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LINGUISTIC FEATURES OF TRANSLATING MOVIE TITLES FROM ENGLISH INTO UZBEK

Abstract: This article explores the typology and formation of film titles in English and Uzbek languages. As reflections of cultural and aesthetic values, film titles vary significantly between linguistic and cultural systems. Film titles are categorized according into the following types: semantic, metaphorical, character-based, and theme-based ones. Furthermore, it provides a comparative analysis of naming trends in both languages, highlighting differences and similarities in linguistic structure, translation strategies, and cultural implications.

Keywords: Film titles, translation, culture, English language, Uzbek language, semantics, metaphor, adaptation.

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KINOFILM NOMLARINI INGLIZ TILIDAN O'ZBEK TILIGA TARJIMA QILISHNING LINGVISTIK XUSUSIYATLARI

Annotatsiya: Ushbu maqolada ingliz va o'zbek tillaridagi filmlar nomlarining tiplari va shakllanishi o'rganiladi. Madaniy va estetik qadriyatlarning aks-sadosi sifatida film nomlari turli til va madaniyat tizimlarida sezilarli darajada farq qiladi. Film nomlari semantik, metaforik, qahramon asosidagi va mavzu asosidagi turlarga bo'linadi. Shuningdek, maqolada har ikki tildagi nomlash tendensiyalarining qiyosiy tahlili keltirilib, ularning til qurilishi, tarjima strategiyalari va madaniy mazmunidagi o'xshashlik hamda farqlar yoritib beriladi.

Kalit so‘zlar: Film nomlari, tarjima, madaniyat, ingliz tili, o‘zbek tili, semantika, metafora, adaptatsiya.

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ЛИНГВИСТИЧЕСКИЕ СВОЙСТВА НАЗВАНИЙ КИНОФИЛЬМОВ ПРИ ПЕРЕВОДЕ С АНГЛИЙСКОГО ЯЗЫКА НА УЗБЕКСКИЙ ЯЗЫК

Аннотация: В данной статье рассматриваются типология и процесс формирования названий фильмов на английском и узбекском языках. При переводе названий фильмов важно учитывать языковые и культурные различия. Они описываются посредством деления на следующие типы: семантические, метафорические, персонажные и тематические. При этом в научной статье особое внимание уделяется различиям и сходствам в структуре языков при обозначении названий фильмов.

Ключевые слова: Названия фильмов, перевод, культура, английский язык, узбекский язык, семантика, метафора, адаптация.

Introduction.

In the modern era of globalization and digital communication, the film industry has become one of the most powerful tools for intercultural exchange and cultural representation. Movie titles, as the first linguistic and semiotic elements encountered by audiences, play a crucial role in shaping expectations, conveying meanings, and attracting viewers. Translating these titles from one language to another – especially from English into Uzbek – requires not only linguistic accuracy but also cultural sensitivity and creativity.

The translation of movie titles often goes beyond literal word-for-word rendering. It involves adaptation to the target audience’s cultural norms, emotional perception, and linguistic traditions. English and Uzbek languages, belonging to different linguistic families and cultural backgrounds, exhibit distinct ways of

expressing ideas, humor, symbolism, and stylistic nuances. Therefore, the translator's task is not only to preserve the semantic core of the original title but also to ensure its aesthetic and cultural relevance in the target language. This study aims to explore the linguistic features involved in translating movie titles from English into Uzbek. It examines how lexical, grammatical, and stylistic elements are transferred or transformed during translation, and what strategies are most commonly used to maintain the original impact. Furthermore, it highlights the cultural and pragmatic challenges that arise in this process and suggests possible approaches for achieving both linguistic accuracy and cultural harmony.

Literature review.

In modern linguistics, the study of film titles is of great importance as distinct sociocultural and linguistic phenomenon. Film titles serve as means of expressing the film's ideological content and attracting viewers. Film titles serve as an essential element in shaping the first impression of a cinematic work. They offer a brief encapsulation of the film's content and play a central role in attracting audience attention. According to V.N.Alekseeva, native speakers perceive the meaning of a work, as a result of being familiar with features of their native culture and realities, while, non-native speakers of other cultures obtain certain difficulties in understanding the same the titles of the fictions in their native language. In this regard, the problem arises of how to translate the titles of movies in a chosen foreign language adequately [5].

Each language possesses unique naming conventions that reflect cultural norms and linguistic features. This article investigates how film titles are constructed and classified in English and Uzbek and examines the interrelation between the title formation and cultural expression.

