THE USE OF PROPER NAMES IN THE FILM TEXT IN THE ASPECT OF TRANSLATION

Shamuratova Malika Shadjalilovna
Teacher, Tashkent State Transport University,
Department of Foreign Languages

Abstract: The article considers translation aspects of feature film texts that contain proper nouns that are viewed as culture-specific linguistic units. Films are treated as multimodal texts located in a specific cultural landscape, which is reflected in the semantics of the onomastic units of film texts. Therefore, the proper names used in the films tend to carry cultural connotations. Different types of proper nouns containing some cultural traits are analyzed; the way they are translated into the target language is studied.

Keywords: cinematic text, cultural connotation, multimodality, proper names.

The growing body of research has revealed some new perspectives on what is considered text. The key feature of a modern linguistic paradigm is the move away from the narrow treatment of constructs defined as texts. Apart from the sequences constructed by natural language, texts contain phenomena belonging to different semiotic systems, such as pieces of music, works of art, some architectural elements, etc. Such transformative shifts that transcend the boundaries of the a verbal level can also take place in language towards a field of communication that takes on a certain multimodal dimension. Visual communication is on the rise and no longer relies on natural language, but on images and colors. Artistic communication is also affected by this shift towards multimodality. A cinematic text is considered the most complex element of this type of communication since it combines several semiotic modes and uses two channels to reach the recipient: the visual and the auditory.

The authors of a cinematic text craft their messages aptly with the verbal signs, the music, the lighting and the color, and the visual images created by the actors. The visual aspect of film text also includes costumes, props, architecture, and framing. [7]. Each component, i.e. the semiotic mode, has its meaning and works together with other modes to create an overall impression. The arrangements of semiotically heterogeneous chants help the authors to produce a colorful narrative and use it to express some ideas. A cinematic text can thus be interpreted as a vehicle that delivers the encrypted message that the recipient is supposed to decrypt. The reception of the artwork is a very important part of artistic communication. Therefore, the role of the addressee can hardly be overestimated. Decoding information in cross-cultural artistic communication can be quite complicated when originators and recipients belong to social groups whose cultural codes do not match [4, p.133].

Any semiotic form of film text can be culture-specific, since music, color, costumes, set design, and scenery are based on earlier texts of a particular culture, and so can evoke a chain of associations with viewers of that culture. Different elements of a cinematic text fit into social and cultural contexts and are based on knowledge shared by members of a particular community. Authors convey culturally charged meanings in natural language. The translation of the verbal modes of the cinematic text should therefore enable the recipients of the information, i.e. the viewers, to decode and read the culture-specific meanings woven into the cinematic texts. The linguistic and cultural competence of translators is of paramount importance as they serve as intermediaries in cross-cultural artistic communication, transferring meanings from the source culture to the target culture and attempting to preserve the author's concepts and the aesthetic values of the original film text.

The study of cultural codes and the ways of their transmission, carried out by Olga Leontovich, allowed the scientist to divide them into two broad subclasses: the explicit ones, used to create a basic sense of the artwork, and the implicit ones, which mean something ethnic adding specific coloring of the text, which sometimes turns out to be difficult to decipher for both the translator and the recipient of the artistic text [2].

The linguistic mechanism of meaning formation involves the encoding of culture-related information into various linguistic elements that make up its connotation. Uzbek scholars Veronika Teliya and Maria Kovshova hypothesize that cultural connotations are found in the semantic structure of phraseology units. [5; 1]. Another class of linguistic elements that reveal culture-specific properties is called realia, which include artifacts and phenomena not found in any other culture, including those associated with the target language. Another group of culturally shaped words as proper nouns. Based on the text of a modern American novel, Olga Leontovich analyzes the culture-specific meaning formation and mediation in artistic communication. The scholar reveals the encoding of culture-related information in such types of proper nouns as anthroponyms and toponyms.

The latter include both geographical terms and the names of urban objects such as restaurants, shopping malls, etc. [2]. The same applies to the proper names used in a film text. In some cases, the cultural connotations that names carry do not need to be explained in the course of translation, as the film's visual imagery makes it easier to decipher cultural meanings.

