



A Corpus-Based Socio-Onomastic Analysis on Turkish and American Horror Film Naming

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Abstract

Both fear and horror have been extensively explored as universal unpleasant emotions with significant effects on psychological well-being. It is believed that horror is the feeling aroused when watching a horror film, and a sense of suspense and resolution is behind it. The present study explores how cultural, social, interactive, and cognitive contexts influence Turkish and American horror film naming. The present study aims to analyze Turkish and American horror film titles based on a socio-onomastic approach. So, 223 Turkish (1949-2021) and 2840 American (1898-2023) horror movie titles were investigated. The hypothesis was that Turkish horror film naming uses religious elements due to religious background. But according to the present study's findings, religious elements are also available in USA horror film naming. Yet, while making and naming their films, American horror film producers pay more attention to cultural events than Turkish filmmakers. On the other hand, the keywords used in naming Turkish and American horror films, regardless of their languages, were the same.

Keywords: Corpus-based; Socio-onomastic; sociolinguistics; Turkish; American; Film naming; Horror

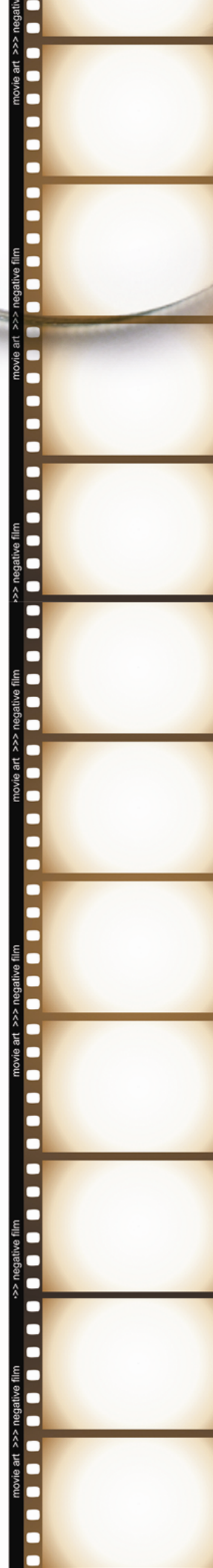


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Ferdi Bozkurt and Mandana Kolahdouz Mohammadi

Introduction

Horror films have been one of the most popular genres (Wood & Lippe, 1979, p.13) even if we do not like watching horror films, we have an experience of what horror films are and what kind of experience they offer. Neither the horror movie genre nor the marketing term "horror movie" existed during the early days of cinema (Rhodes, 2018, p.10). The first American-made film featuring the devil was the *Cavalier's Dream* this particular devil seems to be the first horror-themed character to appear in more than one American film, a type of repetition on which the later horror movie genre depended (Rhodes, 2018, p.129). Carroll (2003) considers horror, a genre that encompasses various art forms and media. He calls this type of horror "art-horror" and distinguishes it from natural horror. Novels, films, plays, paintings, and other works can contain the horror genre if they are marked by the presence of monsters. That is why Wood describes horror films as normality threatened by monsters which can change from period to period based on the society (Wood & Lippe, 1979, p.14). These monsters can be of either supernatural or sci-fi origin (Carroll, 2003).

Horror films can reawaken old feelings and behaviors in us, such as fight or flight, dread of the dark, and a need for community (Kawin, 2012). Horror films are used to highlight unconscious fears, desires, and urges that are buried deep in our subconscious. They help us to release our anxiety and fears and burn our negative feelings and worries about the ordinary world (Park, 2018).

One of the motivations for watching horror films is to defy fear, explore the unknown, and have a particular pleasure connected to the mechanism of watching, which provokes imagination,

guessing, and expectations while following the occurrences (Ammer, 2021). In horror films, the source of horror can include fear of the unknown, fear of the known that has turned out to be harmful, and fear of anything connected to damage (Asaad, 1990, p. 44). Much classic horror fictions were used to deal with a fear of the dark (Perron, 2009, p.19), then horror movies brought together the concepts of vampire and devil and set the foundation for future horror films entailing symbolisms of vampires, devil, and sorcerer (Kawin, 2012,).

Repeating these characters, settings, and other themes from one genre to the next adds to the appeal. The ghost from an original take on the ghost story is still there, and it carries ghosts from previous works and fresh opportunities to work with or against genre clichés. The same chances present themselves repeatedly in scenarios (Kawin, 2012).

Various terror situations are also restricting. It's nice to have a compelling explanation of why someone can't immediately leave town or rush to the police in the case of a real-world scenario (Perron, 2009). It seems that the first element in horror films that attract the attention of audiences before seeing it is the title. The title is the primary element by which a film is referred to and marketed, they are a source of inspiration, a tool for revision, and even a subtle hint for unsophisticated audiences (Haidegger, 2015, p. 425). Since these horror factors can change based on current events of society and the necessary changes of the day the present research takes a diachronic socio-onomastic approach toward naming Turkish and American horror movies to answer the following questions:

1. What are the frequencies of horror-related terms in the studied corpora?
2. What are the diachronic changes in the USA and Turkish horror film production?
3. Which creatures have been used in naming USA and Turkish horror films during past years?
4. Which animals have been used in naming USA and Turkish horror films during past years?

