

RESEARCH ARTICLE

Structural and Morphosyntactic Interpretation of English And Uzbek Film Titles

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Abstract

This article examines the structural and morphosyntactic features of English and Uzbek film titles from a comparative perspective. Film titles are classified according to such structural models as one-word titles, nominal phrases, adjective + noun constructions, coordinate and subordinate phrases, sentence-like titles, and complex structural formations. The analysis reveals that articles, prepositions, nominal phrases, attributive components, and fixed word order play a significant role in English filmonyms, whereas Uzbek filmonyms are characterized by the active use of possessive forms, case markers, plural suffixes, participial constructions, attributive relations, and predicative forms close to sentence structure. The findings show that the grammatical organization of film titles is directly related to their conciseness, informativeness, and syntactic arrangement.

KEY WORDS

Filmonym, film title, structural model, morphosyntactic analysis, nominal phrase, adjective + noun model, predicative construction, English filmonyms, Uzbek filmonyms.

INTRODUCTION

In contemporary linguistics, film titles, or filmonyms, are increasingly studied as a distinct object of linguistic research. A filmonym is a naming unit that identifies a cinematic work and may appear in various grammatical and structural forms. Film titles may be expressed as a single word, a phrase, a sentence, or a complex syntactic construction. E.S.Rufova considers filmonyms as objects of onomastics and as a type of small-format text, emphasizing the need to analyze their structural features. In her study, filmonyms are classified on the basis of one-member and two-member constructions, as well as expanded and non-expanded forms (Rufova, 2017). N.B.Ivanytska and N.L.Ivanytska also study English film titles from a grammatical and structural perspective, classifying them into noun-phrase, adjective-noun phrase, verb-phrase, simple sentence, and complex structure types (Ivanytska &

Ivanytska, 2023). Among other Russian researchers, E.E.Ayvazova and N.P.Makarova classify the formal structure of English film titles into word-form titles, coordinate word combinations, subordinate word combinations, and sentence-like titles (Ayvazova & Makarova, 2015). In the same research context, Brychkovska and Shadura argue that the grammatical structure, semantics, and naming process of film titles are closely interconnected. They emphasize that grammatical structure is important in shaping the mood of a film title and conveying its central theme. Aleksandrova evaluates a film title as a specific naming unit and defines it as the visual-semantic center of a polycode text (Aleksandrova, 2017). Anikina divides English filmonyms into filmonym-words, filmonym-phrases, and filmonym-sentences, noting that phrase-based filmonyms are actively used because they are

more informative (Anikina, 2023).

The purpose of this article is to identify the structural and morphosyntactic models of English and Uzbek filmonyms and to compare their similarities and differences.

METHOD

The study employs structural, morphosyntactic, and comparative methods of analysis. The research material consists of 42 filmonyms, including 22 English and 20 Uzbek film titles. Through structural analysis, the study identifies whether film titles are expressed as a single word, a phrase, a sentence, or a complex syntactic construction. Morphosyntactic analysis is used to examine the role of articles, prepositions, nouns, adjectives, verbs, coordinate conjunctions, and word order in English filmonyms, as well as the use of possessive forms, case markers, plural suffixes, participles, converbs, attributive relations, and predicative forms in Uzbek filmonyms.

The classification is based on the following structural and morphosyntactic models: one-word filmonyms, nominal phrases, adjective + noun / attribute + head noun constructions, coordinate phrases, subordinate phrases, sentence-like filmonyms, and complex structural titles.

RESULTS AND DISCUSSION

1. One-word filmonyms

One-word filmonyms represent the most concise structural model. In English, such titles often appear as proper names, common nouns, or symbolic names: *Titanic*, *Joker*, *Avatar*, and *Gladiator*. At the morphosyntactic level, these titles function as independent nominative units. In most cases, they do not contain predicativity and therefore serve primarily as naming units rather than sentence-like structures. One-word filmonyms are also common in Uzbek: *Suyunchi*, *Faryod*, *Ilhaq*, *Abdullajon*, and *Parizod*. In such titles, nouns occupy the central position. From a morphological point of view, some of these titles contain derivational suffixes. For example, in *Suyunchi*, the suffix *-chi* participates in forming a noun associated with a person or an event. In *Abdullajon*, the affixoid *-jon* is added to a proper name, creating an emotionally marked and affectionate form typical of Uzbek naming practice. Rufova explains the frequent use of one-member filmonyms by their tendency toward conciseness, noting that short titles are easier for viewers to understand and remember (Rufova, 2017). From this perspective, one-

word filmonyms in both English and Uzbek are structurally compact and morphosyntactically function as independent nominative units.

