

# LINGUISTIC, STYLISTIC AND STRUCTURAL FEATURES OF NEWSPAPER HEADLINES IN ENGLISH AND UZBEK LANGUAGES

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## **Abstract**

Newspapers were created to spread news about various aspects of life: politics, sports, arts, education, industry, etc. Being the main tool to attract readers to any news piece, headlines assume special importance. This special importance resulted in special structure and characteristics. Jaki (2014: 35) states that structure and style of news headlines differ not only from that of the titles of other genres but also from the rest of the news article itself.

Due to the novel technique and style used in English news headlines, most translators face several problems when attempting to translate them. One reason for this is the difficulty of understanding them in the first place.

This research paper aims at understanding the „unusual“ linguistic characteristics of English news headlines, which make them a tough challenge for most translators across the world.

The paper consists of three sections. The first section gives various definitions of a news headline. The second section explains what sort of a language is used in the structure of news headlines, it is divided into four sections: grammar, vocabulary, idioms, and punctuation. Finally, the third section is dedicated to show us examples of the accurate translation of news headlines in light of the aforementioned linguistic features.

**Key words:** headline, translation, vocabulary, idioms, punctuation

## **Introduction**

The title of the book is the most important thing for the author, so it should be capacious, bright and reflect the essence of the book. Sometimes, the author first writes a book, and then comes up with a title at the end. The author needs to take into account the relevance, marketability and uniqueness of the name.

The relevance of the study is due to the high socio-cultural significance of the title of books in our time. Sharp changes in the preferences of the public, constant changes in the language, as a living organism, give rise to the need for the interpenetration of languages, so the translation of the title of books with a number of specific features can be considered a separate translation problem.

An adequate translation is a translation that provides a solution to the pragmatic tasks of a translation act at the highest possible level of equivalence to achieve this goal, avoiding violations of norms, observing the genre and stylistic requirements for texts of this type and complying with the socially recognized conventional norm of translation. In a simple sense, an "adequate translation" is a "good" translation that meets the expectations and hopes of the communicants or persons evaluating the quality of the translation.

The adequacy of the translation of book titles is achieved, not only by conveying its content and meaning, but also by preserving the central function of the title, preserving genre and stylistic

features. In order for the translation to become high-quality, it is necessary to know the features due to the functions performed, which are characteristic of the phenomenon being translated.

According to Oxford Wordpower Dictionary, a headline is “the title of a newspaper article printed in large letters above the story.”(2010: 372).

Swan defines headlines as “the short titles above news reports”. He states that due to their unique language and style, English headlines are often found to be puzzling and “difficult to understand” (2005:211).

Bazza believes that news headlines are considered to be of high importance. The reason behind this lies in the fact that a headline contains the main information about an article; hence, catching the reader’s attention and determining whether the article is worth reading or not. Headlines’ writing, thus, contributes in one way or another to determining the successfulness of news articles, newspapers, and magazines all around the world. (2012:3)

Furthermore, according to Dor, a headline is what creates a sort of communication between the reader and the meaning of the text. Therefore, participating in the comprehension of the text by the reader, which is another factor of a headline’s role or importance. (2003:720).

The following sections will show the special characteristics of English news headlines such as the nature of the language, grammar, vocabulary, and punctuation.

Newspaper writing is rarely a representation of common English. Prásková states that headlines in newspapers, in particular, use different grammar rules to everyday English. This is because the main purpose of headlines is to convey an idea by using as few short words as possible. The reason for such brevity is the limited space provided for headlines in newspaper (2009:10).

“Headlines also have a special register. We can notice the difference in language when talking about economics and when talking about football.

Morley (1998:43) as cited in (Mozūraitytė, 2015:15) points out that there is also a difference in language when we write formally or informally, technically or non-technically, emotionally or neutrally. He adds that often the technical register is associated with formal register and emotional language with then colloquial.” Furthermore, the language of headlines is also known as „block language“.

According to Oxford Dictionary of English Grammar, block language is “a type of structure different from normal clause or sentence structure, but often conveying a complete message.” (1998:49)

The structures written in block language are often abbreviated strings of noun phrases. Functional words such as auxiliaries and articles are usually deleted when using block language (e.g. Tanks met by rain of stones). (Ibid).

### **Materials and methods**

The material of the study was the titles of books by the following authors: W. Shakespeare, R. Sheckley, A. Christie, J. Galsworthy, J. Swift, A.K. Doyle, S. Bronte, G. Wells. The work consists of an introduction, two chapters, a conclusion, a list of references and two appendices. Due to the unfamiliar style and the violation of many grammatical rules, English news headlines may seem very odd and unacceptable to many readers at first glance. Mozūraitytė states that in order to catch the reader’s attention and save space, journalists tend to use unusual characteristics and grammar when writing headlines. This abnormality of style, however, may cause a sort of ambiguity or difficulty in understanding the headline. (2015:17).

