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WAYS OF TRANSLATING THE FILMONYMS OF AMERICAN COMEDIES INTO UKRAINIAN

Summary. The article has been devoted to the study of the translation of film titles of American comedies into the Ukrainian language. More than 900 filmonyms of modern American comedies and their translations into Ukrainian are object of the study. It was determined that film titles are important tools for informing and influencing the viewer. The study found that the process of translating film titles presents both linguistic and technical problems that can affect the quality and adequacy of the translation.

Based on the method of synchronostypological comparison, it was found that the choice of translation strategy depends on the function of the original film title, the cultural environment of the target audience, and their structure. The main translation strategies for film titles are considered in the work, namely the strategy of literal translation, transformational translation, and the strategy of full replacement of the filmonym; each of them interacts with translation techniques at the lexical, grammatical, semantic, and stylistic levels.

The study shows a tendency to translate American film titles using the strategy of literal translation, which is associated with the large number of lexical units in them used to denote geographical names, family relationships, professions, days of the week, months, and other groups. Transliteration and transcription were used for translating the names of heroes or the place. The use of the transformational translation strategy is due to the incomplete or unclear semantic, grammatical, lexical, and stylistic differences between the source and target languages. The translation of filmonyms by grammatical substitution was carried out according to the principle of changing an adjective to a noun (and vice versa) and a noun to a verb (and vice versa).

A significant part of the omissions was made in multi-component film titles, which, after a colon, provided additional information about the film, and also omitted elements that are tautological or whose understanding is caused by the context of the film title in the target language. Compensation, contextual replacement, and filmonym adaptation were used to reproduce filmonyms that contained allusions, quotations, metaphors, or lexical items with a cultural aspect.

Key words: comedy, translation strategies, filmonyms, film title, peculiarities of translation of filmonyms.

The film, as a form of art, serves as a cultural intermediary between the movie and the viewer. The film's title plays a significant role in the selection of a movie, and ultimately influences its distribution and success.

Translation of films has become increasingly important in enriching and entertaining people, as well as fostering cross-

cultural understanding. However, the unique characteristics of film titles pose challenges for translators, making it crucial to achieve a correct, adequate, and accurate translation. Among the most important works on these issues should be included the works. The research involves the contributions of several scholars including L. Kelan, X. Wei, K. Balzhinimaeva, Z. Gromova, T. Lukyanova, I. Ivanytska, I. Korynets, J. Sutherland, and more. They have all tackled the challenge of translating filmonyms.

The study's novelty lies in its focus on contemporary strategies in translating filmonyms of American comedies into Ukrainian.

The purpose of the article is to identify and analyze modern trends in the translation into Ukrainian of filmonyms of American comedies. The purpose of the study determines the solution to the following tasks:

1. Study the literature on the researched topic;
2. Identify challenges and difficulties encountered in filmonyms' translation;
3. Analyze strategies and techniques that are used for translating filmonyms.

The object of our research is the names of English-language films. **The subject of research** is their translation into Ukrainian.

Filmonyms, also known as movie titles, hold a special place in the world of language and communication. They are considered a type of proper name or onym, and their concise structure and use of linguistic means often achieve expressiveness. As an important tool for informing and influencing the viewer, the title of a film is often the first piece of information a viewer receives about a movie.

Stylistic features of filmonyms are determined by the action of the marketing function. Stylistically marked are filmonyms, the expressiveness of which is achieved with the help of linguistic means of different levels. The huge number of use of filmonyms in mass media emphasizes not only the popularity of titles, but also that these linguistic units are included in the class of idioms [1].

The process of translating a filmonym presents both linguistic and technical challenges that can affect the quality and adequacy of the translation. The translator must possess a thorough command of both foreign and native languages, as well as cultural knowledge and creative abilities, to accurately convey the flavor of cultural life. In order to achieve success, the translator must pay attention to even the smallest details and study foreign culture to fulfill their professional duty of conveying not just words, but also the ideas and cultural significance of the translated text.

Recently, Asian researchers such as Z. Mei [2], L. Yin [3], L. Kelan and Wei [4] have focused on the translation of filmonyms due to the marked linguistic and cultural differences between Indo-European languages and others. The choice of translation strategy, whether it be domestication or foreignization, depends on several factors, such as finding equivalents in terms of meaning and pragmatic impact, and the audience's familiarity with foreign language realities. Foreignization is essential in expanding the audience's linguistic and cultural competence, breaking down cultural barriers, and building tolerance for other customs and traditions.

A comparative analysis of the titles of American comedies and their translations into Ukrainian allows us to say that when working with film titles, the translator needs to adapt "a text created in a foreign language, taking into account the linguistic, cognitive, and value attitudes of the mass addressee" [5, p. 32]. For this purpose, the following strategies proposed by the researcher K. Balzhinimaeva are widely used: literal translation, transformational translation, and translation by full replacement of the filmonym [6].