2. Filmonyms based on nominal phrases

Nominal phrases constitute an active structural model in English filmonyms. Ivanytska and Ivanytska distinguish noun-phrase titles in English film naming and note that such titles consist of a noun or a nominal phrase. In their study, this type is described as a model that represents the central theme or object of the film (Ivanytska & Ivanytska, 2023). In English, titles such as *Star Wars*, *Marriage Story*, and *Doctor Strange* belong to the nominal model. In these titles, the noun functions as the head component. For instance, in *Marriage Story*, the first noun, *marriage*, functions as an attributive modifier of the second noun. In *Star Wars*, the component *star* modifies the noun *wars*. In English, word order is fixed in this model: the attributive noun normally precedes the head noun. In Uzbek, nominal phrases are often formed through genitive-possessive or possessive relations: *Kelinlar qo'zg'oloni*, *Sevgi iztirobi*, and *Ko'ngil ko'chalari*. For example, in *Kelinlar qo'zg'oloni*, the noun *kelinlar* contains the plural suffix *-lar*, while *qo'zg'oloni* includes the third-person possessive suffix *-i*, forming a genitive-possessive type of relation. Similarly, in *Sevgi iztirobi*, the form *iztirob-i* is created through the possessive suffix.

Thus, while word order serves as the main grammatical device in English nominal filmonyms, possessive suffixes and *izafet*-like constructions play a central role in Uzbek nominal filmonyms.

3. The adjective + noun / attribute + noun model

The adjective + noun model is highly productive in English filmonyms. A number of studies identify adjective-noun phrase titles as one of the most frequent groups in English film naming. From this perspective, the following examples may be noted: *The Dark Knight*, *A Quiet Place*, *Green Book*, and *The Dark Tower*. In this model, the adjective precedes the noun and indicates its quality, state, or general description. Articles are also morphosyntactically important in English. In *The Dark Knight*, *the* is the definite article, *dark* is the adjective, and *knight* functions as the head noun. In *A Quiet Place*, the indefinite article *a* helps shape the general nominative structure of the title. In Uzbek, this model corresponds to titles such as *Qora ko'zlar*, *O'tkan kunlar*, and *Temir xotin*. In Uzbek, the attributive component usually precedes the head noun:

qora + ko'zlar, temir + xotin. In O'tkan kunlar, the form o'tkan functions as a participial attribute. Here, the participial suffix -gan/-kan appears as a significant morphosyntactic element in Uzbek filmonyms. Accordingly, the adjective + noun model in English is commonly realized as article + adjective + noun, whereas in Uzbek it appears as adjective/participle + noun.

4. Subordinate filmonymic constructions

Subordinate filmonyms are formed on the basis of a grammatical dependency between two or more components. Ayvazova and Makarova note that subordinate word combinations are widely found in English film titles and that they combine conciseness with informativeness (Ayvazova & Makarova, 2015).

In the material analyzed, this model is particularly visible in English prepositional constructions: *The Lord of the Rings*, *The Silence of the Lambs*, and *Back to the Future*. For example, *The Lord of the Rings* follows the model the + noun + of + the + plural noun. Here, the preposition of establishes a relation of subordination between the components. In *Back to the Future*, the preposition to expresses a directional relation. In Uzbek, subordination is mainly expressed through suffixes. In *Otamdan qolgan dalalar*, the form ota-m-dan contains the first-person possessive suffix -m and the ablative case marker -dan, while *qolgan* is formed with the participial suffix -gan. In *Mahallada duv-duv gap*, the form mahalla-da expresses location through the locative case marker -da. In *Ko'ngil ko'chalari*, the form ko'cha-lar-i contains both the plural suffix -lar and the possessive suffix -i.

Therefore, subordination in English filmonyms is primarily expressed through prepositions and fixed word order, whereas in Uzbek filmonyms it is conveyed through case markers, possessive suffixes, and participial forms.

