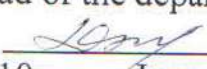


Ministry of Science and Higher Education of the Russian Federation
Federal State Budgetary Educational Institution of Higher Education
AMUR STATE UNIVERSITY
(FSBEI HE "AmSU")


Faculty of International Relations
Department of Translation and Intercultural Communication
Field of study: 45.04.02 Linguistics
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DEFENCE APPROVED
The head of the department
 T.Yu. Ma
«10» June 2024

MASTER'S THESIS
on the topic of
Stylistic means in the English film names of 2013-2023

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Blagoveshchensk 2024

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APPROVED

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 T.Yu. Ma
«10» June 2024

Assignment

To the master's thesis of the student **E.A. Stupakova**

1. The topic of the thesis: **Stylistic means in the English film names of 2013-2023**

(Approved by the order from _____ № _____)

2. The date of the thesis final version submission: 10 June 2024

3. The thesis baseline information: scientific works on stylistic means, film titles, culture and their application in the English language _____

4. The contents of the thesis (the objectives necessary to achieve):

1) classifications of expressive means and stylistic devices;

2) film titles main features and characteristics;

3) analysis of stylistic means in the English film titles of 2013-2023.

5. Appendix list (schemes, graphics, tables and other illustrative material):


2 pie charts

6. Thesis advisors (by chapters): _____

7. The date of assignment issue: the 1st of September 2023

Academic supervisor: N.M. Zalesova, assistant professor, candidate of philological sciences, assistant professor

(last name, first name, patronymic name, post, advanced degree, academic title)

The assignment is subject to execution (date): E.A. Stupakova 
(student's signature)

ABSTRACT

The thesis is comprised of 70 p., 48 references, 2 pie charts, and includes an introduction, two chapters and a conclusion.

FILM MARKETING, FILM TITLE, EXPRESSIVE MEANS, STYLISTIC DEVICES, SYNTACTIC STYLISTIC MEANS, LEXICAL STYLISTIC MEANS, PHONETIC STYLISTIC MEANS

This research examines the diversity of the stylistic means in English film names as a way to promote a motion picture and attract potential audience to get big box office results.

The relevance of the work is proved by the fact that film titles are an important part of a movie's marketing and can influence a viewer's decision to watch it. Therefore, understanding the stylistic means used in film titles can help filmmakers and marketers create more effective titles that appeal to their target audience. Film titles often reflect the themes, tone, and style of the movie itself. By analyzing the stylistic means used in film titles, we can gain insights into the content and style of the movies they represent. Studying the stylistic means used in film titles can help us better understand the evolution of language and culture over time. By comparing the stylistic means used in film titles from different years, we can observe changes in language usage, cultural trends, and artistic styles.

The objective of the research work was to analyze and identify the various stylistic means used in the titles of English films released between 2013 and 2023. The study aims to determine the most common stylistic devices used in film titles during this period, such as epithets, metaphors, etc. and cultural references. The research also seeks to understand how these stylistic means are used to convey the themes, tone, and style of the movies they represent. Ultimately, the objective is to gain insights into the language and cultural trends of the time and to provide filmmakers and marketers with guidelines for creating effective film titles.

The object of the study is the titles of English films released between 2013 and 2023.

The subject of the study is the various stylistic means used in these titles to convey themes, tone, and style.

The data for our research included 305 titles of English-language films released between 2013 and 2023, along with their respective stylistic means such as epithets, metaphors, similes, and other literary techniques used in the titles.

The methods of the study included: data collection, classification, analysis, comparison, evaluation, statistics, interpretation.

The thesis main results were presented at the scientific conference “The Day of Science – 2024” (AmSU, Blagoveshchensk). One scientific article “The functions of epithets in the titles of feature films” was published.

LIST OF CONTENTS

Assignment	2
Abstract	3
List of contents	5
Introduction	6
1 Stylistic means and devices in film titles making	10
1.1 Film titles definition and main features	10
1.2 Film titles main functions	13
1.3 Examination of the impact of film titles on marketing and audience reception	16
1.4 Definition and types of stylistic means	21
1.5 Stylistics means and devices in film titles	29
2 Stylistic means used in film names (2013-2023)	37
2.1 Epithets in film titles	37
2.2 Metaphors in film titles	43
2.3 Alliteration in film titles	52
2.4 Other stylistic means in film titles	56
Conclusion	61
List of references	66

INTRODUCTION

The use of expressive means and stylistic devices in the titles of films is a crucial aspect of film marketing and promotion. A well-crafted title can attract audiences, generate interest, and ultimately contribute to the success of a film.

This study aims to examine the use of various stylistic means in the English film names of 2013-2023. The research will focus on identifying and categorizing the different literary techniques used in the film titles, analyzing their frequency and distribution, and evaluating their effectiveness in attracting audiences and creating interest in the films. By conducting this study, we hope to gain a deeper understanding of the role of stylistic devices in the success of English-language films over the past decade.

The relevance of the work is proved by the importance of film titles in the marketing and promotion of films. Film titles are the first point of contact between a film and its potential audience. By analyzing the stylistic means used in English film titles from 2013-2023, this thesis can provide insights into the trends and patterns in film marketing over the past decade. It can also help filmmakers and marketers to better understand the effectiveness of different stylistic devices in attracting audiences and creating interest in their films. Ultimately, this thesis can contribute to the development of more effective and impactful film titles, which can lead to a greater success for filmmakers and studios.

The **hypothesis** is that the stylistic means used in English film titles from 2013-2023 have evolved over the past decade, with certain trends and patterns emerging in the use of different stylistic devices. By analyzing these trends and patterns, it is possible to identify the most effective stylistic means for attracting audiences and generating interest in films.

The object of the study is the titles of English films released between 2013 and 2023.

The subject of the study is various stylistic means used in these titles to convey themes, tone, and style.

The objective of the thesis is to analyze and identify the stylistic means used in English film names released between 2013 and 2023, to explore the significance of stylistic elements in film titles and their impact on audience perception and reception.

The objective is realized through a number of **aims**:

- 1) to study and analyze the stylistic means such as alliteration, metaphors, epithets and others commonly employed in English film names;
- 2) to investigate the relationship between stylistic features in film titles and the genres or themes of the films;
- 3) to assess the effectiveness of different stylistic means in capturing audience attention and conveying the essence of the films;
- 4) to compare and contrast the stylistic trends in film titles;
- 5) to provide insights into the role of language and creativity in the branding and promotion of films through their titles.

The data for our research included 305 titles of English-language films released between 2013 and 2023, along with their respective stylistic devices such as epithets, metaphors, similes, and other literary techniques used in the titles.

The methods of the study included: data collection, classification, analysis, comparison, evaluation, statistics, interpretation. The research includes both quantitative and qualitative analysis.

Theoretical background of the research consists of the works in the fields of terminology and ELT of Russian linguists such as: V. V. Vinogradov, I. V. Arnold, T. A. Znamenskaya, P. Y. Galperin, and English scholars – D. Crystal, J.W. Turner, R. W. Bailey.

Academic novelty is that findings of the thesis may have practical implications for filmmakers, marketers, and industry professionals involved in film promotion. Understanding the impact of stylistic means in film titles can inform marketing strategies and enhance audience engagement.

Theoretic significance of the research is that it contributes to the field of stylistics by examining how linguistic devices are employed in a specific genre of text — film titles. By analyzing the stylistic means used in film names, the thesis deepens

our understanding of how language functions in creative contexts and how it can shape audience perceptions.

The practical value of the work is that the analysis of stylistic means in film titles can provide practical insights for filmmakers, producers, and marketing teams in the film industry. Understanding how specific linguistic devices impact audience perception and engagement can help in crafting more effective and appealing film titles to attract viewers.

Approbation. The thesis main results were presented at the scientific conference “The Day of Science-2024” (AmSU, Blagoveshchensk). One scientific article “The functions of epithets in the titles of feature films” was published.

Provisions submitted to defence:

1) Lexical expressive means and stylistic devices play a pivotal role in shaping the appeal and impact of film titles from the period of 2013-2023. These linguistic tools serve as powerful instruments in capturing the essence of a movie, creating intrigue, and eliciting emotional responses from audiences worldwide. By carefully selecting words and phrases that are rich in connotation, imagery, and symbolism, filmmakers are able to craft titles that not only encapsulate the narrative and themes of their films but also resonate with viewers on a profound level.

2) The most prevalent lexical stylistic devices that emerged in the titles of feature films during the period of 2013-2023 were metaphors and epithets. Metaphors, with their ability to paint vivid mental pictures, served as powerful tools in encapsulating the essence and thematic underpinnings of the films. By weaving together layers of meaning and imagery, these metaphors not only added depth and complexity to the titles but also sparked curiosity and intrigue among potential viewers. The epithets played a crucial role in succinctly capturing the core essence of a story or character within a few words. These concise and evocative descriptors acted as a gateway to the narrative world of the film, offering a glimpse into its central themes, conflicts, or characters. Through the strategic use of epithets, filmmakers were able to distill the emotional resonance and central message of their works into a single impactful phrase, leaving a lasting impression on audiences.

3) From 2013 to 2023, syntactic devices emerged as the least favored type of expressive tools and stylistic elements in film titling. This period witnessed a shift towards more visually striking and conceptually engaging approaches to titling, with filmmakers and designers opting for bold visual motifs, innovative typography, and dynamic animations to capture audience attention. While syntactic devices such as word order, sentence structure, and grammatical patterns can play a crucial role in shaping the tone and message of a film title, their usage declined in favor of more visually impactful and emotionally resonant techniques. Filmmakers increasingly turned to evocative imagery, symbolic icons, and abstract designs to convey the essence of their films, reflecting a broader trend towards sensory and emotive storytelling in the realm of cinema titling. Despite their diminished popularity during this period, syntactic devices remain a valuable tool for crafting nuanced and intellectually stimulating titles that invite deeper reflection and interpretation from viewers.

1. FILM TITLE AND ITS IMPORTANCE FOR A FILM INDUSTRY

1.1 Film titles definition and their main features

The importance of the film title cannot be overstated when it comes to the success of a film. It determines whether the title will capture the audience's attention and spark their interest. Additionally, the movie title should provide a clue as to what the plot entails, allowing viewers to make predictions about the storyline. Furthermore, it can either confirm or refute the viewer's assumptions about the central theme of the film.

Proper names, also known as onyms, are distinct from common names as they refer to specific, individual objects. These names have unique linguistic and functional characteristics that set them apart. N.V. Podolskaya defines proper names as words or phrases that differentiate the named object from others, identifying and individualizing it.¹

According to V.A. Lukin, titles of works of art are considered a distinct type of proper name due to their unique iconic status. The title serves as a formal sign that indicates an unknown content, while also having a motivated and unique meaning. The recipient forms the meaning of the title based on their hypothesis about the text's overall integrity.²

Like literary titles, the titles of feature films possess an iconic status. However, while the study of literary titles has been a traditional focus of philologists, the investigation of film titles has not received as much attention.

The term "film title" is used to refer to the names of films, as coined by researcher Yu. N. Podymova. Her work on "Film names in structural-semantic and functional-pragmatic aspects" led to the inclusion of this term in onomastic terminology. Film titles are a type of proper name that possess a unique symbolic

¹ Podolskaya N. V. On the development of Russian toponymic terminology. Development of toponymic methods. 1970. P. 53.

² Lukin V. A. Literary text: Fundamentals of linguistic theory and elements of analysis. 1999. P.61.

quality. Yu. N. Podymova identifies the informative function as the most significant role of film titles. Her research highlights the distinctiveness of this category of names.³

Movie titles are a type of name that serves as a shorthand for a film, representing the field of cinematography. They are documented in specialized dictionaries and are considered an important part of the onomastic field. According to E.S. Knysh, film titles form a chronicle of the history of cinema. While the essence of film titles is linguistic, they can be categorized based on various criteria such as genre, structure, or semantics. Modern film titles vary in terms of structure, semantics, and style.⁴

A full-length movie possesses semantic coherence, a title, and is presented in written form as a screenplay. It also serves a particular purpose, whether to entertain or convey significant information, and reflects the author's pragmatic approach towards their creation.

V.A. Lukin suggests that a title's full significance as an icon can only be realized once the entire text has been examined. Prior to this, the title serves as a formal indicator that precedes the text, without revealing its content. It is only after the text is understood that the title's true connections and meaning can be appreciated.⁵ A title serves two distinct purposes: intertextual and intratextual. The intertextual function denotes that the title is related to the text, yet remains formally independent of it. This means that the title can be used separately from the text, but still refer to it and function as an index. However, it does not provide any characterization of the content. The intrinsic function, on the other hand, suggests that the title is initially perceived as unrelated to the text, but gains motivation as the text is read. This is because the title already encapsulates the condensed meaning of the entire work.⁶

Yu. V. Babicheva argues that the title of a text is not just a component of its composition, but the most crucial part. However, the title does not always convey the meaning of the text entirely; it also has a contextual significance that allows readers to

³ Podymova Ju. N. Film titles in structural-semantic and functional-pragmatic aspects. 2006. Pp. 65-66.

⁴ Knysh E. V. Linguistic analysis of the names of films in the Russian language. 1992. Pp.5-7.

⁵ Lukin V. A. Literary text: Fundamentals of linguistic theory and elements of analysis. 1999. P.65.

⁶ Podolskaya N. V. On the development of Russian toponymic terminology. Development of toponymic methods. 1970. P. 53.

understand the text in relation to specific cultural traditions, literary movements, and the author's creative background. The title serves as a condensed guide to the entire work, reflecting its complex content and structure. Moreover, titles often reflect the author's personal vision, including their thoughts, views, and experiences.⁷

After considering the aforementioned points, it can be concluded that the majority of linguists believe that the title serves as a brief representation of the central theme of the text. The title of a film is closely tied to and corresponds with the concept of the work's name. Scholars E. V. Knysh and N. V. Podolskaya categorize film titles as ideonyms, which encompasses various categories of proper names that denote objects in the mental, ideological, and artistic realm of human activity.⁸ As previously mentioned, film titles share many similarities with the titles of fictional works.

