A CULTURAL-PRAGMATIC APPROACH TO THE TRANSLATION OF ENGLISH AND UZBEK FILMONYMS

Independent Researcher at Alisher Navoi Tashkent State University of Uzbek Language and Literature
Dilafruz Umarova
dilafruz.umarova91@gmail.com

Abstract. This thesis examines the significance of a cultural-pragmatic approach in the translation of English and Uzbek filmonyms. Film titles are interpreted not merely as units that name cinematic works, but as linguistic phenomena that reflect a particular culture, communicative intention, audience expectations, and pragmatic impact. The study argues that, in the translation of filmonyms, it is essential to preserve national-cultural associations, character imagery, setting, historical-cultural memory, symbolic objects, and pragmatic effect. Based on examples of English and Uzbek film titles, the thesis demonstrates that translation should take into account not only semantic accuracy, but also cultural appropriateness, emotional impact, and the function of attracting the viewer.

Keywords: *filmonym, translation, cultural-pragmatic approach, film title, linguoculture, pragmatics, cultural adaptation, communicative impact.*

Within the framework of modern translation studies and linguistics, film titles, or filmonyms, are regarded as a distinct object of research. A filmonym is not only a unit denoting the title of a cinematic work, but also a linguistic sign that embodies the film's content, genre, idea, cultural specificity, and audience-oriented impact. Therefore, the translation of filmonyms is not a simple process of word-for-word rendering; rather, it is a complex linguistic phenomenon that requires consideration of cultural, semantic, and pragmatic factors. The formation of filmonyms as an object of linguistic research is directly related to the issues of translating film titles and perceiving them across different cultures. As S. S. Chorna notes, the worldwide distribution of English-language films creates a need for the high-quality translation of their titles into other languages, since representatives of different cultures may encounter certain difficulties in receiving and understanding cinematic information (Chorna, 2020, p. 92). Thus, when translating English filmonyms into Uzbek or Uzbek filmonyms into English, it is necessary to consider not only lexical meaning, but also cultural context, genre signals, audience expectations, and communicative purpose.

A cultural-pragmatic approach to the translation of filmonyms refers to the adequate rendering, in the target language, of the original title's meaning, cultural marker, emotional effect, and communicative function directed toward the viewer. In this process, the translator must understand not only the dictionary meaning of a film title, but also the cultural code, associations, symbolic meaning, and pragmatic intention underlying it. For instance, the English filmonym *The Godfather* literally means "cho'qintirgan ota" yet in the context of the film it conveys broader cultural-pragmatic meanings such as the head of a mafia family, power, loyalty, the criminal world, and family hierarchy. In translating such a title, it is not sufficient to provide only the lexical equivalent of the word; its socio-cultural and genre-related load must also be considered. In translating film titles, it is essential to identify the semantic center on which the title is based. L.G.Babenko, I.E.Vasilyev, and Yu.V.Kazarin classify literary titles according to the cognitive-thematic principle into such major semantic groups as person, time, space, event, and object (Babenko et al., 2000, pp. 159-182). This approach may also be applied to the thematic classification of filmonyms, since film titles are often formed on the basis of a character, setting, time, object, or central event. In the translation process, the correct identification of this semantic center helps preserve the cultural-pragmatic effect of the original title.

In filmonyms based on a person or character image, cultural meaning is often revealed through the main character. For example, in such filmonyms as *Logan*, *Sherlock Holmes*, *Shum bola*, *Abdullajon*, and *Temir xotin*, the character's name or image itself serves to convey the cultural content of the film. In such titles, the character is not merely an individual image, but also represents a culturally specific type, mentality, social model, or folk perception. For instance, in the filmonym *Shum bola*, the word *shum* evokes, within Uzbek culture, the image of a mischievous, quick-witted, somewhat cunning, yet lovable child. If such a title is translated into another language, its cultural pragmatics-that is, its folk humor, sense of childhood mischief, and tone characteristic of a particular social environment-should be preserved. Filmonyms based on a spatial component also require special cultural attention in translation. In titles such as *Toshkent - non shahri* and *In the Heart of the Sea*, the place name does not merely indicate the setting of the events, but also expresses historical memory, national belonging, tragedy, heroism, or cultural association. For example, in the title *Toshkent - non shahri*, the city of Tashkent is interpreted not only as a geographical space, but also as a symbol of hospitality, sustenance, peace, and folk values. Therefore, in translating place-based filmonyms, the cultural value and associative field of the place name must not be ignored.