On the other hand, culturally shaped proper nouns can be the key components of cinematic textual meaning, and a translator who does not correctly translate them into the target language can lead to the dissolution of meaningful elements in the textual structure and distortion of the author's message. We can conclude that a translator works as a bicultural mediator whose job is to read the underlying cultural meanings in proper names and accurately transfer them to the target soil. Understanding the plot

and translating it into the target language can be insufficient for successful intercultural communication. The goal of cinematic text translation is to find some culture-specific meanings and make them explicit in the course of the translation so that the recipients with a different social and cultural background than that of the filmmakers can understand the intended message. Building on this, we should consider translation as a creative and ever-changing transcultural process [6, p.147]

The functions of proper names in a text are diverse. Scholar Tatyana Nikolskaya examines the choice of anthroponyms of artistic poets. The researcher notes that the characters' names are endowed with functions such as identification, aesthetics, and distinction. The authors choose the names of their personalities carefully since anthroponyms are involved in the formation of the subtext, implicitly characterize the personality and emphasize intertextual references [3]. The use of so-called meaningful names improves the semantic structure of the text that is to be rendered adequately in the target language. The authors of the cinematic text chose the descriptive name Jughead for the main character of the film Riverdale. In several translations of this film, the proper noun is transliterated as, but one translator opted for it. In the original text of the film, Jughead is a nickname used by the main character to hide his identity.

When Uzbek viewers hear the noun, they may perceive it as a family name, distorting the information the authors intended to convey to recipients. The common name Jughead has the meaning of a stupid person. The protagonist's choice of such a nickname is quite ironic, as throughout the narrative he proves to be witty and intellectually superior to other people. This self-mockery is preserved in the choice of names like, and their synonyms.

Another group of culturally influenced proper names is toponyms. This type of proper noun is used in the title of the film A Bronx Tale, which translates into Uzbek as. The film depicts the criminal underworld of the New York borough and the title refers to the previous text, the popular musical West Side Story. The translator transferred the grammatical patterns of the title, familiar to Uzbek viewers, to the new film A Bronx Tale. On the one hand, it seems appropriate since the explication of intertextual ties helps convey the cultural undertones of the cinematic text. On the other hand, the aesthetic function of the title should also be considered. A film title should not only be informative but also attractive to viewers as it anticipates the commercial success of the film. This means that the title should be descriptive and easy to pronounce. In the Uzbek language, the adjective formed from the proper name does not meet these requirements. That sounds clumsy and doesn't make the film appealing, but rather inadequate from a commercial point of view.

The title of the film Hacksaw Ridge includes the name of some of the mountains on the island of Okinawa where the events take place. According to the loan translation strategy, this place name should be translated into Uzbek as. However, the film is

known to viewers as. This choice of title translation seems more appropriate as it reflects the essence of the cinematic text, in which the narrative focuses on the issue of the protagonist's moral choice when refusing to kill people in World War II. He decides to save the lives of American soldiers on the battlefield and works as a medic. The feature film Hacksaw Ridge is based on the documentary film The Conscientious Objector, the title of which means a person who refuses to use guns for moral reasons, including religious beliefs. Given this, one can conclude that the title accurately reflects the author's message and that the translator omitted the place name.

Some proper names in the film's lyrics refer to well-known works of art, including books, pictures, songs, and so on. Such synonyms usually have well-established equivalents in the target language, so they usually do not pose a challenge for the film translator, but in some cases, they turn out to be quite ambiguous and require some research to choose the best translation variant. Some problems may arise when the film is based on a book that has been translated into Uzbek several times and the different translations are equally popular. Such is the case with the 2004 historical fantasy drama Finding Neverland, directed by Marc Forster. The film is about James Barrie, the creator of the Peter Pan story. In the Uzbek translation of Barrie's book PeterPan and Wendy, made by Natalia Demurova, Neverland is rendered as, while this synonym is rendered by Irina Tokmakova as, and Boris Zakhoder decides on the denomination. The translation of the film titled Finding Neverland builds on generalization: It seems to convey the film's core message and fulfill the aesthetic criterion.

From this, it can be concluded that filmic texts are carriers of intercultural artistic communication. It can be effective if the culture-specific elements of the film's text, such as B. proper names, are correctly transferred into the target language. When translating antonyms, their functional properties should be in the foreground. It presupposes the analysis of the characterization of the person by the proper name. No standard solution can be found for the translation of the place names used in the film texts. The translator's creative approach allows him to find the variant that is consistent with the author's message and that is aesthetically acceptable to the recipients belonging to a different culture. Finding the balance between the informative, emotional, and commercial aspects of a cinematic text translation can be difficult, but not impossible.