5. Which cultural events have been used in naming horror films during past years?
6. Is there any relationship between horror-related terms, cultural and religious matters?

Literature Review

Over the past two decades, studies have provided significant, ground-breaking information on socio-onomastics. These studies have been conducted by scholars in human geography, creating a 'critical turn' in onomastics as a whole (Berg and Vuolteenaho, 2009). Still, there is very little published research on the socio-onomastic approach, particularly in the case of movie titles. The following briefly describes studies on films and the socio-onomastic approach.

In recent years, there has been an increasing amount of literature on movies in the general sense and horror movies specifically. Bernstein (2007) identifies New York place names in movie titles. He considers titles as names; thus, onomastics should comprehend them. According to him, a title should summarize the movie's content so that potential audiences know about it. Most movie titles are short and easier to remember, so they have a significant impact.

Surveys such as that conducted by Gola-Brydniak (2011) indicate that a title is intended to promote a film and urge potential viewers to see it. Therefore, we can describe it as a component of advertising discourse. According to her, the length of a film's title can range from one lexeme to one phrase, which qualifies it as a subgenre of this discourse known as a slogan. So, the film title should remain in a more or less close relationship with the film plot to indicate its theme.

Falck-Kjällquist (2016) regarding cinema films mentions that several theoretical and practical problems are connected with the names in cinema films but does not explain further and merely mentions that at least 90 percent of cinema films are adaptations from literary sources.

Gabrić et al. (2017) created a corpus of 935 film titles (1923-2017) and their translations into Croatian and German. Their findings indicated considerable differences over the decades in translation methods for movie titles.

Sa'eed and Jubran (2019) reported that in some horror films, men are portrayed as slaughterers who victimize women in various ways. Women, in general, play a significant role in most horror films and are almost always portrayed as the primary characters for fundamental reasons.

Sun, Gao, and Tan (2020) pointed out that movie titles are likened to trademarks and are visible in the flick. Titles are utilized to entice the audience's attention and build interest in the production. The movie's last line is also the movie's name - thus playing an essential role in guiding its viewers. Moreover, film titles can be viewed as an intricate ingredient of cinematic dialogue and an essential part of a movie's plan to keep viewers interested.

Bozkurt (2021) took a corpus-based approach toward Turkish movie names from 1917 to 2020. His corpus included 15 genres and 7923 movies. Regarding Turkish movie titles, Bozkurt reported that three words movie titles are the most frequent ones.

Kolahdouz Mohammadi (2022) studied cohesive devices in naming Turkish television series over the past decade. During this study, she collected 702 titles (2010–2020). She stated that the reference had the highest frequency, which indicated the producer's creation of a relationship between the content of Turkish television series and their titles.

The abovementioned studies presented thus far provide evidence that not many studies have been conducted regarding movie titles worldwide in recent years, and what they failed to do is to teach the social and cultural elements in these titles.

Theoretical Framework

Labov initiated the basic principles of sociolinguistics by publishing his landmark doctoral dissertation *Social Stratification of English in New York City* (1966). The social nature of language has provided a suitable platform for the birth of a new field of knowledge called sociolinguistics, which talks about the usage and function of language as a communication tool in society.

Meanwhile, a name is one of the most fundamental and unavoidable entities (Zandi et al., 2018). Names come into being due to the particular culture and society in which they exist. Not only do they form part of the language, but also of a person's environment. People name objects that seem essential; thereby they exercise a certain level of control over their surroundings, ultimately making it part of their cultural identity (Ainiala, 2016). These names can include personal names, place names, plant names, food names, movie names, and many other names. Names serve a crucial societal function in addition to their function (Ainiala and Östman, 2017). Names are not just arbitrary symbols; they signify status, achievement, privilege, and meaningful social organization. They may communicate ethnicity, social status, and prestige, all understood as significant within social contexts. Since names provide meanings, they also guide activity by providing plans which transmit cultural knowledge and help us to choose among projects of action (Leslie and Skipper, 1990, p. 273).

In the present research, the point of departure is to study movie titles to indicate that they are also devices used to represent various social and cultural events. There are several reasons why a movie's title matters. It is what immediately grabs the attention of the audience, and they decide whether to watch the film or not. It has a significant impact on how audiences will remember the film. Moreover, it's essential for supporting and boosting sales and recommendations.

Terhi Ainiala has proposed that socio-onomastics encompasses personal and place names and examines how they vary according to social, cultural, and situational aspects. Then, to gain insight into socio-onomastics, derived techniques from sociolinguistics are employed (Ainiala, 2016, p. 2). Therefore, socio-onomastics adopt a systematic perspective on the dynamic analysis of names and look at how names are used. Weiss (2019) divides proper names into two categories of no-sense and sense ones. In the no-sense, it is believed that names stand for particular objects with no

meaning, while the sense ones have disguised descriptions and a referent. In socio-onomastics, we use the sense of name to indicate which elements and messages they are trying to convey.

Like every study, this study had its limitations. The first limitation was the horror film names, as different countries produce different numbers of films within a year. Therefore, while interpreting the data, authors were cautious and analyzed these two corpora separately and then started to find the common points regarding socio-onomastic. Another limitation of this study is that a new era has begun for Turkish horror cinema within the past few years, where more films per year are produced. Most studies primarily focused on the Islamic motifs of these films (Gjinali and Tunca 2020), and none have examined the naming approaches of these films. Last but not least is the severe deficiency regarding the socio-onomastic approach to naming the film naming in the review of the literature.

