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## **STRATEGIES OF MOVIE TITLE ADAPTATION**

The title of the movie has such a great role in the promotion of the film. Foreign cinema industry is very popular in Ukraine, especially the American so-called blockbusters. If the title is translated correctly, it could be the first step for the viewer to watch it. As far as the major part of movies in cinemas are Hollywood ones, so translators have a lot of work to do.

Ukrainian version of the title should contain the same idea and though as the original title, so the translator must preserve the pragmatic impact of the original text. We looked at the original titles of 50 greatest films of all time according to IMDb and also some interesting cases and compared them to their official Ukrainian matches.

There are two dominating strategies in the adaptation of movie titles. The first is the literal translation of the text. This method can be used if the original title doesn't contain any specific information that could be unclear to the

Ukrainian viewer. 19 out of 54 titles were translated literally without any changes. It is possible only if original title contains only translatable units.

Another type non-adaptational translation is the transliteration or transcription of the text. It can be used in cases of proper names or untranslatable realia words. The interesting case of such translation is the title of space drama *Interstellar* (Міжзірковий). This word itself in Ukrainian means an adjective, but in order to keep the atmosphere of the word and to keep the pragmatic effect of this name the editors decided to transliterate it (Інтерстеллар). This strategy was used in the translations of such films as *Casablanca* and *Terminator 2*. But in these cases, it was the only acceptable way to preserve the pragmatic impact of the title and not to overload it with the descriptions.

Around 10 of observed titles contain the minor changes, mostly connected with the synonymity of words so we decided not to consider it as the separate strategy. But next we can see some more noticeable changes.

Sometimes the title which is informative enough for original audience can be not clear enough for the target country viewers. We can give such examples as *City Lights*, *Once upon a time in the West* and *The Hangover*. All these titles contain additional information in its Ukrainian version. In the title of *City Lights* editors decided to add an adjective *Big*, so the movie was shown as *Big City Lights* (Вогні великого міста) instead of *City Lights* (Вогні Міста). It is connected with the possible misunderstanding of *City* and *Town*. These words have a much greater difference in English, but are much closer in Ukrainian. The word *City* means a *Big city* (Велике місто) and the word *town* can be translated as *small city* (Маленьке місто, містечко). So the précising adjective *Big* was added to the original title of the movie.

The situation with the film *Once upon a time in the West* is a bit different. However it also contains the précising adjective *Wild*, the purpose of its use is completely divergent. If authors use the word *West* in the titles, source language audience understand that the film deals with the times of *Wild West* deserts and cowboys, but in Ukrainian culture the term *West* means the western part of Ukraine and closely connected to radical thoughts of Ukrainians. So if the film would be translated as *Одного разу на Заході* the first thought of Ukrainian will be some kind of political thing. So editor decided to add the précising adjective *Wild* (Дикий) in order to give the viewers a kind of clue about the content of the movie.

The strategy of addition was also used in the title of the film *The Hangover*. Ukrainian audience doesn't perceive the one-noun titles very well, an addition proverb of place *In Vegas* gives an extra information about the film (the whole plot takes place in Las-Vegas): Las-Vegas is a well-known place for relaxing and having a good time, so this addition adjusts the viewers for some kind of events.

Another type of titles adapting is the omission of information. Let's have a look at the Ukrainian version of the title of the *Captain America: The First Avenger*. It sounds like just *The First Avenger* (Перший месник). This film is a prequel for another Marvel film – *Avengers*. Films based on comics as a genre is very popular in the USA but Ukrainian culture isn't so advanced in the field of comics, so film about Captain America is considered to be a separate film for Ukrainian viewers. That's why editors decided to omit the part Captain America and left only *The First Avenger*.

The next strategy is all types of grammatical transformations: both morphological and syntactic. The reason is the the lack of similar language means for transmitting same structure.

The first example is *One Flew Over the Cuckoo's Nest* (Пролітаючи над гніздом зозулі). Literal translation of this title looks very weird for the Ukrainian viewer so editors used an adverbial construction *Пролітаючи* in order to preserve the impersonality and present more common for Ukrainian ear form. Promoters of *Saving Private Ryan* faced the same issue: original title contains the indistinctive form of verb – the gerund. The solution was as easy as in the previous example: gerund was replaced with the infinitive in order to preserve the impersonality of the title and still contain the pragmatic impact of the original one.

