*" – «*Якщо свекруха – монстр*». The use of this transformation helps to compensate for the possible loss of meaning for the Ukrainian audience. Another example is the filmonym "*The Five-Year Engagement*" – «*5 років майже одружені*» that provides additional intrigue by compensating for a new word.

Generalization is not frequently used for the translation of filmonyms (5%). A rare example of this strategy we can see in the filmonym "*Grindhouse: Planet Terror*" – «*Грайндхаус: Планета страху*». That is, a word with a wider meaning is used because the main equivalent of the word "terror" is «терор».

Concretization (3%) usually helps to express using concepts with narrower meanings or when preserving the original concepts with broader meanings would result in an awkward translation. An example of concretization can be considered in the translation of the filmonym "*Office Christmas Party*" – «*Новорічний корпоратив*».

To summarize our research, it is worth highlighting the main strategies used when translating filmonyms of American comedies: equivalent translation, transcription, transliteration, and modification. Less used strategies are concretization, generalization, omission, addition, and compensation. The choice of strategy depends on many factors: cultural, commercial, and aesthetic. Furthermore, the most important thing for filmonym translation is the realization of the pragmatic potential of the original title.

Since the translation of movie titles affects many aspects of translation and linguistics, a further perspective of scientific research in the chosen direction may be useful for defining a single criterion for the harmony of the translation of the filmonyms.

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*А. Гудманян, Н. Цубера. Фільмоніми сучасних американських комедій та стратегії їх перекладу українською мовою. – Стаття.*

*Анотація.* Стаття присвячена стратегіям перекладу фільмонімів американських комедійних фільмів. У статті реалізовано метод синхронного типологічного порівняння, що дає змогу співвіднести особливості, подібності та відмінності між фільмонімами та перекладами українською мовою. Об'єктом дослідження стали понад 450 фільмонімів. Актуальність теми дослідження полягає в необхідності комплексного вивчення сучасних американських фільмонімів та опису їх характерних особливостей як особливого типу онімів. Результати дослідження демонструють тенденції розвитку сучасного перекладу фільмонімів.

*Ключові слова:* фільм, комедія, фільмоніми, назви фільмів, стратегії перекладу.

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## ТИПОЛОГІЗАЦІЯ НОВОТВОРІВ СУЧАСНОЇ АНГЛІЙСЬКОЇ МОВИ ЗА ФОРМАНТНИМ КРИТЕРІЄМ

*Анотація.* Еволюція лексичного складу мови зумовлює функціональні зміни на якісно новому рівні: тож звернення до системного розгляду морфолого-словотвірних особливостей у царині англійської неології є актуальним і своєчасним. Особливо це стосується інтенсивно збагачуваних пластів лексичного інноваційного фонду, де чільне місце займає неологічна лексика сучасної публіцистики. З'ясовано, що домінуючою словотвірною тенденцією, яка детермінує вербальну репрезентацію нового знання, є економія ресурсів мислення на основі смислових трансформацій загального лексикону.

*Ключові слова:* аббревіація, афіксація, запозичення, конверсія, неологізм, семантична деривація, скорочення, словоскладання, публіцистика.