Literal translation involves directly translating the original title into the target language without any modifications. This strategy is often used when the original title is already well-known and popular among the target audience. However, this approach may not always work since there may be differences in the linguistic and cultural context between the source and target languages.

Transformational strategy involves modifying the original title to make it more understandable or appealing to the target audience. This may involve changing the order of words, adding or removing words, or using synonyms or idiomatic expressions. This strategy includes the translation of filmonyms, the form of which will be incomplete or not understandable due to semantic, grammatical, lexical and stylistic differences between the source and target languages. For example, these difficulties may arise due to semantic differences between the use of a certain linguistic unit or when the linguistic norms in the original filmonym and the translated one differ [7, c. 20].

Translation by full replacement of the filmonym name involves completely replacing the original title with a new one. These filmonyms often contain culturally specific elements unfamiliar to the audience of the target language. For example, metaphors, proverbs, idioms, slang words, wordplay, intertextual references, etc.

Direct translation of these titles is impossible due to the extralinguistic function of a certain structural element [7, c. 27]. Therefore, the word or phrase is replaced by something that will have the same pragmatic effect on the viewer and perform the same functions as the title in the original language. This strategy is often used for comedies and other genres where the title needs to be catchy and memorable. When translating filmonyms with the help of this strategy, the translator must possess several key skills, including intuition, a rich vocabulary, a good sense of aesthetics, creativity, and a well-developed imagination.

Each of these strategies is based on the use of one or another translation techniques (translation by direct, transcoding and transliteration – strategy of literal translation; addition, omission, concretization, generalization, descriptive translation, antonymic translation, calque, grammatical replacement and permutation – transformational strategy; contextual replacement, adaptation and compensation – a strategy of full replacement).

The choice of the translation strategy depends on various factors related to the specificity of the film title, such as the degree of connection between the filmonym and the film's plot, the original title's functional features, and the cultural barriers that may require adaptation to preserve the intended pragmatic effect.

The results of the analysis show that 39,1% of filmonyms to American comedies are translated by usage literal translation strategy. This is justified by their lack of culturally specific components, as well as differences in form and content that could violate the linguistic norm of the Ukrainian language. Among the analyzed filmonyms of modern American comedies, we can single out the following groups of filmonyms that were translated literally:

- geographical names – “Australia” – «Австралія», “Sahara” – «Сахара»;
- time – “Night at the Museum” – «Ніч у музеї», “Thursday” – «Четвер»;
- professions – “The Artist” – «Артист»;
- names of animals “Old Dogs” – «Старі пси», “The Paper Tigers” – «Пантерові мушкетери»;
- other groups “Neighbors” – «Сусіди», “The Lost City” – «Загублене місто».

Translation techniques like transcoding and transliteration are used to capture the unique characteristics of pronunciation and writing of a filmonym. Transliteration involves reproducing the full graphic form of the filmonym by transcoding its letters according to their Ukrainian counterparts, such as “Cruella” – «Круелла» and “Aloha” – «Алоха». On the other hand, transcription aims to convey the pronunciation of the filmonym, rather than its orthographic composition. Both techniques are utilized in order to convey the cultural features of the original filmonym. For instance, “Greenberg” – «Грінберг», “Danny Collins” – «Денні Колінз».

During our analysis, we encountered a filmonym that we considered not entirely relevant. This was the case for the tragicomedy “Focus”, which was translated as “Фокус” in Ukrainian. Upon reading the title, Ukrainian viewers might expect the plot of the film to be related to stunts and performances, which is not the case - the film is about fraud and scams. As a result, the use of the filmonym leads to a sense of deceived expectations, and it loses its informative, pragmatic, and prognostic value. Rather than being transliterated, the lexical unit “focus” should be translated using an equivalent counterpart. According to the Cambridge Dictionary [8], “focus” has several meanings, such as “concentration”, “vigilance”, “skillful trick”, “full attention”, among others, which can be translated into Ukrainian. Therefore, to better fulfill the informative function of the filmonym, a more appropriate translation would be a title related to focus or concentration.

Strategy of transformational translation was used in 37,8% of filmonyms. Translators may use grammatical permutation, grammatical substitution, antonymic translation, descriptive translation, concretization, generalization, addition or omission to adjust the semantic environment of a filmonym.

Grammatical permutation involves changing the word order or structure of the sentence to fit the target language's rules. For example, in Ukrainian filmonyms, the circumstances of place and time are usually placed first, while in English, the subject or predicate usually comes first. As an example, in translating the English film titles “The Disaster Artist” and “The Zero Theorem” – «Теорема Зеро» into Ukrainian, the translator may use

grammatical permutation to change the word order and drop certain words to create a more natural Ukrainian phrasing: «Горе митець» and «Теорема Зеро».