The title of a film shares a common trait with the title of a work, which is the presence of external and internal contexts. However, for film titles, the external context encompasses the historical, cultural, artistic, and aesthetic environment in which it is created and exists. Meanwhile, the internal context is formed through the interaction of verbal means, video sequences, mise en scene, and musical themes, among others. The title plays a crucial role in the composition of the film due to the versatility of its concept.

According to E. V. Knysh, a film title serves three primary purposes: nominative, communicative, and aesthetic.⁹ The first is its nominative function, which is based on the fact that a filmonym is essentially a proper name. The second function is communicative, and it involves conveying information to the viewer about the film's plot, main idea, and aesthetic attitude towards reality. This function can be divided into reference, informational, predictive, and pragmatic sub-functions. Finally, the third function of a film title is aesthetic, as it reflects the author's philosophical and cultural

⁷ Babicheva Yu.V. Poetics of the title. Bulletin of the TSPU. 2000. URL: <https://cyberleninka.ru/article/n/poetika-zaglaviiya> (retrieved: 03.05.2024).

⁸ Knysh E. V. Linguistic analysis of the names of films in the Russian language. 1992. P. 7.

⁹ Ibid.

views on beauty in life and is perceived as a cultural symbol rather than a simple speech message.¹⁰

In her research, N.A. Frolova highlights two primary functions of film titles: advertising and impact. The advertising function aims to capture the audience's attention through various techniques, such as lexical and syntactic devices. On the other hand, the impact function can be viewed as the pragmatic potential of the film title, which relates to the viewer's evaluation and attitude towards the movie.¹¹

In conclusion, film titles are a crucial part of the onomastic field and serve two primary functions: advertising and impact. They possess a unique symbolic quality and are categorized based on various criteria such as genre, structure, or semantics. Film titles form a chronicle of the history of cinema and reflect the author's personal vision. The title serves as a condensed guide to the entire work, reflecting its complex content and structure. It is closely tied to the concept of the work's name and plays a crucial role in the composition of the film due to the versatility of its concept.

1.2 Film titles main functions

Film titles play a crucial role in the overall success of a movie. They are the first point of contact between the audience and the film, and can make or break the movie's success. Film titles serve a multitude of functions, from setting the tone and mood of the movie to conveying important information about the plot and characters. In this topic, we will explore the main functions of film titles and how they contribute to the overall impact of a movie.

The primary function of a film title is to identify the movie and allow for discussion, promotion, and analysis. Without a title, it would be difficult to reference or promote the film. Additionally, the title serves as a guide for audiences to navigate through television schedules or newspaper/magazine pages. It also plays a role in shaping the reception and interpretation of the movie by emphasizing a particular viewpoint or providing a summary of the plot. In some cases, film titles may have connotative meanings that add to their appeal and intrigue. Ultimately, the main

¹⁰ Ibid. Pp.7-8.

¹¹ Frolova, N. A. *Filmonyms as a special type of proper names in modern Russian*. 2010. P.10.

function of a film title is to promote the movie by being memorable and attention-grabbing.¹²

E. V. Knysh and Yu. V. Vedeneeva have classified film titles into other several functions. The first and most basic function is the nominative function, which is common to all film titles as they serve as proper names. The communication function includes the reference function, which establishes a connection between the movie's plot and its title, the informational and prognostic function, which hints at the events in the film, and the pragmatic function, which influences the viewer's opinion of the title's adequacy. The evaluative function reveals the author's attitude towards the events or characters in the film, while the advertising and intriguing function aims to attract and retain the viewer's attention using rhetorical questions or ambiguous words. Finally, the aesthetic function reflects the author's perception of beauty in life and their vision, which is evident in the film's title.¹³

Movie titles serve various functions beyond their basic role of naming and identifying a film. They also have communicative, informative, and aesthetic purposes, as well as the unique function of creating anticipation for the upcoming event. Additionally, movie titles are used for attraction, advertising, and pragmatic purposes.¹⁴

Film titles have multiple functions, including attracting potential viewers and advertising the film. These functions are crucial in the initial stage of interpretation when viewers decide whether or not to watch the movie. Successful implementation of the advertising function can lead to a viewer choosing to watch the film, during which they intuitively connect the title with elements of the plot or artistic content, activating the informative function. After watching, the title serves as a symbol associated with the film's plot, genre, and main idea, thus fulfilling its nominative function.¹⁵

¹² Konstrup, S. *The Film Title and its Historical Ancestors or How did we get where we are? A Danish journal of film studies*. 1996. (retrieved: 04.04.2024).

¹³ Knysh, E. V. *Linguistic analysis of the names of films in the Russian language*. 1992. P. 9.

¹⁴ Veleva-Borissova, A. *La théorie interprétative de la traduction et les titres: thèse de doctorat*. Paris: ESIT, 1993. Pp.45-47.

¹⁵ Trachenko, O.N. *Stylistic Features of Heading as a Sign of Text (as exemplified of modern English short story)*. 1984. Pp.82-86.

The title of a movie serves as a crucial tool in attracting potential viewers and advertising the film. Once a viewer decides to watch the movie, the title becomes associated with the plot, genre, and main idea of the film. It serves as a symbol that is easily remembered and can be used to recall the content and impression of the movie. As the ideological and semantic center of the film, the title synthesizes the multiple components of the artistic work and fixes them in the viewer's mind. This makes it an incentive for subsequent restoration and reproduction of the film's content. Successful nomination of the title is key to achieving this function.

When considering the advertising role of a film's title, it's important to recognize the unique nature of modern cinema, which involves a blending of artistic creation and commercial marketing. Films are not only works of art but also products that need to be marketed to succeed in the industry. This is done through a separate piece of work called a trailer, which is a short video showcasing the most captivating moments of the film before its release. Sometimes, filmmakers pair a slogan with the title to further condense and clarify the content of the film. For example, the title "Gold" is accompanied by the slogan "It was never about the money," which summarizes the movie's plot and theme.¹⁶

The commercial aspect of a film is crucial in its success, and the title and trailer play important roles in advertising the product. The name of the director, production company, and actors are key components of the trailer, while the title often incorporates precedent phenomena to attract potential viewers. Precedent phenomena refer to well-known cultural references that are relevant to the target audience, making the translation of the author's ideas and meanings more successful. This naming strategy is becoming increasingly popular in modern cinema, with titles referencing classic novels, bestsellers, biographical and historical films, remakes and sequels of popular movies, as well as computer games and mobile applications. The goal is to appeal to the fans and followers of these products, as films are primarily aimed at this audience. Overall, the

¹⁶ Aleksandrova, O.I. Original and translated film titles as specific naming units. RUDN Journal of Language Studies, Semiotics and Semantics. 2017. Pp. 56-59.

title and trailer of a film serve as condensed forms of expanded works that intersect with commercial discourse to attract viewers.¹⁷

A. Lamzina's "Title: An Introduction to Literary Criticism" delves into the various types and functions of movie titles. Ultimately, Lamzina concludes that the primary purpose of a film's title is to provide a basis for the plot and subsequently enhance its potential.¹⁸

In "Once again on the translation of titles," M. A. Kulinich outlines four key functions of a film's title. Firstly, it serves as an alert system, grabbing the attention of potential viewers with a brief and catchy title. Secondly, it provides informative content, giving an idea of the film's main plot. The third function is to convey meaningful information about the film, fulfilling the original purpose of a title as part of language. Lastly, the title can thematize the film, narrowing down its focus and distinguishing it from other works by conveying details such as the main characters or setting.¹⁹

According to L. Cherkassky , a film's title has two main functions: advertising and impact. It is typically short and reflects the unique features of the film as an independent unit of language. The title serves as a way to distinguish the film from others and provides some information about its content, fulfilling an informative function. Additionally, the title can thematize the film, highlighting key aspects such as characters or setting. Overall, the title serves as a reflection of the film and plays a crucial role in attracting viewers and conveying important details about the work.²⁰

In conclusion, film titles are a crucial component of a movie's success. They serve a variety of functions, including identification, communication, advertising, and aesthetic purposes. A well-crafted title can attract potential viewers, set the tone for the film, and provide important information about its content. Additionally, the title serves as a symbol that is associated with the film's plot, genre, and main idea, making it an

¹⁷ Ibid. Pp. 59-62.

¹⁸ Lamzina, A.V. Introduction to literary studies. M., 1999. Pp. 94-107.

¹⁹ Kulinich, M.A. Once again about the translation of names. Linguistic foundations of intercultural communication. 2005. Pp. 112-114.

²⁰ Cherkassky, L.E. Let's start with the title. Foreign literature. 1986. Pp. 225-226..

important tool for recalling and reproducing the content of the movie. Overall, the importance of a film title should not be underestimated, as it plays a significant role in shaping the reception and interpretation of the film.

1.3 Examination of the impact of film titles on marketing and audience reception

A film title is the first thing that an audience has a contact with when they are going to watch a movie. Basically, it shapes the audience's expectations and perceptions of the film. A poorly chosen film name can discourage people from watching and obstruct the movie's success. Whereas, a thoroughly chosen title of a film will highly attract potential viewers and create their interest in the motion picture. Therefore, the impact of the movie name cannot be understated in terms of its marketing and viewers reception.

Advertising is a complicated type of communication which is done by bearing goals and strategies in mind. It is aimed at providing various kinds of effect on someone's thoughts, feelings and consumers' actions.²¹

Advertising is a type of mass communication that facilitates communication between buyers and sellers in the market by conveying different types of information. It not only informs about the product, but also transforms it into an image that becomes more than just a set of facts for the buyer. Marketing communications encompass various communication methods used in marketing, such as sales promotion, public relations, direct response, special events and sponsorship, packaging, and personal sales.

Film titles are not just a way to identify a movie, but also provide information about the film and its creators. They also set the tone for the film and serve as a prologue, conditioning the audience to be in a specific emotional state before the film begins.²²

²¹ Wales, W. Advertising: Principles and Practice. Prentice Hall. 2003. P. 10.

²² Shah, P. The Impact of Film Title Design. 2021. URL: <https://www.become.team/blogs/the-impact-of-film-title-design> (retrieved 05.03.2024)

The definition of modern advertising encompasses five key components. Firstly, it is a form of paid communication, although certain types may utilize free media space. Secondly, the advertising message identifies the sponsor. Thirdly, the aim of most advertisements is to persuade consumers to adopt a particular viewpoint or take action, although some may simply inform. Fourthly, advertising reaches a wide audience. Finally, advertising is distributed through various mass media, including interactive channels. Therefore, modern advertising can be defined as paid, non-personal communication conducted by a sponsor through mass media, with the aim of influencing or convincing the target audience.²³

The four key elements of advertising are strategy, creative idea, creative execution, and mass media usage. It is expected that advertising professionals possess creative thinking skills to handle the development and implementation of advertising. These advertising aspects are frequently mentioned and hold significant importance in advertising activities. You will understand the fundamental role of these concepts in advertising as we delve deeper into them.

Let's examine the four crucial components of advertising:

1. Advertising strategy: It involves developing a well-planned and justified set of actions that guide the direction and focus of advertising. A successful advertisement is based on a reasonable strategy that aims to achieve specific goals, target a particular audience, address their key issues, and distribute the message through various media platforms for maximum impact.

2. Creative idea: The central idea of an advertisement that grabs attention and stays in memory is referred to as the creative concept. A creative approach is required to plan an advertising strategy, conduct research, and purchase media resources.

3. Creative execution: The quality of photos, text content, font selection, product presentation, and location should reflect the highest production capabilities available in the industry to ensure the required effectiveness of advertising. Advertisers often use cutting-edge developments in printing, broadcasting, and the internet to set standards in these areas of activity.

²³ Wales, W. Advertising: Principles and Practice. Prentice Hall. 2003. P. 11.

4. Creative use of media: The message must reach the target audience through various communication channels such as television, magazines, or the internet. Choosing the right advertising medium can require creative efforts as finding the best idea for the advertising message itself.²⁴

Examining the function of advertising in society provides a broad understanding, but it's important to delve deeper into an advertiser's motives for utilizing advertising. Essentially, advertisers employ advertising to achieve seven fundamental objectives:

- Generate product and brand recognition;
- Establish a brand identity;
- Educate people about the product and brand;
- Persuade individuals to take action;
- Offer incentives to encourage action;
- Serve as a reminder of the brand;
- Strengthen the brand's previous shopping experience.²⁵

In conclusion, advertising is a complex form of communication that aims to influence people's thoughts, feelings, and actions. It encompasses various communication methods used in marketing, such as sales promotion, public relations, direct response, special events and sponsorship, packaging, and personal sales. Modern advertising is defined as paid, non-personal communication conducted by a sponsor through mass media, with the aim of influencing or convincing the target audience.

The four key elements of advertising are strategy, creative idea, creative execution, and mass media usage. Advertisers employ advertising to achieve seven fundamental objectives, including generating product and brand recognition, establishing a brand identity, educating people about the product and brand, persuading individuals to take action, offering incentives to encourage action, serving

²⁴ Wales, W. Advertising: Principles and Practice. Prentice Hall. 2003. P. 12-13.

²⁵ Wales, W. Advertising: Principles and Practice. 2003. P. 14.

as a reminder of the brand, and strengthening the brand's previous shopping experience.

A study of Pooja Shah proves that a good choice of a film name has implications for market performance in the entertainment industry that includes filming. The research says that informativeness of movie titles affects box office performance dramatically. A good title can evoke curiosity and determinate potential audience to seek more information about a film and, as a result, buy tickets for this film: "Night of the Living Dead, Paranormal Activity, and My Big Fat Greek Wedding were titles that made it easy for moviegoers to interpret the genre or storyline of the movie. Moreover, the title requires minimal to no cost to determine".²⁶

The same point of view is reflected in Marta Dynel's "First Thing First: Problems and Strategies in the Translation of Film Titles": "The film title performs a representative function and can be deemed as a metonymic representation of the whole motion picture, whose content and features are captured in one word or phrase. Accordingly, the title is one of the factors determining whether or not audiences will become interested in a film, want to find some information about it, and watch it eventually. A claim could be ventured that a film title resembles an advertising slogan of product and will bear its typical features".²⁷

So, a well-crafted film name is a strong tool in making the audience watch a movie.

