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Богданова Оксана Юрьевна, Бабаян Владимир Николаевич, Крамаренко Ольга Леонидовна

Семантические и грамматические особенности заглавий художественных произведений

Цель исследования - рассмотреть заглавие как диктему особого рода, представляющую диктемное имя текста, и проанализировать влияние семантико-грамматических особенностей заглавий на их связь с содержанием всего текста на примере заглавий британских художественных произведений XVII-XX столетий. Исследована проблематика адекватности и эквивалентности перевода - органичного аспекта общей проблемы заглавия как сложного структурно-семантического целого. Научная новизна исследования заключается в изучении заглавия художественного произведения большой формы с опорой на понятийный аппарат теории диктемного строя текста. Полученные результаты позволяют заключить, что для своей полной реализации заглавие требует макроконтекста всего произведения, поскольку авторский замысел в заглавии раскрывается ретроспективно.

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The study **aims** at considering the title as a dicteme of a special kind, representing the dictemic name of the text, with its special semantic and structural features. The article analyzes the XVII-XX centuries British fiction titles structural and semantic features and their role in the problem of linking the title with the text content. Such organic aspect of the title complex structural-semantic unity problem as the translation adequacy and equivalence problem is studied in the article as well. **Scientific novelty** of the research is the consideration of a large form fiction title based on the conceptual apparatus of the dictemic text structure theory. The **attained results** have shown that the title requires the macro context of the entire work for its complete implementation since the author's intention in the title is disclosed retrospectively. In different centuries, the fiction authors used different means of expressing their attitudes and ideas in their masterpieces' titles.

Key words and phrases: title; fiction; dicteme; dictemic name of the text; semantic and grammatical features of the title.

Bogdanova Oksana Yurievna, PhD

Babayan Vladimir Nikolaevich, Dr

Kramarenko Olga Leonidovna, PhD

Yaroslavl Higher Military Institute of the Air Defense of the Ministry of Defense of the Russian Federation
dictema@mail.ru; vladimirbabayan@rambler.ru; petruper@mail.ru

Fiction Title Semantic and Grammatical Features

Nowadays the fiction title research as an integral language component is one of the most considerable problems among the similar ones being discussed on the language communicative units. The fiction title semantic and grammatical features studies make this article **scientifically relevant** as they allow revealing the connection between the article and the plot of the whole fiction. According to the main objective of the article, the authors have set up the following **tasks**:

- to study the semantic and grammatical features of the XVII-XX centuries British fiction titles in order to reveal the linking between the reader's comprehension of the title at the beginning of the text reading process and the reader's content understanding at the end of this process;
- to study the problem of the title's translation and interpretation into the reader's native language, since the translator turns into the writer's co-author responsible for expressing the writer's ideas and attitudes in the most equivalent and adequate way.

In this article, we consider the fiction title based on the concept "dicteme" (a topical and stylistically complete elementary unit of text (discourse)) put forward by Professor M. Ya. Bloch [1, c. 61]. The previous scientific results presented in the articles «Семантико-грамматические особенности заглавия художественного текста (на материале английского языка)» and «Заглавие с позиции теории диктемной структуры текста (на материале английского языка)» published in 2008 and 2009 have proven their **practical value** as they are used in various kinds of research devoted to the problem of title definition, its structure and functions [6; 8]. For this reason, the authors of this article consider it important and necessary to present the research materials in English based on the translation of the above mentioned articles including some additions.

The main **research method** is the method of dictemic text analysis. To solve the set tasks, a complex methodology is used: the method of continuous sampling, the statistical method, the method of component, conceptual, comparative analysis, the method of linguistic description. The study material was the texts of the late XVII – XX century British writers (K. Amis, Ch. Bronte, G. Eliot, Ch. Dickens, J. Fowles, T. Hardy, A. Huxley, O. Wilde, W. S. Maugham, I. Murdoch, J. B. Priestley, E. Waugh and others).

