

Means of Expressiveness in Film Titles and Their Translation Features

The first thing a viewer comes across while dealing with a film is a title. It is the reason why the films authors try to select the title that would coincide with their pragmatic aims best. The titles containing bright and powerful lexical and stylistic means are potentially more influential for the audience: a recipient is more inclined to respond to the text which is full figures of speech [1, p. 224].

One of the tasks while creating a film title is to make it easy to comprehend, more informative and interesting at the same time. As a rule one of two ways of a title composing is chosen: creating "own" new title or selecting a precedent phenomenon. Every precedent text possesses a unique system of associations that arises in the consciousness of the native speakers that is actively used for attention attraction.

The titles created by means of the figures of speech realize their main function – to attract person's attention to the plot of the movie, intrigue and induce a viewer to get acquainted with it. That's the reason authors often use a number of different ways of expressiveness to add expressiveness to the titles, enhancing its attractive function. Among the analyzed films titles there were singled out a number of expressive means that were divided into the following categories:

Graphic means

Various contractions and abbreviations immediately attract viewers' attention. In the majority of the analysed cases graphic means favour creating youth mood. Thus, for example, in the titles of the films *Love & Friendship* (*Любов і дружба*), *Elvis & Nixon* (*Елвіс ма Ніксон*) [2] there is used a special sign ampersand – & (and) which is usually used in non-formal cases to save time as well as to keep a "foreign character". Avoiding ampersand while translating a translator as if "domesticates" the title making it closer to the viewer.

One more sign # – hashtag is often used in films titles. Hashtag is the character used to separate the messages by the topics in social nets and blogs. This sign is more directed to the modern youth audience. That's why it is no wonder that the sign is used in the movies titles, i.e., #*SelfieParty* (*Селфіпамі*) [2]. The title itself suggests that the plot of the movie is connected to selfie pictures in a certain social net. However omitting this sign in translation does not favour a complete understanding of the plot just being based on the title.

Another graphic means of imagery in the films titles is the use of abbreviations. Mostly they are used when they are well-known and can be translated without the help of tracing not destroying the author's message, i.e. I.T. (І.Т.) [2]. In this case a viewer can clearly understand that the movie is connected to IT sphere.

Phonetic means

Using various phonetic means helps create a bright phonetic expressive and emotional colouring. Applying assonance and alliteration often promotes the features of the genre of a movie. For example, in the title *The Legend of Longwood* (*Легенда Лонгвуда*) [2] one can feel the atmosphere of a small quiet village where the events take place. Repetition of the letter "l" remains in Ukrainian translation that helps to produce the same impression on a Ukrainian-speaking viewer.

The analysis showed the extensive use of onomatopoeia in the film titles, e.g. *Knock Knock* [2] which keeps a viewer in suspense and gives a hint regarding the film genre. It is different with the title translation *Xmomam* [2], which sounds "softer" and does not predict an exciting plot.

Stylistic means

Metaphoric, symbolic and imagery characters are very typical of English film titles. So stylistic means are extremely important for a good film title. First it's necessary to mention a great amount of epithets in film titles. Epithets highlight brightness, figurativeness, make the audience think of the real sense, as the titles with epithets are very poliassociative, i.e.: *Crazy, Stupid, Love* (*Це безглазде кохання*) [2]. In Ukrainian translation the level of emotions is much lower due to the avoidance of one of the epithets. In opposition in the next example the level of emotional tone is much higher in Ukrainian translation due to the addition of one component «дуже»: *Bad Moms* (*Дуже погані матуси*) [2].

In the following example while having the same amount of epithets in the original and translated versions the pragmatic meaning is much higher in Ukrainian variant due to the concretization used in translation, thus a viewer understands the conflict of the movie more precise: *Dirty Grandpa* – *Хтивий дідусь* [2]. There have been selected a number of cases where the translated title loses figurativeness completely: *Dark Summer* – *Непокоєнна* [2].

The use of intertextuality is one of the key issues of modern film discourse and the importance of precedent texts, names etc. is constantly growing [3]. At present there is a tendency to use well-known things; in this case the audience completely understands the author's intention. For example, the title of the film *All Roads Lead to Rome* [2] is translated by its Ukrainian equivalent *Усі дороги ведуть до Риму* [2]: in this case emotional colouring is equal in both versions of the title.

In some cases the change of one certain component is made. In the following example one can easily understand the initial saying *Home, Sweet Home* which is put in the basis of the film title *Home Sweet Hell* [2]. The same meaning is preserved in Ukrainian title: *Дім, мише пекло* [2].

Allusion can also be put in the basis of the film title: a well-known movie *Fifty Shades of Gray* was transformed into *Fifty Shades of Black* (50 *відтінків чорного*) [2]. However, the name of the film presupposes a kind of parody for the original movie.

Lexical grammatical means

These categories play a great role in the effect that is produced on the audience; it is one of the widest categories used in the film titles composing. As it is evident from the analyzed material one of the most used cases is the use of the definite article before nouns. These are mostly one- or two-word names whose sense would be lost without the article. The article in the title indicates the importance of the thing that is described, e.g.: *The Forest*, *The Physician*, *The Boss* [2] i etc.