Filmonyms created on the basis of temporal semantics indicate the period, stage, or specific time frame of the events in the film. Titles such as *Before Midnight*, *After*, and *The Edge of Seventeen* are directly connected with time, yet their pragmatic effect is not limited to indicating temporal reference alone. For example, *Before Midnight* creates in the viewer's mind associations with evening time, an important decision, emotional closure, or romantic drama. When such titles are translated into Uzbek, their poetic tone, emotional mood, and signal directed toward the viewer should be preserved. Otherwise, the main communicative force of the translated title may be weakened. Event-based filmonyms express the central event of the film plot through the title. Yu.N.Podymova classifies filmonyms according to semantic parameters into titles denoting an object, titles denoting the place of events, titles denoting the time of events, and titles containing several semantic components (Podymova, 2006). This approach helps identify the main semantic center of a title in the translation of filmonyms. For example, in titles such as *Murder on the Orient Express*, *Prison Break*, *The Walk*, *Kelinlar qo'zg'oloni*, and *Mahallada duv-duv gap*, the event functions as the main semantic foundation of the film. The filmonym *Kelinlar qo'zg'oloni* evokes numerous associations connected with Uzbek culture, including family relations, relationships between daughters-in-law and mothers-in-law, domestic conflict, and comic situations. When translating such a title into another language, it is important to preserve the ironic and comic tone of the word *qo'zg'olon*.

In filmonyms based on an object or symbolic image, cultural meaning is often expressed through an important detail, sign, or symbol. In such titles as *Black Swan*, *Qalb ko'zi*, and *Ko'ngil ko'zi*, the object or image strengthens the aesthetic and cultural content of the film. For example, in the filmonym *Black Swan*, the image of the "black swan" is not merely the name of a bird, but a symbol of inner conflict, psychological instability, aesthetic perfection, and dangerous beauty. In Uzbek filmonyms such as *Qalb ko'zi* and *Ko'ngil ko'zi*, the component *ko'z* does not directly denote the organ of sight, but is interpreted as a symbol of spiritual perception, inner intuition, and emotional understanding. Preserving such symbolic layers in translation is one of the key requirements of a cultural-pragmatic approach. Within a cultural-pragmatic approach, the impact of a filmonym on the viewer is also one of the main criteria. A film title should attract the viewer's attention, arouse interest, and create an initial impression of the film's genre and mood. Chorna particularly emphasizes the role of filmonyms in attracting the attention of potential viewers, evoking certain associations, and forming an initial idea about the genre and content of a film (Chorna, 2020, p. 93). Therefore, when translating a film title into another language, the translator must also

consider its advertising and communicative function. For example, such English filmonyms as *Don't Breathe*, *Get Out*, and *Catch Me If You Can* arouse strong interest in the viewer through direct address, imperative form, or a warning tone. Their pragmatic force is based precisely on brevity, command form, and unexpected impact. Among Uzbek filmonyms, titles such as *Qutqaring, sevib qoldim!*, *Dadam bilmasin*, and *Jonimga tegding, jonim* are characterized by colloquial style, emotional tone, and a strong reference to comic situations. In translating such titles, it is important to preserve not only their lexical meaning, but also their emotional-pragmatic force, since the filmonym serves as the first point of contact between the viewer and the film.