One more type of title transformation is verbalization i.e. transforming of noun into the verb. For example, the title of the movie *Memento* can be translated from Latin into Ukrainian as a noun *Пам'ять*, but the imperative verb *To remember* (Пам'ятай) was considered as more appropriate version due to the specific of the plot: it will have a stronger pragmatic effect on the viewer. Another type of translation compatible with the previous one is derivation i.e. one word derives from another. For example, title of the movie *Psycho* got a name of *Psychosis* in the Ukrainian version. Editors used the word *Psychosis* in order to tune the viewer to a sick man with a mental disease. That's why this derived form of a word was used.

The next strategy is the use of contextual synonyms or affined analogues. It can be done due to various reasons. One of them is to reveal some piece of plot. A striking illustration of it is the translation of *Leon: The Professional* as the *Leon-Killer* in the Ukrainian version. The original title gives to the viewers only the information about the feature of professionalism of someone called Leon, but in Ukrainian variant audience can get some more information about the plot of the film and its concept.

Partially similar idea was used during the translation of *The Shawshank Redemption* into Ukrainian. Literal translation of the word *Redemption* in Ukrainian is the action of saving or being saved from sin, error, or evil. Ukrainian editors used another word to transmit the idea of the film – they used the word *Escaping*. We consider this adaptation as a pathetic because the original pragmatic impact was lost: original title wants the audience to think that the protagonist was forgiven for his sins, but the Ukrainian version let viewers think that he just got away with murder.

The last strategy of movie titles adaptation is the complete transformation of the title. We will review 3 cases of complete transformation and the reasons for such a conversion.

The first title is name of the TV serial *Lost*. Ukrainian adapters decided to use the completely different phrase: *Stay alive*. The only obvious reason for such an abrupt change is the desire to reveal the hard luck of the characters and show the difficulties of their life.

The second example is *The Cinderella man*. Title of this biographical sports drama originates from the nickname of the protagonist. It is the common thing for English – to swap the sex by adding *Man* or *Woman*. But this phenomenon isn't common for Ukrainian. Furthermore, Ukrainian has no equivalent for a male *Cinderella*. The only possible translation of *The Cinderella Man* could be *Чоловік-Попелюшка*, but it's rather sharp and very indistinctive. So promoters had to invent something else to name this film. The solution was very unimaginative: film is about boxer who has life troubles, so they called it *Knockdown*.

The last example of complete transformation is the Ukrainian version of the Japanese anime *Spirited away*. Literal translation into Ukrainian would mean something like *Kidnapped by ghost* (Викрадені привидами) which sounds like a title for a horror film. Whereas, this anime is more adventurous than horror, Ukrainian editors had to somehow soften this title. The final Ukrainian version is *San and Tichiro, captured by spirits*. This title contains

names of the main characters and this fact gives the viewer more ideas about happy end of it unlike the literal translation.

Summing up, we can distinguish three main strategies of movie title adaptation: literal translation, transliteration and all kind of transformation. The main factor in choosing of them is the reaching of pragmatic impact on the viewer and translator should choose proper strategy according to the content of title.

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### **ВИЗНАЧЕННЯ СТРАТЕГІЙ ПЕРЕКЛАДУ ЯК СКЛАДОВА ДОПЕРЕКЛАДАЦЬКОГО АНАЛІЗУ («ПРЕКРАСНИЙ НОВИЙ СВІТ» О. ГАКСЛІ)**

Доперекладацький аналіз тексту (перекладацька інтерпретація вихідного тексту) – це аналіз вихідного тексту, що передуює створенню перекладного тексту і спрямований на виявлення домінант перекладу.

У перекладознавстві існують кілька точок зору на сутність, етапи та мету доперекладацького аналізу (І. Алексєєва [1], М. Брандес і В. Провоторов [2], Р. Миньяр-Белоручев [4], Л. Нелюбин [6], Е. Моценко [5], К. Норд [10]). Відзначимо, що всі названі вище концепції в цілому проявляють значну схожість. Так, практично всі стверджують необхідність враховувати жанрово-стильову приналежність тексту, що допомагає визначити домінанти перекладу. Повторюється в ряді теорій і необхідність визначення типів інформації, що містяться в тексті. Усі