It is a rather interesting fact that the use of the definite article can be rendered into Ukrainian in a number of ways: *The Forest* – *Ліс приводів* [2] (addition that explains the essence of the plot), a very abstract title *The Physician* [2] gets more clear while being added *Лікар: учень Авіценни* [2]. The same refers to the title *The Boss* [2], which is translated like – *Леді Бос* [2]. Ukrainian translation evokes more wish to watch the movie than the original title.

Sometimes, to our mind, Ukrainian translation is much more adequate than the original title as the pragmatic force is much better revealed in the translated version. The original film title *The Model* [2] can be understood in a number of different ways, however Ukrainian translation *Тон-модель* [2] suggests the idea of the model business of high level.

Unfortunately translators do not always manage to reveal the author's pragmatic intention especially in case of the definite article use. Thus, for example, the title of the film *The Finest Hours* [2] has nothing to do with the Ukrainian translation *Проти шторму* [2], which can hardly give the idea of the film plot.

There are often the cases when the film title combines different means of expressiveness. In the following example emotionally unloaded epithet "nice" in the combination with the definite article helps to reveal the "cool" meaning of the jargonism which is adequately translated into Ukrainian: *The Nice Guys* – *Крути чубаки* [2].

Substantiation example is evident in the following film title *The Magnificent Seven* [66], that is successfully rendered into Ukrainian like *Чудова сімка* [2].

It is common to use digits to inform the audience about the sequel of a movie. It helps the audience clearly define their intention to watch or not to watch the movie: *Now You See Me 2 – Ілюзія обману 2*, *Zoolander 2 – Зразковий самець 2* [2]. As a rule these figures remain in the Ukrainian translation which is the half of the film success.

Syntactic means

Imperative has a high potential of influence on the addressee. Verb imperative mostly contributes to the realization of the main text aim – influences the addressee to force somebody to do something. Quite often film titles authors use syntactic means of expressiveness that can have a significant pragmatic potential influencing the decision of the audience to watch the movie. Film titles with the verb imperatives can influence the consciousness of a person, which helps to get high box office results. Imperative is actively used in the names of the films, like: *Kill the Messenger, Pay the Ghost* [2] etc. This imperative intention is rarely kept in Ukrainian translation; instead quite often infinitive constructions are used: *убити посланця, Заплати привиду* [2]. This translation tendency was initiated in 2003 after the release of the film *Kill Bill* [2] that was translated like *Вбити Білла* [2].

Exclamatory sentences are equally used in the film titles with the aim to attract the audience attention, e.g.: *Chic!* [2]. Exclamatory sentences mostly preserve their structure in the translated version: *Шик!* [2]. The titles with increased emotional modality stimulate the wish to watch the movie.

The use of interrogative constructions is a common tendency in the titles composing, however as a rule the interrogative mark is omitted in such titles, which makes them similar to the guidance or instructions, e.g.: *How to Make Love Like an Englishman, How to Train Your Dragon 2* [2]. Such constructions are more emotionally loaded than a statement or negation. As far as the answer is absent such films tend to keep the audience attention till the end of the film. The translation mostly preserves the sentence structure, e.g.: *Як кохатися по-англійськи, Як приборкати дракона 2* [2], however in some cases syntactic structures do not coincide, e.g.: *How to Be Single – В активному пошуку* [2].

To conclude, it is necessary to state that in search of expressiveness translators think of some absolutely unacceptable titles, e.g.: *Before I Wake – Соння* [2].

Thus the authors entitle their films with laconic and noticeable names. The title of the film text has to be relatively clear regarding the plot it illustrates and has to be easily remembered by form. All the tricks mentioned influence the way the audience perceives the film, if it will evoke the interest to it. All in all film title composing is a very difficult

process; it has to reflect the intention and the main idea of the author. The title has to be not only correctly composed from the language point of view, but with a great help of stylistic means and devices depending on the film genre. Ideal film title is the starting point of everything that is going on the screen, defines the film plot and is the first indication of the film success.

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Особенности перевода эллиптических и эмфатических конструкций в текстах экономического характера

В результате развития международных контактов переводческая деятельность приобрела невиданный ранее размах. Научно-технический прогресс, международное сотрудничество в различных областях и другие важнейшие явления цивилизации приводят к небывалому развитию всякого рода контактов, как между государствами, так и между разнозычными обществами людей. В этих условиях чрезвычайно возрастает роль перевода как средства, обслуживающего экономические, общественно-политические, научные, культурно-эстетические и другие отношения народов.

Сосредоточим своё внимание на текстах, содержащих экономическую лексику. Экономический дискурс – совокупность речевых актов в сфере экономики, а также созданные профессионалами, неспециалистами и журналистами устные и письменные тексты или их фрагменты, которые отображают реалии экономического мира.

Цель экономического дискурса заключается в:

- освещении событий в экономической жизни общества;
- информировании о состоянии экономики;
- формировании определенного отношения к различным изменениям и побуждении к определенным действиям;
- создании экономических теорий;

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