



PRACTICAL VALUE OF TRANSLATING BELLES – LETTRES AND PUBLICIST TEXTS

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Abstract: *This study examines the practical value of translating belles-lettres and publicist texts, focusing on lexico-grammatical transformations as a key methodological tool. The research highlights the complexities inherent in translating academic and literary works, emphasizing the need for meticulous analysis of external (extra-linguistic) and internal (linguistic) textual features. By investigating the semantic and functional roles of lexical and grammatical transformations, the study identifies their critical impact on preserving meaning and stylistic nuances across languages, particularly between Uzbek and English. The paper explores challenges specific to *belles-lettres* (e.g., aesthetic and stylistic individuality) and publicist texts (e.g., emotionality and persuasive function), offering strategies to address functional, conceptual, and socio-cultural translation problems. Examples from literary and political texts illustrate how transformations like compensation or adaptation can mitigate distortions in meaning. The study underscores the absence of a unified theory of translation transformations and proposes a functional classification to guide translators in selecting contextually appropriate techniques.*

Keywords: *translation transformations, belles-lettres, publicist texts, lexico-grammatical shifts, Uzbek-English translation, stylistic equivalence.*

The process of translating a certain text is delicate and involves an extensive number of tasks, including the text's external (extra-linguistic-textual) analysis, identifying the vocabulary used in the actual translation process, reviewing and revising the translated text's technique and genre, etc. The process of translating academic and literature writings is challenging and unique.



It is important to pay attention to the multifaceted grammatical patterns as well as the terminological particular vocabulary throughout the procedure of translation in addition to the translation method itself. Use a system of translation changes for effectively translating a text from one language to another.¹ By doing so, we may vastly increase the quality of the final translation. Understanding how changes are used is important in this sense.

As a consequence, before utilizing any transformation, it is important to assess its primary semantic load (function), determine whether it can be used, translate it, and then assess the outcome. Therefore, the goal of this work is to investigate the primary tasks that lexical or grammatical transformations may carry out when interpreting the text of scientific literature, Belles-lettres or Publicist texts, the circumstances in which they can be used, and potential substitutions for changes while performing those tasks.

This research is significant because there is currently no one, all-encompassing theory of transformations, despite the fact that there are an infinite number of possible functions. So, depending on certain combinations of functions, we may utilize the most common used transformational shifts.

There are several categories for interpretation alterations that have been put up by various academics.

The endeavor to group translation transformations into distinct groups based on their functional similarities is the primary driver behind the development of translation transformation classifications. We will first determine which functions served as the foundation for existing classifications before creating a new classification of changes based on the functions which fascinate us. When we compare different word forms for the same term, we see that they all have meaning in addition to the grammatical meaning. This element is the same in all word forms, in contrast to the grammatical meaning. The word forms go, goes, went, going, and

¹ Venuti, Lawrence, ed. 2000. The Translation Studies reader. Reviewed by. Cees Koster | Amsterdam. Published online: 24 January 2003.



gone, for instance, have several grammatical meanings for tense, person, and so on, but each of these word forms has a single semantic element that refers to the act of moving. This is the term's lexical meaning, which may be thought of as the part of meaning that is unique to the word as a linguistic unit and is present in all of the word's incarnations.

The distinction among the lexical and grammatical components of meaning should not be made on the basis of the ideas that underlie them instead on the basis of how they are expressed. For instance, the term plurality's lexical meaning may be used to communicate the idea of plurality. It is additionally possible to express through the forms of other words, regardless of their lexical meaning, such as boys, girls, delights, etc. The term relation may be used to describe the notion of relation, as well as any preposition, such as in, on, behind, etc. (cf. the book is in/on the table, behind it).

As a result, we refer to the meaning appropriate to a specific linguistic unit in all of its forms and distributions as lexical meaning, whereas grammatical meaning refers to the meaning appropriate to sets of word-forms shared by all words belonging to a particular class. The word's meaning is comprised of its lexical and grammatical components, as none could exist without the other.² That may also be shown when associated words from several languages are semantically analyzed. For instance, the English counterpart of the Uzbek phrase “

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² Murdoch, I. (2009). *The Sea, the Sea*. London: Vintage.



the grammatical meaning of plurality that is a component of the semantic structure of the Uzbek word. Since publicism defines what it is, unlike other types of expression, it is not rigorously regulated. She is distinguished by emotionality, flexibility, and a publicist's style that allows for the variance of standards, such as the use of creative, jargon-filled language for expressive purposes.

The employing of elements and stylistic symbols of speech (metaphors, analogies, insults personifications, metonymy in order hyperbole, etc.), that indicate the distinctive personality of the writer (speaker), shows the relationship between publicistic style and artistic speech. By using only true occurrences and forbidding fabrication, the author shapes the addressee's sentiments and thoughts through the written word. Thus, unlike other types of writing, publicism style is not rigid. Periodicals are the text's intended audience. An impassioned appeal to combat the Nazis is found in a text produced during the period known as the Great Patriotic War that was addressed to fellow citizens. One can sense the author's concern for the destiny of his adored people and hometown in each phrase and sentence. The author presents himself to the reader as a genuine patriot.

The author's intention is to describe the dreadful test that the Soviet people faced and the enemy's proximity to the city in order to inspire trust in a swift triumph that can't be achieved without protecting Moscow and to promote a resolute fight for the liberation of the hometown.³ The author's viewpoint is “Definitely not a single step backward” and each phrase reflects this. The work's genre—the article—corresponds to A. N. Tolstoy's notion. The thought is given in the first person plurality (get up, our duty) since it is written with a reader at heart that holds the same sentiments as the author.