The study of the impact of article titles on citation hits confirmed that there was a strong association between expanding a title length and a citation rate. The titles that were longer and more comprehensive were less cited, but those ones that had specific and accurate vocabulary for a certain topic were cited more often as they reflected the sense of the topic itself.²⁸

²⁶ Bae, G. The impact of movie titles on box office success. *Journal of Business Research*. 2019. Pp.101-104.

²⁷ Dynel, M. First Thing First: Problems and Strategies in the Translation of Film Titles. *Perspectives in Audiovisual Translation*. 2010. Pp.197-200.

²⁸ Jacques, T.S. The Impact of Article Titles on Citation Hits: An Analysis of General and Specialist Medical Journals. *Royal Society of Medicine Press, Article Reuse Guidelines*. 2010. Pp.1-5.

It also has a connection with film titles. When the title is very long and hard to understand, a receiver of this message cannot quickly get the idea and the plot of the motion picture, so it leads to skipping this movie and choosing another one with more accurate and colorful name.

Ben Yennie, studying marketing, claims that the proverb "don't judge a book by its cover" cannot be applied to film titles. The author lists key features of a good movie name which are brevity, being punchy, uniqueness and being easy to spell.²⁹

As for being laconic, the shorter film name is the easier it is to remember and to make impact with. Also, it should reflect the motion picture itself, so accuracy matters really much: "Being punchy is about being memorable. Think about the difference between A Song of Ice and Fire and Game of Thrones. Game of Thrones the same general intellectual property, fewer words, much more punchy and much more memorable. Although A Song of Ice and Fire is also a thematically relevant title, Game of Thrones is much easier to latch on to".³⁰

So, the consumer choice and the impact of a film title on market performance are interrelated. The importance of carefully selected movie name should not be neglected, as it might have substantial influence on a motion picture's success in the entertainment industry.

Absolutely, the impact of a film title on market performance cannot be underestimated. A concise and memorable title can make a significant difference in attracting audiences and creating buzz around a movie. It's essential for filmmakers to carefully consider the title of their film as it plays a crucial role in shaping the perception of the movie and its appeal to potential viewers. A well-chosen title can help a film stand out in a crowded market and increase its chances of success.

The analysis provided delves into the various aspects of advertising, film titles, and their impact on audience perception and engagement. It highlights the importance of a well-crafted film name in attracting viewers and influencing their decision to

²⁹ Ben, Y. How To Title a Film So It SELLS. 2023. URL: <https://www.theguerrillarep.com/blog/how-to-title-your-film-so-it-sells> (retrieved 05.03.2024)

³⁰ Ben, Y. How To Title a Film So It SELLS. 2023. URL: <https://www.theguerrillarep.com/blog/how-to-title-your-film-so-it-sells> (retrieved 05.03.2024)

watch a movie. The correlation between article titles and citation hits also underscores the significance of concise and specific titles in academic and research contexts. Additionally, the discussion on marketing principles emphasizes the key attributes of an effective movie title, emphasizing brevity, uniqueness, and ease of understanding. Overall, these insights shed light on the critical role that titles play in capturing audience attention and driving engagement across different mediums.

1.4 Definition and types of stylistic means

Stylistic means apply to the different techniques and devices that are operated by authors and storytellers to transmit their subjective evaluation and emotions in more engaging and appealing way. Stylistic means are frequently used to produce a certain effect on the reader, for instance, it might be emphasis, exaggeration or *ирообразны*. There are plenty of various stylistic means that include figures of speech, syntactic devices, sound devices etc. By understanding and juggling these sets of stylistic means, writers can enrich the whole impact and strength of their writing.

Stylistic means are known as all kinds of figurative application of words, collocations and phonemes. Stylistic means serve as a descriptive tool. Mostly, they are lexical ones. There are such types of figurative word application as metaphor, metonymy, hyperbole, litotes, irony, periphrasis etc.³¹

Stylistic means have various classifications offered by different scholars. Prof. Galperin's classification, as presented in his 1971 manual "Stylistics," is highly detailed and well-organized. It outlines a subdivision of expressive means and stylistic devices based on a level-oriented approach:

- Phonetic expressive means and stylistic devices.
- Lexical expressive means and stylistic devices.
- Syntactical expressive means and stylistic devices".³²

³¹ Arnold, I.V. Stylistics. Modern English language. M., 2016. P. 89.

³² Galperin, I.R. Essays on the style of the English language: The experience of systematization of expressive means. URSS, 2016. Pp. 132-134.

Lets give consideration to the each group of these means. One group he identifies is phonetic expressive means and stylistic devices, which includes onomatopoeia (both direct and indirect), alliteration (initial rhyme), rhyme (full, incomplete, compound or broken, eye rhyme, internal rhyme, and stanza rhymes such as couplets, triple, cross, framing/irregular), and rhythm.³³

The category of lexical expressive means and stylistic devices can be divided into three main groups, all of which relate to the meaning of words or phrases. Despite their shared focus on semantics, each subdivision employs distinct criteria for selecting means and reflects diverse semantic processes.³⁴

The first category of lexical expressive means and stylistic devices is based on the interaction of various types of meanings associated with a word, including dictionary, contextual, derivative, nominal, and emotive meanings. The stylistic impact of these lexical means is achieved by contrasting the dictionary and contextual, logical and emotive, or primary and derivative meanings of a word.³⁵

The first category of lexical expressive means and stylistic devices consists of methods that rely on the interplay between dictionary and contextual meanings. These include metaphors, such as Byron's "Dear Nature is the kindest Mother still," metonymy, like Shelly's "The camp, the pulpit and the law For rich man's sons are free," and irony, as seen in the statement "It must be delightful to find oneself in a foreign country without a penny in one's pocket." The second category involves means that interact with primary and derivative meanings, such as polysemy, exemplified by Massachusetts' refusal to hoist the American flag on her State House. The third category includes methods that rely on the opposition between logical and emotive meanings, including interjections, exclamatory words, epithets, and oxymorons. Finally, the fourth category involves methods that interact with logical and nominal meanings,

³³ Ibid.

³⁴ Galperin, I.R. *Essays on the style of the English language: The experience of systematization of expressive means*. URSS, 2016. Pp. 134-135.

³⁵ Galperin, I.R. *Essays on the style of the English language: The experience of systematization of expressive means*. URSS, 2016. Pp.134-135.

such as antonomasia, as seen in *The Times*' statement "Mr. Facing-Both-Ways does not get very far in this world."³⁶

Galperin's second major category of lexical expressive means and stylistic devices operates on a different principle than the first. It relies on the interplay between two lexical meanings present in the context to draw attention to a specific aspect of the object being described. Examples of this category include similes, which compare two things using "like" or "as."³⁷

The third category consists of fixed expressions that remain stable even when used in different contexts. This includes clichés such as "clockwork precision", "crushing defeat", and "the whip and carrot policy", as well as proverbs, sayings, epigrams, quotations, and allusions. Additionally, this category involves breaking down set phrases, such as the expression "You know which side the law's buttered".³⁸

Syntactical expressive means and stylistic devices do not belong to the paradigmatic category, but rather to the syntagmatic or structural category.

According to Galperin's definition of syntactical devices, structural elements possess their own distinct meaning that can influence the lexical meaning and provide a unique contextual meaning to certain lexical units.³⁹

Syntactical stylistic devices can be classified based on criteria such as the connection and juxtaposition of parts of a sentence, the use of colloquial constructions, and the transfer of structural meaning. Devices that involve juxtaposition include inversion, detached constructions, parallel constructions, chiasmus, repetition, enumeration, suspense, climax, and antithesis. Devices based on the type of connection include asyndeton, polysyndeton, and gap-sentence link. Figures united by the peculiar use of colloquial constructions include ellipsis, aposiopesis, question in the narrative, and represented speech. Transferred use of structural meaning involves rhetorical

³⁶ Ibid. Pp.136-138.

³⁷ Ibid.

³⁸ Ibid. Pp. 138-139.

³⁹ Galperin, I.R. *Essays on the style of the English language: The experience of systematization of expressive means*. URSS, 2016. Pp.138-139.

questions and litotes. These devices provide unique contextual meaning to lexical units and can influence their overall meaning.⁴⁰

There is another one modern classifications of expressive and stylistic means given by Y. M. Skrebnev. Skrebnev's method is a blend of Leech's paradigmatic and syntagmatic subdivision principles and Galperin's level-oriented approach. However, Skrebnev's approach is distinct from both as it does not simply superimpose one system onto another. Instead, Skrebnev has developed a new, cohesive method for hierarchically organizing this material.

Skrebnev's approach to stylistics involves a subdivision into two categories: paradigmatic stylistics and syntagmatic stylistics. He then considers all stylistically relevant phenomena according to the level principle, including phonetics, morphology, lexicology, syntax, and semantics. Skrebnev uniquely adds semasiology as a fifth level. He notes that the relationship between these five levels and the two aspects of stylistic analysis (paradigmatic and syntagmatic) is bilateral, with the same linguistic material providing stylistic features studied by both. The difference lies in the arrangement of this material. The paradigmatic stylistics (or stylistics of units) are organized by level, while the syntagmatic stylistics (or stylistics of sequences) are arranged according to their sequence.⁴¹

Skrebnev's classification of stylistic devices includes two aspects: paradigmatic and syntagmatic. Paradigmatic semasiology, which deals with renaming or tropes, is divided into two groups: figures of quantity and figures of quality. Figures of quantity involve two types of renaming: hyperbole and meiosis. Hyperbole exaggerates the properties of an object or phenomenon, while meiosis underestimates its value or importance. Figures of quality comprise three types of renaming: metonymy (synecdoche and periphrasis), metaphor, and sustained metaphor. Metaphor involves renaming based on similarity between two objects, while sustained metaphor creates an image through a series of linked metaphors. Catachresis, or mixed metaphor, occurs when the objects of a sustained metaphor belong to different semantic spheres, resulting

⁴⁰ Ibid. Pp. 140-144.

⁴¹ Skrebnev, Y.M. *Fundamentals of English Stylistics*. M., 2000. Pp. 155-160.

in a comical effect. Skrebnev emphasizes that metaphor has no formal limitations and can involve a word, part of a sentence, or a whole sentence, making it more complex than metonymy.⁴²

Skrebnev's classification of metaphor includes additional types such as allusion, which refers to a well-known historical, literary, mythological, or biblical character or event. An example of allusion is using the phrase "Achilles heel" to describe someone's vulnerability. Personification is also a type of metaphor that involves attributing human qualities to non-human objects. An example of personification is the line from Milton's poem "How soon hath Time, the subtle thief of youth, Stol'n on his wing my three and twentieth year!" Finally, Skrebnev also includes antonomasia, which is a type of allusion that involves using the name of a historical, literary, mythological, or biblical figure to describe a person.⁴³

The study of Syntagmatic Stylistics, also known as the Stylistics of Sequences, focuses on the way linguistic units are used in combination with other units within syntagmatic chains. This field falls under the same level-determined branches as other stylistic studies.

Syntagmatic Phonetics, on the other hand, examines the interaction between speech sounds, intonation, sentence stress, and tempo. These features, also known as prosodic elements, are explored in Stylistic Phonetics to identify expressive means and stylistic devices such as alliteration, which is a common feature in English due to its use in ancient English poetry. Although alliteration is not as widely used in modern English literature, it can still be found in proverbs and sayings that have been passed down over time.⁴⁴

The role of alliteration has evolved over time and is now prominent in certain professional areas of modern English, which Skrebnev did not mention. This device is a favourite in commercials and advertising language, as seen in examples like "New whipped cream: No mixing or measuring. No beating or bothering" and "Colgate

⁴² Ibid. Pp. 162-164.

⁴³ Ibid. Pp. 168.

⁴⁴ Skrebnev, Y.M. Fundamentals of English Stylistics. M., 2000. Pp. 170-171.

toothpaste: The Flavor's Fresher than ever – It's New. Improved. Fortified." Other stylistic devices include assonance, which is the recurrence of stressed vowels, and paronomasia, which uses words similar in sound but different in meaning for euphonic effect.

Rhythm and meter are also important features, with rhythm referring to the pattern of interchange of strong and weak segments, and meter being the regular recurrence of stressed and unstressed syllables that make a poetic text. Rhyme is another distinguishing feature of verse, consisting of the acoustic coincidence of stressed syllables at the end of verse lines.⁴⁵

Syntagmatic syntax pertains to the use of sentences in a text and is a more familiar concept. Skrebnev differentiates between purely syntactical repetition, which he calls parallelism, and lexico-syntactical devices like anaphora, epiphora, framing, anadiplosis, and chiasmus.⁴⁶

Parallelism involves structural repetition of sentences, often accompanied by lexical repetition, as seen in examples like "The cock is crowing, The stream is flowing" by Wordsworth.

Anaphora refers to the identity of beginnings or initial elements, while epiphora involves identical elements at the end of sentences, paragraphs, chapters, or stanzas. Framing entails the repetition of an element at the beginning and end of a sentence, paragraph, or stanza.

Anadiplosis involves repeating the final element of one sentence, paragraph, or stanza in the initial part of the next.

Finally, chiasmus is a reversal of parallelism where two parallel syntactical constructions contain a reversed order of their members. Examples of these devices can be found in works by Rutherford, Coleridge, Dickens, and Kingsley.⁴⁷

⁴⁵ Ibid. P.174.

⁴⁶ Ibid Pp. 178-180.

⁴⁷ Skrebnev, Y.M. Fundamentals of English Stylistics. M., 2000. Pp. 180-188.

Syntagmatic semasiology, also known as semasiology of sequences, focuses on the semantic relationships expressed throughout an entire text. This is different from paradigmatic semasiology, which studies the stylistic effect of renaming.

Skrebnev refers to the repetition of meanings represented by sense units in a text as figures of co-occurrence. These figures can be categorized as figures of identity, inequality, and contrast.⁴⁸

Figures of identity include simile, synonymous replacement, and clarifying synonyms. Figures of inequality include climax, anti-climax, zeugma, pun, and disguised tautology. Figures of contrast include oxymoron and antithesis. Examples of these devices can be found in works by Rosetti, Thackeray, O'Henry, Twain, Dickens, Kipling, and Tennyson.⁴⁹

The classifications discussed in this text demonstrate diverse approaches to the same material, despite inconsistencies and contradictions. However, they showcase scholars' efforts to move beyond a mere inventory of devices and advance the study of expressive means in stylistics. This progress is supported by linguistic research in the 20th century, which enables exploration and explanation of the linguistic nature of stylistic functions. It is worth noting that modern linguistics' contribution to stylistic theory extends beyond classification studies.