V.N.Komissarov identifies several stages in the process of translating works of fiction. At the first stage, the translator acts as a receptor of the original language. His

task is to extract as much information as possible. He is required to have the same background knowledge as native speakers of the source language [6].

Research Methodology.

In this article, the linguistic features of translating movie titles from English into Uzbek were studied based on comparative-typological, componential analysis, and systemic-structural approaches.

Analysis and results.

While translating film titles from English into Uzbek, a number of problems arise, including the reduction of structure and omission of words in the translation. Film titles should be brief, memorable, and meaningful in both languages. The structural and semantic aspects of film titles in English and Uzbek are directly related to their cultural and linguistic environment. Therefore, it is important to take a cultural context-based approach to translation, not just literal translation.

Film titles may be classified into several key categories based on their content and linguistic structure:

Character-based titles (e.g., Harry Potter, Garri Potter);

Plot-reflective titles (e.g., The Hunger Games, Hayot mamot o'yinlari);

Metaphorical and poetic titles (e.g., Haunted mansion-Sharpalar saroyi);

Genre-based titles (e.g., Horror Story, Qo'rqinchli hikoya).

This categorization provides a basis for evaluating naming strategies across cultural contexts [3].

English-language film titles often exhibit a range of distinctive linguistic and stylistic features that contribute to their global appeal. They are frequently concise and direct, as seen in titles like "*Up or Sou'l*", which communicate the essence of the film in just one or two words. Many titles are metaphorically rich, such as "*Inception*", where the title conveys deeper conceptual meanings and stimulates curiosity. Others are centered around key characters or iconic figures, exemplified by "*Batman or Wonder Woma'n*", allowing audiences to immediately identify the

protagonist and their narrative significance. Additionally, some titles are derived from thematic or genre-related signals, such as “*Fast and Furious*”, which directly indicates the action-oriented nature of the film. Overall, English film titles are strategically crafted to enhance memorability, facilitate international marketing, and ensure broad cross-cultural recognition [4].

When these foreign film titles are translated into Uzbek, translators employ a variety of methods to preserve both meaning and appeal. Literal translation is often used when the original title can be easily adapted phonetically and semantically, as in *Titanic – Titanik*. Cultural adaptation is another common strategy, whereby the title is modified to resonate with local cultural norms and linguistic expectations, as in *Frozen – Muzlab qolgan*. In some cases, titles are rendered in a character-focused manner, particularly when the protagonist or central figure is a significant draw, as in *Jeepers Creepers – Jipers Krippers*. These strategies demonstrate the translator’s dual role of maintaining the integrity of the original title while making it accessible and meaningful to the target audience [5].

In Uzbek cinema, the approach to titling often reflects a different set of priorities. While global film titles are generally concise, market-driven, and designed for international appeal, Uzbek film titles frequently emphasize semantic depth, cultural relevance, and emotional expressiveness. Linguistic tradition, poetic nuance, and alignment with local cultural values are often considered more important than brevity or global marketability. For instance, an Uzbek title may convey subtle cultural references, moral lessons, or emotional undertones that would not be immediately apparent in a literal translation [3].

This contrast between English and Uzbek film titles illustrates the interplay between global and local considerations in the titling process. English titles are shaped primarily by marketing strategies, audience accessibility, and international recognition, whereas Uzbek titles prioritize cultural resonance, linguistic aesthetics, and emotional engagement. Understanding these differences not only sheds light on

the translation strategies employed but also reveals how language and culture influence the ways in which films are presented and perceived by audiences across different linguistic and cultural contexts.

Conclusion.

Film titles serve as a linguistic and cultural gateway into cinematic narratives, providing audiences with their first glimpse of a movie's theme, tone, and emotional impact. The ways in which titles are formed in different languages not only reflect linguistic structures but also reveal cultural values, aesthetic preferences, and audience expectations. In particular, the differences between English and Uzbek film titles highlight broader sociolinguistic patterns and translation practices, illustrating how language mediates meaning across cultural contexts.

In an era of globalization, strategies for titling films are increasingly oriented toward creating concise, semantically rich, and culturally resonant expressions. English film titles often prioritize brevity, marketability, and immediate recognizability on an international scale, whereas Uzbek titles tend to emphasize cultural relevance, emotional depth, and linguistic tradition. These contrasting approaches demonstrate how global trends and local cultural priorities intersect in the process of naming films, making the study of film titles a valuable lens through which to examine the interplay of language, culture, and translation in contemporary cinema.

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