Epithets a phraseological unit (fight to the end), expressive repeating (more details expensive, hometown), contrast (let's build a wall), personification (the entire universe listens),

³ Komissarov V. N. 2002. Contemporary Translation Studies. – M.: «ETS» Publishing House, 406 p



In this instance, publicistic technique is utilized to highlight the cruelty and inhumanity of the adversary and highlight the challenging situation that the Soviet soldiers are in. Thus, the section that is being submitted for examination bears all the hallmarks of a publicistic style.⁴ Text format is connected in creations of emotional prose on the basis of specific regularities.⁵ Text modality is typically employed in relative sections of the text, which don't include the bulk of the facts, but not in essential sections, which are mostly fact-based. Modality plays a bigger part in the creation of conceptual knowledge.

As a result, in the short narrative "Wild Roses" by Caldwell, descriptive passages of text that lack actual details are reaccented. The example below demonstrates how explanation develops predicative power and constitutes an important element in communicating information about concepts. She felt the scent of the last withering flowers surrounding her as she went over the sandy path. Many of them were hidden from view by the plants and scrub, but whenever she had a chance, she took a time to pause and scan the ditch sides for flowers.

Soʻz shundayin mayin va hakim,

Falak bitgan betin silaydi.

Translation of these two lines is transferred into English like this:

A word is such a tender and gover,

It combs a face of the heaven with no cutting.

The expression is described by the highlighted phrase "betin," which means "face" in Uzbek. Here, the poet is attempting to convey the idea that, figuratively, the word continuously and unceasingly combs the face of the sky. However, this has been rendered as "cutting" in the translation, which refers to a strong piece of plastic or metal equipment used to cut things into bits, etc. As a result, this changed how a poem was translated, making it sound and convey an entirely distinct meaning than what the original author meant. Also, there were used lexical and grammatical transformations as a means of addition and compensation.

⁴ Galperin I.R. Stylistics / I.R. Galperin. – M.: Высшая школа, 1981, –343 p.

⁵ Newmark, P. (1988a). A textbook of translation. Hertfordshire: Prentice Hall



In every stylistic translation there is always a problem occurs with the translator and in Belles – lettres and in translating Publicism. These *problems* may be Functional or Conceptual, Linguistic Problems, Poetic Structure, Socio-cultural and other problems. In that cases we may use the suitable equivalent or necessary technique in order to strengthen the meaning.

Belles-lettres style serves purely aesthetic purposes. Its primary attributes are:

1. Sincere vision produced only through language means.
2. The use of language in its setting.
3. The unique vocabulary selection, which represents the author's own assessment of objects and phenomena.
4. An odd individual preference for syntactic constructions.
5. The addition of components that are indicative of different styles.

The translation of headers and book titles needs to be done with extra care. A literary work's title may be somewhat altered to obtain the right meaning in the TT. For instance, in order to avoid distorting the novel's content, the translation of heading of G. Alexander's book "Alvon Yelkanlar". The problem is that the Uzbek term "Alvon" has a positive meaning. It is linked to positive things, like being joyful or having a good time during the holidays.

Ex: "alvon labli" means "cherry lips"

The translation of "alvon" into English is:

Vermilion – yorqin qizil;

Red: 1) to'q qizil; 2) qonli;

Scarlet – yorqin qizil, siyohrang;

Publicist style is distinguished by its overt pragmatic convincing function intended to sway an audience member or reader and mold his opinions.

The following characteristics define publicistic text:

1. A document with a logical and harmonious syntactical format
- increased connections system;
Carefully crafted paragraphs;



4. Frequent use of phrases with emotional connotations;
5. Although there is extensive use of imagery, the stylistic tools utilized in publicist style are not original and sincere.
6. Expressive succinctness. Shortness can occasionally become epigrammatic in writings.

Oratory typically has emotional overtones and implications, similar to the conversational style, but there is a distinction. The publicist style has a high emotional undertone; it may be gloomy or sardonic, but it can't include the "lowered" implications (impolite, vulgar or slang) present in everyday speech. Speech language is often carefully picked, and it mostly adheres to the high-flying style:

“Four score and seven years ago our fathers brought forth on this continent a new nation, conceived and so dedicated in Liberty and dedicated to the proposition that all men are created equal.⁶ Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this”. (*A. Lincoln, The Gettysburg Address*).

The parameters of communication dictate the stylistic tools used within an oratorical style. The speaker will utilize a variety of standardized stylistic methods if his goal is to stir and hold the audience's attention. A complex pattern is created by the tight interweaving and beneficial nature of stylistic techniques. For instance, a climax can be created by repetitions of various types, but a contrast is framed by similar constructs, which are then followed by repeating.

Experts discovered these examples in a renowned study of spoken and gestures in political addresses using filmed data:

Governor Wallace: I agree, adding that segregation will continue indefinitely.

⁶ Bassnet, S. (1991). Translation Studies. London: Methuen (revised ed., first published 1980).



Norman Tebbit: Democrats will spend, take out and tax continuously.

Tony Ben: Then they put an end to it with no discussion or secrecy.

Numerous illustrations are given in history and literature:

Government of, by, and for the citizens, according to Abraham Lincoln.

Mark Anthony: Countrymen, the Romans, and friends...

This is not the end, according to Winston Churchill. Not even the start of the end, exactly. However, it can be the conclusion of the beginning.

In contrast to the oratory style, the written piece seeks a longer-lasting, hence slower, influence. In oratory, epigrams, inconsistencies, and quotations are very uncommon since they demand the listener's undivided attention. They are more prevalent in the essay because the reader has the chance to carefully and in-depth examine both the utterance's substance and its structure.

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