Arnold I. V. believes that it is important to acknowledge the significance of thematic stylistic techniques, in addition to linguistic, visual, and expressive techniques. The theme of a literary work is a portrayal of a chosen aspect of reality. Whether the author is describing an exotic voyage, a stroll through a fall forest, an extravagant feast, or the plight of prisoners in a dungeon, the selection of the topic is closely tied to an artistic objective and serves a stylistic purpose. It is a tool for influencing the reader and conveying the writer's perspective.⁵⁰

The use of expressive and pictorial techniques in literary style is only meaningful when considered as part of the artistic whole. Each element of a literary text, such as

⁴⁸ Ibid. P.188.

⁴⁹ Ibid. Pp.188-192.

⁵⁰ Arnold, I.V. Stylistics. Modern English language. M., 2016. P. 91.

words, phrases, and sounds, has an impact on the reader's emotions and thoughts within the context of the entire work. Simply listing these techniques without analyzing their connection to the content and form of the text is not a true stylistic analysis. The purpose of identifying stylistic techniques is to reveal how they express the content and contribute to the overall meaning of the work. Without this connection, any enumeration of stylistic techniques is pointless.

In conclusion, stylistic means are the tools that writers use to create a unique and meaningful literary work. It is important to note that the use of these means should always be analyzed in the context of the entire work, as their impact on the reader is dependent on their connection to the content and form of the text.

Through various techniques and devices such as phonetic, lexical, and syntactical expressive means, authors can create effects like emphasis, exaggeration, and irony to captivate readers. Prof. Galperin's detailed classification of stylistic devices provides a structured framework for understanding and utilizing these means effectively. By exploring the nuances of phonetic and lexical expressive means, writers can enrich their writing with metaphors, metonymy, irony, and other figurative applications that add depth and complexity to their work. Ultimately, mastering stylistic means allows writers to craft compelling narratives that resonate with audiences and leave a lasting impression.

Arnold I. V.'s perspective emphasizes the significance of thematic stylistic techniques alongside linguistic, visual, and expressive techniques in literary analysis. The selection of themes in a literary work serves an artistic objective and stylistic purpose, influencing the reader's interpretation and conveying the writer's perspective. The integration of expressive and pictorial techniques within the artistic whole of a literary text is crucial for understanding how they contribute to the overall meaning and impact on the reader.

Moreover, the analysis introduces Skrebnev's modern classification of stylistic devices, which combines Leech's paradigmatic and syntagmatic subdivision principles with Galperin's level-oriented approach. Skrebnev's method involves a hierarchical organization of stylistically relevant phenomena across phonetics, morphology,

lexicology, syntax, semantics, and semasiology. The classification encompasses paradigmatic stylistics (stylistics of units) and syntagmatic stylistics (stylistics of sequences), with a focus on figures of quantity and quality within paradigmatic semasiology.

1.5 Stylistic means and devices in film titles

Language stylistic devices used in film names are a very important part in marketing of a motion picture. Stylistic means, for example paraphrasing, word choice, metaphors, simile and other linguistic elements are often reflected in film titles to promote a diverse character for a movie and to transmit its mood, genre and a topic. Considering stylistic means very carefully, while choosing a proper title for a film, directors can make them very impactful, semantically and thematically relevant and remarkable.

Julia Selezneva and Irina Krivchenko, while analyzing English film names, came to the conclusion that the nominative type of naming a movie is the most frequent one (84% overall). And the part of speech that is used in most cases turned out to be a noun that is connected with its nominative potential (Bugs, Highlander, Twins, Speed).⁵¹

Also, researches say that proper names and geographical denominations are one of the most common in film titling because these names give us information about the main character of the motion picture and they are often historical, mythological, fictional characters or pet names.⁵² Moreover, audience is already familiar with these names on numerous occasions, so it has a bright effect on watchers reception of the title.

Although a laconic one-word-name has a great advantage over other ways of expressing, there is a group of English film names that is bigger than the previous one for 12 % and these are collocations (The Crying Game; Small Faces; The Last Days of

⁵¹ Selezneva Y.S. STRUCTURAL AND SYNTACTIC FEATURES OF ENGLISH FILM TITLES. 2022. Pp.336-339.

⁵² Selezneva Y.S. STRUCTURAL AND SYNTACTIC FEATURES OF ENGLISH FILM TITLES. 2022. Pp.336-339.

Pompeii; Secrets And Lies; Antony And Cleopatra; Fade To Black; Back To The Future; Alone In The Dark etc.).⁵³

In spite of the fact that a word combination has more complicated and heavier structure, this stylistic mean is so productive as its informative potential is much higher comparing with one word title. There is an opportunity to give a description of a character or an event that are reflected in the title.

And the least common stylistic mean that was found by Julia Selezneva and Irina Krivchenko is a colon structure. In the case of movie names, this syntactic structure shows that the second part of the title makes the second one more specific, but at the same time, these two parts have a mutual topic, so we can see a strict unity of a message given in the film name.⁵⁴

This syntactic stylistic means can be reflected in some ways:

- The second part explaining the proper name that appeared at the beginning of the name (Arn: Tempelriddaren; Kingsman: The Secret Service);
- The second part containing the title of the episodes combined into a chronicle under the name of the main character (Ace Ventura: When Nature Calls);
- The second part reflecting an episode of the saga (The Naked Gun: From the Files of Police Squad! Star Wars: Episode VI – Return Of The Jedi; Mission: Impossible; Avengers: Infinity War; Avengers: Endgame).⁵⁵

This kind of tendency in film naming is definitely promoted by popularity of producing sequels, prequels and new episodes that have commercial success. So, there was a big necessity in creating the specified structural model.

A researcher Skvortcova E. distinguishes three markers of pragmalinguistic potential of movie titles which are structural, semantic and precedent-setting.⁵⁶

⁵³ Ibid.

⁵⁴ Ibid. P.340.

⁵⁵ Selezneva Y.S. STRUCTURAL AND SYNTACTIC FEATURES OF ENGLISH FILM TITLES. 2022. P. 340.

⁵⁶ Skvortsova E.V. Pragmalinguistic potential of small-format texts of titles of American films. 2011. URL: <https://cyberleninka.ru/article/n/pragmalingvisticheskiy-potentsial-malofomatnyh-tekstov-nazvaniy-amerikanskih-kinofilmov> (retrieved: 19.11.2023).

The syntactic level is figured out in the following syntactic constructions:

- A mononuclear nominative sentence with an ordinal number that indicates the position of this film in a series of movies having the same name (Beethoven's 3rd (2000); American Pie 2 (2001); Beethoven's 4th (2001); Mimic 2 (2001); Scary Movie 2 (2001); Blade 2 (2002));
- A mononuclear nominative sentence that is shown as shortening (U-571 (2000); K-Pax (2001); L.I.E. (2001); xXx (2002); R.S.V.P. (2003); S.W.A.T.(2003));
- A mononuclear verbal sentence consisting of an imperative verb (Excuse My Dust (1951); Beat the Devil (1953); Kiss Me Kate (1953));
- An elliptical two-member sentence (Cheaper by the Dozen (1950); No Way Out (1950); Too Young to Kiss (1951)).⁵⁷

Talking about mononuclear nominative sentences with an ordinal number, their advantage is that they have an accumulative function that makes a watcher come back to the first part of the motion picture. Also, these types of film names denote that a movie they are inclined to see is a well-known and reputable follow-up.

Shortenings in film titles are quite unusual in occurrence but they have big pragmalinguistic potential – when an audience doesn't know what this shortening in a title means, they will be interested in decoding this message.

Mononuclear verbal sentences consisting of an imperative verb provide efficient realization of modality and impressiveness in a movie name. It allows to create good conditions for successful communication in a conversational form.

In terms of elliptical two-member sentences, we can say that their popularity in the usage in titling motion pictures is justified by high frequency of this kind of sentences in informal speech. Film makers hope to be closer to the audience, have a contact with them, so they use this strategy.

⁵⁷ Ibid.

The precedent phenomena in a film name creates associative chains in recipients minds making them think about a hypothetical plot of the movie: Peter Pan (2003); Hamlet (2000); Doctor Zhivago (2002); Harry Potter and the Sorcerer's Stone (2001); Harry Potter and the Chamber of Secrets (2002); Harry Potter and the Prisoner of Azkaban (2004); Spider-Man (2002).⁵⁸

The semantic level, as the researcher tells us, the pragmatic potential of film titles is shown by using concepts that reflect universal human values:

- "Love" concept (Love Is Better Than Ever (1952); Easy to Love (1953); I Love Lucy (1953));
- "Family" concept (The Family Secret (1951); The Family Man (2000); Thanksgiving Family Reunion (2003));
- "Religion" concept (White Christmas (1954); Jump Into Hell (1955); To Hell and Back (1955));
- "Home" concept (House by the River (1950); Three Came Home (1950); Home Town Story (1951)).⁵⁹

So, the analysis conducted by Skvortsova E. shows us that the features and stylistic means used in every distinguished level facilitate the effective problem solving that is promoting a motion picture in the entertaining industry.

In her research we also can see that movie titles that incorporate words with negative connotations can be effective for advertising purposes because they are bold and attention-grabbing. Examples include Criminal Defense Lawyer (1951), Crime (2006), Dial M for Murder (1954), Anatomy of Murder (1959), Murder in the

⁵⁸ Skvortsova, E.V. Pragmalinguistic potential of small-format texts of titles of American films. 2011. URL: <https://cyberleninka.ru/article/n/pragmalingvisticheskiy-potentsial-maloformatnyh-tekstov-nazvaniy-amerikanskih-kinofilmov> (retrieved: 19.11.2023).

⁵⁹ Ibid..

Presidio (2005), Kill or Be Killed (1950), The Killer Who Stalked New York (1950), Killers from Outer Space (1954), and The Instinct to Kill (2001).⁶⁰

It is worth noting that film titles do not always align with audience expectations of genre. For instance, comedies may feature titles that suggest "violence" (such as Ordinary Decent Criminal (2000), Death to Smoochy (2002), Wish You Were Dead (2002), Die, Mommie, Die! (2003), Pauly Shore Is Dead (2003), P.S. Your Cat Is Dead! (2003), The Ladykillers (2004), Death to the Supermodels (2005), 2 Hitmen (2007), Over Her Dead Body (2008)). Despite the negative connotations in these titles, they often convey ironic or grotesque subtext. The use of violent imagery can serve as a provocative and effective tool to capture the attention of potential viewers.⁶¹

The utilization of contrasting pairs in film titles serves to create a practical impact on viewers by allowing them to interpret the significance of the concepts based on their own personal values. Here are some examples:

- Bad/good: Titles like Born to Be Bad (1950), So Young So Bad (1950), and The Good Humor Man (1950) present contrasting moral qualities. Other examples include The Bad and the Beautiful (1952), Bad Apple (2004), and All Good Things (2009).
- Big/small: Films such as Three Little Words (1950), The Big Sky (1952), and Little Fugitive (1953) juxtapose size-related terms. Other titles like Big Fat Liar (2002) and Little Black Book (2004) further explore this dichotomy.
- Last/first: Titles like The Last Frontier (1955) and Last Train from Gun Hill (1959) contrast the ideas of finality and initiation. In contrast, films like The First Traveling Saleslady (1956) and First Snow (2006) explore beginnings.

⁶⁰ Skvortsova, E.V. Pragmalinguistic potential of small-format texts of titles of American films. 2011. URL: <https://cyberleninka.ru/article/n/pragmalingvisticheskiy-potentsial-malofORMATnyh-tekstov-nazvaniy-amerikanskih-kinofilmov> (retrieved: 19.11.2023).

⁶¹ Tarasov, K. A. The role of violence in film communication: definition, impact effect and its regulation. 2017. URL: <https://cyberleninka.ru/article/n/rol-nasiliya-v-kinokommunikatsii-definitsiya-effekt-vozdeystviya-i-ego-regulirovanie> (retrieved: 11.02.2024).

- Dark/light: The titles *Dark City* (1950) and *Down Three Dark Streets* (1954) evoke darkness, while *Journey Into Light* (1951) and *By the Light of the Silvery Moon* (1953) suggest illumination. Other examples include *A Light in the Forest* (2002) and *The Valley of Light* (2007).⁶²

Therefore, the strategic use of contrasting pairs in film titles not only captures the attention of viewers but also prompts them to engage with the underlying themes and values portrayed in the movies. By juxtaposing concepts such as bad/good, big/small, last/first, and dark/light, filmmakers create a dynamic interplay that invites audiences to reflect on the complexities of human nature, relationships, and the world around them. These contrasting pairs serve as a powerful tool to spark curiosity, evoke emotions, and stimulate personal interpretation, ultimately enriching the cinematic experience for viewers.

Skvortsova E.'s analysis highlights the strategic use of mononuclear nominative sentences with ordinal numbers in film titles to create an accumulative effect that draws viewers back to the beginning of a movie. These titles also imply a sense of prestige and familiarity, enticing audiences to watch well-established sequels.

Shortenings in film titles, though rare, hold significant pragmalinguistic potential by piquing audience curiosity and prompting them to decode the meaning behind the abbreviation. Mononuclear verbal sentences with imperative verbs enhance modality and impressiveness in movie titles, fostering effective communication in a conversational manner.

Elliptical two-member sentences are popular in film titles due to their prevalence in informal speech, enabling filmmakers to establish a closer connection with the audience and engage them through this familiar linguistic form. Precedent phenomena in film titles trigger associative chains in viewers' minds, sparking speculation about the potential plot of the movie.

⁶² Skvortsova E.V. Pragmalinguistic potential of small-format texts of titles of American films. 2011. URL: <https://cyberleninka.ru/article/n/pragmalingvisticheskiy-potentsial-malofomatnyh-tekstov-nazvaniy-amerikanskih-kinofilmov> (retrieved: 19.11.2023).