Theoretical background of this work is the *dictemic text structure theory* formulated and developed by M. Ya. Bloch. It should be noted at once that the basic lexicle (lexico-semantic variant) for the naming "title" denotes the whole text containing certain information [6, c. 172]. The particular meaning of the "heading" is opposed to the basic meaning of the "title". "Title" means the name of any fiction with concrete semantic aspect. "Heading" names articles in periodicals, scientific journals, etc. By the title we mean a large structural and semantic unit in comparison with the heading. Both the title and the heading perform the same function: they precede the text from its semantic point of view.

According to the dictemic text structure theory, by the term "text" we mean a speech unit, which is "the final language elements functions output sphere in the process of speech production" and is "a symbolic-thematic formation that reveals a certain topic, which unites all its parts into an information cohesion... Dicteme is the elementary unit of text thematisation, which stands above the sentence and serves as a transitional link between the sentence and the whole text" [4, c. 16, 21]. Hereinafter by the term "text" we mean any literary text, the purpose of which is to excite the aesthetic sensibility of its consumer [4; 10; 11].

It should be noted that the title is equal to neither a word nor a phrase, nor a sentence, nor an elliptical statement in connection with its grammatical, semantic and stylistic features. As a rule, a word (lexeme) enters the language with its lexical concreteness, being the nominative unit of the language. Being organically linked with the whole text, the title not only names the work of art, but also performs several other functions, primarily conceptual and attractive [7, c. 117]. Unlike a phrase, the title of the text in the form of a word combination is multidimensional

in its semantic composition [3, c. 178]. Unlike a sentence, the title does not express a relatively complete thought concerning one particular object, but to some extent concentrates the main idea of the work of art [Ibidem].

Considering the relationship between the title and the elliptical statement, we come to the conclusion that the title, unlike the latter, is not situational, but is determined by the author's ideological and substantive attitude [8].

Basing on the theory of the dictemic organization of the text, we consider the title as a part of the text, being its peculiar top, represented by a special kind of dicteme. Since the title represents the author's work and is primarily its name, we define the title as *the dictemic name of the text* [6, c. 172]. Such definition of the title, in our opinion, represents its flexibility and capacity.

Analysis of the British writers' fiction of the XVII-XX centuries demonstrates the peculiarities of the titles' use for each century.

The most common types of fiction titles for the period under review are simple two-member and simple "fixed" and "free" (context-elliptical) one-member sentences containing a proper name and a common noun, as well as subordinate and compositional phrases of full nominative power, represented by expanded substantive phrases [2].

The titles with proper names were especially widespread in the XIX century: "Oliver Twist", "David Copperfield" (Ch. Dickens) [15; 16], "Emma" (J. Austen) [13], "Jane Eyre" (Ch. Bronte) [14], "Romola" (G. Eliot) [17]. Titles-anthroponyms are presented in the form of "fixed" one-member sentences. According to the semantics of the subject, such titles can be referred to personality ("humane") sentences. The nominative aspect in these text dictemic names is expressed definitely, but the thematic and content characteristics of such titles are presented explicitly. Since the title gives practically no information about objective and subjective characteristics of the main characters, the reader needs a complete awareness of the text in order to comprehend the author's intention [8, c. 119].

The content of the text in the titles presented in such a grammatical form relates to them by centrifugal connection. It is obvious that the author determines the protagonist of the work for the reader in advance. In order to be able to understand the concept of the work the reader has to return to the title after reading the whole fiction.

The title expressed by a common noun becomes more common in the twentieth century: "The Alteration" (K. Amis) [12], "The Enigma" (J. Fowles) [18], "Island" (A. Huxley) [20], "The Summing up", "Theater" (W. S. Maugham) [23; 24] and others. As you can see from the examples, abstract nouns act as titles. The authors try to enclose the whole essence of the work in one concise and bright word simultaneously. To find the only word that conveys the main theme and indicates the central symbol of the entire work is a difficult task for the author. According to the categorial semantics of the subject, such titles can be attributed to inanimate impersonal sentences [8, c. 119].