Methodology

In this study, American horror film names (n=2840) were collected from Internet Movie Database (IMDb), the online database of information related to films from (1898-2023) and Turkish horror film names (n=223) from (1949-2021) were collected from previously conducted article by (Bozkurt 2021). This study is devoted only to horror films, so other genres will not be studied. It should be noted that since the data of American horror film names outweighs the body of Turkish horror film names each copora was studied separately and their diachronic trends have been statistically evaluated. After collecting the data, the Key Word In Context (KWIC) lemma was extracted using text analysis tools. A lemma is usually found in dictionaries and represents the basic form of a word. Lemma belongs to the same basic word class; for example, the verb lemma walk consists of the words walk, walked, walking, and walks (Baker, 2006).

4.1 Data analysis

The data for this research include two corpora of American and Turkish horror film names. Table 1 represents the details of these corpora regarding the highest frequent words.

Table 1. Details of compiled corpus

Corpus	Year of production	Analyzed titles	TTR
American Horror	1898-2023	2840	31.91%
Turkish Horror	1949-2021	223	69.84%

According to Table 17,921 words (tokens) and 2,528 unique word forms in the USA corpus and 441 total words (tokens) and 308 unique word forms in the Turkish corpus were studied. TTR (Type/Token Ratio) reveals more about corpus size than lexical repetition or uniqueness (Baker 2006). While the number of tokens in a corpus refers to the total number of words, the number of types refers to the total number of unique words. In the USA corpus, the term "dead" appeared 109 times but only counted as a one-word type. Types are used in calculating a text or corpus's type/token ratio (TTR, a measure of lexical repetition) (Baker, 2006).

A high TTR indicates a large amount of lexical variation, and a low TTR indicates relatively slight lexical variation. We can say that the word selection is less varied in USA corpus, with 31.91% TTR than in the Turkish corpus, with 69.84%.

Table 2. Most frequent KWIC in naming horror films in USA and Turkey

USA corpus	Count	Relative	Turkish corpus	Count	Relative
blood*	118	0.014897109	cin*	41	0.09297052
dead*	109	0.013760889	şeytan*	11	0.02494331
house*	63	0.007953541	kara*	11	0.02494331
evil*	55	0.006943567	büyü*	8	0.01814059
		7			
dark*	50	0.006312334	ölü*	6	0.013605442
		4			
kill*	42	0.005302360	lanet*	6	0.013605442
		7			
hell*	42	0.005302360	dabbe*	6	0.013605442
		7			
death*	39	0.004923620	üç*	5	0.011337869
		7			
zombi*	37	0.004671127	siccin*	5	0.011337869
		5			
massacre*	35	0.004418634	harfliler*	5	0.011337869
terror*	34	0.004292387	kanlı*	4	0.009070295
		5			
haunt*	34	0.004292387	azem*	4	0.009070295
		5			

vampire*	33	0.004166140	aşk*	4	0.009070295
		7			
curse*	33	0.004166140	araf*	4	0.009070295
		7			
devil*	32	0.004039894	azap/azab*	4	0.009070295
witch*	31	0.003913647	ruh*	3	0.006802721
		5			
horror*	31	0.003913647	gece*	3	0.006802721
		5			
monster*	28	0.003534907	deccal*	3	0.006802721
		2			
demon*	28	0.003534907	musallat*	2	0.004535147
		2			5
scream*	27	0.003408660	azazil*	2	0.004535147
		4			5
ghost*	27	0.003408660	iblis	2	0.004535147
		4			5
black*	27	0.003408660	ayet*	2	0.004535147
		4			5

As can be seen in Table 2, the most frequent words in the USA corpus were *blood**(118); *night**(109), *dead**(118), *house**(63), *evil**(55), *dark**(50), *kill**(42), and *hell**(42). In this corpus, the frequency of some synonym terms was different. i.e., *home**(9) and *house**(63) are synonyms

but according to Britannica, a house is a structure in which an individual resides. Yet, home can refer to any place that a person regards as part of their living space, regardless of form, be it a house, an apartment, a tent, a boat, or even an underground cave. Another example is *dead**(109), *kill**(42), *death**(39), *die**(18), all of which somehow indicate death, but their part of speech and semantic features are different. In the second corpus, the Turkish one, the most frequent words were *cin**(41), *şeytan**(11), *kara**(11), *büyü**(8), *ölü**(6). These words were related to religion, but when we compare them with the previous corpus, we find similar KWIC, such as the ones mentioned in Table 3. Interestingly, the frequency of "*üç**" and "*harfliler**" is the same according to the corpus, and they were used as collocations to indicate the notion "*cin*" which is also three words.

