

TYPES OF FILM TITLES IN UZBEK AND ENGLISH

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Abstract:

This article explores the typology and formation of film titles in English and Uzbek languages. As reflections of cultural and aesthetic values, film titles vary significantly between linguistic and cultural systems. The study categorizes film titles into semantic, metaphorical, character-based, and theme-based types. Furthermore, it provides a comparative analysis of naming trends in both languages, highlighting differences and similarities in linguistic structure, translation strategies, and cultural implications.

Keywords: Film titles, translation, culture, English language, Uzbek language, semantics, metaphor, adaptation.

Film titles serve as a critical element in shaping the first impression of a cinematic work. They offer a brief encapsulation of the film's content and play a central role in attracting audience attention. Each language possesses unique naming conventions that reflect cultural norms and linguistic features. This article investigates how film titles are constructed and classified in English and Uzbek and examines the interrelation between title formation and cultural expression.

Film titles may be grouped into several key categories based on their content and linguistic structure:

- 1.Character-based titles (e.g., Harry Potter, Shaytanat)
- 2.Plot-reflective titles (e.g., The Hunger Games, O'tkan kunlar)
- 3.Metaphorical and poetic titles (e.g., Eternal Sunshine of the Spotless Mind, Ko'hna dunyo sirlari)
- 4.Genre-based titles (e.g., Horror Story, Sarguzashtlar olami)

This categorization provides a basis for evaluating naming strategies across cultural contexts. English-language film titles are predominantly:

- 1.Concise and direct (e.g., Up, Soul)
- 2.Metaphorically rich (e.g., Inception)
- 3.Centered around characters or iconic figures (e.g., Batman, Wonder Woman)
- 4.Derived from themes or genre signals (e.g., Fast & Furious)

Such titles are optimized for global marketing appeal, memorability, and international recognition.

Film titles in the Uzbek language are typically developed using the following methods: Literal translation (e.g., Titanic → Titanik), cultural adaptation (e.g., Frozen → Muzlab qolgan), emphasis on cultural and emotional resonance (e.g., Ko'hna dunyo sirlari, Qorako'z Majnun), character-focused titles (e.g., Shaytanat, O'tkan kunlar)

In Uzbek cinema, semantic depth and cultural alignment are often prioritized over global marketability. While English film titles tend to be brief, market-driven, and globally oriented, Uzbek titles emphasize cultural nuance, emotional expressiveness, and linguistic



tradition. The contrast illustrates how global and local considerations shape the titling process differently.

Conclusion

Film titles represent a linguistic and cultural gateway into cinematic narratives. The differences in title formation between English and Uzbek reflect broader sociolinguistic patterns and translation practices. In an era of globalization, title strategies are increasingly shifting toward concise, semantically effective, and culturally resonant expressions.

The list of used literature

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