PRAGMALINGUISTICAL FEATURES OF THE FOREIGN FILM TITLES

Abstract: The article is devoted to the study of pragmalinguistic peculiarities applied to the titling of the foreign films. The material about the methods used in film titles from 2015 to 2019 is given.

Keywords: pragmalinguistics, pragmalinguistic features, marketing, naming.
The title of the film is a marketing tool that helps to position the audience and prepare it for the upcoming experience.

When reading the title in a foreign language, images and associations related to the peculiarities of culture and national symbols of the country involuntarily come up to our mind. The number of these associations depends on the level of knowledge of the language and culture of the country it is spoken in. In turn, symbols or words in a language we do not know do not produce any images [1].

The main purpose of the film is to be sold. For this purpose, filmmakers have resorted to various ways to attract the attention of potential viewers. When choosing a title, film makers use different approaches and methods of pragmalinguistics.

Pragmalinguistics or linguistic pragmatics - from Greek pragma, pragmatos - case, action. It is a field of research in semiotics and linguistics that examines the functioning of language signs in speech [2].

This article analyzes the pragmalinguistic features of film titles on the syntactic, lexical, semantic, and phonetic levels.

1) On a syntactic level, the pragmatic potential of film titles is embedded in the following syntactic constructions:

- a single-component nominative sentence with a number indicating the position of the film in the list of films of the same name: *Fünf Freunde 4 (2015), Now you see me (2016), Furious 7 (2015).*

  In these films, the need for a number in the sequence is explained by the wide popularity of the title of the original film. The viewer, who is familiar with the first or previous part, will most likely project his or her impressions of them on this picture. Therefore, a noticeable trend is the appearance of sequential numbers in films that were previously successful and high box office returns.


  This type of naming is very common, which is explained by the frequent use of this type of sentences in spoken language (the meaning of rejoinder in this case is clarified by the context).

The grammatical disruption in the names that represent the parcellled complex sentences serves as a special means of realizing the advertising potential of the studied small-format units: the first part of the sentence has in most cases a precedent character (the title of an earlier film), which provides recognition of the film industry product. In addition, the syntactic structure of such titles facilitates the realization of an informative function: the second part of the sentence is a logical continuation, the deployment of the first part.


Movies with a question mark in the title reveal their pragmatic properties by influencing the perception of the name of a person. The viewer wants to know the answer to the question, so the chances of watching the movie increase.

2) On a lexical level


Film titles represented by abbreviations are rare, but such titles have significant pragmalinguistic potential: if the viewer does not know what the abbreviation means, he will be highly interested in its decoding.

The presence of some emotionally or otherwise colored particle in the title, triggers associative activity in the subconscious of the consumer, helps to attract his attention, causing interest and desire to understand why this particular particle was used.


The aphorisms in the title of the film make it memorable, create a certain social series in the audience, and arouse interest.

3) On a semantic level, pragmatic features of foreign film titles can be expressed through the use of lexical units describing universal human values:

For example:


This method allows to realize the pragmatic potential by influencing the viewer, because it gives him the opportunity to determine the position of the concept itself, relative to its own axeological scale.

The presence of a precedent phenomenon in the film title (the name of the main character), is a fact of realization of the pragmatic potential of the film title, as it generates associative chains in the consciousness of the recipient, causing him or her to think about the possible plot of the film, which is likely to lead to a person watching the film: *Adam* (2018), *Amelie rennt* (2017), *Malou* (2019), *Doctor Strange* (2016), *King Arthur: Legend of the Sword* (2017).


4) At phonetic level
- Assonance and alliteration helps to create vivid phonetic expressive and emotional coloring: *Die Mitte der Welt* (2016), *Arrows of the Thunder Dragon* (2015);
- Intentional spelling errors: *Ronny & Klaid* (2018), *Alvin and the Chipmunks: The Road Chip* (2015);

Thus, the identified features at each of these levels contribute to the effective solution of the main pragmatic problem of the discursive space in question, and to the promotion of the film industry product on the market of entertainment services.

REFERENCES