5. Coordinate filmonymic constructions

In coordinate filmonyms, the components are grammatically equal. In English, this model is usually formed with the conjunction and or the symbol &: *Beauty and the Beast* and *Mary and Martha*. Ivanytska and Ivanytska specifically note the presence of film titles consisting of two coordinate nominal components in English (Ivanytska & Ivanytska, 2023). In Uzbek, the same model is formed with the conjunction va: *Ota va o'g'il*, *Er va xotin*, and *Sevgi va nafrat*. From a morphosyntactic perspective, such filmonyms consist of two or more equal components. In English, the conjunction and or the symbol & functions as the grammatical connector between

the components, while in Uzbek this role is performed by va.

In both languages, the components of coordinate filmonyms are syntactically equal. The difference is that English may additionally involve articles and number distinctions, whereas in Uzbek the conjunction and the lexical-syntactic relation between the nouns are the main organizing devices.

6. Sentence-like filmonyms

Sentence-like filmonyms are distinguished by the presence of predicativity. Ayvazova and Makarova identify "sentence-titles" as a separate model among English film titles (Ayvazova & Makarova, 2015). In English, titles such as *I Am Legend*, *A Star Is Born*, and *Catch Me If You Can* are sentence-like filmonyms. *I Am Legend* follows the model subject + copular verb + predicative noun. *A Star Is Born* is based on a passive construction: subject + auxiliary/copular verb + past participle. *Catch Me If You Can* consists of an imperative clause and a conditional subordinate clause. In Uzbek, sentence-like filmonyms include *Sen yetim emassan*, *Men kimman?*, *Meni kechir*, and *Seni izlab*. In *Sen yetim emassan*, the model consists of a pronoun + noun + negative predicative form. The form emassan contains the negative element emas and a second-person singular marker. In *Men kimman?*, the structure is pronoun + interrogative pronoun + person-number suffix. In *Meni kechir*, meni contains the accusative case marker -ni, while kechir is an imperative verb form. Thus, English sentence-like filmonyms are characterized by fixed word order, auxiliary verbs, copular verbs, and passive constructions, whereas Uzbek sentence-like filmonyms rely on person-number suffixes, case markers, negative predicative forms, and imperative mood.

7. Complex structural filmonyms

Complex structural filmonyms appear as two-part titles, subtitle-based titles, or titles separated by a colon. Ivanytska and Ivanytska identify such complex structures in English, including *Maze Runner: The Death Cure*, *Dead in a Week: Or Your Money Back*, and *Jumanji: Welcome to the Jungle* (Ivanytska & Ivanytska, 2023). IMDb title-formatting rules also indicate that English subtitles are usually separated from the main title by a colon. In English filmonyms, this model is often found in franchise or serial film titles. For instance, in *Jumanji: Welcome to the Jungle*, the first part denotes the main cinematic world, while the second part specifies the plot-space orientation of that particular installment. Morphosyntactically, such titles consist of two independent or

semi-independent nominative blocks. In Uzbek filmonyms, subtitle-based and colon-separated complex structures are less frequent. Uzbek film titles are more often presented as a single integral phrase or as a sentence-like construction. This suggests that syntactic relations expressed through suffixes are more active in Uzbek filmonymic structure.

CONCLUSION

The structural and morphosyntactic analysis of English and Uzbek filmonyms shows that film titles are formed on the basis of various grammatical models. English filmonyms actively employ one-word titles, nominal phrases, adjective + noun constructions, prepositional subordinate phrases, coordinate titles, sentence-like structures, and complex subtitle-based titles. Their morphosyntactic features are mainly associated with articles, prepositions, fixed word order, auxiliary verbs, and coordinate conjunctions. Uzbek filmonyms, in turn, make active use of one-word titles, attribute + head noun constructions, subordinate phrases formed with possessive and case suffixes, participial constructions, coordinate structures, and predicative sentence-like titles. The morphosyntactic specificity of Uzbek filmonyms is primarily reflected in the active use of suffixes, including plural, possessive, case, person-number, negative, and participial markers.

The comparative analysis demonstrates that structural relations in English are mostly expressed through word order, articles, and prepositions, whereas in Uzbek they are conveyed through affixes, the possessive-case system, and predicative suffixes. Therefore, the structural and morphosyntactic study of film titles is important for identifying their grammatical organization, nominative form, and syntactic potential.

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