

TYPES OF TITLE IN A FICTION TEXT

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Abstract

This article deals with the problem of determining the place of title in a number of other components, as well as its relationship with the literary text. The analysis of this question involves the research of the definition of "title", its types and functions within the literary text.

Keywords: title, literary text, definition, functions, types.

Introduction

The title is an important element of any text, in particular artistic. It is the accepted text position. Today there are a huge number of interpretations of the term title. This is interpreted as "a definition of the content of a literary work, usually placed before the last one"¹, and as "a leading phrase given by the author as the main thing of the book"². However, in the Faculty of Linguistics, it is more appropriate and probably considered that the title is the name of the text.

The typology of the title can be carried out from the positions of literary and linguistic approaches.

From the standpoint of the literary approach L.V. Chernets³ distinguishes the following four main types of titles:

- 1) Titles representing the central plot or issues of the work (Falling, The necklace, Pride and prejudice);
- 2) Titles that set the plot perspective of the work (After the thunder, One evening in Paris, Losing you);
- 3) Character titles informing the reader about the nationality, family affiliation or social status of the protagonist (Bodyguard, The professor, Sisters, The African queen);
- 4) Titles that emphasize time and space (The last day of condemned man, The hunchback of Notre-Dame).

From a linguistic standpoint, typology can be carried out in terms of its structural, semantic or stylistic characteristics.

Structurally, researchers distinguish:

Titles are superphrasal units, which are a text of several sentences that succinctly convey the content of the novel (The life and adventures of Robinson Crusoe, of York, mariner. With an account of his travels round three parts of the globe. Written by himself);

Double titles, represented by two parts, using the connecting conjunction “or” (“or”). The first part of double titles is a proper name, the second is a brief message about the theme of the work or the occupation of the hero. For example: “The Reprisal, or the Tears of Old England” (T.S. Smallet); “Clarissa, or the History of a Young Lady” (S. Richardson);

Titles are sentences (“Healso Serves”, “Let Me Feel your Pulse”, “The Hand That riles The World”; “I knock at the Door”;

Titles are phrases formed by combining two or more words, acting as a divided nomination, equivalent to the word “An Ideal Husband” (O. Wilde); “The Frog Prince” (S. Smith); “The Lady's Maid” (K/Mansfield); “The Woman in White” (W. Collins);

Titles are words represented by a common noun. Such titles are based on one word that carries a hidden meaning (symbol) or indicates the main character of a work of art: “The Enigma” (J. Fowles); “Nemesis” (A. Christy); “Phoebe” (O'Henry); “The Lagoon” (G. Conrad); “The Star” (G Wells).

Annotation titles conveying a brief summary of the work. (“Widowed began: The Unfinished Tell along Story of Sheherezade’s Unfinished Story, as Put Together Last Night by the seven Women in Our Raft, as Recorded This Morning by Peter more in the Log of Story”(J. Barth);

Abstract titles – briefly formulating the main idea of the work: (“Pamela or Virtue Rewarded” (S. Richardson) “Clarissa, or the History of a Young Lady” (S. Richardson);

Titles-leitmotifs, suggesting the repetition of the meaning of the title throughout the text with the formation of an individual artistic meaning of the title (When the World was Young (J. London); Live with Lightning (M. Wilson)

Titles-characteristics that give a new idea of the phenomenon of reality, provide the reader with new information about the subject of the image: (“An Ideal Husband” (O. Wilde); Good Country People (F. O'Connor); (C. Stead), A Walled Garden (P. Taylor).

Titles are symbols that actualize the text concept and are a symbol of text content. Such titles, as a rule, form a metaphor in relation to the text (“Snows of Kilimanjaro” by E. Hemingway, “The Swimmer” by J. Cheever, “In Another Country” E. Hemingway)

From the point of view of stylistic characteristics, the following types of titles are distinguished:

Metaphorical titles. These titles form a metaphor for the text (“Worn Path” E. Welty, “Old Red” C/ Gordon, “A Perfect day for Banana Fish” J.D. Salinger, “Betrayed Kingdom” R. Brautigan);

Metonymic titles are formed by establishing a connection with some element of the conceptual structure in order to establish a connection with another element of the same structure. (“The Snows of Kilimanjaro” “While the Auto waits”, “The Old Bus”);

Title - the personification is based on the allegorical image of an abstract concept or phenomenon through a specific image: (The Old Men and Sea)

The title is irony. The heading is opposed to the main body of the text, that is, the first reader's projection does not coincide and even contradicts the text model ("The Pleasures of Solitude" J. Cheever, "Reunion" J. Cheever, "A need for gardens" R. Brautigan, "The Iliad of Sandy Bar" B. Hart);

Title - an epithet that defines some distinctive feature that enhances a typical feature, using various definitions used in a figurative sense (The Golden Bottom)

The title is an oxymoron, forming a new semantic whole and a way of attracting attention (Squaring the Circle)

Thus, the typology of titles can be carried out from literary and linguistic positions. However, despite the differences in their goals, as the analysis of the language material showed, all types of titles are made in terms of their structural, semantic, and stylistic characteristics.

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