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FILMONYM RENDERING STRATEGIES FROM ENGLISH INTO UKRAINIAN

There is no denying the exponential growth in the number of films, series, and anime titles over the last couple of decades. Such rapid development invites the discussion of measures to be taken to the goal of furthering this expansion. These measures, of course, are ways of rendering and adapting the products of the cinematography industry into a multitude of languages worldwide, including Ukrainian. Recent studies on the subject were carried out by such Ukrainian scholars as Podoliak & Zubrytskii [9], Horda & Pushyk [7], Huzul & Fedyk [8], etc.

In their works, these scholars analyzed the methods employed by translators in the process of rendering titles of foreign filmonyms into Ukrainian. A number of classifications of methodologies were provided; in particular, the study by Horda & Pushyk [7] offers detailed descriptions of systems developed by other linguists in the past. In our work a system of 12 processes designed by Newmark [4] will be our frame model. This specific system was chosen to better represent changes that occur during the usage of domestication and foreignization strategies. As mentioned in the study by [6], the concept of these two strategies was developed in the 1990s by Venuti L. and has since captured the attention of many scholars, leading to a trend in Ukrainian linguistic studies [1].

The goal of our research was to compare the titles of various filmonyms in English and their translation in Ukrainian, conduct a translation analysis and enumerate the most productive means of rendering the titles based on the aforementioned classification by [4].

The material for our study was compiled from a Wikipedia article listing animated projects and series airing on the Ukrainian entertainment TV channel 'QTV' from its inception until its closure [5]. This list is divided into 3 categories: anime, series, and animated series. One must understand that the category of animated series also includes some stand-alone, non-serialized animated projects; the same holds for the category of anime titles, albeit to a lesser degree. Western animation and anime were considered 2 separate entities based on the multitude of cultural, narrative, and diversity factors that greatly affect naming conventions [3], [2].

The largest number of translated titles across all 3 filmonym categories belongs to the procedure of transference. Newmark identifies transference as the act of taking a word from the source language and putting it into the target language text without changing its form [4, p. 81]. This procedure also allows for transliteration and, to a degree, transcription, as is typical for titles that include neologisms and proper nouns: *'Hellsing – Хеллсінг'*, *'Mr. Magoo – Містер Магу'*. Although the biggest disadvantage of choosing this procedure is clearly observed in titles where wordplay was not preserved: *'Beavis and Butt-Head – Бієус і Батхед'* the name of titular character rendered via transcription leads to the loss of its funny nature; *'Gungrave – Ганґрейв'* translated in much the same way nullifies the evocative nature of such name and doesn't provide clues as to the context.

Direct translation, i.e., choosing the primary equivalents to words from the source language or corresponding structures in terms of grammar [4, 69], is the second most productive method of rendering titles, owing to the memorability factor that dictates that for the titles to be brief and composed of simple words from neutral 'everyday' vocabulary [2]: *'Heroes – Герої'*, *'Strait Jacket - Гамівна сорочка'*, *'Green Lantern – Зелений ліхтар'*.

The third most productive procedure of rendering filmonym titles is shift or, as it is also referred to, transposition [4, p. 55]. A procedure like this involves certain lexico-grammatical transformations that result from English and Ukrainian being analytic and synthetic languages, respectively. Most notably those transformations include permutation (*'Duel Masters' – Майстри Дуелі'*, *'Dragon Hunters' – Мисливці на драконів'*) and nominalization (*'The Angry Beavers' – Злюки бобрів'*). It should be noted that, despite this procedure being the third-largest contributor, none of the titles belong to the category of regular series; all are animated series and anime, which can be explained by the series titles being made up of proper nouns that require transference.

Gratuitous use of transference, as mentioned above, showcases a conscious disregard for cultural appeal to the Ukrainian audience, instead relying on intrigue caused by foreign-sounding titles. Literal translation may also lose the cultural connotations of the words chosen for the title, despite their seeming simplicity. The same concerns titles rendered via shift, since it appeals mostly to the grammatical norms of the target language and does not concern neutral, universal lexemes present in the filmonym. This leads to the notion that estrangement of the target audience's culture and neutralization of titles are indicative of translators choosing foreignization as the primary strategy.

To conclude, this study continued the trend amongst Ukrainian scholars of analyzing filmonym titles and their translation into the Ukrainian language. The diversity of our material provided ample opportunities to compare and classify the data extracted after thorough analysis, using Newmark's 12 procedures as a framework. The most productive methods of rendering the titles of regular series, animated series, and anime from English into Ukrainian were transference, literal translation and shift (or transposition). This means that foreignization is the dominant strategy in our sample of titles, rather than domestication.

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ОСОБЛИВОСТІ ПЕРЕКЛАДУ АНГЛІЙСЬКИХ ФРАЗЕОЛОГІЗМІВ ІЗ КОМПОНЕНТОМ HEART УКРАЇНСЬКОЮ МОВОЮ

Фразеологізми англійської мови вирізняються високим рівнем образності та ідіоматичності, що ускладнює їх переклад українською мовою, оскільки вимагає передачі не буквального значення, а змісту та культурно-емоційного контексту. Успішний переклад таких одиниць можливий лише за умови врахування мовних, культурних і психологічних особливостей обох лінгвокультур.

Проблематика фразеології досліджувалася українськими науковцями, зокрема Н. Дячок, Л. Жукорською, О. Андрієнко, які аналізували стратегії перекладу фразеологічних одиниць [1], а також І. Заваринською, що досліджувала лінгвокультурні аспекти фразеології [2]. Фразеологізми