### **RESULTS AND DISCUSSION**

Those special grammatical features will be clarified in the following rules and examples taken from Swan (2005:211-12):

a. Headlines are not always complete sentences. Many headlines consist of noun phrases with no verb.

MORE WAGE CUTS HOLIDAY HOTEL DEATH

b. Headlines often contain strings of three, four or more nouns; nouns earlier in the string modify those that follow.

FURNITURE FACTORY PAY CUT ROW

Headlines like these can be difficult to understand. It sometimes helps to read them backwards, FURNITURE FACTORY PAY CUT ROW refers to a ROW (disagreement) about a CUT (reduction) in PAY at a FACTORY that makes FURNITURE.

MORE POWER CUTS (There are/will be more power cuts)

TERROR ALERT IN CAPITAL (There is/was a terror alert in the capital)

c. Headlines often leave out articles and the verb be. Indefinite articles (a, an) and the definite article (the) are omitted in headlines in order to save space.

STRONG EARTHQUACK ROCKS EAST INDIA

SHAKESPEARE PLAY IMMORAL SAYS HEADMASTER

Saxena (2016) states that: “headlines are skeletonised sentences. You do not use the verbs is/are and their past tense forms was/were. The reason for this is simple. These verbs take away space without adding any new meaning.” E.g. DELHI-GURGAON EXPRESSWAY READY

d. In headlines, simple tenses are often used instead of progressive or perfect forms. The simple present is used for both present and past events.

BLIND GIRL CLIMBS EVEREST (= ... has climbed ...)

STUDENTS FIGHT FOR COURSE CHANGES (= ... are fighting ...)

The present progressive is used to talk about changes. Be is usually dropped.

BRITAIN GETTING WARMER, SAY SCIENTISTS (=Earth is getting warmer.)

TRADE FIGURES IMPROVING (=Trade figures are improving.)

According to Williams, “the present tense is quick and current, and helps emphasize the action happening, rather than its completion”.

E.g., LION ESCAPES ZOO

Furthermore, if perfect tenses can be used to show the outcomes of an action or to express the completion of an action. while the present continuous may be used to refer to changing events. But those tenses are usually expressed by the use of participles only (Williams, 2013).

e. Many headline words are used as both nouns and verbs, and nouns are often used to modify other nouns. So it is not always easy to work out the structure of a sentence. Compare:

US CUTS AID TO THIRD WORLD (= The US reduces its help ... CUTS is a verb, AID is a noun.)

AID CUTS ROW (= There has been a disagreement about the reduction in aid. AID and CUTS are both nouns.)

CUTS AID REBELS(= The reduction is helping the revolutionaries, CUTS is a noun, AID is a verb.)

f. Headlines often use infinitives to refer to the future.

PM TO VISIT AUSTRALIA (=The PM is going to visit Australia) For is also used to refer to future movements or plans.

TROOPS FOR GLASGOW? (= Are soldiers going to be sent to Glasgow?) e.g. Auxiliary verbs are usually dropped from passive structures.

MURDER HUNT: MAN HELD (= ... a man is being held by police.)

SIX KILLED IN EXPLOSION(= Six people have been killed ...)

Note that forms like HELD, ATTACKED are usually past participles with passive meanings, not past tenses (which are rare in headlines). Examples:

AID ROW PRESIDENT ATTACKED (= ... the President has been attacked.)

AID ROW: PRESIDENT ATTACKS CRITICS (= ... the President has attacked her critics.)

h. ‘As’ and ‘in’ are often used instead of longer connecting expressions.

HOSPITAL BOSS AXED AS PATIENT DIE (= ... because patients die.)

FOOTBALL MANAGER IN CAR CRASH

As it can be seen from the aforementioned features, “the grammar rules for newspaper headlines can lead to ambiguous headlines, as many words are implied and not written. You may also see

different vocabulary in headlines, with less common, but concise, verbs, such as bid, vow and spark. There are many additional style issues that certain newspapers use, for instance the capitalisation of every word, or joining conjunctions with commas instead of conjunctions” (Williams, 2013).

Examining those features carefully, in addition to ample knowledge of certain lexical terms, will definitely lead to a better understanding of English news headlines and therefore to a relatively accurate translation of them.