On the semantic level, film titles often leverage concepts related to universal human values such as love, family, religion, and home to resonate with audiences on a deeper emotional level. Skvortsova E.'s analysis underscores how the stylistic features employed across different levels contribute to the successful promotion of movies within the entertainment industry.

In conclusion, language stylistic devices play a crucial role in the marketing of motion pictures through their use in film titles. By utilizing stylistic means such as paraphrasing, word choice, metaphors, similes, and other linguistic elements, directors can create impactful and thematically relevant titles that convey the mood, genre, and topic of a movie effectively. Selezneva and Krivchenko's analysis of English film names revealed that the nominative type of naming is the most common, with nouns being the predominant part of speech used. Proper names and geographical denominations are frequently employed in film titling to provide information about the main character and evoke familiarity among audiences.

While one-word titles have advantages, collocations offer a more descriptive and informative potential, allowing for detailed character or event descriptions within the title. The least common stylistic mean found in film names is the colon structure, which adds specificity while maintaining a unified message. This syntactic stylistic device is often seen in sequels, prequels, and episodes to signify continuity and commercial success.

Skvortcova's identification of three markers of pragmalinguistic potential in movie titles highlights the importance of structural, semantic, and precedent-setting elements. The syntactic level of movie titles can be observed through various syntactic constructions like mononuclear nominative sentences with ordinal numbers, shortening, imperative verbs, and elliptical two-member sentences. Overall, the careful consideration of stylistic devices in film naming contributes significantly to the overall success and reception of a motion picture.

2 LINGUISTIC ANALYSIS OF STYLISTIC MEANS USED IN FILM TITLES

Using websites with films of different years (kinopoisk.ru, imdb.com, film.ru) there were selected 305 film titles of films released 2013-2023. All of them were analyzed and sorted out according to the classification of stylistic means suggested by prof. Galperin. From this list, we have identified and examined 20 distinct expressive means and stylistic devices, such as lexical elements (including epithet, metaphor, allusion, simile, decomposition of set phrases, oxymoron, antonomasia), phonetic features (alliteration, rhyme, onomatopoeia), syntactical structures (repetitions, rhetorical questions, detachment, break), and other expressive methods (violation of grammar, violation of punctuation, neologisms, graphon, using proverbs/sayings, idioms).

2.1 Epithets in film titles

First group that was one of the biggest in the list of film titles is epithets.

English film names are often edged with expressive words and phrases known as epithets. This stylistic means serves as a tool to seize the sense of a movie and get the attention of potential watchers. From the classic "Gone with the Wind" to the modern "The Dark Knight," epithets have become the most productive stylistic device not only in film titling but in the whole film industry too, giving coloring and brightness to the motion picture.

Epithet is a lexical-syntactical expressive means of language. It is an adjective or descriptive phrase used to characterize a person or object with the aim to give them subjective evaluation.⁶³ This expressive means has a function of attribute (a silvery laugh) or adverbial modifier (to smile cuttingly), or address (my sweet!). Epithet is defined by having emotive and expressive or other types of connotation thanks to which

⁶³ Arnold I.V. Stylistics. Modern English language: a textbook for universities M., 2016. P.245.

an author's opinion is shown in a text. On the other hand, epithet may not possess transferred meaning of a word that expresses this means.⁶⁴

V.M. Zhirmunsky differentiates between an epithet in a general and specific context. In the general sense, it refers to any descriptor that highlights a key aspect of the concept, while in the specific sense, it refers to a descriptor that reiterates a feature already inherent in the defined word to some extent.⁶⁵

There are different types of epithets such as conventional, tautological, explanatory, metaphorical, etc.⁶⁶ They are all studied in terms of their semantics and structure and also due to their functioning in different literature genres. Let's examine these differentiated types of epithet.

Certain epithets are considered conventional or standing epithets in English literature. Examples include "green wood," "lady grey," "fair lady," "fair England," "salt sea," "salt tears," and "true love." These epithets are commonly found in English folk ballads, where they serve as essential components of poetic descriptions. Standing epithets can be tautological, emphasizing a necessary feature of the subject (such as "soft pillow" or "green wood"), evaluative (like "Bonnie Boy," "Bonnie Young page," "bonnie ship," "bonnie isle"), or descriptive (for instance, "silk napkin," "silver cups," "long tables"). In contrast, private epithets focus on highlighting specific qualities important to the subject matter without forming permanent pairs.⁶⁷

A tautological epithet is a type of adjective that emphasizes a fundamental characteristic of the thing being described, such as "fair sun," "sable night," or "side sea." It repeats a word that already conveys an inherent quality of the sun, night, or sea.⁶⁸

Explanatory epithets highlight significant attributes of the object being described that may not be universally inherent to all objects in the same category, thus truly

⁶⁴ Galperin I.R. Essays on the style of the English language: The experience of systematization of expressive means. M.: URSS, 2016. P.103.

⁶⁵ Zhirmunsky V.M. Theory of literature. Stylistics. Poetics. 1977. P.322.

⁶⁶ Arnold I.V. Stylistics. Modern English language: a textbook for universities M., 2016. Pp.246-247.

⁶⁷ Arnold, I.V. Stylistics. Modern English language: a textbook for universities M., 2016. Pp.247-252.

⁶⁸ Ibid.

defining and characterizing it. Examples include "a majestic style," "underappreciated gems," and "enormous and limbless stone legs."⁶⁹

In a metaphorical epithet, ambiguity is essential, showing both similarities and differences, semantic contradictions, and the breaking of conventional associations. For instance, animistic metaphors can be used, where the characteristics of a living being are given to an inanimate object, like an angry sky or a howling storm. Similarly, anthropomorphic metaphors can be employed, attributing human qualities and behaviors to animals or objects, such as laughing valleys or surly sullen bells.⁷⁰

The study of different types of epithets, such as conventional, tautological, explanatory, and metaphorical, provides insight into the diverse ways in which language can be used to convey meaning and create vivid imagery in literature. Each type of epithet serves a specific function, whether it be emphasizing a fundamental characteristic, defining and characterizing an object, or introducing ambiguity and metaphorical depth. By examining these differentiated types of epithets, we gain a deeper understanding of how language can be creatively manipulated to evoke emotions, paint pictures, and engage readers in various literary genres.

Epithets serve several key functions in language and literature, each contributing to the richness and depth of expression. One primary function of epithets is to reveal the author's attitude towards the subject, providing insight into their perspective and feelings. For instance, the epithet "glorious sight" conveys a sense of admiration and reverence for the subject being described.

Additionally, epithets are used to create an emotive backdrop for a text, setting the tone and evoking specific emotions in the reader. In Edgar Allan Poe's famous line "Once upon a midnight dreary, while I pondered weak and weary," the epithet "dreary" sets a somber and melancholic mood, enhancing the reader's emotional response to the scene.

Furthermore, epithets are employed to attribute specific qualities or characteristics to a subject, highlighting key attributes or features. For example,

⁶⁹ Ibid.

⁷⁰ Ibid.

describing someone as having "muscles of iron" emphasizes their strength and physical prowess.

Lastly, epithets can be used to characterize actions or objects, providing vivid descriptions that bring scenes to life. When someone is described as laughing "heartily," it paints a picture of genuine mirth and joy. In sum, epithets play a vital role in language by adding nuance, depth, and emotion to descriptions, enhancing the overall impact and effectiveness of written and spoken communication.⁷¹

Epithets serve several other functions in the English language, including adding color and depth to descriptions, creating vivid imagery, and conveying emotions or attitudes towards the subject. Epithets can also be used to emphasize certain characteristics or qualities of the subject. For example, in the phrase "rosy-fingered dawn" from Homer's "The Odyssey," the epithet "rosy-fingered" evokes an image of the sunrise as delicate and beautiful. In Shakespeare's "Romeo and Juliet," Juliet is referred to as the "bright angel," emphasizing her purity and innocence.

An epithet is a descriptive and evaluative characteristic used to describe a person, object, or phenomenon, which may or may not be figurative. The study of epithets involves analyzing their semantics, structure, and how they function in different literary genres. The structure of an epithet can vary greatly, and the notion that it is limited to just adverbs or adjectives is incorrect. The expressive power of an epithet is enhanced through its interaction with other stylistic devices, such as creating chains of epithets, placing them after nouns, using displacement and subordination, employing holophrasis, utilizing special metaphorical attributive constructions with subordination, and other techniques.

Epithet is widely used in film titles. We are going to analyze the functions of epithet and explain why the epithet is used in the title and how it reflects a movie.

Starting with creating a specific emotional background of a motion picture, we can give an example of the movie *Dark Waters* (2019). The epithet "dark" gives us a sense of enigma and omen, suggesting that we will be told about sinister and dangerous themes in the film. The same function of epithet is expressed in the movie *Mad Max*:

⁷¹ Znamenskaya T. A. *Stylistics of the English language. The basics of the course. A study guide.* 2016. P.122.

Fury Road (2015). The adjective "fury" connotes anger and passion that are key elements of this thriller that keeps an audience's attention through all the plot. This function we can also see in film titles We also found this function in those movie titles as The Hunger Game, Black Widow, Pacific Rim, Black Adam, Black Panther, Dark Phoenix. All of these film names prepare us for the mood of the plots, and we can identify the genre of the motion picture through this kind of epithet. By using epithets like "Hunger," "Black," "Pacific," and "Dark" in these movie titles, filmmakers create a specific emotional background for their motion pictures. Other film titles also employ epithets to set the mood and hint at the genre of the movie. These epithets serve as a form of branding and marketing, shaping the audience's expectations and drawing them into the world of the film.

As for identifying an author's attitude, there is a drama Paper Towns (2015) in which the word "paper" is an epithet that reflects that we will be shown the protagonist's search for deeper meaning and purpose in life. The same function is found in the action movie Baby Driver (2017). "Baby" in this case means the youth and inexperience of the film's main character who has to navigate a dangerous reality of crime and violence. Free Guy, Despicable Me 3, The Amazing Spider-Man 2, Fantastic Four are also examples of reflecting the attitude of film makers. They want us to have a special tune and have an impression about characters of a movie or a plot before watching. This kind of film titles often has very bright epithets to catch the attention of a potential viewer. Therefore, the motion picture gets much bigger profit.

These film titles serve as a form of branding and marketing, creating a distinct image or feeling associated with the movie before the audience even watches it. By using specific words or phrases as epithets in the titles, filmmakers can convey the tone, theme, or central focus of the film, influencing viewers' expectations and drawing them in. This strategic use of language helps to shape the audience's perception of the movie and can contribute to its commercial success by generating interest and curiosity. In this way, the choice of epithets in film titles plays a crucial role in conveying the author's attitude and establishing a connection with the audience.

Attribution of a subject, as a function of epithet, is clearly shown in the horror *Quiet Place* (2018). Epithet "quiet" emphasizes the importance of silence and stillness in the post-apocalyptic world where even the slightest noise can cost you a life. The same function of epithet is found in fantasy film *Fantastic Beasts* (2016). The word "fantastic" in this case connotes wonder and imagination, the limitless possibilities in the wizard world. We have found other examples of using the function of attribution of a subject such as in films *Infinity Pool*, *Avengers: Infinity War*, *Doctor Strange in the Multiverse of Madness*, *Wonder Woman*, *Significant Other*. These films use epithets in their titles to convey specific themes or characteristics that are central to the storylines. In *Infinity Pool*, the word "infinity" suggests a sense of endlessness and mystery, reflecting the surreal nature of the film. *Avengers: Infinity War* uses the term "infinity" to highlight the vast scale of the conflict and the stakes involved. *Doctor Strange in the Multiverse of Madness* employs "strange" to hint at the bizarre and otherworldly elements of the narrative. *Wonder Woman's* epithet emphasizes the extraordinary abilities and heroic qualities of the titular character. *Significant Other* suggests a focus on relationships and connections between characters. Each of these films effectively uses epithets to attribute key qualities to their subjects, enhancing the overall impact and meaning of the titles.

The characteristics of signs of actions and objects have also been found in movie names. The film title *Blue Beetle* combines the color blue with the word "beetle," suggesting a superhero character with a blue-themed costume or powers. The color blue often conveys traits such as trust, stability, and intelligence, while the word "beetle" could hint at agility or strength. Overall, the title functions as a sign of a superhero character with unique abilities and characteristics related to the color blue and beetles. The title *Star Wars* combines two powerful and evocative words that immediately convey a sense of epic space battles, intergalactic conflicts, and larger-than-life characters. The word "star" suggests celestial bodies, grandeur, and heroism, while "wars" signifies conflict, struggle, and action. Together, these words function as a sign of an expansive sci-fi universe filled with adventure, drama, and battles between forces

of good and evil. Other examples of the same function are Man of Steel, Iron Man, The Toxic Avenger, The Invisible Man, The Bad Batch.

In conclusion, the use of epithets in film titles serves multiple functions that are crucial in shaping the audience's perception of a movie. Epithets create a specific emotional background for a motion picture, setting the mood and hinting at the genre of the film. They also reflect the author's attitude towards the story, characters, or themes within the movie. By strategically incorporating epithets into titles, filmmakers can effectively brand and market their films, drawing viewers in and generating interest and curiosity. Ultimately, the choice of epithets in film titles plays a significant role in establishing a connection with the audience and contributing to the commercial success of a movie.

In conclusion, the analysis of epithets in film titles reveals their significant role in capturing the essence of a movie and enticing audiences. Through the use of descriptive and evocative language, epithets serve as powerful tools for creating intrigue, setting the tone, and conveying the central themes or emotions of a film. The research findings underscore the importance of carefully crafting epithets to enhance the marketing and impact of a movie title, ultimately contributing to its success in attracting viewers and conveying the intended message. As such, further exploration into the effectiveness and nuances of epithets in film titles could provide valuable insights for filmmakers, marketers, and audiences alike.

2.2 Metaphor in film titles

The second biggest group was comprised of metaphors. Film titles play a crucial role in capturing the essence of a movie and piquing audience interest. While some titles are straightforward and descriptive, others employ metaphorical language to evoke deeper meanings and create a sense of intrigue. Metaphors, as figures of speech that compare two seemingly unrelated concepts, have the power to convey complex ideas, emotions, and themes in a succinct and impactful manner. In the realm of cinema, the use of metaphor in film titles serves as a powerful tool for filmmakers and marketers to communicate the essence of their work and engage audiences on a deeper level.