REFERENCES:

1. Kovshova, M.L. Fraseologiya kak osobyi kod kulturi: teoreticheskii i leksikograficheskii aspekty// Slovanská lexikografi e počátkem 21. Století. Sborník příspěvků z mezinárodní konference Praha 20. – 22. 4. 2016. Praha 2018.
2. Leontovich, O.A. Interpretatsyia kulturnykh smyslov kak factor effektivnosti khudozestvennoi kommunikatsii// Aktualnyie problem filologii i pedagogicheskoi praktiki. 2016. №1. pp. 68-73.

3. Nikolskaya, T.E. Antroponinicheskaya refleksiya pisatelya (po materialam interviu so studentami. Kazan': Buk. 2019, pp. 220-236.

4. Nikolskaya, T.E. Natsionalno obyslovlennyie aspekty gosudarstvennogo universiteta. Seriya 2, Yazykoznaniye. - 2019. - T. 18 - № 1. - P. 132–145. – DOI: https://doi.org/10.15688/jvolsu2.2019.1.11

5. Teliya, V.N. Kulturno yazykovaya kompetentsiya: ee vysokaya veroyatnost' I glubokaya sokrovennost' v yedinitsah fraseologicheskogo sostava yazyka//.V.N. teliya. M.: yasyki slavianskoi kultury, 2004, pp. 19-30.

6. Shirinova, R., Kuldashova, M., Rakhimova, G., Shamuratova, G., & Eshmamatov, I. (2020). Representation of the national picture of the world in literary translation. *International Journal of Advanced Science and Technology*, *29*(5), 1446.

7. Shamuratova, M., Bekimbetova, Z., & Rasulova, Z. (2022, June). Information and communication technologies in the educational process. In *AIP Conference Proceedings* (Vol. 2432, No. 1, p. 060033). AIP Publishing LLC.

8. Shadjalilovna, S. M. (2022). LITERARY IDENTITY OF "THE JOY LUCK CLUB" BY AMY TAN. *Academicia Globe: Inderscience Research*, *3*(04), 39-44.

9. RASULOVA, Z. H., & SHAMURATOVA, M. S. (2021). DYNAMICS OF VOCABULARY CHANGE AND PROBLEMS OF LEXIC COMPETENCE DEVELOPMENT. *THEORETICAL & APPLIED SCIENCE Учредители: Теоретическая и прикладная наука*, (12), 766-769.

10. Turgunova, F. (2022). fazilatturgunova05@ gmail. com KOGNITIV NAZARIYA ASOSIDA KENGAYTIRILGAN FRAZEOLOGIK METAFORA YARATISH XUSUSIYATLARI: KOGNITIV NAZARIYA ASOSIDA KENGAYTIRILGAN FRAZEOLOGIK METAFORA YARATISH XUSUSIYATLARI. *Журнал иностранных языков и лингвистики*, *4*(4).

11. Turg'unova, F. R. (2022). THE TITLE OF THE ARTICLE IN ENGLISH AS THE SUBJECT OF RESEARCH. *British Journal of Global Ecology and Sustainable Development*, *10*, 174-177.

12. Ataboyev, I. (2022). fazilatturgunova05@ gmail. com SEMANTIK MAYDONNI TASHKIL ETUVCHI UNSURLAR ORTASIDAGI ALOQA TURLARI: SEMANTIK MAYDONNI TASHKIL ETUVCHI UNSURLAR ORTASIDAGI ALOQA TURLARI. *Журнал иностранных языков и лингвистики*, *4*(4).

13. Ataboyev Isroiljon Mirza o'g'li. (2022). RESPONDING TO A SPEECH REPROACH. *British Journal of Global Ecology and Sustainable Development*, *10*, 161–167. Retrieved from https://journalzone.org/index.php/bjgesd/article/view/157

14. Turgunova, F. (2022). fazilatturgunova05@ gmail. com YANGILIK SARLAVHALARDAGI QISQARTMALAR VA ULARNING TARJIMA XUSUSIYATLARI: YANGILIK SARLAVHALARDAGI QISQARTMALAR VA ULARNING TARJIMA XUSUSIYATLARI. *Журнал иностранных языков и лингвистики*, *4*(4).

15. Turgunova, F. (2022). fazilatturgunova05@ gmail. com FRAZEOLOGIYANI O'RGANISHNING ETNOLINGVISTIK ASPEKTI: FRAZEOLOGIYANI O'RGANISHNING ETNOLINGVISTIK ASPEKTI. *Журнал иностранных языков и лингвистики*, *4*(4).