The research shows that grammatical substitution was used to change of parts of speech during the translation of American comedy filmonyms. We defined the following groups of change:

- change of adjective to noun: “*Happy Gilmore*” – «Щасливчик Гілмор», “*Curly Sue*” – «Кучерявка Сью»;
- change of noun to adjective: “*Murder Mystery*” – «Загадкове вбивство»;
- change of noun to verb: “*Tower Heist*” – «Як викрасти хмарочос»;
- change of verb to noun: “*A Boy Called Sailboat*” – «Хлопчик на ім'я Вітрильник».

The filmonym “*Masterminds*” – «Йолоти-розбійники» is an example of antonymic translation that makes filmonym more noticeable and unusual, while keeping a hint of the plot of the film. This method was also used for the translation of the film title “*How to Be Single*” – «В активному пошуку».

The filmonym “*Holidate*”, which literal translation would not be clear to Ukrainian viewers, was translated by description technique – «Хлопець на святі». As a result of description, the advertising function of the filmonym is lost, but the informational function is restored.

When analyzing ways of filmonyms’ translation, we notice the use of generalization. We notice the expansion of the meaning of the translated filmonym of the comedy “*Grindhouse: Planet Terror*” – «Грайндхаус: Планета страху». We also find filmonyms that are translated by specification “*Delivery Man*” – «Татусь з доставкою», “*Office Christmas Party*” – «Новорічний корпоратив» etc.

The filmonyms of many films are translated by replacing or adding lexical elements, and the use of key words of the film compensates in the title for the semantic or genre deficiency of the literal translation. Among other things, this reflects the advertising function of movie titles. Addition is characterized by the fact that the number of words in the translated text increases. The need for addition can be expressed by the informality of the semantic components contained in the original name, that is, the translator must add words so as not to violate the norms of the Ukrainian language. Changes may also be due to a pragmatic factor, because the information contained in the title may be understandable to a foreign audience, and at the same time incomprehensible to a Ukrainian audience [6]. For example, the comedy “*Ocean’s Eight*” was translated to “*Вісім подруг Оушена*” to avoid any confusion and maintain clarity.

We also come across cases where the addition was not mandatory, but the translator decided to use it to strengthen the aesthetic function of the film name, which makes it more attractive in appearance for the Ukrainian viewer: “*Paul*” – «Прибулець Павло», “*The Holiday*” – «Відпочинок за обміном», “*Idiocracy*” – «Планета ідіотів», “*Stockholm*” – «Стокгольмський синдром».

The technique of omission can also be used in translation of filmonyms. A significant part of the omissions was made in filmonyms that provided additional information about the film after the colon. Here are examples of such movie titles: “*Neighbors 2: Sorority Rising*” – «Сусіди 2», “*Legally Blonde 2: Red, White & Blonde*” – «Білявка в законі 2», “*Home Alone 4: Taking Back the House*” – «Сам удома 4».

Elements that are tautological or whose understanding is caused by the context of the filmonym itself in the target language are also omitted: “*The Debt Collector*” – «Колектор», “*My Big Fat Greek Wedding 2*” – «Моє велике грецьке весілля 2», “*Bad Teacher*” – «Училка».

Strategy of full replacement of the filmonym is one of the most popular and requires considerable efforts and creativity of translators, along with knowledge of the cultural characteristics of both countries. It was used in 23.1% of filmonyms to American comedies during their translation into Ukrainian, mostly presented by adaptation, contextual replacement and compensation.

Compensation is used to preserve the stylistic and expressive features of the lexical units. Thanks to this method of translation, all the “non-standard” elements of the language can be reproduced in the target language, and therefore the functional equivalence of many filmonyms can be achieved. In each individual case, the translator finds the most successful solution to the problem, according to the tasks, situation, strategy, language intuition, etc. Thus, compensation replaces words or phrases of the source language, the meanings of which directly follow from the values of the source unit. It includes, in particular, various metaphorical and metonymic substitutions [9, p. 384].

An example of the use of this technique is the film title “*What expect when you’re expecting*”, where the expression “you’re expecting” cannot be translated literally, because this can lead to a loss of meaning. In this case, the translator applied compensation: «Чого чекаєш коли чекаєш на дитину».

Among other filmonyms that were translated by compensation of the original meaning are “*Breaking News in Yuba County*” – «Дати дуба в окрузі Юба», “*A Million Ways to Die in the West*” – «Мільйон способів втратити голову».

Contextual replacement means choice of a lexical counterpart taking into account the context of the film or the linguistic environment where specific word or phrase is used [10, p. 287]. The film title of the comedy “*The Comeback Trail*” was translated as «Афера по-голлівудськи» with the use of contextual substitution.