We are going to delve into the world of film titles, focusing specifically on the use of metaphor and its implications for audience perception and reception. By analyzing a diverse range of film titles from various genres released 2013-2023, this study aims to uncover the underlying meanings and symbolism embedded within these linguistic constructs. Through a detailed examination of how metaphors are strategically employed to convey thematic connections, evoke emotions, and spark curiosity, this research seeks to shed light on the intricate relationship between language, symbolism, and audience engagement in the context of film marketing.

Furthermore, we are going to explore the impact of metaphorical film titles on audience expectations and interpretations of the films themselves. By examining how these linguistic devices shape viewers' preconceived notions about a movie's content, tone, and narrative direction, we can gain valuable insights into the role of language in shaping cinematic experiences. Ultimately, this part of the research aims to deepen our understanding of the art of film titling and its ability to captivate and resonate with audiences through the power of metaphorical expression.

The study of metaphor has long been a focal point in linguistics, attracting significant attention from scholars throughout history. Scientists have held differing perspectives on this phenomenon, leading to the development of both traditional and modern approaches. The traditional approach, originating from Aristotle and continuing with Ivor Richards, views metaphor as a transfer of names between different categories. Aristotle, in his work "Poetics," defines metaphor as the use of a name that does not belong to the thing being described.⁷² Richards, in "The Philosophy of Rhetoric," emphasizes the importance of the interaction between metaphorical expression and its context.⁷³

The traditional approach to metaphor has also been influenced by the work of Max Black, who introduced the idea of interaction between the literal and metaphorical meanings of words. Black argued that metaphors create new meanings by highlighting

⁷² Lan, C. Cognitive Linguistics and Metaphoric Study. Foreign Language Teaching and Research press. 2005. P. 5.

⁷³ Richards, I. The Philosophy of Rhetoric. Oxford University Press. 1936. P. 20.

similarities between two seemingly unrelated concepts. This perspective emphasizes the creative and imaginative aspects of metaphorical language, suggesting that metaphors play a crucial role in shaping our understanding of the world.⁷⁴

In contrast to the traditional approach, modern cognitive linguistics views metaphor as a fundamental cognitive process that structures our conceptual system. This perspective, popularized by George Lakoff and Mark Johnson in their book "Metaphors We Live By," argues that metaphors are not just linguistic devices but are deeply rooted in our everyday thinking and reasoning. Lakoff and Johnson propose that metaphors are used to make sense of abstract concepts by mapping them onto more concrete domains of experience.⁷⁵

Furthermore, cognitive linguists suggest that metaphors are not just decorative language but are essential for understanding complex ideas and experiences. They argue that our conceptual system is largely metaphorical, with metaphors shaping how we perceive, think, and communicate about the world. This view highlights the importance of studying metaphor not only for its linguistic properties but also for its role in shaping human cognition and behavior.

Overall, the study of metaphor has evolved over time, from the traditional focus on rhetorical devices to a more cognitive perspective that emphasizes the role of metaphor in shaping our conceptual system. Both approaches offer valuable insights into how language and thought are interconnected, highlighting the richness and complexity of metaphorical language in human communication.

The concept of metaphor arises from the interplay between the objective-logical meaning of a term and its contextual significance, drawing parallels between seemingly disparate elements. Metaphor, as a linguistic device, hinges on the resemblance and shared attributes between these two realms of meaning. This process of connecting the concrete and abstract through metaphorical language serves as a bridge between the

⁷⁴ Black M. *Models and Metaphors: Studies in Language and Philosophy* / M. Black. – NY: Cornell University Press, 1962. URL: <https://doi.org/10.7591/9781501741326> (retrieved 13.02.2024)

⁷⁵ Lakoff, G. *Metaphors we live by*. University of Chicago Press, 1980. P. 230.

literal interpretation of a word or phrase and its nuanced contextual connotations.⁷⁶ By juxtaposing the objective-logical meaning with the contextual implications embedded within a metaphor, we unveil layers of symbolism and depth that enrich our understanding of language and communication. In essence, metaphorical expressions illuminate the interconnectedness of concepts, inviting us to explore the intricate relationship between form and meaning in linguistic expression.

Metaphors are versatile literary devices that can be conveyed through various parts of speech, such as nouns, verbs, adjectives, and even adverbs.⁷⁷ They serve to create vivid imagery and evoke emotions by comparing two seemingly unrelated things in a figurative manner. Through metaphors, writers can add depth and complexity to their writing, allowing readers to see familiar concepts in a new light and engage with the text on a deeper level.

In order to use a metaphor effectively, it is important to establish a specific context where the elements involved only convey a single, logical meaning, highlighting the word with a double meaning – the metaphor. At times, a metaphor can go beyond just one image and incorporate multiple interconnected images centered around a core word. This type of metaphor is known as an expanded metaphor.⁷⁸ An extended metaphor is frequently employed to rejuvenate imagery that has been erased or is starting to fade.

The metaphor mechanism consists of five main elements: the sender and receiver of the metaphor, the target semantic sphere, the semantic sphere of the source, and the context.

Metaphor functions both as a sender and receiver in communication processes, incorporating cognitive characteristics. The use of metaphors is influenced by various factors such as background information, cultural influences, and cognitive models that form the foundation for creating metaphors. The participant in communication plays a

⁷⁶ Galperin I.R. Essays on the style of the English language: The experience of systematization of expressive means. M. 2016. Pp.125-126.

⁷⁷ Ibid.

⁷⁸ Galperin I.R. Essays on the style of the English language: The experience of systematization of expressive means. M. 2016. P.127.

vital role in this process, utilizing cognitive abilities and imaginative thinking to generate new metaphors.

The target semantic sphere is directly linked to the semantic sphere of the source, with the participant in communication facilitating the identification of similarities between dissimilar entities. This role becomes crucial when exploring similarities between different spheres through metaphors, revealing hidden connections that would otherwise remain undiscovered without the use of metaphors.⁷⁹

The interaction between the target and source spheres can be seen as a process where the characteristics of one sphere influence the other. Context is crucial in this process as it provides the necessary background knowledge. Research findings indicate that the features of the source sphere directly impact the target sphere, resulting in the creation of new information. When communication objects are influenced by both spheres, they utilize and process information. Metaphors can have multiple meanings due to the unique characteristics of both semantic spheres. For example, the phrase "he is a mule" implies stubbornness, even though mules have other features like long ears. However, these other features may be overshadowed by the more common use of the metaphor in a different sense.⁸⁰

The significance of context in interpreting metaphors has been well-established. Scholars argue that the relationship between context and communication objects underscores the importance of studying metaphors in pragmatics. To illustrate the impact of context on metaphor comprehension, consider the following scenario: Mary cherishes her kettle so much that she warns others to handle it with care. One day, after using a friend's bike, Mary casually left it in a corner. Her friend, noticing this, exclaimed, "the bike is my kettle." In this instance, Mary's affection for her kettle influences her friend's reaction to his bike. Without the context, the phrase "the bike is my kettle" would be puzzling to those unfamiliar with the situation.⁸¹

⁷⁹ Lakoff, G. *Metaphors we live by*. University of Chicago Press, 1980. P. 235.

⁸⁰ *Ibid.*

⁸¹ Lakoff G. *More than cool reason: a guide to poetry Metaphor*. Chicago. 1991. P. 103.

So, the understanding and interpretation of metaphors involve a complex interplay of various elements, including the sender and receiver, the target and source semantic spheres, and the crucial role of context. Metaphors serve as powerful tools in communication, allowing individuals to convey abstract concepts and create new meanings by drawing connections between seemingly unrelated entities. The influence of cognitive abilities, cultural factors, and background knowledge further shapes the use and comprehension of metaphors. By exploring the relationship between different semantic spheres and considering the impact of context, we can appreciate the richness and depth of metaphorical expressions in human communication.

The use of metaphors in film titles serves as a powerful tool for conveying deeper meanings, themes, and symbolism to audiences. Through the creative selection of words and imagery, filmmakers can evoke emotions, spark curiosity, and set the tone for the narrative exploration within the movie. Titles like "Eternal Sunshine of the Spotless Mind" and "The Shape of Water" encapsulate complex ideas about memory, love, and human connections through their poetic and evocative metaphors. Similarly, titles such as "Blade Runner" and "The Matrix" hint at futuristic worlds, existential dilemmas, and the blurred lines between reality and illusion. These metaphors not only enhance the overall aesthetic appeal of the films but also invite viewers to engage in critical thinking, interpretation, and reflection on the deeper layers of meaning embedded in the storytelling. By analyzing the metaphors in film titles, researchers can uncover insights into the thematic richness, cultural significance, and artistic intentions behind the cinematic works, shedding light on the intricate ways in which language, imagery, and symbolism intersect to create impactful storytelling experiences for audiences.

We have uncovered several compelling examples of metaphors used as stylistic devices in the titles of English films released between 2013 and 2023. One such instance is found in the film "Aquaman and the Lost Kingdom," where the metaphorical elements are intricately woven into the title. Here, Aquaman serves as a symbolic representation of a water-based superhero or protagonist, embodying themes of strength, power, and connection to the aquatic world. In contrast, the Lost Kingdom

evokes imagery of a mysterious or hidden realm waiting to be discovered or reclaimed, hinting at a journey of exploration and adventure that lies ahead.

Similarly, the title "Dune: Part One" employs metaphorical language to convey deeper meanings to the audience. In this context, Dune could be interpreted as a metaphor for a harsh, desert-like environment or a challenging situation that the characters must navigate. The addition of "Part One" suggests that this installment is just the initial chapter in a larger narrative or journey, hinting at further developments and revelations to come.

In "Rebel Moon – Part One: A Child of Fire," the use of metaphorical elements adds layers of complexity to the film's title. Rebel Moon symbolizes a group of individuals who are actively resisting authority or a dominant power, embodying themes of defiance, courage, and rebellion. Meanwhile, "A Child of Fire" suggests a character who is characterized by passion, intensity, and transformative qualities, hinting at a central figure who plays a pivotal role in shaping the narrative.

Through these examples, we see how metaphors can enhance the storytelling experience in film by conveying deeper themes, emotions, and ideas through the use of symbolic language. By exploring these metaphorical elements in film titles, viewers are invited to engage with the rich layers of meaning embedded within the cinematic narrative, fostering a deeper appreciation for the artistry and complexity of storytelling in cinema.

The metaphorical elements in "The Hunger Games: The Ballad of Songbirds & Snakes" extend beyond mere entertainment, offering a rich tapestry of symbolism and depth for viewers to explore. In the context of the film series, "The Hunger Games" serves as a potent symbol of the relentless struggle for survival and the fierce competition that characterizes the dystopian world depicted on screen. This theme resonates with audiences as it reflects the harsh realities of life and the lengths individuals may go to in order to secure their existence.

On the other hand, "The Ballad of Songbirds & Snakes" introduces a different layer of metaphorical complexity, weaving a poetic and symbolic narrative that delves into the intricacies of nature and possibly explores the concept of duality. The title itself

evokes images of harmony and discord, beauty and darkness intertwined in a delicate dance, mirroring the complexities of human nature and the world we inhabit. Through this narrative lens, viewers are invited to contemplate the interconnectedness of all things, the balance between opposing forces, and the cyclical patterns that shape our existence.

By drawing inspiration from these metaphorical elements in popular culture, such as "The Hunger Games" series, viewers are challenged to look beyond the surface narrative and delve into deeper themes and meanings. The use of metaphorical storytelling not only enriches the viewing experience but also prompts reflection on universal truths, human experiences, and the complexities of the world around us.

The title "Everything Everywhere All at Once" serves as a powerful metaphor that encapsulates a sense of universality and omnipresence. By using the words "everything" and "everywhere," the title implies a narrative that encompasses all aspects of existence and extends across all locations or realms. This suggests a story that transcends boundaries and limitations, delving into the interconnectedness of all things and exploring the vast expanse of possibilities that exist beyond our conventional understanding.

Furthermore, the inclusion of "all at once" in the title hints at a narrative that unfolds in a non-linear or multi-dimensional manner, where events, characters, and themes coexist and interact simultaneously. This could indicate a complex and intricate storyline that weaves together various threads of existence, blurring the lines between past, present, and future. The title evokes a sense of cosmic unity and interconnectedness, inviting audiences to contemplate the profound mysteries of existence and the infinite possibilities that lie beyond our perception.

In essence, "Everything Everywhere All at Once" conveys a sense of boundless exploration and discovery, suggesting a narrative that transcends conventional storytelling conventions and challenges viewers to expand their understanding of reality. Through this metaphorical title, the film promises a journey into the depths of the unknown, where boundaries blur, dimensions intertwine, and the universe unfolds in all its infinite complexity.

In "The Lobster," the metaphor of a lobster serves as a poignant symbol that resonates with the film's exploration of identity, transformation, and societal expectations. Just like a lobster, the characters in the film are forced to adapt to their surroundings and shed their old selves in order to survive in a harsh and unforgiving world. The tough exterior of a lobster mirrors the facade that the characters must maintain in order to conform to the rigid rules of the dystopian society they inhabit.

Furthermore, the lobster's unique and unconventional appearance reflects the characters' struggle to find their place in a world that demands conformity and punishes individuality. The lobster's ability to molt its shell and grow into a new form symbolizes the characters' own journey of self-discovery and transformation as they navigate the complexities of love, relationships, and personal identity.

By invoking the image of a lobster, "The Lobster" invites audiences to reflect on the hidden depths of human nature, the masks we wear to fit in with society, and the challenges we face in breaking free from societal norms to embrace our true selves. Like the lobster, the characters in the film must navigate the murky waters of societal expectations and personal desires, shedding old skins and embracing new possibilities in order to find authenticity and meaning in a world that often demands conformity at the expense of individuality.

