

Title – Key Element of Text Information Structure

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Abstract: The study of the title of a literary text as a key element of the information structure of the text is inextricably linked with the problems of the status of the title of the text, its position in a text, the functional specifics of the titles of literary texts and the definition of a subtext. Active study of these issues began in the XXth century, when the text began to be considered by domestic and foreign scholars (I.V. Arnold, N.D. Arutyunova, V.A. Kukhareenko, Y.M. Lotman, P. Reeker, etc.). From the point of the theory of its interpretation and also after the appearance of the theory of text information structure by I.R. Galperin. Different views of researchers on the definition of the phenomenon of a subtext, the status of the title of a text, the functional specificity of the titles of texts of different genres indicate the complexity and interdependence of all above issues. The scientific significance and relevance of the issues of understanding and interpretation of the title of the work of art as a key element of the text information structure remains debatable these days.

Keywords: title; literary text; status of the title; text information structure

The study of the title of a literary text as a key element of the informative structure of the text is inextricably linked with the problems of the status of the title in a text, its position in a text, the functional specifics of the titles of literary texts and the definition of subtext. Active study of these issues began in the XX century, when the text began to be considered by domestic and foreign scholars (I.V. Arnold, N.D. Arutyunova, V.A. Kukhareenko, Y.M. Lotman, P. Reeker, etc.) from the point of view of the theory of its interpretation and also after the emergence of the theory of information structure of the text by I.R. Halperin.

Different points of view of researchers on the definition of the phenomenon of subtext, the status of the text title, the functional specificity of the text headings of different genres indicate the complexity and interdependence of the above issues and the unresolved number of problems in these areas. As well as the scientific

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significance and relevance of the problems of understanding and interpreting the title of an art work as a key element of the informative structure of the text.

The relevance of our study is due to the fact that the problem of understanding and interpreting the titles is closely related to the definition of the subtext, as well as various factors of its formation and features of actualization, the problem of dialogue between the author and reader. The title of the literary text is a key element of the information structure of the work and is of considerable interest to a number of disciplines in linguistics, so it should be considered comprehensively and in many ways.

As S.M. Shakirov notes, the phenomenon of a literary text lies in the fundamental inexhaustibility of the meanings and ideas expressed in it: each new reading increases the space of reader's understanding (Shakirov, 2013).

Indeed, a number of researchers (Valgina, 2004; Psurtsev, 2008; Kukhareenko, 2018, etc.) agree that high information content, imagery and the ability to enclose hidden meanings are characteristic features of a literary text and distinguish this type of text from others.

The diverse expressions of the literary text, its implicativity determine a number of specific features inherent in its title, because the title, from the point of view of I.R. Halperin is “the compressed, undisclosed content of the text” (Halperin, 1981), and the medium of literary text creates an additional burden on strong textual positions. Additional capacity of a title, according to N.A. Kozhina, lies in the fact that in the literary text “the title serves both the name of the work of art and the individual author’s statement about it” (Kozhina, 1998).

From the first to the last sentence, the work of art is built in accordance with the original intention of the author. Each word, phrase, sentence corresponds to the whole author’s intention. To understand, interpret and unravel the semantic load of the entire artistic text is possible only through the unity of form and content. From the above mentioned, **the purpose of this article** is formed - to reveal the essence and significance of the title in the work of art and consider its functional load on the reader.

A feature of a literary work is that it is an enclosed space in which the beginning and end are joined together in accordance with the original intention of the author. The author’s intention, in essence, plays the role of the basic principle of building a work of art, and is primarily manifested at all levels - from building individual sentences

to developing a storyline — forcing the reader to closely follow the story, anticipating its movement in one direction or another.

The text of the art genre is a kind of systemic characters, which are complicated by semantic authorial configurations of additional meanings and which in terms of the amount of information embedded in them, significantly exceed the meaning of the signs included in it. Each new narrative background, event or phenomenon is complicated by many factors, the latter creating the uniqueness of a work of art, determining its aesthetic significance. We often ask ourselves - How does this system work, and how does a work of art affect the reader?

Each of us knows that the influence on reader interest begins with the first letters, first syllables, first words, namely with the headline. Let us focus on the first structural element of any art work - the title and analyze its functional features in the works of literary genre, in order to demonstrate the informativeness, unusualness and originality of the title.

The title of a text, especially a literary text, is a complex phenomenon. According to V.A. Kuharenko the title also refers to the “strong position” of the text (*Kuharenko, 1988*). This term goes back to the theory of phonemes and phonetic alternations of I. A. Baudouin de Courtenay. However, in the future this term began to be applied to the text. In modern Text Linguistics, strong positions are understood as “a specific organization of the text, which ensures that the most important meanings of the text are highlighted ... establishing a hierarchy of meanings, focusing on the most important, enhancing emotionality and aesthetic effect, establishing meaningful connections between adjacent and remote elements belonging to one and different levels of ensuring the coherence of the text and its memorability” (*Arnold, 2012*).