The titles expressed by a subordinate phrase are the largest group of British fiction titles of the XVIII-XX centuries. Most of the titles are structured according to the following grammatical schemes [Ibidem, c. 120]:

1) (adjective) noun + preposition of + proper noun

e.g.: "The Picture of Dorian Gray" (O. Wilde) – XIX century [33],

"The Ordeal of Gilbert Pinfold" (E. Waugh) – XX century [31];

2) noun + preposition of + noun

e.g.: "The Return of the Native" (T. Hardy) – XIX century [19],

"The Time of the Angels" (I. Murdoch) – XX century [27];

3) adjective + noun

e.g.: "The Happy Prince", "The Devoted Friend" (O. Wilde) – XIX century [32].

The title with the nouns denoting inanimate objects allows not only presenting the main protagonists and displaying the storyline, but also expressing the author's thought and his assessment. A dicteme used in such titles contains "emotive information related to the direct expression of the author's feelings, and aesthetic information that forms an aspect of the artistic and figurative expression of thought" [2, c. 10].

In a compositional phrase (noun + conjunction 'and' + noun), presenting the British fiction titles: "The Moon and Sixpence" (W. S. Maugham) – XX century [22], "Nuns and Soldiers" (I. Murdoch) – XX century [25], "Decline and Fall" (E. Waugh) – XX century [30], the coordinating conjunction 'and' serves as a means of expressing the main conflict of the work, the opposition of protagonists, or central themes. We should mention that this type of a title was especially widespread in fiction of the XX century. The two concepts connected (or rather "disconnected") by the conjunction 'and' present concrete opposites. The real conflict is depicted in the novel "The Red and the Green" (I. Murdoch) [26] – the Irish War of Independence against the English monarchy. Such titles express the author's subjective estimation. The emotive and impressive information contained in the dicteme of such titles comes to the fore in contrast to other information headings.

The British fiction titles with prepositional phrases are allusions to famous works of the past. The informed readers reconstruct a phrase or utterance from which one or another prepositional phrase is taken, and the meaning of the title becomes clear to them. Titles of this type have added expressiveness: "Under the Net" (I. Murdoch) – XX century [28].

Another type of British fiction title is represented by a syntactically complete two-member declarative sentence: "Salt Is Living" (J. B. Priestley) – XX century [29], "Time Must Have a Stop" (A. Huxley) – XX century [21]. The reader's comprehension of the semantic content of the title occurs retrospectively while reading the whole work. Such sentences are rather typical in colloquial speech and the XX-century writers used them in their fiction as one of the methods of increasing the expressiveness of the title and enhancing its semantic meaning.

The most important functional aspects of speech are strongly revealed in a dicteme presented in such titles: nomination, predication, thematization and stylization. The sentence presented in the dictemic name of the work does not have semantic completeness. Removal of semantic understatement occurs at the expense of the context [2, c. 13].

In addition to the British fiction titles' research, the question of title's translation and interpretation into the reader's native language is considered in this article. We speak of translation and interpretation as a subconscious process that each person conducts to understand the content of the text.

The problem of the translation and interpretation adequacy and equivalence is considered in the works of many linguists. M. Ya. Bloch gives a clear distinction between the concepts of adequacy and equivalence of translation. "Let's define the adequacy of the translation as its compliance with the translation goal. In this definition, adequacy is characterized as a functional property of some object (i.e. translated text). Let us define the equivalence of the translation as the maximum structural and functional similarity of the translated text to its original" [5, c. 6].

Translation begins with perception and interpretation and ends with the reconstruction of the text into the target language. This process requires the translator to master the language professionally and to acquire a considerable amount of ingenuity. At the stage of titling, when the transformations can be considerable, the translator becomes a co-author of the writer, taking responsibility not only for partial, but sometimes for complete change of the title. Translators derive information for different translation versions of the same title from the text of the content [Ibidem, c. 4].

The most adequate and equivalent are the translations of titles containing anthroponyms and toponyms.