We can see the translator’s successful use of the method of contextual replacement when reproducing the movie title of the film comedy “*Something Borrowed*” – «Наречений напрокат». Its literal translation is impossible, since the title of the film contains a certain cultural aspect. The tradition of “*Something Old, Something New, Something Borrowed, Something Blue*” refers to what elements of clothing a bride must have on her wedding day: “something old, something new, something borrowed, and something blue.” With the help of contextual substitution transformation, the translator managed to correctly reproduce the semantic composition of the expression, replacing it with «Наречений напрокат», which immediately gives the viewer an idea of the plot of the film and helps to achieve all the functions set by the film name [11].

Among other film names translated by contextual replacement, we note “*Central Intelligence*” – «Пієтора штигуна» and “*Daddy’s Home*” – «Хто в домі тато». The purpose of the adaptation is to reproduce the cultural aspect of the filmonym by means that are inherent in Ukrainian society. In this way, the film name containing the idiom “*Up in the Air*” was translated, which was translated by the related expression for the Ukrainian language «Вище неба». The translation is successful and fulfills all its functions. We can see the same way of translation when translating the film title “*The Stand In Person*”, which means

a person who takes the place or performs the work of another person [12]. In the Ukrainian cinema, this film was released under the name «Дублерка», which is quite justified.

Filmonyms, which include phraseological expressions, comparisons, allusions, and metaphorical turns, may be difficult to translate directly due to cultural differences. Therefore, adaptation is used to translate them [10]. A literal translation of such units will distort the understanding of the filmonym, in this case, the adaptation helps to normalize the cultural difference between the filmonyms and to choose a translation that will be specific to Ukrainian culture and built according to its canons and traditions: "Keeping Mum" – «Тримай язика за зубами», "Ready or Not" – «Гра в хованки».

To summarize, translation of filmonyms presents linguistic and technical challenges that require a thorough command of both foreign and native languages, cultural knowledge, and creative abilities. Translation strategies include literal translation, transformational translation, and translation by full replacement of the filmonym, each based on the use of different translation techniques. The choice of strategy depends on factors such as the degree of connection between the filmonym and the film's plot, the original title's functional features, and cultural barriers. The conducted analysis proves the intention of the translators to preserve the functionality of the filmonym, the structure and semantics envisaged by the creator of the film, as evidenced by the frequent use of the literal translation strategy.

With the emergence of new and intriguing movies in the comedy category, there is a growing curiosity to explore techniques for accurately translating them into Ukrainian. The further perspective of scientific research lays into the identification of lexical-semantic features of filmonyms for American comedy films, specifically in terms of how they operate within the context of the English-language film text.

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Гудманян А. Г., Цубера Н. І. Способи перекладу фільмонімів американських комедій українською мовою

Анотація. Стаття присвячена дослідженню перекладу фільмонімів американських комедій українською мовою. Об'єктом дослідження є 900 назв сучасних американських комедій та їх переклади українською мовою. Визначено, що назви фільмів є важливим інструментом інформування та впливу на глядача. Дослідження свідчить, що процес перекладу назв фільмів представляє як лінгвістичні, так і технічні проблеми для перекладача, які можуть вплинути на якість і адекватність перекладу.

На основі методу синхронного типологічного порівняння виявлено, що вибір стратегії перекладу залежить від функції оригінальної назви фільму, культурного середовища цільової аудиторії та її структури. У роботі розглядаються основні стратегії перекладу фільмонімів, а саме стратегія прямого перекладу, трансформаційного перекладу та стратегія повної заміни назви фільму. Кожна з цих стратегій взаємодіє з прийомом перекладу на лексичному, граматичному, семантичному та стилістичні рівні.

Дослідження свідчить про тенденцію до перекладу назв американських фільмів за стратегією прямого перекладу, що пов'язано з великою кількістю в них лексичних одиниць, що використовуються для позначення географічних назв, родинних стосунків, професій, днів тижня, місяців та інших груп. Транслітерація та транскрипція використовувалися для перекладу імен героїв або місця, де відбулася подія. Використання трансформаційної стратегії перекладу зумовлене неповними або нечіткими семантичними, граматичними, лексичними та стилістичними відмінностями між вихідною та цільовою мовами. Переклад назв фільмів граматичною заміною здійснювався за принципом зміни прикметника на іменник (і навпаки) та іменника на дієслово (і навпаки).

Значна частина опущень була застосована в багатокомпонентних назвах фільмів, які після двокрапки надавали додаткову інформацію про фільм, а також пропускали елементи, які є тавтологічними або розуміння яких зумовлене контекстом назви фільму у мові перекладу. Для відтворення фільмонімів, що містили в собі алюзії, цитати, метафори або лексичні одиниці з культурним аспектом використовувалися компенсація, контекстуальна заміна та адаптація фільмоніму.

Ключові слова: комедія, стратегії перекладу, фільмоніми, переклад фільмонімів, назва фільму.