

DOI <https://doi.org/10.30525/978-9934-26-311-8-22>

## STRUCTURAL TYPOLOGY OF ENGLISH FILM TITLES: CONTEMPORARY TRENDS

### СУЧАСНІ ТЕНДЕНЦІЇ В СТРУКТУРНІЙ ТИПОЛОГІЇ АНГЛОМОВНИХ ФІЛЬМОНІМІВ

#### **Ivanytska N. B.**

*Doctor of Philological Sciences,  
Professor,  
Head of the Department of Foreign  
Philology and Translation  
Vinnytsia Institute of Trade  
and Economics of State University  
of Trade and Economics*

#### **Іваницька Н. Б.**

*доктор філологічних наук професор,  
завідувачка кафедри іноземної  
філології та перекладу  
Вінницький торговельно-економічний  
інститут Державного торговельно-  
економічного університету*

#### **Ivanytska N. L.**

*Doctor of Philological Sciences,  
Professor,  
Professor at the Department  
of the Ukrainian Language  
Vinnytsia Mykhailo Kotsubynskyy  
State University  
Vinnytsia, Ukraine*

#### **Іваницька Н. Л.**

*доктор філологічних наук, професор,  
професор кафедри української мови  
Вінницький торговельно-економічний  
університет імені Михайла  
Коцюбинського  
м. Вінниця, Україна*

The name is very important for the film, the good film title can highly summarize the content of the movie, convey the idea of the film to the audience, and can attract the attention of the audience in the first time, thus gaining more attention [1; 3].

The common belief in linguistics is that film titles are similar to the titles of literary works in their features and functions. According to researchers, the title formulates the theme, philosophical or social idea, serves as a tone for emotional mood, conveys the place and action, and demonstrates the most significant detail of the future story. Film titles can be classified based on various parameters, relying on both general linguistic trends and practical classification orientation. In our study, we will focus on the grammatical (structural) classification of film titles [2; 4; 5].

In our research, we will focus on the grammatical (structural) classification of film titles. It is known that the structural organization of

film titles is intended to satisfy their functions, including informative and pragmatic ones.

The scientific novelty of the work lies in establishing the contemporary trends in film naming from the perspective of structure.

The analysis involved 300 English titles (released in recent years (2019–2021)). The film titles were selected using the "Random Film" service from the online resource "Cinema. Theatre. Ua» (<https://kino-teatr.ua/uk/film/dungeons--dragons-honor-among-thieves-51460.phtml>).

Film titles can be classified based on their syntactic structure as follows.

1) Noun-Phrase titles. These titles consist of a noun or a noun phrase that is the central theme of the film: *Hamlet, Themba, Blubberella, Homeland, Houston, Lucifer, Doctor Strange, Arrival, Mr. Church, Wonder, Deadpool, The Foreigner, Jungle, Flatliners, Baywatch, The Vault, Leatherface, Submergence, Twin Peaks, Geostorm, Life, The Mummy, Cars 3, Papillon, Jigsaw, The Circle, Snatched, Kidnap, Aftermath, Nights, The Upside, House, The Post, The Snowman, Countdown, Hustlers, The Room, Breakthrough, Trouble, Shaft, The Courier, Poms.*

There is a group of film titles that consist of two coordinate nominals: *Rick and Morty, Mary and Martha, Konrad & Katharina, Dumb and Dumber 2, Of Mice and Men, The Sound and the Fury, Jem and the Holograms, Ricki and the Flash, Harley and Davidsons, Horace and Pete, Victoria & Abdul, Beauty and the Beast.*

The simplicity of the sentence structure contributes to better memorization of titles, creating a broad field for the audience to interpret the proposed name. In our sample, there were 73 such titles, which constitute 25% of the total number of analyzed film titles.

2) Adjective-Noun Phrase titles. These titles consist of an adjective followed by a noun phrase that describes the film's theme or tone: *The Dark Tower, Loving Pablo, Black Panther, A Quiet Place, Green Book, A Simple Favor, The Darkest Minds, Official Secrets, The Cleansing Hour, Wonder Wheel, Tomb Raider Mortal Engines The Happy time Murders, Game Night, Storm Boy, The Poison Rose.*

