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THE PLACE OF TRANSFORMATIONS IN THE TITLES OF MOVIES

Submission Date: November 09, 2024, **Accepted Date:** November 14, 2024,

Published Date: November 19, 2024

Crossref doi: <https://doi.org/10.37547/ajps/Volume04Issue11-14>

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ABSTRACT

The article investigates the difficulties of translation of the titles of films. It explores the features of literal translation. The paper consists of translation the names of English movies and the examples which have the greatest difficulty in translation. It analyzes lexical difficulties in translation of literary texts. Translation of such works requires special skills in the field of translation, using appropriate types of transformations, concentration, knowledge, techniques and methods of translation.

KEYWORDS

Globalization, proper nouns, style, lexicon, transformations.

INTRODUCTION

As a result of globalization, new areas of research in linguistic theories are being opened. The study and translation of their essentials came to the fore, because their correct and adequate transmission in translation. The translation of such works by foreign translators is usually presented by different language means. The art of translation consists of achieving the

adequate translation taking into account the features of the original language: informational and cultural.

The difficulties of literary translation of works related to the fiction are associated with the creation of an adequate and complete translation of the texts, taking into account all the features such as the structure, styles, vocabulary and the grammar, and



especially elements of unreality and imagination. Translation of a work of the fantastic genre requires creative rethinking of the text, while it is impossible to completely preserve the specifics of the original, because this would only be a literal copying. 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.”.

The main phenomena that cause the greatest difficulty in translation are proper names and neologisms. Translating them is especially difficult because the author has unlimited freedom to create names and terms that appear in his world of imagination. He can use not only the word formation models of his language, but also borrow words from other languages, use Greek and Latin forms, endow the names of characters in works with polysemantic meanings, sending the reader to unravel the language allusions contained in anthroponyms. Neologisms require, in the translation process, to distinguish between the translatability of the text as a whole and its individual elements. V. S. Vinogradov, when translating neologisms, offers two types when translating:

1. Using an equivalent neologism that exists in the target language.
2. Transcription or descriptive translation.

One of the main reasons for the existence of translation difficulties is, according to scientists, differences in the pictures of the world of languages. Therefore, very often it is necessary to turn to translation means in which the content of the original remains unchanged, and only the lexical forms of its expression are modified. Lexical difficulties in translating literary texts are mainly associated with the lack of equivalent vocabulary, the presence of polysemantic words, abbreviations, neologisms, terms, phraseological units, different use of the structural and lexical-semantic units of the text among languages, which require restructuring of the syntactic structure of the sentence or lexical changes during translation. These types of transformations are known as lexical-semantic transformations. Lexical-semantic transformations are used when the translation has no correspondence with a particular word in the original language. The main reason is that the process of translation includes at least two languages and their cultural traditions, translators constantly faces with the problem of reproducing the cultural aspects of the original text. A translator of fictions must use certain translation methods: transliteration, transcription, descriptive translation, concrete translation while translating proper names.



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 s required to have the same background knowledge as native speakers of the source language”.

CONCLUSION

Obviously, these main difficulties of translation are to preserve the author’s intention, his style and individual linguistic means to achieve a communicative effect, observing the types of genres. The translator must strive to recreate the global content of the source text, taking into account both the specific historical and cultural context and the author’s characteristics, which are of great importance in the literary translation of works.

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