In conclusion, the exploration of metaphorical elements in the titles of English films released between 2013 and 2023 has revealed a rich tapestry of symbolism, depth, and complexity that enhances the storytelling experience for viewers. From Aquaman's embodiment of strength and power to Dune's depiction of a challenging environment, and Rebel Moon's themes of defiance and rebellion, these metaphors add layers of meaning and invite audiences to engage with the deeper themes embedded within the cinematic narratives. Furthermore, in "The Hunger Games: The Ballad of Songbirds & Snakes," the metaphorical complexity extends beyond mere entertainment, offering a poignant reflection on the relentless struggle for survival and the intricacies of human nature. By delving into these metaphorical elements in film titles, viewers are encouraged to contemplate universal truths, human experiences, and the

interconnectedness of all things, fostering a deeper appreciation for the artistry and complexity of storytelling in cinema.

The study of metaphors in film names has highlighted how metaphors can serve as powerful tools for storytelling, enabling filmmakers to imbue their works with layers of symbolism, allegory, and subtext that enhance the viewing experience and invite deeper reflection. From evoking complex emotions and concepts to exploring universal truths and human experiences, metaphors in film titles offer a rich tapestry of meaning that resonates with audiences on both intellectual and emotional levels.

Furthermore, the research has underscored the importance of metaphorical language in shaping audience expectations, sparking curiosity, and creating a sense of intrigue and mystery around a film. By carefully selecting and crafting titles that contain metaphorical elements, filmmakers can effectively communicate the tone, themes, and intentions of their works, ultimately contributing to the overall impact and reception of the film.

Overall, the exploration of metaphors in the titles of feature films from 2013 to 2023 has shed light on the artistry, creativity, and thoughtfulness that filmmakers bring to their craft, demonstrating how metaphorical language can elevate storytelling, deepen audience engagement, and enrich the cinematic experience. This research serves as a testament to the enduring power of metaphor in film and its ability to transcend language barriers, spark imagination, and provoke meaningful conversations about the human condition and the world we inhabit.

2.3 Alliteration in film titles

The world of cinema is a realm where creativity and language intertwine to captivate audiences and convey the essence of a film. Among the myriad of techniques used in film marketing, the strategic employment of alliteration in titles stands out as a powerful tool for grabbing attention and leaving a lasting impression. This part of research delves into the role of alliteration in film titles released between 2013 and 2023, aiming to explore the prevalence, significance, and potential effects of this linguistic device on audience engagement, brand recognition, and box office performance. By examining a diverse array of movie titles spanning different genres

and production scales, this study seeks to unravel the intricate relationship between alliteration and the cinematic experience, shedding light on how the use of repeated sounds or letters in titles influences audience perceptions and contributes to the overall success of a film.

Alliteration is a phonetic technique that imparts a musical quality to speech. It involves the deliberate repetition of similar sounds, typically consonant sounds, often occurring at the start of words for stylistic effect.⁸²

Alliteration, an ancient tool in English poetry, predates the use of rhymes as seen in modern times. English employs alliteration more frequently than other languages, evident in poetry, prose, book titles, slogans, and common phrases (such as "last but not least," "now or never," "Sense and Sensibility," and "Pride and Prejudice").

Alliteration is a common literary device used in film titles to make them catchy, memorable, and sometimes even poetic. This stylistic device can help create a strong brand identity, evoke a particular mood or tone, and make the title more memorable to audiences. From 2013 to 2023, several film titles have utilized alliteration to enhance their impact and appeal to audiences. Here are some examples of the usage of this stylistic means found in the list of film titles selected for this research.

The alliteration of the "F" sound in the title "Fast and Furious" serves as a powerful linguistic tool that not only captures the essence of speed and intensity present in the action-packed films but also plays a crucial role in solidifying a recognizable and enduring brand identity for the beloved franchise. This repeated phonetic pattern creates a sense of rhythm and energy, mirroring the fast-paced nature of the movies themselves. Moreover, the alliterative quality of the title makes it easier to remember and distinguishes it from other action film franchises, contributing to its iconic status in popular culture. By leveraging the artistry of language through alliteration, "Fast and Furious" effectively conveys the adrenaline-fueled excitement and high-octane thrills that have captivated audiences worldwide for a decade.

The deliberate repetition of the velvety "G" sound in the title "Guardians of the Galaxy" serves as a linguistic flourish that not only encapsulates the whimsical and

⁸² Znamenskaya, T.A. Stylistics of the English Language, Fundamentals of the course. P. 188.

adventurous essence of these superhero films but also evokes a sense of grandeur and mystique befitting their cosmic setting. This alliterative choice not only enhances the memorability of the title but also establishes a harmonious cadence that echoes the vast expanse of space in which the stories unfold. By skillfully weaving together these phonetic elements, "Guardians of the Galaxy" achieves a lyrical quality that mirrors the epic scale of its narrative, inviting audiences on a thrilling journey through the far reaches of the universe alongside a band of unlikely heroes.

The repetition of the "M" sound in the title "Mad Max: Fury Road" not only intensifies the impact and memorability of this high-octane post-apocalyptic action film but also serves as a sonic motif that encapsulates the chaotic and frenetic energy pulsating throughout the narrative. By skillfully weaving together these phonetic elements, the title not only evokes a sense of urgency and intensity but also mirrors the relentless pace and visceral thrill of the film's adrenaline-fueled chase sequences. The alliterative choice of words heightens the tension and excitement, immersing viewers in a dystopian world where survival is a constant battle and every moment is charged with raw, unbridled emotion. In "Mad Max: Fury Road," the repeated "M" sound becomes a symbol of the film's unyielding spirit and unrelenting drive, propelling audiences on a heart-pounding journey through a desolate wasteland where danger lurks around every corner.

One more example of the alliteration in film titles of feature films 2013-2023 is Doctor Strange in the Multiverse of Madness. The repeated "M" sound in the title not only creates a sense of mystery and intrigue but also serves as a clever linguistic device that captures the essence of the mind-bending journey viewers can anticipate from this highly anticipated superhero film. The alliteration of "M" in "Multiverse" and "Madness" not only adds a poetic quality to the title but also hints at the interconnectedness of multiple dimensions and the psychological challenges that Doctor Strange will face in his quest to navigate through them. This use of sound repetition not only makes the title catchy and memorable but also sets the stage for a cinematic experience that promises to be both visually stunning and intellectually stimulating, as audiences are taken on a thrilling ride through the boundless realms of the multiverse.

In "Blue Beetle," the deliberate repetition of the 'B' sound in both words serves as a clever linguistic device that not only infuses the title with a melodic quality but also establishes a sense of harmony and cohesion. This strategic use of alliteration goes beyond mere phonetic playfulness; it plays a crucial role in elevating the title's visual and auditory appeal, making it more captivating and memorable for audiences. By employing this literary technique, the creators of "Blue Beetle" have crafted a title that resonates with a unique charm and sophistication, setting the stage for an immersive cinematic experience that is both distinctive and impactful.

In "World War Z," the deliberate repetition of the 'W' sound in "World" and "War" followed by the sharp 'Z' sound in the last word creates a powerful and resonant title. The alliterative quality of "World War Z" not only infuses the title with a rhythmic cadence but also imbues it with a sense of momentum and vitality. This stylistic decision serves to enhance the title's impact, making it both dynamic and arresting to the audience.

Furthermore, the alliteration in "World War Z" contributes to the title's ability to evoke a feeling of urgency and suspense. The repeated 'W' and 'Z' sounds create a sense of tension and anticipation, hinting at the high stakes and global scale of the conflict depicted in the film. By employing this literary device, the creators of "World War Z" effectively communicate the epic scope and intensity of the story, drawing viewers into a world on the brink of chaos and upheaval.

Overall, the alliterative nature of "World War Z" plays a crucial role in shaping the title's impact and appeal. Through its rhythmic quality and evocative sound patterns, the title sets the stage for a gripping and immersive cinematic experience, capturing the essence of a world plunged into a catastrophic war against the undead.

In each of these examples, alliteration serves to make the film titles more engaging, memorable, and evocative. It can help set the tone, convey themes or motifs, and create a sense of unity within the title, ultimately drawing audiences in and piquing their curiosity.

In conclusion, the strategic use of alliteration in film titles has proven to be a powerful tool for enhancing the impact, memorability, and brand identity of movies. By

skillfully weaving together repeated sounds, filmmakers can create a rhythmic and energetic quality that mirrors the essence of their stories, evokes specific moods, and distinguishes their titles in a crowded entertainment landscape. From "Fast and Furious" to "Guardians of the Galaxy" and "Mad Max: Fury Road," as well as the upcoming "Doctor Strange in the Multiverse of Madness," the artistry of language through alliteration continues to play a vital role in captivating audiences and setting the stage for immersive cinematic experiences that resonate long after the credits roll.

The prevalence of alliteration suggests that filmmakers recognize the importance of crafting titles that are not only visually appealing but also easy to remember, helping to differentiate their films in a competitive market.

In summary, the data highlights a diverse range of stylistic devices used in film titles from 2013 to 2023, with epithets being the most commonly employed device, followed by metaphors and alliteration. Each stylistic device serves a unique purpose in capturing audience attention, conveying themes, and shaping the overall tone and style of a film title. Filmmakers strategically leverage these devices to create titles that resonate with viewers and enhance the storytelling experience.

2.4 Other stylistic means in film titles

Analyzing data from 305 film titles released between 2013 and 2023, we have uncovered a myriad of expressive techniques and stylistic devices employed in their titles. Epithets were prevalent, with 24.3% of examples noted, showcasing the power of descriptive language (Dark Waters, Mad Max: Fury Road, Black Widow, Pacific Rim, Free Guy, Despicable Me, Fantastic Four). Metaphors, with 14.4% of instances, added layers of meaning and depth to the titles (Blade Runner, Aqua Man and the Lost Kingdom, Rebel Moon – Part One: A Child of Fire, The Lobster). Alliteration, found in 13.1% of titles, created a pleasing rhythm and enhanced memorability (Fast and Furious, Doctor Strange in the Multiverse of Madness, Blue Beetle, Wonder Woman).

Surprisingly, 7.5% of titles featured nonsensical or non-sequential word sequences, challenging traditional linguistic norms (Pieces of a Woman, Sweet Taste of Souls, The Empty Man, Gunpowder Milkshake). Grammar was intentionally violated in 3.9% of titles (The In Between, They/Them, She Ball), while 3.3% of titles played with

punctuation rules to evoke specific effects like creating intrigue, attracting the attention of a viewer (Bingo Hell, Run Sweetheart Run, What About Love). Only 0.7% of titles utilized breaks to create pauses or emphasize certain words or phrases (This Is Me... Now: A Love Story, One Night in Miami...). 0,3% of the analyzed film names goes to detachment (Best. Christmas. Ever!).

Innovative language use was evident with 3.9% of neologisms introduced across various titles (Kajillionaire, Problemista, Memoria). Rhyme, present in 3.3% of titles, added a musical quality to the language (Satanic Panic, Itsy Bitsy, Lyle, Lyle, Crocodile). Allusions to other works or cultural references were found in 2% of titles, enriching the layers of meaning (Babylon, Dashing Through the Snow, Home Sweet Home Alone).

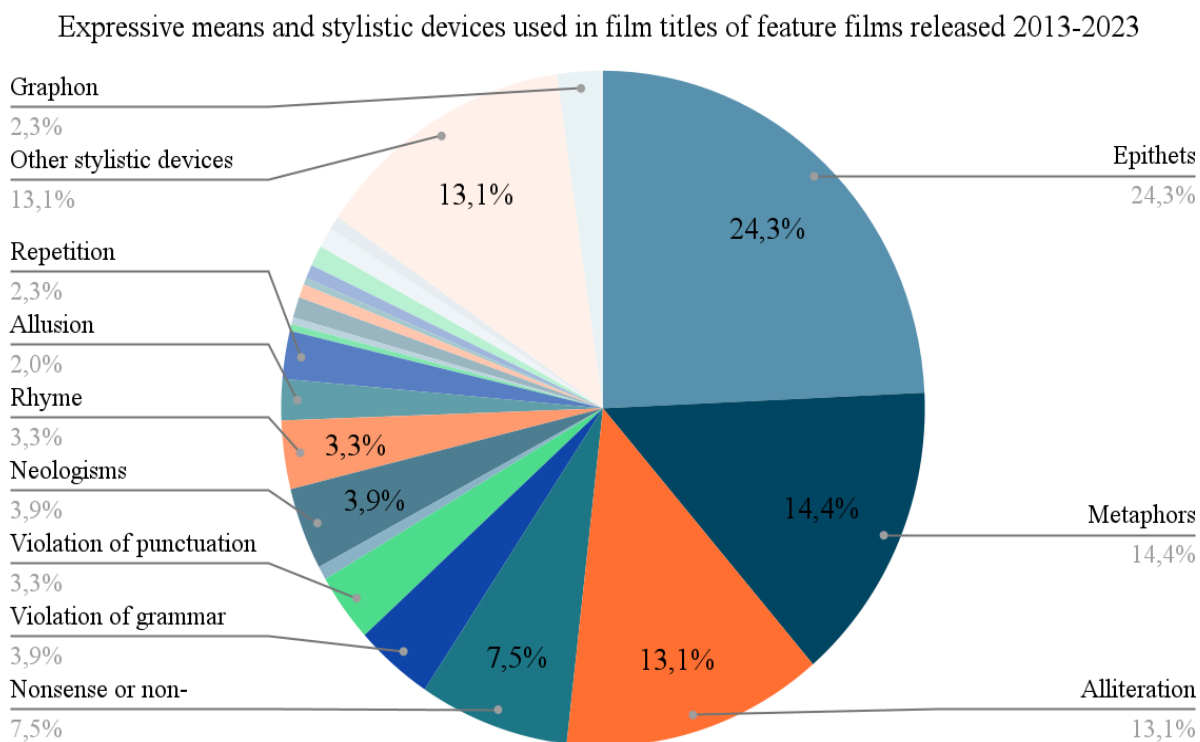
Repetition was used strategically in 2.3% of titles to reinforce key themes or ideas (Hunter Hunter, Bodies Bodies Bodies, Run Sweetheart Run). Graphons, also seen in 2.3% of titles, added a playful or cryptic element to the language (The Munsters, Coming 2 America). A single title (0.3%) posed a rhetorical question, inviting viewers to ponder deeper meanings (Is That Black Enough for You?!?).