The problem of determining the title status in relation to the text is still considered a debatable issue. So, there are good arguments in favor of the independence of the title, namely the ability of the title to exist independently outside the text, the idea of the title as an element of the text, questions of the functional characteristics of the titles, and others.

The issues of the functional characterization of the titles of texts of various genre specifics are widely represented in the research literature (*Bogdanova 2009; Dimirova 2006, Kuharenko 1988, etc.*). Moreover, the literary text as an independent genre of text determines the features of the functional characteristics of the titles. Within the framework of this problem, many researchers agree that the

following main functions of the title of a literary text can be distinguished, which, in turn, act as the main connecting links between the title of the text and the reader:

- nominative function (naming, naming). The nominative function is inherent in all headings and historically is the primary function of the title of the text.
- graphic highlighting function: this title function is expressed in that the title is allocated from the text space, this is done using graphic means — the position of the title in front of the text, font, etc.
- informative function: any title carries information about the text that it opens;
- attractive function. The attractive function of the title is realized in attracting attention and the reader's interest in reading the text as a whole, and in different cases it is expressed less or more clearly;
- prognostic function. It should be noted that in some studies this function is called prospective, i.e. the heading directs the main text to the development of this topic, assigning it the role of a concretizing, explanatory link.

The title in the linguistic plan is the name of the text. In the semiotic plan it is the first element of the text. The title particularly clearly illustrates the plurality of interpretations and plays an important role in creating integrated text unity. It becomes the key to understanding the text with its full semantization. And this is possible only when we read the whole text and integrate all functional properties of a title with the text.

The question of the title as the main informative element of the text, from containing the main essence of the text, is still the most important. Therefore, we consider the text not in isolation, but in its inextricable interaction with the title.

Obviously, the text, passing in its formation several stages and cannot be semantically one-dimensional. According to G.A. Oleinikova, text can be considered “as a fractal structure. Fractality in a certain way is laid in the formation of artistic images through the description of the character, the behavior of the protagonist through the eyes of other characters, which naturally creates a certain structural and semantic self-similarity, enables the recipient to form the individual psychological characteristics of the subject and reveal the general author's intention introduced into the art fabric narrative” (G.A. Oleinikova, 2018).

Therefore, we can assume that the title of a work of art is a complex structural-semantic whole, which, along with the semantic factor and functional characteristics, also has elements of fractality.

About the principle of literary work fractality we have already spoken in the article “Fractal space in the science-fiction discourse” (*Oleinikova, 2019*).

Fractality in a certain respect is laid already in the very formation of the title of an artistic text and artistic images by describing the character of the main character through the eyes of readers. For example, the title of the famous *Jane Eyre* by Charlotte Bronte, or Charles Dickens's novel *Oliver Twist*. Such a situation naturally creates a certain structural and semantic self-similarity, giving the recipient the opportunity to form individual psychological parameters of the subject introduced into the artistic fabric of the narrative.

Linguistic fractality manifests itself on level of different copyright registers: product stated on behalf of the narrator, where “voices” of other characters wedge creating a kind of polyphony in tune with the “voices” of main characters that provides such a property of a fractal as an uneven structure constructed by “Quasi random” principle. As an example we can name the title from the scientific stories and novels: “*Twilight*”, “*Arena*”, “*Children of Dune*” and others.

Despite its short form and isolated position in relation to the entire text, the title plays a very important role, being a means of expressing the concept of this text. The authors put in the title of their works only what, in their view, is the most important for understanding of the main idea.

To become an actualizer of the idea of the text, the title penetrates into all its elements, that is, it is included in a single text system, the effect of which explains the fact that the semantic content of the heading at the entrance to the text and at the exit from it does not constantly coincide.

The title accompanies the reader throughout the entire process of acquaintance with a literary work. Understanding the headline is a gradual process, its meaning changes for the reader as the reader plunges into the text itself. The creator almost always titles the work after completion. The true meaning put by the author in the heading becomes clear only after reading the entire work. Thus, the title can fulfill its main function only in inextricably linked with the whole, fully completed text.

To summarize the above, we can draw the following conclusions:

1. The title is a peculiar element of a literary work or article of a dual nature. On the one hand, it is a linguistic structure that precedes the text, standing “above” it and in front of it. Therefore, the title is perceived as a speech element outside the text and has certain independence. On the other hand, the title is a full component of the text, included in it and associated with other components of the whole literary work. Along with the beginning, middle and ending, the title makes up a certain plan for the division of the text – spatially functional plan. This dual nature of the title defines many of its features. The title is a single system with the text: “Title - text.” The importance of the title in terms of influencing the reader is determined by the fact that, along with the conception and ending of the text, it occupies a stylistically strong position. It is mainly this component of the art work that attracts the most attention. As the information contains in the title, exposition and ending of a text is assimilated in the first place and perceived as the main, key informative unit.

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