Table 3. Most frequent KWIC in naming horror films in USA and Turkey

KWIC in	Count	Relative	KWIC in	Count	Relative
USA			Turkish		
blood *	118	0.014897109	kan*	5	0.011337869
dead *	109	0.013760889	ölü*	6	0.013605442
death *	39	0.004923620			
die *	18	0.002272440			
kill *	42	0.005302360			
satan *	16	0.002019947	şeytan*	11	0.02494331
evil *	55	0.006943567			
devil *	32	0.004039894	azazil*	2	0.004535147
demon *	28	0.003534907	iblis*	2	0.004535147

night*	109	0.013760889	gece*	3	0.00680272
black*	27	0.003408660	kara*	11	0.02494331
dark*	50	0.006312334			
ghost*	27	0.003408660	ruh*	3	0.006802721
hell*	42	0.005302360	cehennem*	2	0.004535147
haunt*	34	0.004292387	büyü*	8	0.01814059
			lanet*	6	0.013605442
curse*	33	0.004166140	dabbe*	6	0.013605442
			musallat*	2	0.004535147

The authors compared some common KWIC in the English corpus and the equivalent in Turkish (Table 3). Although the size of the two corpora was not the same, common KWIC were identified in both corpora, indicating that horror film producers use the same elements to create horror. Although at first glance it seems that Turkish horror film naming uses religious elements, when we look at Table 3 we get to know that these elements are also available in USA horror film naming as well for instance the term *şeytan* in Turkish can be seen in various forms in USA horror film naming such as *satan, devil, demon, evil*.

Comparison diagrams indicate the yearly production of the horror film. According to Diagram 1, year 2008 was the year in which the highest number of horror films has been produced in the USA, and in 1971 about 31 horror films has been made. The produced films' frequency in the years other than the ones in Diagram 1 was less than 31; consequently, in 1951, 1916, 1914, 1910, 1908, and 1898, only one horror film has been produced. Regarding the production of USA horror films, Diagram 1 indicates the frequency of produced films over the past decades in which the year 1990 is a boom decade among other decades.

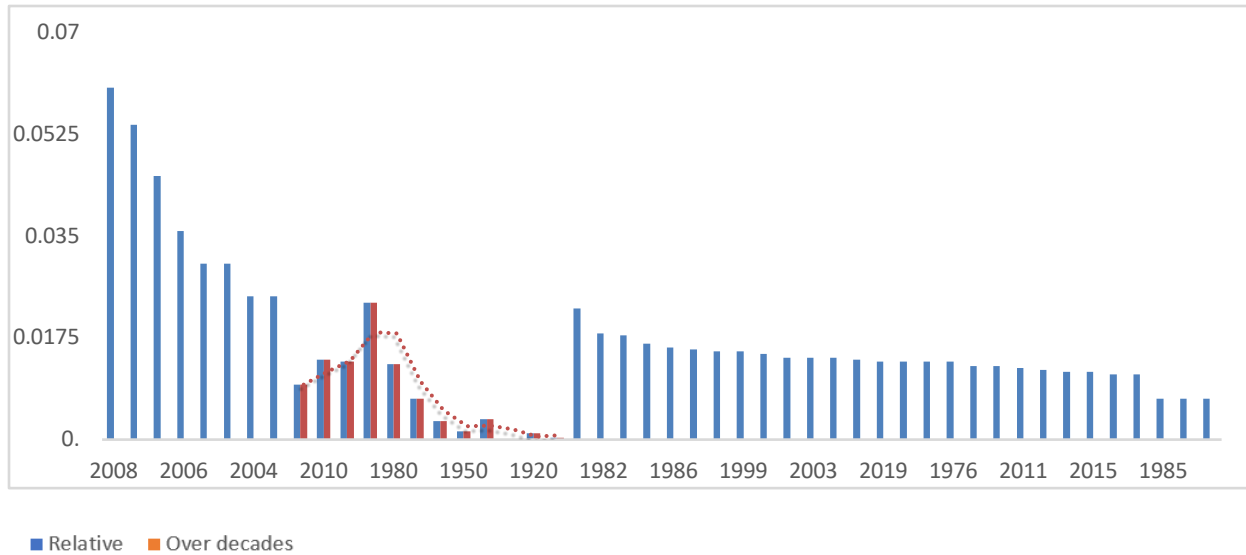


Diagram 1. Years and decades in which USA horror film production had the highest frequency

According to Diagram 2, which belongs to Turkish horror film production, 2019 was the year of the highest number of horror film production in Turkey. It can be said that except in 2021 and 2020, from 2010-2019, we can observe an ascending trend in the production of horror films in Turkey. On the other hand, when we observe the decades year 2020 is the boom decade among other decades.

