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LITERARY TEXT TITLE AS A LINGUOCULTURAL PHENOMENON AND ITS TYPOLOGICAL DYNAMICS IN THE CONTEXT OF BRITISH PROSE

AN ABSTRACT

From the presented dissertation for obtaining the academic degree of Doctor of Philology

Kutaisi

2015

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The work has been conducted at the English Philology Department of Akaki Tsereteli State University

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The dissertation will be available from the library of the Faculty of Arts at Akaki Tsereteli State University (59 Tamar Mepe Str., Kutaisi, 4600).

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GENERAL OVERVIEW OF THE RESEARCH

The research paper deals with the linguocultural study of literary text titles. According to our research, diachronical typological dynamism of titles reflect the peculiar shifting of literary-cultural paradigms, which is predetemined by the essential epochal changes in the humanitarian thinking.

The actuality of the research. The first attempt to analyze titles was made in the twentieth century. A solid foundation for this was made by a famous Russian aesthetician and scholar S. Krzhizhanovskij with his work " On the Poetics of Titles"[1]. Its basic and actual postulates were developed in recent works. Generalizing existed scientific literature we have found out that nowadays the title is studied into three main directions:

1. Linguistic direction, which is carried out by studying newspaper headlines and it focuses on their structural and informative peculiarities.

2. The direction of "On the Poetics of Titles", the essence of which is expressed with the thesis - "Literary text title as the philological problem" and it means that the title should be studied from the position of the text interpretation and literature theory.[2]

3. The study of titles in modern western narratology[3]. Titology, generally regarded as recent movement in literary criticism appeared in

[1] Krzhizhanovskij - Кржижановский С.Д., Поэтика заглавий. // Никитинские Субботники. Москва, 1931.

[2] Babicheva - Бабичева Ю.В., Поэтика заглавия. // Вестник ТГПУ. 2000, Вып. 6. Серия: Гуманитарные науки (Филология), Томск, cc.61-64; Войткевич Е.В., Поэтика оглавления в циклических образованиях (опыт неклассической парадигмы художественности) // Известия Уральского государственного университета. 2007. № 53, cc. 100-105; Джанджакова Е.В., О поэтике заглавий // Лингвистика и поэтика. Сб. ст. М., 1979 cc. 207-215; ობელი ახალი: Поэтика заглавия художественного произведения. Межвузовский сб. науч. трудов. Ульяновск, 1991;

[3] Genette G., Paratexts: Thresholds of Interpretation. Cambridge University Press, 2001; Genette G.&Maclean M., Introduction to the Paratext// New Literary History, Vol.22, No.2, 1991, pp. 261-272; LevinH., The Title as a Literary Genre //Modern Language Review, 72(1977), xxiii-xxxvi; FisherJ., Entitling // Critical Inquiry, 11 (1984), 286-98; AdamsH., Titles, Titling, and Entitlement // Journal of Aesthetics and Art Criticism, 46 (1987), 7-21;

the beginning of the 21ˢᵗ century. It was formed as a separate field of literary studies.[1]

The critical analysis shows that, all the above mentioned papers are characterized by two common features:

1. The study of titles' aesthetic-conceptual, structural-semantic, stylistic, functional, informative and typological features is mainly directed towards the connection to the text;

2. The titles are studied synchronically, when the attention is paid to the aspect of correlation of the title and the text;

According to the above said, we assume that the study of titles is one-sided and it cannot show the specific essence of them. Precisely, the papers that we have analysed ignore two main aspects of title study. We base our research on these two features that condition **the actuality and hypothesis of our research paper**. They are the following:

1. The title is a linguocultural phenomenon, which should be studied in connection with the main text, at the same time focusing on its literary-cultural context within which the work has been created.

2. It is relevant to study title's typological dynamism diachronically inasmuch as, it will reveal how the alternation of literary-cultural paradigms is reflected in the variation of titles, which is caused by the essential epochal changes in the humanitarian thinking.