As we said the book title, as a linguistic phenomenon, has long occupied the minds of researchers. But, still, some issues of this topic remain controversial. The diversity of opinions and approaches is noticeable when analyzing the definitions of the title. Many linguists, when defining a title, refer first of all to its functions:

Title - "The name of any work (literary, scientific, musical, etc.) or its individual parts [1]".

“Header - the output sheet, the first sheet of a book or essay, where its name is indicated; the very name is. | The title is also called the name of the department, chapter of the book; and in business papers, the designation at the beginning of the sheet of the department, places from where and where the paper goes, etc. ; | a wooden headboard, on a bench or on a bathhouse shelf [2]”.

"The title is the definition of the content of a literary work, usually placed before the last [3]."

Linguists distinguish only a set of title functions or rely on the structure of the title. Opinions on the header structure are just as varied:

heading is a word or phrase;

The heading is a nominative sentence;

title is a sentence

The title is divided into sentences and non-sentences.

The dual nature of the title of a book gives rise to such a large number of definitions for the title of a book. This is also the language structure that precedes the text, is located “above” it or in front of it. Here the title is perceived as a speech element that is outside the text and has a certain independence. It is also a component of the text, which forms a single system with it.

The title is a component of the text, closely related to other components of this system, occupying a stylistically strong position, naming the text and giving initial information about it [4].

In order for the translation of the text to be adequate, as mentioned above, it is important to take into account the combination of all aspects of this linguistic phenomenon, its functional orientation and genre and stylistic features. That is why the most complete, in our opinion, definition of the title is the following:

The title is a graphically highlighted potentially folded sign of the text, expressed by verbal and non-verbal means of the language, possessing relative auto-semantics, being an absolutely initial, single element for the entire text, which names and / or characterizes the text, predicts the content, interprets the text, giving it additional meanings[ 5].

Therefore, the concept of the title of a book can be considered versatile and somewhat vague. Many linguists consider the title from different points of view, for example: the functions it performs, or its structure, or its relation to the text. There is no consensus among linguists at the moment.

The word or sentence given in the title "penetrates" the entire text and binds it. At the same time, the word itself inevitably changes semantically, which leads to the formation of an individual artistic meaning of the title. The reader realizes this meaning only in retrospect, that is, he returns to the heading after reading the entire text. The title from which reading begins becomes a frame sign that requires a return to itself. It completely connects the end and the beginning of the narrative, as if fully taking part in the actualization of not only the category of connection, but also the category of retrospection.

The tasks of the title of the book, as the first sign of the work, are to attract the attention of the reader, establish contact with him, direct his expectation-forecast. All this is extremely difficult to accomplish, especially if one takes into account the lapidarity of the form of titles and the

ambiguity of the lexical units that make up them and lack the necessary context in their isolated position to remove polysemy.

In modern text linguistics, strong positions are understood as “the specific organization of the text, which ensures that the most important meanings of the text are brought to the fore ... establishing a hierarchy of meanings, focusing attention on the most important, enhancing emotionality and aesthetic effect, establishing meaningful connections between elements adjacent and distant, belonging to one and different levels of ensuring the coherence of the text and its memorability. Mandatory strong positions are considered to be the title, the beginning and the end of the work, sometimes the headings and subheadings of its parts.

The first sign of a work of art, which stands above and in front of the main text and takes on the main burden of overcoming the boundary between the outside world and the space of a work of art, is its title.

The title of a literary text is defined as a nominative-predicative unit of text, which is in a special functionally fixed position and serves both as the name of a literary work and as an individual author's statement about it.

The main function of the title is to attract the reader, make him read the book, interest him, establish contact with him. Since the title is the first sign of the work, it also turns out to be a pre-text period. In the pre-text period, the reader gets the first idea about the work. The possibility of compiling this first presentation testifies to the predictive function of the title, which is involved in the formation of the reader's attitude to the perception of a work of art.

The title is always the organizing element of the text. This is manifested in the fact that, after reading the text, the reader retrospectively comprehends the title in connection with the entire text of the work, while its semantic meaning may undergo significant changes under the influence of the entire text.

Basically, a full understanding of the title is possible only in a mega context, since many titles contain allusions and require the reader to know mythology, literary history, religious history, etc. The creator of a fictional text almost always titles it after completion. The full meaning of the title is formed gradually. The heading can fulfill its main purpose only in indissoluble connection and unity with the whole, completely completed text, because only the text carries the concept, and the main, and often the only author's formulation of this concept, is placed in the heading.

The titles of the books are diverse, therefore they are grouped, types are distinguished that form a stable tradition in the history of literature.