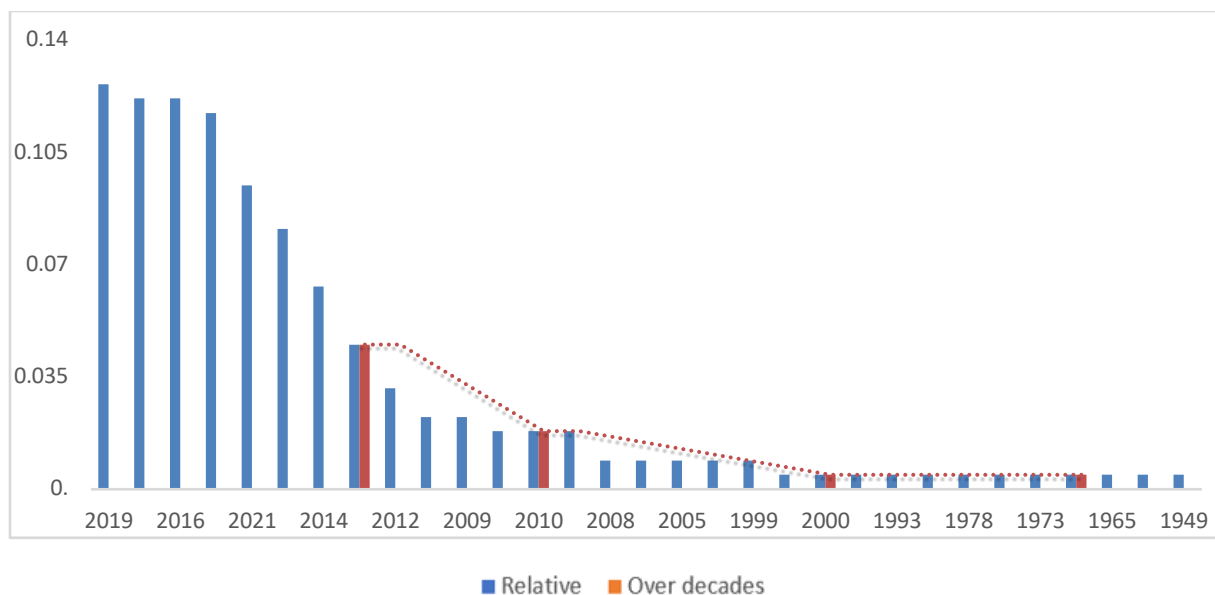


Diagram 2. Years and decades in which Turkey horror film production had highest frequency

The following figures have been extracted using online data mining tools to determine the cultural and religious relationship between keywords and their collocates in Turkish and American horror films.

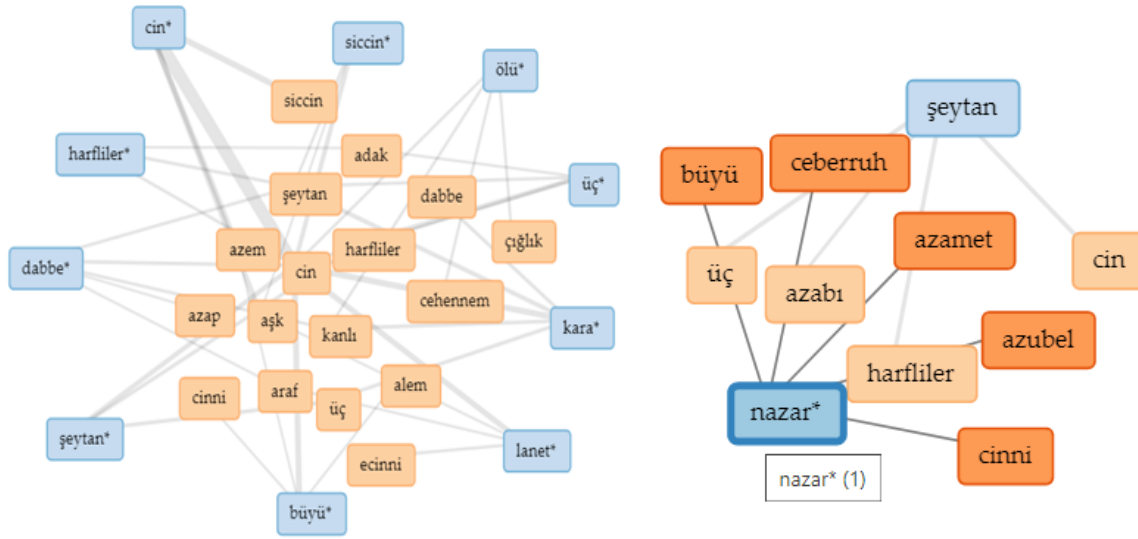


Figure 1. relationship between keywords and their collocates in Turkish corpus

In Figure 1, the blue terms indicate the keywords, the orange ones indicate collocates and this figure indicates their proximity. As indicated in Figure 1, there is a relationship between high frequent main terms *cin* and *siccin*, *azem*, and *aşk*. Figure 2 shows the exact relationship between *evil* and *eye* in the USA corpus.

ghost*	27	0.0034086604	1922	2020
killer*	24	0.0030299204	1967	2020
frankenstein*	22	0.0027774272	1910	2014
dr	20	0.0025249338	1908	2005
dracula*	19	0.002398687	1931	2008
satan*	16	0.002019947	1969	2010
witchcraft*	15	0.0018937003	1988	2006
creature*	14	0.0017674536	1954	2009
puppet*	13	0.0016412069	1989	2018
alien*	12	0.0015149602	1979	2017
jekyll*	11	0.0013887136	1913	2007
doctor*	10	0.0012624669	1908	1972
paranormal*	8	0.0010099735	1932	2022
boogeyman*	8	0.0010099735	2007	2021
Satan*	7	0.0008837268	1980	2023
ghoulies*	5	0.00063123344	1969	2010
ghosts*	5	0.00063123344	1985	1994
pumpkinhead*	4	0.00050498673	1988	2007
predator*	4	0.00050498673	1990	2018
Candyman*	4	0.0005008765	1992	2021
Scarecrow*	4	0.0005008765	1981	2003

Diagram 3 indicates the year filmmakers started to use these creatures in film naming, and the year in which they ended in USA horror film naming. According to this diagram, some words had a more extended period of use in film naming than others, for example, filmmakers have used *zombie** from 1932-2020 so this creature has 88 years old, although *vampire** has roughly the same frequency but year 2008 was the year in which this creature expired and filmmakers did not use it after that.