Full semantic unity is understood as such a type of title translation as translation with preservation of each structural unit of the original title. It means a full correspondence of the semantic composition of the original and translated titles versions. Such translations, as a rule, lack specifics, therefore, reading the content of the entire text is required for better understanding the essence of the title. Nevertheless, such translations lead in terms of frequency of use and are quite adequate and equivalent. As an example, we can consider Maugham's "The Moon and Sixpence" (1919), two versions of translation: the well-known translation "Луна и грош" (N. Man and G. Ostrovsky) and "Луна и шестипенсовик" (Z. A. Vershinina). As we see, the latter title is closer to the original, but the word "penny" is clearer to the modern reader than the word "sixpence".

There are translations that result in complete replacement of the original variant. The violation of the semantic unit in the title can be caused by the objective impossibility of preserving the functional type of the title in the target language. Such translation leads to disruptions in the communication chain and creates difficulties in the message perception.

An illustrative example of the semantic unit contravention is the title translation of D. Lowrence's story "The Boy in the Bush" in two versions: "Джек в джунглях Австралии" (by N. P. Martynova) and "Джек в Австралии" (by L. Ilyinskaya and L. Lochmele). Both the variants are more like a retelling that makes them not adequate and equivalent to the original.

The statement that "the title is a complex structural and semantic unit, including, along with the semantic factor, also emotional, psychological and social aspects" [9, c. 177] is confirmed by involving the material on the translation of the fiction titles into other languages.

Having considered the semantic and grammatical features of the British writers' fiction titles of the XVII-XX centuries, as well as the problem of the title's translation and interpretation into the reader's native language, we come to the following *conclusions*:

- 1) the originality of the dicteme in the title lies in the fact that, due to its semantic and grammatical features, it gives an idea of the concept of the entire work in a concentrated, concise form;
- 2) the title can directly or indirectly reflect the author's intention. The semantic content of the title is revealed retrospectively while reading the text and, as a rule, does not coincide with the beginning and the end of the text;
- 3) for some works, the title only names the problem, the solution of which is given in the text. For others, the title is the thesis of the text corpus itself. Often the name is only indirectly related to the content conceptual information. Sometimes the meaning of the name is expressed metaphorically or metonymically;
- 4) the most adequate and equivalent title's translation and interpretation into the reader's native language is the one which keeps the maximum structural and functional similarity of the translated text dictemic name to its original, its semantic unit and does not disrupt the communication chain in the writer's message perception.

In this way, we should say the semantic contents of the title in the mind of the reader at the beginning of text reading and at its end do not coincide. This is due to the process of comprehension in the course of its actual reading (sequential, selective, etc.). The semantic specificity of the title is that it concretizes and generalizes the meaning at the same time.

This study have shown that for centuries the writers used different means of expressing their ideas to the readers using the title as the linking unit between the author and the reader and the whole fiction text as well. In the text dictemic name, the nomination can imply predication, and predication can imply nomination respectively. Such statement helps to realize the title's entity as being represented by a dicteme of a special kind. The results of the presented study prove this fact.

The title study of the XXI-century British fiction, its structural and semantic features, based on the dictemic text structure theory, presents a special interest for the *further research* in the given aspect.

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Богданова Оксана Юрьевна, к. филол. н.

Бабаян Владимир Николаевич, д. филол. н., доц.

Крамаренко Ольга Леонидовна, к. филол. н.

*Ярославское высшее военное училище противовоздушной обороны
dictema@mail.ru; vladimirbabayan@rambler.ru; petruper@mail.ru*

Цель исследования – рассмотреть заглавие как диктему особого рода, представляющую диктемное имя текста, и проанализировать влияние семантико-грамматических особенностей заглавий на их связь с содержанием всего текста на примере заглавий британских художественных произведений XVII-XX столетий. Исследована проблематика адекватности и эквивалентности перевода – органичного аспекта общей проблемы заглавия как сложного структурно-семантического целого. Научная новизна исследования заключается в изучении заглавия художественного произведения большой формы с опорой на понятийный аппарат теории диктемного строя текста. Полученные результаты позволяют заключить, что для своей полной реализации заглавие требует макроконтекста всего произведения, поскольку авторский замысел в заглавии раскрывается ретроспективно.

Ключевые слова и фразы: заглавие; художественное произведение; диктема; диктемное имя текста; семантико-грамматические особенности заглавия.