In translation, the cultural-pragmatic approach also takes into account those aspects of filmonyms that are connected with national mentality. In Uzbek filmonyms, concepts such as family, *mahalla*, daughter-in-law, parents, love, modesty, honor, and dignity often appear as cultural markers. For example, the filmonym *Mahallada duv-duv gap* is associated with the Uzbek institution of the *mahalla*, collective relations, rumors, social control, and folk humor. In translation into English, it is difficult to find a full cultural equivalent for the concept of *mahalla*, because it denotes not only a "neighborhood," but also a social institution, a system of values, and a form of communal life. Therefore, in translating such filmonyms, explanatory translation, cultural adaptation, or the creation of a communicative equivalent may be used. English filmonyms, in turn, often contain cultural-pragmatic components such as individualism, personal choice, danger, adventure, crime, technology, historical events, or psychological conflict. For example, the title *The Pursuit of Happyness* embodies the idea of striving for happiness, personal success, and the American Dream. When translating this title into Uzbek, it is necessary to preserve not only the meaning of "the pursuit of happiness," but also the film's motivational and socio-pragmatic impact. The filmonym *The Devil Wears Prada* combines the fashion industry, social status, irony, and cultural connotation. In translating such titles, intertextual and ironic layers of meaning are also of considerable importance.

Two main tendencies can be observed in the translation of filmonyms: preserving the original cultural marker and adapting the title to the receiving culture. In the first case, the translator attempts to preserve the national-cultural marker embedded in the title as much as possible. In the second case, the translator aims to create a title that is understandable, expressive, and communicatively effective for the target audience. In this process, the translator should consider the film's genre, audience, plot, cultural context, and advertising strategy. If the title is translated too literally, its pragmatic effect may be lost; if it is translated too freely, the cultural and

semantic center of the original title may be distorted. From this perspective, the concept of equivalence in the translation of filmonyms should be evaluated not only at the level of linguistic units, but also at the level of cultural and pragmatic impact. A successfully translated filmonym should evoke associations close to those of the original title, provide an appropriate impression of the film's genre and content, be culturally comprehensible, and fulfill its advertising-communicative function. In particular, since cultural differences between English and Uzbek are considerable, the correct interpretation of a filmonym and the choice of an appropriate translated title depend on the translator's linguocultural competence.

In conclusion, the cultural-pragmatic approach to the translation of English and Uzbek filmonyms is of great theoretical and practical importance. Alongside naming a cinematic work, filmonyms express national-cultural memory, character images, settings, historical events, symbolic objects, emotional mood, and pragmatic impact directed toward the viewer. If these factors are not taken into account in the translation process, the original communicative force and cultural content of the film title may be weakened. Therefore, in translating filmonyms, semantic accuracy, cultural appropriateness, pragmatic effectiveness, and aesthetic expression should be harmoniously maintained. Studies based on English and Uzbek filmonyms may provide significant scholarly results for translation studies, onomastics, linguoculturology, and film discourse.

References

1. Бабенко, Л. Г., & Казарин, Ю. В. (2004). Лингвистический анализ художественного текста. Теория и практика. Флинта.
2. Чорна, С. С. ОСОБЛИВОСТІ АНГЛОМОВНИХ ФІЛЬМОНІМІВ: СЕМАНТИЧНІ ТА СТРУКТУРНІ АСПЕКТИ. НАПРЯМ 1. УКРАЇНСЬКА МОВА ТА ЛІТЕРАТУРА, 92.
3. Newmark, P. (1988). A textbook of translation (Vol. 66, pp. 1-312). New York: Prentice hall.
4. Nord, C. (1995). Text-functions in translation: Titles and headings as a case in point. Target. International Journal of Translation Studies, 7(2), 261-284.
5. Подымова, Ю. Н. (2006). Названия фильмов в структурно-семантическом и функционально-прагматическом аспектах (Doctoral dissertation, Адыгейский государственный университет).
6. Venuti, L. (2017). The translator's invisibility: A history of translation. Routledge.