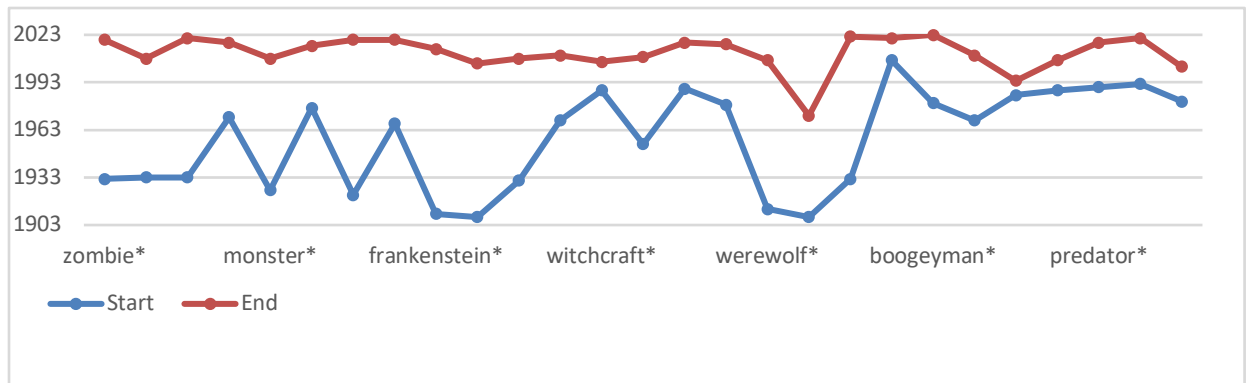


Diagram 3 Creatures in USA horror films and their years

Table 5 indicates the creatures used in Turkish horror film naming and the years filmmakers used to use them. According to this table, most of these creatures are based on religious beliefs for instance *cin** and *üç harfliler** both refer to Jinn, that according to Islamic references, are real creatures from another world that cause physical and mental harm to human beings. On the other hand, *şeytan** and *iblis** refer to satan as a creature that seduces humans into sin or untruth. *Karabasan* refers to a supernatural creature in Turkish folklore that is an ugly-looking human being, indicating that the supernatural being has the ability to manifest in human form and is believed to cause paralysis upon falling asleep or awakening, or it can simply refer to the experience of this form of paralysis (Jalal et al. 2021). *Deccal* in Turkish refers to Dajjal as an evil figure in Islamic theology. *Paranormal* can be taken as the English translation of the word *piskopat*

both refer to a psychopathic person suffering from a severe mental disorder. *Hüddam* is also related to jinn, satan, and ghosts, and in the Islamic religion, it is a science that aims to control the jinn who are Muslims, it is a sin to practice. *Zohak* is a demonic figure in Iranian mythology.

Table 5. Name of creatures used in Turkish horror film naming

Creatures in Turkish	Count	Relative	Starting year	Ending Year
cin*	41	0.09490741	2008	2021
şeytan*	11	0.025462963	1974	2021
üç harfliler*	5	0.011574074	2010	2018
ruh*	3	0.0069444445	2007	2021
iblis*	3	0.0069444445	2010	2019
deccal*	3	0.0069444445	2015	2019
karabasan*	2	0.0046296297	2015	2019
hüddam*	2	0.0046296297	2014	2018
ervah*	1	0.0023148148	2017	-
zohak*	1	0.0023148148	2018	-
Gulyabani*	1	0.0023148148	2014	-
paranormal*	1	0.0023148148	2011	-
piskopat*	1	0.0023148148	2005	-

Diagram 4 indicates the year filmmakers started to use creatures in Turkish film naming, and the year in which they ended using them in naming. According to this diagram, some creatures had a longer period of use in film naming than others, for example, Turkish filmmakers have used *şeytan** from 1974-2021 so this religious creature has 47 years old, still, *cin** has a higher frequency

but it has only 14 years old. On the other hand, some creatures had only one frequency like *pikopat**, *zohak**, *paranormal*, *gulyabani**, and *ervah**.

