

Theoretical and practical issues of translating filmonyms Filmonyms are heading units of film text

Safarova Dilarom Abdukadirovna
Termez State Pedagogical Institute

Abstract: This article is about the titles of English films and basic functions. The nominative function of the film name is considered as initial. The implementation of this function is not associated with various structures and syntactic models, which indicates the universality and generality of this function. The aim of the informative function is the most important function of the film name, since the fundamental purpose of the film name is to convey the meaning of the film in such a way as to prepare the viewer for what he will see on the screen even before watching the film.

Key words: filmonyms, onomastics, pragmatics, functions, English films, general methods, the title

Introduction: The researchers such as E.V. Knysh, Yu.N. Podymova, V.E. Gorshkova and O.A. Mineeva have already chosen filmonyms as the object of their research and studied the onomastics, modern trends in the translation and basic translation strategies of them. At the same time, theoretical and practical issues of translating filmonyms in connection with the actualization of their pragmatic potential require additional consideration, which determines the relevance of the study.

The object of the study is the titles of English films. The subject of the study is the peculiarities of translating English film names into Uzbek and to realize their pragmatic potential. The article is based on the following methods - comparative, deductive, inductive, introspective, classification and linguistic methods as well. The names of films are unique, because they are indicated on posters, mentioned in television programs and documentary films, etc. Consequently, to choose the title is essential. "The title – in this case is the title of the film which presents the strongest position in the text"¹ [3, p. 320], since it focuses the special attention of the potential viewer, "the information makes a particularly vivid impression and is well remembered"². Film titles belong to a special category of proper names or onyms. "A filmonym is a statement that represents a situation modeled by a film, its encoded

¹ Бархударов Л. С. Язык и перевод (Вопросы общей и частной теории перевода). – М.: «Международные отношения», 1975. – 240 с.

² Гарбовский Н. К. Теория перевода – М.: Изд-во Моск. ун-та, 2004. – 544 с

image”³.

Material

and methods: Yu.N. Podymova classified 4 main functions of film names which are based on the complexity of titles for films. The data about the functions is related the works of such scientists as E.V. Knysh, Z.Ya. Turaeva, Yu.V. Vedeneva, E.A. Lazarev. The nominative function presents the name of the film. The nominative function of the film name is considered as initial, since the title of the film is the first stage in the viewer’s familiarization with the film. “The implementation of this function is not associated with various structures and syntactic models, which indicates the universality and generality of this function”⁴. Informative function. The informative function is the most important function of the film name, since the fundamental purpose of the film name is to convey the meaning of the film in such a way as to prepare the viewer for what he will see on the screen even before watching the film. “In searching for a film that is necessary or interesting for the viewer, he will, first of all, pay attention to its title”⁵. The informative function refers to the ability of a film name to convey basic information.

Results: This function can be considered as dominant. The fast pace of life and the release of a huge number of films per year, along with the constant lack of free time in modern people, leads to greater selectivity before watching a film. Performing an advertising function is defined as the ability of a film name to become most influential through the use of stylistic techniques, thereby ensuring the success of the film at the box office by attracting a larger number of potential viewers interested in it. “The advertising function is responsible for forming a certain perception among viewers, maintaining attention and increasing the sense of expectation”⁶. As a result of the further interaction of the film name and the text of the film, various pragmatic effects appear.

According to Yu.M. Lotman, the perception of a literary text is always a struggle between the listener and the author, since after perceiving a certain part of the text, the listener “completes” the whole. It is clear that the reader is not passive, he is interested in mastering the model that the artist offers him”. When we talk about poor-quality translation, we are dealing with

³ Комиссаров В. Н. Теория перевода (лингвистические аспекты). – М.: Высш. шк., 1990. – 253 с

⁴ Лотман Ю.М. Структура художественного текста. – М.: Искусство, 1970. – 384 с

⁵ Лютая А.А. Информативность современного газетного заголовка и его прагматические возможности. // Аксиологическая лингвистика: 74 проблемы теории речевых жанров, лингвогендерологии и стилистики: сб. науч. тр. / под ред. Красавского Н.А. – Волгоград: 2008. – С. 101–107

⁶ Богданова О.Ю. Заголовок как элемент текста. // Вестник КГУ им. Н.А. Некрасова. – 2007. – №1. – С. 116–119

translation errors.

Discussion: A number of authors involved in their research the concept about “the emergence of a general, or universal, theory of errors, which is designed, on the basis of research in specific sciences and extrapolation of the results of these studi **Conclusion:** Some authors deliberately refrain from using the term translation error, considering cases where a minor interpretation does not contradict the author’s style, does not destroy the emotional atmosphere of the text... or when some changes are subjective, acceptable. To eliminate inaccuracies in translation, it is proposed to resort to the joint work of philologists and specialists.

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