Here it is necessary to pay attention to the classification of A. V. Lamzina, which is based on the relationship between the title and the traditionally distinguished components of the work:

All these types of titles can be complicated by a construction with complex semantics:

[6]. A. V. Lamzina also combines titles into the following types:

1. Titles representing the main problem or theme described by the author in the work. The title is revealed as the work is immersed, and its meaning turns into a symbolic sign as the work is read. For example, "The Thunderstorm" by A. Ostrovsky, "Ten Little Indians" by A. Christie.

2. The title, which sets the plot perspective of the work. These titles can be roughly divided into two groups:

For example, "The Life and Extraordinary Adventures of a Soldier Ivan Chonkin" by V. Voinovich;

3. Personal titles, most of which are anthroponyms, reporting the nationality, family affiliation and social status of the protagonist. For example, "Anna Karenina" L.N. Tolstoy.

As a special group of anthroponyms, a group of names with a "transparent" internal form, the so-called "speaking surname", is singled out. Such titles express the author's assessment and form the reader's idea of the character being described. For example, Sobakevich, Plyushkin, Korobochka (Dead Souls by N.V. Gogol);

4. A title that denotes time and space. In addition to the names of the time of day, days of the week, months, the time of action can be indicated by a date correlated with a historical event. For example, "One Day in the Life of Ivan Denisovich" by A.I. Solzhnitsyn. The place of action can be indicated in the title with varying degrees of specificity, a real ("Rome" by E. Zola) or a fictitious toponym ("Chevengur" by A. Platonov), defined in the most general form ("Village" by I. A. Bunin). The choice of a toponym by the author is usually determined by the general idea of the work.

All this is the typology of titles offered by A. V. Lamzina, but another classification is also interesting, namely, I. V. Arnold [7], which distinguishes two types of typology of titles, both structural and grammatical figurativeness, on the types of connection with the content of the work. The title of the work contains the main idea of the work in brief and becomes the basis for its understanding. However, the title becomes the basis for understanding the work when it is fully semantized, and this is possible only if the text is read, that is, only when the title is integrated with the text.

The title, whether it is unambiguous (this is a rare case), or ambiguous, can be understood only as a result of perceiving the text as a structural-semantic unity, characterized by integrity and coherence[8].

A separate place should be given to the classification of dialogic types of titles in a literary text. In a number of cases, this category is clearly manifested already in the title of an English literary text. It is most obvious in the targeted orientation of a particular poetic work.

There are different types of poetic titles, characterizing them by the degree and nature of targeting. An important problem in the study of the title is the definition of its functions. This issue becomes more relevant due to the fact that a sufficiently substantiated definition of the concept of "title" is possible only on the basis of a complete classification of its functions.

Of the numerous functions of the title, named by various authors (N.E. Bakharev, G.A. Veikhman, V.P. Vompersky, N.G. Elinskaya, D.Z. Gotseryadze, etc.), it seems necessary to single out the obligatory ones for the verbal title :

The predictive function of the title. It is one of the most important in the process of reading. The conciseness and the highlighted position of the first communicative block of text imply the concentration of attention and the creation of a preset for the perception of the message.

nominative function. The title performs a nominative function, defines and highlights the subject of the image, at the same time embodying the author's idea of this subject. Performing a peculiar role of the name of the text, the title has the ability to limit the text, endow it with completeness and express content-conceptual information (I.R. Galperin), which is revealed in two stages: title; - text and text - title. The first stage is the formation of relatively independent conceptual centers in the course of the linear expansion of the text, and the second stage is the unification of these centers into a single meaning reflected in the title.

relay function. It consists in reaching broad poetic generalizations by hint, association, and way; in other words, the relay function is a kind of "amplifier" of the artistic meaning of the title and thus the meaning of the literary text.

The stylistic function is the expressive potential of the interaction of linguistic means of a work of art, which ensures the transfer of emotional, expressive and evaluative information (I. V. Arnold).

Subtext organization function. The phenomenon of subtext is associated with an increase in expressiveness created by changing the semantic volume of a word in artistic speech in the form of tropes. Functioning in the title, tropes (metaphors, metonyms, ironies, allusions, etc.) are reflected at the level of the whole story as a whole, which makes the plot multi-layered, and at the same time creates subtext.

The borderline status determines the dual nature of the title, which, in turn, gives rise to the dual nature of its functions. According to this approach, all functions of the title can be divided into external and internal. The distinction is made on the basis that the position of the reader is considered external in relation to the text, and the position of the author is internal. A distinctive feature of external functions is their communicative nature. The external and internal functions of the title are in constant interaction.