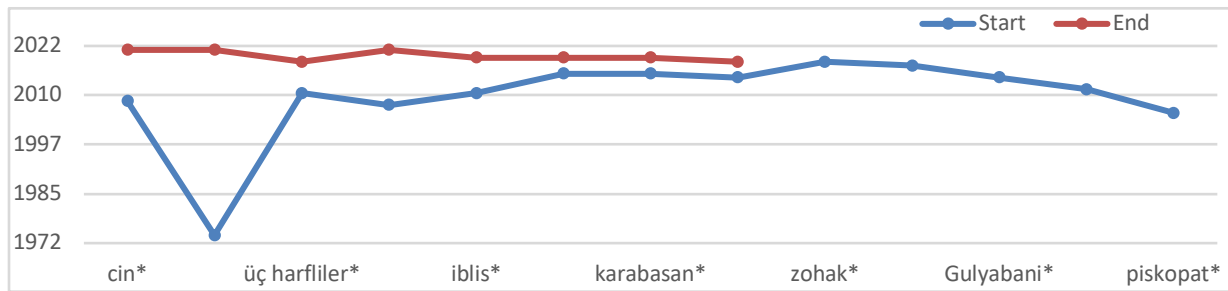


Diagram 4 Creatures in Turkish horror films and their years

Table 6 indicates the animals used in USA horror film naming and the years filmmakers used to use them. According to this table, most of these animals are the ones we know in our daily lives. On the other hand, in Turkish film naming, the only animal's name was *dabbe**, which means an animal or a baby camel in a more specific sense. Another interesting finding was that in naming USA films, fly has been used, but this creature was available in almost all the contexts of Turkish horror films

Table 6. name of animals used in USA horror film naming

Creatures in USA	Count	Relative	Starting year	Ending Year
beast*	19	0.002398687	1946	2008
wolf*	15	0.001893700	1913	2010
		3		
shark*	12	0.001514960	1913	2017
		2		

cat*	11	0.001388713	1927	1985
		6		
dog*	5	0.000631233	1971	2011
		44		
bird*	5	0.000631233	1963	2019
		44		
piranha*	4	0.000504986	1978	2012
		73		
ape*	4	0.000504986	1928	1944
		73		
gorilla*	3	0.000378740	1927	1950
		05		
snake*	3	0.000378740	2006	2007
		05		
anaconda*	3	0.000378740	1997	2008
		05		
monkey*	3	0.000378740	1933	2007
		05		
fly*	3	0.000378740	1946	2007
		05		
bees*	2	0.000252493	1976	2002
		37		

Scorpion*	1	0.000126246	1956	-
		68		
ants*	1	0.000126246	1977	-
		68		
mosquito*	1	0.000126246	1995	-
		68		

Diagram 5 indicates the year filmmakers started using animals in USA film naming, and the year they ended up using them. According to this diagram, *beast** had the highest frequency which indicates that at the initial stages, filmmakers used a large or dangerous four-footed to frighten and attract the attention of their audiences, later other types of animals were used. On the other hand, some animals had a longer period of use in film naming than others, for example, USA filmmakers have used *wolf** from 1913-2010 over the past 97 years, and *sark** with lower frequency has been used over the past 104 years. Yet, some creatures had only one frequency, like *scorpions* and *ants*. It was interesting that both *snake** and *anaconda** had the same occurrence but *anaconda** has been used for 11 years and *snake** for 1 year.

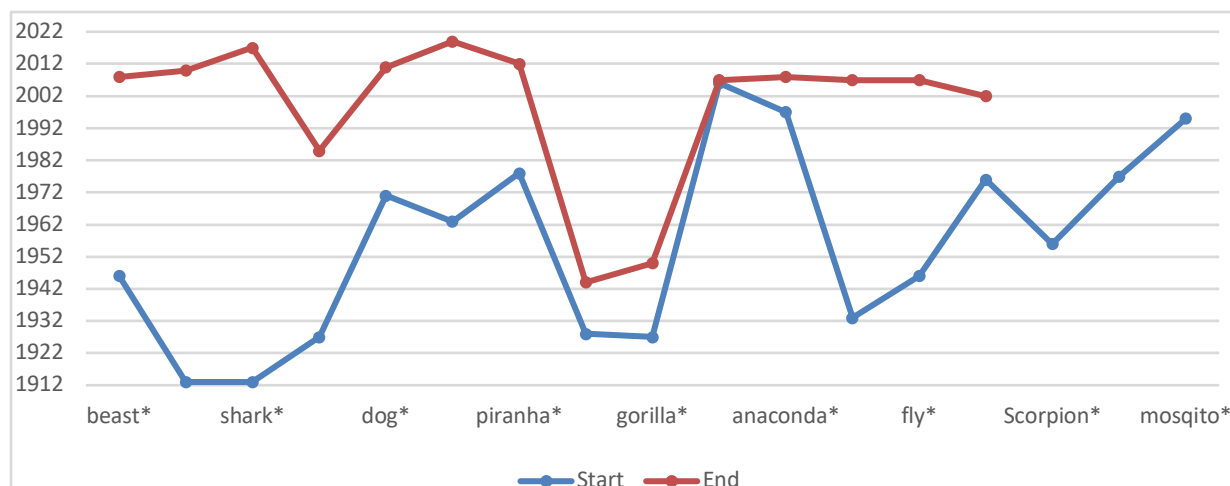


Diagram 5. Animals in USA horror films and their years

Table 8 indicates the cultural events (*Christmas, Halloween, Black Friday, etc.*) used in USA horror film naming and the years filmmakers used to use them. According to this table, *Halloween** has the highest frequency, primarily associated with ghosts and spirits. *Day of dead** or *death day** is an important yearly festival in South American countries. *Prom night** is the most important dance of high school senior year in American English. A *hunting season** is a period when hunting and killing a particular species is legal. *Black Friday** is the Friday following *Thanksgiving Day* to begin the holiday shopping season. There was a horror film named *Thankskilling* that triggered the *Thanksgiving* festival.