Similes appeared in 1% of film names, comparing elements for vivid imagery (Like a Boss, Think Like a Dog, A Nice Girl Like You). Set phrases were decomposed in 0.7% of movie titles, offering fresh perspectives on familiar expressions (Better Nate Than Ever, Needle in a Timestack). An onomatopoeic title (0.3%) captured sound in a visual medium (Jingle Jangle: A Christmas Journey).

0.7% of film names drew upon proverbs and idioms to convey wisdom or cultural insights (Home Sweet Home Alone, Over the Moon). Antonomasia was employed in 1% of titles to rename characters or concepts for emphasis (Doctor Sleep). Oxymorons, found in 1% of titles, juxtaposed contradictory elements for heightened effect (Honest Thief, Love and Monsters, Happy Death Day 2U). The next, 0.7% of titles built towards a climax, adding suspense and intrigue to their narratives (Never Rarely Sometimes Always, Extremely Wicked, Shockingly Evil and Vile). Finally, a further 13.1% of examples showcased a variety of creative techniques not captured by the specific categories listed above.

The results of the findings are presented in Figure 1. These findings highlight the richness and diversity of linguistic creativity in film title creation over the analyzed decade. Each technique contributes to shaping audience expectations and setting the tone for the cinematic experience that follows.

Figure 1.



Therefore, the analysis of film titles from the period 2013-2023 reveals a rich tapestry of expressive means and stylistic devices that filmmakers have employed to

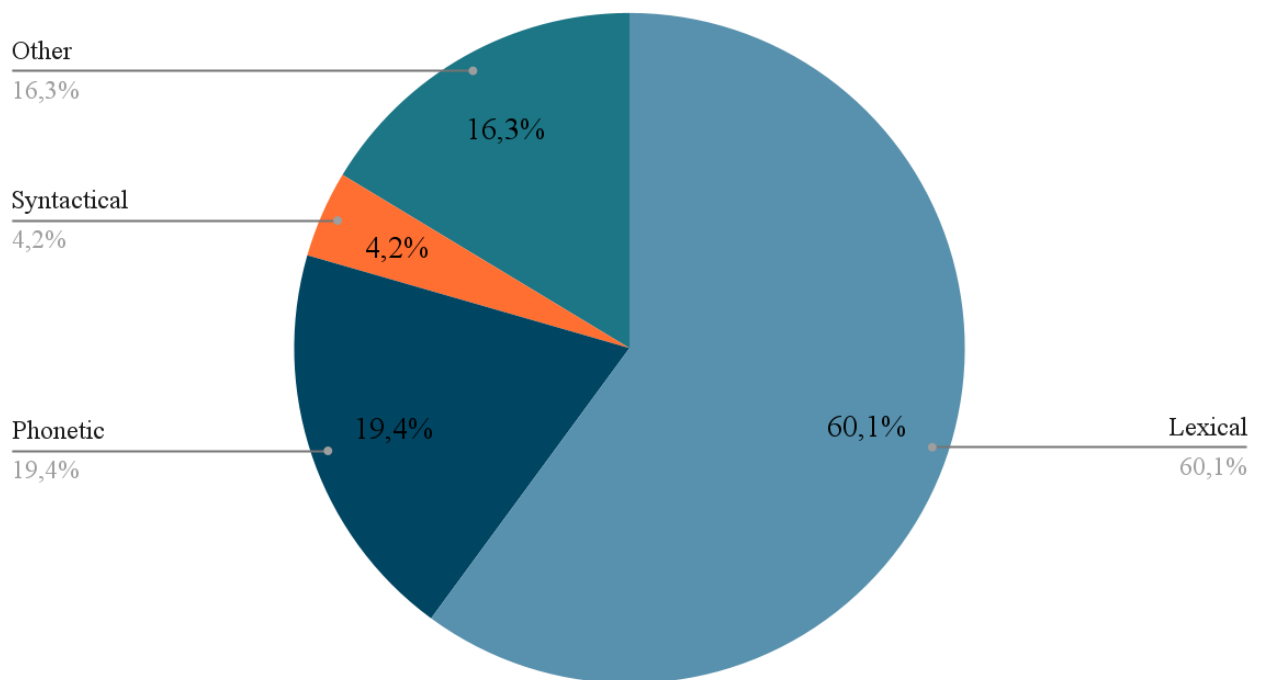
captivate audiences and convey deeper layers of meaning. From the prevalence of epithets and metaphors to the use of alliteration, neologisms, and allusions, each technique serves to enhance the overall impact of the film title. By breaking traditional linguistic norms, playing with grammar and punctuation, and introducing innovative language use, filmmakers have pushed boundaries and sparked intrigue among viewers. Whether through repetition, graphons, similes, or oxymorons, these creative choices add depth, rhythm, and intrigue to film titles, setting the stage for the cinematic experience to come. Through a diverse range of techniques, filmmakers have demonstrated the power of language in capturing attention, evoking emotions, and inviting audiences into the world of storytelling.

Furthermore, our analysis has led us to the determination that the most prevalent category of expressive means and stylistic devices utilized in film titles is lexical, accounting for a substantial majority at 60.1%. Using unique and impactful words or phrases (lexical choices) can make a film title more memorable to audiences. Following closely behind is the phonetic category, representing 19.4% of the instances studied. Phonetically pleasing titles can catch the audience's attention and create a sense of intrigue or curiosity. Alliteration, rhythm, and sound patterns can make a title more aesthetically pleasing and engaging.

Other expressive means (including violation of grammar, violation of punctuation, neologisms, graphon, using proverbs / sayings, idioms), encompassing a variety of creative linguistic choices, make up 16.3% of the total cases examined. Notably, the syntactical category emerges as the least favored among all types of expressive means and stylistic devices (4.2%), indicating a preference for lexical and phonetic techniques in crafting impactful and engaging film titles. See Figure 2.

Figure 2.

Types of expressive means and stylistic devices used in film titles of feature films released 2013-2023



In conclusion, the analysis reveals a clear preference for lexical and phonetic expressive means over syntactical devices in the creation of film titles, with a significant emphasis on creativity and linguistic innovation. While other expressive means play a role in enhancing the memorability and appeal of titles, it is evident that filmmakers prioritize the use of impactful lexical choices and phonetic devices to captivate audiences and leave a lasting impression. This emphasis underscores the importance of carefully selecting words and sounds that resonate with viewers, shaping their expectations and drawing them into the cinematic experience.

CONCLUSION

In conclusion, the comprehensive analysis of stylistic means employed in the titles of feature films released between 2013 and 2023 has revealed a rich tapestry of linguistic devices that filmmakers utilize to captivate audiences and convey the essence of their cinematic works.

The significance of film titles cannot be underestimated in the realm of cinema. They play a crucial role in capturing audience attention, providing clues about the plot, and setting the tone for the viewing experience. Just like literary titles, film titles hold an iconic status and serve as a symbolic representation of the movie itself. While the study of literary titles has been extensively explored, film titles have not received as much scholarly attention. However, researchers like N.V. Podolskaya and E.S. Knysh have shed light on the unique characteristics and functions of film titles, emphasizing their informative and symbolic roles in the cinematic landscape. Ultimately, a film title acts as a formal sign that hints at the content within, offering viewers a glimpse into the world they are about to enter while leaving room for interpretation and exploration.

Film titles are not merely labels but powerful tools that significantly impact the success and reception of a movie. They serve a multitude of functions, from identifying and promoting the film to shaping audience expectations and interpretations. Through the lens of scholars like E. V. Knysh and Yu. V. Vedeneeva, we see how film titles play diverse roles, from communicating information and setting the tone to evoking emotions and creating intrigue.

The intricate functions of film titles extend beyond their initial advertising purpose to become symbolic representations of the film's essence, genre, and thematic core. A well-crafted title not only attracts viewers but also leaves a lasting impression, serving as a mnemonic device that encapsulates the entire cinematic experience. By fulfilling nominative, communicative, aesthetic, and pragmatic functions, film titles act as gateways to the world of cinema, guiding audiences through the narrative landscape and enriching their viewing experience.

The classification of stylistic means, as outlined by scholars like Prof. Galperin, provides a structured framework for understanding and utilizing these tools effectively. By categorizing expressive means and stylistic devices into phonetic, lexical, and syntactical groups, writers can navigate a diverse range of techniques to enrich the depth and impact of their writing.

Arnold I. V.'s perspective on thematic stylistic techniques emphasizes the significance of integrating linguistic, visual, and expressive elements to convey a writer's perspective effectively. The selection of themes in a literary work serves as a tool for influencing readers and shaping their interpretation of the text. By considering stylistic techniques within the context of the entire work, writers can create a cohesive artistic whole that resonates with audiences and conveys deeper meanings.

Skrebnev's modern classification of stylistic devices, as outlined in your analysis, offers a comprehensive framework that merges various linguistic principles to categorize stylistically relevant phenomena in a hierarchical manner. By combining Leech's paradigmatic and syntagmatic subdivision principles with Galperin's level-oriented approach, Skrebnev's method provides a structured way to analyze stylistic devices across different linguistic levels.

Galperin's classification highlights the importance of fixed expressions, clichés, proverbs, sayings, and other set phrases that maintain stability across contexts. These elements contribute to the richness of language by providing unique contextual meanings to lexical units. Additionally, Galperin emphasizes the influence of structural elements on the overall meaning of a sentence, showcasing how syntactical devices can impact lexical meanings.

The use of stylistic means and devices in film titles plays a crucial role in the marketing and promotion of motion pictures. By carefully selecting linguistic elements such as paraphrasing, word choice, metaphors, and similes, directors can create impactful and thematically relevant titles that convey the mood, genre, and topic of a movie effectively. Research by Julia Selezneva and Irina Krivchenko highlights the prevalence of nominative naming in English film titles, with nouns being the most commonly used part of speech. Proper names, geographical denominations, and

collocations also feature prominently in film titling, providing audiences with familiar and informative cues about the movie's content.

Skvortcova's analysis of the pragmalinguistic potential in movie titles provides valuable insights into the strategic use of language to capture audience attention and convey essential information about a film. By identifying structural, semantic, and precedent-setting elements as key markers, Skvortcova emphasizes the multifaceted nature of movie titles and their role in shaping audience expectations and perceptions.

After selecting 305 film titles released between 2013 and 2023 from various movie websites like kinopoisk.ru, imdb.com, and film.ru, a thorough analysis was conducted based on Prof. Galperin's classification of stylistic means. Among the 20 expressive techniques and stylistic devices identified from this list, lexical elements (including epithets, metaphors, allusions, similes, and more), phonetic features (like alliteration and rhyme), syntactical structures (repetitions, rhetorical questions, breaks), and other expressive methods (such as neologisms and graphons) were thoroughly examined.

Epithets emerged as the most common expressive means, constituting 24.3%. Metaphors, found in 14.4% of instances. Alliteration, present in 13.1% of titles. Unconventional word sequences were featured in 7.5% of titles. Intentional violations of grammar occurred in 3.9% of titles, while 3.3% played with punctuation rules for effect. Detachment, breaks, neologisms, rhymes, allusions, repetitions, and graphons were also observed in various percentages across the film titles.

These diverse expressive techniques collectively showcased the creative and innovative use of language in film titles from the selected period, enriching the cinematic experience for viewers and highlighting the importance of linguistic choices in capturing audience attention.

The research then examined the three most frequent stylistic means employed in the selected film titles: epithets, metaphors, and alliteration. The examination of these linguistic techniques revealed their multifaceted functions in enhancing the impact, memorability, and thematic resonance of the movie titles.

Epithets were found to be the most prevalent stylistic device. These descriptive and evaluative characteristics served to create specific emotional backdrops, convey the filmmakers' attitudes, and attribute key qualities to the subject matter. The strategic use of epithets allowed directors and marketers to shape audience perceptions and draw viewers into the worlds of their films.

Metaphors emerged as powerful tools for conveying deeper layers of meaning, symbolism, and thematic complexity. By drawing parallels between seemingly disparate concepts, metaphorical film titles invited audiences to engage in critical thinking, interpretation, and reflection on the rich tapestry of narratives unfolding on the silver screen.

The analysis also revealed the strategic employment of alliteration. Alliteration's rhythmic and melodic qualities were found to enhance the titles' memorability, evoke specific moods and tones, and establish distinctive brand identities for film franchises. The artful use of repeated sounds and letters captivated audiences and set the stage for immersive cinematic experiences.

The research findings also highlighted an interesting trend in the usage of these stylistic means. While epithets and metaphors were more prevalent, the data suggested a shift away from the extensive use of epithets in recent years. This observation may reflect evolving societal norms, changing audience preferences, and a growing emphasis on more inclusive and diverse storytelling in the film industry.

Ultimately, this study has underscored the crucial role that language plays in the success and impact of motion pictures. By carefully crafting titles that leverage the power of epithets, metaphors, and alliteration, filmmakers and marketers are able to create a lasting impression, spark audience curiosity, and shape the overall cinematic experience. The strategic use of these stylistic means serves as a testament to the artistry and creativity inherent in the art of filmmaking, inviting deeper exploration and appreciation of the intricate relationship between language, symbolism, and the captivating world of cinema.

The insights gained from this research hold valuable implications for filmmakers, marketers, and scholars alike. By understanding the nuances and effectiveness of

various stylistic devices in film titling, industry professionals can make more informed decisions in crafting titles that resonate with their target audiences and contribute to the overall success of their projects. Furthermore, this study provides a foundation for further exploration into the evolving trends and cultural significance of language usage in the cinematic realm, offering a rich avenue for future research and academic discourse.

In conclusion, this comprehensive analysis of stylistic means in English film titles from 2013 to 2023 has shed light on the intricate interplay between language, marketing, and the art of storytelling. The strategic deployment of epithets, metaphors, and alliteration has emerged as a crucial component in the filmmakers' arsenal, shaping audience perceptions, enhancing brand recognition, and elevating the cinematic experience. As the entertainment industry continues to evolve, the insights gleaned from this research will undoubtedly contribute to a deeper understanding of the power of language in captivating and engaging audiences, ultimately paving the way for more impactful and memorable motion pictures.

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