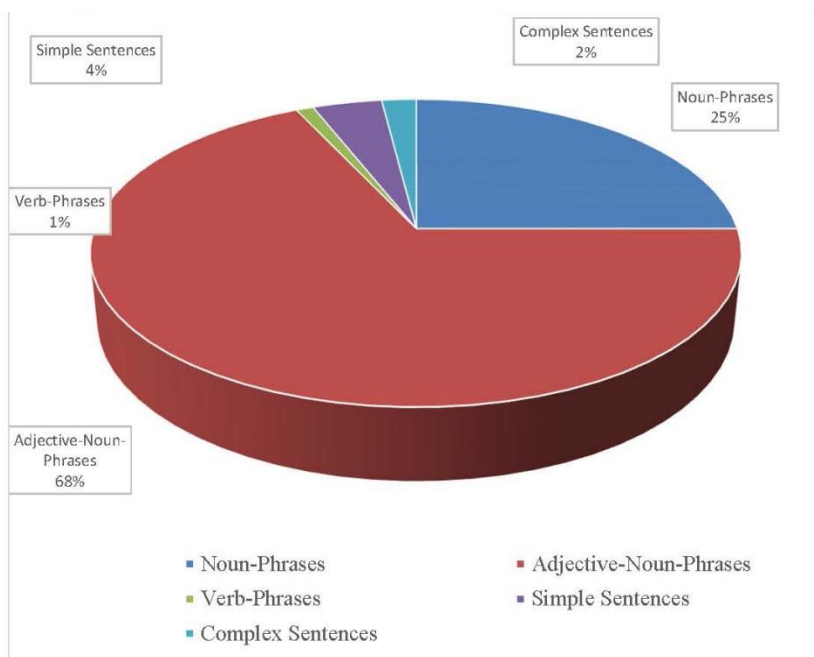
This group is the most numerous: 206 units, or 68% of the total number of units.

3) Verb-Phrase titles. These titles consist of a verb and sometimes an object, which often suggest the central action or conflict in the film. Verb-Phrase titles are extremely rare (4 units, or 1%): *Look Away, Breathe, Thank You for Your Service, Call Me by Your Name.* Such "unpopularity can be explained, in our opinion, by the syntactic structure of the English language, as well as the insignificant pragmatic potential of such constructions.

4) Structurally, film titles can also be represented by simple sentences. Although the number of such film titles is small: *We Summon the Darkness*, *The Man Who Killed Don Quixote*, *A Star Is Born*, *The Spy Who Dumped Me*, *Johnny English Strikes Again*, *I Feel Pretty*, *I Kill Giants*, *Before I Fall*, *You Were Never Really Here*. We observed only 10 units, 3% of the total number of film titles studied.

5) Complex Structures. . Complex constructions that serve as film titles were recorded 5 times, or 2%: *Maze Runner: The Death Cure*, *Dead in a Week: Or Your Money Back*, *Jumanji: Welcome to the Jungle*.

Figure 1 summarizes the results of our research.



**Figure 1. Structural typology of films titles in English**

The grammatical specifics of film titles lies in a special laconic form and symbolic nature. Structurally, film titles appear as word phrases expressed primarily by nouns or nominative phrases. In general, film titles are a special category of proper names. To attract attention, they can be stylistically expressively colored, bright and noticeable.

**Bibliography:**

1. Грінченко Н. Стратегії адекватного перекладу назв англомовних кінофільмів, що містять культурно-специфічні компоненти. *Наукові записки Національного університету «Острозька академія». Серія «Філологія»*. 2018. Вип. 1(69), ч. 1. С. 121–123.
2. Іваницька Н. Б. Англомовні фільмоніми в українському перекладі. *Вчені записки Таврійського Національного університету імені В. І. Вернадського. Серія : Філологія. Журналістика*. 2021. Том 32(71). № 4. Ч. 2. С. 103–111.
3. Шитик Л. Юлдашева Л. Тактики перекладу англомовних назв фільмів українською мовою. *Вісник Житомирського державного університету імені Івана Франка. Філологічні науки: науковий журнал* / [гол. ред. Й. Гетка, відповід. редактори О. Юрчук, Г. Гримашевич, О. Гирич, Т. Криворучко]. Житомир : Вид-во Житомирського держ. ун-ту імені І. Франка, 2022. Вип. 3(98). С. 207–216.
4. Boland-DeVito J. And the Oscar goes to Global Cinema!!! Taking a Close-Up Look at the Business and Legal Challenges and Opportunities of International and U.S. Film Industries. *Journal of Media and Communication Studies*. 2018. Vol. 10. No. 8. Pp. 95–105.
5. Limon David. Film titles and cultural transfer. *Cultus: the Intercultural Journal of Mediation and Communication*. 2012. #5. P. 189–208.