Table 7. Cultural events in USA horror film naming

Cultural events	Count	Relative	Starting year	Ending Year
Halloween*	17	0.0021461938	1981	2022
Christmas*	5	0.00063123344	1980	2019
Day of the Dead*	4	0.00050498673	1985	2018
Death day*	2	0.00037874005	2017	2019
Prom night*	2	0.00025249337	1992	2008

April Fool's Day*	2	0.00025249337	1980	2008
Hunting season*	1	0.00012624668	2007	-
Black Friday*	1	0.00012624668	1940	-
Mother's Day*	1	0.00012624668	1980	-

Diagram 6 indicates the year filmmakers started using cultural events in USA film naming. The earliest events were *black friday** and, subsequently, *Mother's Day**, *April fool's day** and *Christmas** which started in 1980.

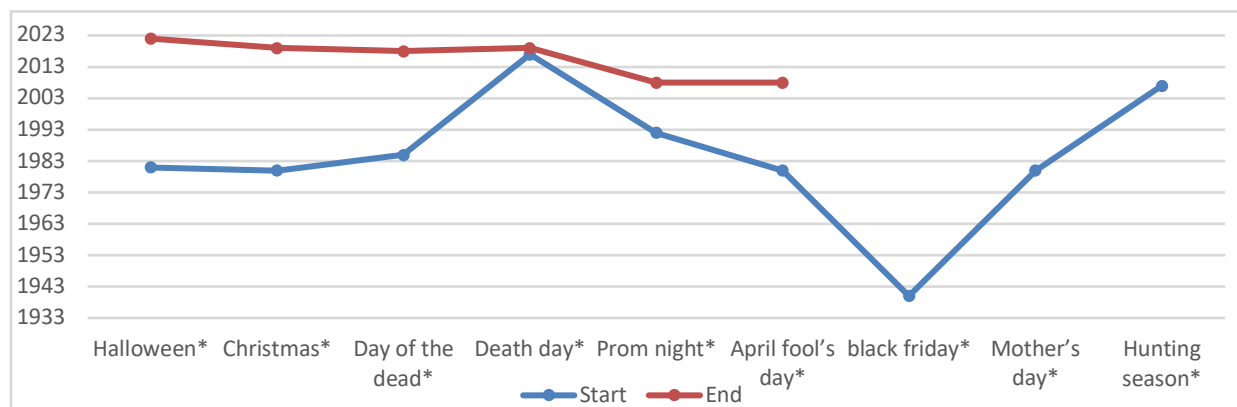


Diagram 6. Cultural events in USA horror films and their years

Based on this diagram, filmmakers began to use *Day of the dead** in 1985, ended using it in 2018, and subsequently started using the equivalent of this event from 2017-2019. Halloween was used one year after 1981, the most frequent from 1981-2022 for the past 41 years. Regarding cultural events in Turkish horror films, there was no naming based on these events.

Discussion and Conclusion

Our study aimed to investigate Turkish and American horror film naming based on a socio-onomastic approach to answer the research questions. As expected, our results showed that the same KWICs were used in Turkish and USA corpora in Table 3. In other words, KWIC, such as *blood, death, evil, black, ghost, hell, haunt, and curse*, were found in both corpora. This corresponds with findings of previous research on horror films in which characters, settings, and other themes can repeat (Kawin, 2012).

The second question in this study sought to determine the diachronic approach of Turkish and USA film naming. The most important result was that the year 1990 was a boom decade in USA corpus. The year 2008 was when the highest number of horror films were produced in the USA. Still, in Turkish corpus 2019 was the year in which the highest number of the horror film has been produced and 2020 was the boom decade in this corpus, which indicates that Turkish horror film production is still a new industry.

On question three, this study found that *zombie**, *vampire**, *devil**, *witch** were used in USA horror film naming during the last decades. In Turkish horror films, filmmakers used creatures like *cin** and *üç harfliler** mostly based on religious beliefs. A possible explanation might be that Turkey accepts Islam, and the presence of jinns has been mentioned in the Holy Qur'an. In Turkish folklore, jinns, and other supernatural beings are also available.

Concerning the fourth and fifth research questions, it was found that USA film naming uses plenty of animal and cultural events, but in the case of Turkish film naming, only one animal name was used, and there was no evidence of using cultural events. Based on figures (1 and 2) there is a relationship between horror-related terms and cultural and religious matters. An interesting finding about this figure is that according to religious beliefs, if you constantly receive bad news or bad events happen to you, then there is an evil eye on you, and to ward off evil spirits you have to wear

Nazar Boncuğu. In the Turkish corpus, there was a relationship between *Nazar* and *Şeytan* (fig.1). In the USA corpus, there was also a relationship between *evil* and *eye* (fig.2).

The findings from this study make several contributions to the current literature, as it indicates that USA film naming not only emphasizes religious matters and creatures but also surprisingly tries to attract audiences' attention toward cultural events. This feature was not available in Turkish film naming. When USA horror film naming is compared with Turkey, it becomes evident that American horror film naming is much better as it depicts all aspects of life. So, in addition to blood, dark, ghost, evil, and many other typical elements, USA horror film naming uses other extraordinary features to horrify the audiences.

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