Following the concept of a broad understanding of the title, we accordingly single out three external and three internal functions in it, correlating with each other: external/internal

- 1) representative 1) nominal (nominative)
- 2) connecting 2) isolation and termination function
- 3) organization function 3) text-forming

Interrelated functions at number three operate at three levels of text organization and each include three subfunctions:

- a) the function of organizing meaning - highlighting the semantic dominant and the hierarchy of artistic accents;
- b) the function of compositional organization;
- c) the function of stylistic and genre organization.

The nominative function acts as the inner side of the representative function, as a function carried out by the author of the work in accordance with the internal predetermination of the text. The representative function is addressed to the reader. The writer, naming the book, puts a certain task before the reader, asks him a riddle. Further reading of the book helps to decipher this problem. The end of the text should force the reader to turn again to the title of the work. "The name peculiarly combines two functions - the function of nomination (explicitly) and the function of predication (implicitly)." At the first acquaintance with the text, the title only implicitly appears as its representative. As the text is read, as the dialogue between the reader and the author, the basis for the nomination of the work is known. The function of nomination is gradually transformed into the function of predication: there is an increase in the meaning of the title. The title forms a statement about the text. And already in this new quality, the title not only represents the text, but also designates it. After passing through the text, the title again addresses the reader with its external side - the title in an explicit representative function.

When a work of literature is recognized as an independent unit, the role of the function of isolation and completion of its title increases. When the work is included by the author in a certain cycle or a certain new unity with a common title, the title of the original work becomes one of the internal titles or is generally removed by the author (for example, in poetic cycles). The internal title, having lost its former independence, becomes dependent on the main title. The connecting function begins to work actively: it correlates the original title with the main and other internal titles of the new long form, often modifying both its external design and internal semantic structure. In addition to general functions, each title, organizing the reader's perception, can perform a particular aesthetic function in its specific work, depending on its style and genre.

Among the aesthetic features are the following:

Different functions are not equally represented in each particular title: each title has its own distribution of functions. There is interaction and rivalry not only between external and internal functions, but also functions of each type separately. The final version of the title depends on which heading trends the author has chosen as prevailing.

The predicativity of English headlines makes them dynamic. Russian headlines, like the whole newspaper style as a whole, have a smoother, calmer character.

In Russian, the passive construction is not as neutral as in English, so its use is much more limited. The use of a passive construction in English titles allows you to avoid mentioning the subject of the action and at the same time draw attention to the object of the action. This makes the title more concise and informative. The object of action in such headings is usually located at the beginning of the sentence, which allows the reader to determine what the article is talking about without even

## **Conclusion**

The purpose of our study is to identify the features of the translation of book titles from English into Russian. To achieve this goal, a number of tasks were performed:

1) the concept of the title of the book has been studied.

The concept of the title of a book, although considered by many linguists, remains rather controversial. There are many definitions of the title of a book, the most complete of which, in our opinion, is the definition given by Belinsky:

The title is a definition of the content of a literary work, usually placed in front of the last.

2) various classifications of the functions of titles are considered.

3) the features of the translation of book titles from English into Russian are revealed.

4) various features of the translation of titles are considered.

5) independently performed and analyzed the translation of book titles.

After analyzing all the features in translating the title of the book from English into Russian, we came to the conclusion that:

That is, the peculiarity of the translation of book titles is their “special” position, their responsible functions:

It is necessary to take into account all these features when translating English titles of books into Russian. It is also necessary to take into account all possible substitutions and transformations that occur when transferring the meaning of the title from one language to another. The translator must take into account all the nuances of languages, compare their similarities and differences.

It is necessary to take into account such nuances as:

The translator must perceive the title of the book as part of the entire text, and knowing that most often the author titles the text after writing, it is better for the translator to first read the entire work, and then translate the title. Of course, nominal titles rarely cause problems for translators, but still, we must not forget that there is a difference in the pronunciation of Russian and English letters.

The solution to these problems is a manifestation of the creative talent of a translator of literary texts, who must not only present the information of the original in another language, but create a new work of art that is as close as possible to the translated one, not only in meaning, form and style, but, most importantly, in spirit and created them an impression. The fundamental difference between literary translations and translations of other types lies in the value of such a translation, which directly depends on the literary talent of the translator himself.

The peculiarity of the translation of English titles of books lies in the features of the language itself, its structure, the features that the translator takes into account, conveying the content of not only the title itself, but the entire content of the text.

Translation of the title is one of the simplest, but at the same time, the most difficult translations, because it is necessary to take into account all the specifics of the language and summarize them, passing not only information, but also a nested value.

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