Methodology of the research. The different aspects of literary text have always been the object of interest of scholars, still there are many problems that require special studies. There is a question about how such kind of research can be carried out. It must show and generalize all main characteristics that form the specific essence of titles. We assume that the linguocultural research will enable us to analyze linguistic phenomena via interdisciplinary and interparadigmatic methodology. Interdisciplinarity involves combining two or more academic disciplines, it establishes

[1] Gibbons V.,Reading Premodern Titles: Bridging the Premodern Gap in Modern Titology, Cardiff University, 2007 http://www.cardiff.ac.uk/chri/researchpapers/conference/Papers /VictoriaGibbons.pdf

connections with other humanitarian disciplines, such as: Linguistics, Literary studies (narratology), History of the Literary culture and General aesthetics _ as the unifier of the given disciplines.

We want to pay attention to the fact that the study of the literary text title is interdisciplinary by nature. But still we prioritize linguistic standpoint in our research.

As for interparadigmatism, it is conditioned by linguocultural analysis of titles, which is nowadays formed as an independent and the third paradigm of philological and linguistic studies. We think that the study of titles of literary text will achieve its theoretical and methodological completeness when it is dynamically examined in systemic-semiotical, anthroponymic and linguocultural paradigms : a) determination of nominative status of titles and usage of different parameters for typologization and their systematization is enabled by systemic-semiotic paradigm; b) anthropocentric paradigm enables the study of titles with successive pragmatization. Accordingly, the research is connected to the text linguistics and discourse analysis. The title is considered on the background of intersubjectivity and interactionism, on the one hand as the author's communicative intention, his subjective modality and representation of strategy for communication in the process of text production, on the other hand the intention is concentrated on literary-aesthetic perception of the title which is considered to be reader's interpretative activity and communicative contribution to the author; c) linguocultural paradigm helps to connect typological evolution of the title to the history of literary culture, inasmuch as it was noted above, the variation of titles reflects the essential epochal changes in the humanitarian thought entailing the alternation of literary-cultural paradigms.

Hence, our work is aimed at linguocultural study of literary titles using interdisciplinary and interparadigmatic methodology. On this basis we want to prove **the hypothesis of our research** that the shift of literary-cultural paradigms is reflected in the diachronic and typological shift of the titles.

In accordance with the general purpose of the research the following tasks are set:

1. We have critically generalized different conceptions of the narratology and the work "On the Poetics of Titles". In these works the functional and semantic characteristics are analysed in connection with the conceptual meaning and architectonics of a literary text.

2. We have made a conceptual framework for carrying out the linguocultural research using interdisciplinary and interparadigmatic methodology.

3. According to the existed theories, we have made more precise conceptual meaning of the title with its semantic, syntactic and pragmatic aspects.

4. According to the study of XVII-XX century empirical materials, we have worked out typological models of prosaic titles of this period.

5. On the final stage of the research, there is made a typology of XX century symbolic titles and their linguocultural analysis on the background of intersubjectivity and interactionism.

We have studied XVII-XXcc English prosaic text titles by D. Defoe, H. Fielding, T. Smollett, J. Swift, L. Sterne, S. Richardson, J. Austen, Ch. Bronte, E. Bronte, Ch. Dickens, T. Hardy, R. S. Stevenson, E. Waugh, W. M. Thackeray, I. Murdoch, J. Galsworthy, W. Scott, J. Fowles, A. Huxley, A. Radcliffe, W. Golding etc. Majority of these works we have found on the internet.

The theoretical value of the present work is determined by the research of the above mentioned problems as well as by the interdisciplinary and interparadigmatic methodology of research which can be productively used in the study of lingual phenomenon. The linguocultural study of literary text titles enables us to reveal the linguocultural essence of titles that are considered to be the conceptual nucleus of the work; phenomenon which expresses author's individual style and epochal literary thinking.

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The practical value of the research lies in the fact that the results of the research and the authentic materials used in the work can be used at higher educational institutions for theoretical courses and seminars on text linguistics, text interpretation, stylistics and literature of the English language as well as for practical courses of text analysis.

The structure of the work is determined by the objectives and tasks of the research. It consists of an introduction, three chapters and a conclusion followed by references and the list of 332 literary text titles of analysed authentic materials.

In the introduction the arguments for the choice of the subject matter of the study is given, the scientific novelty and the significance of the research work, its theoretical and practical value and its expected results are pointed out.

In the first chapter – " Theoretical basis of linguocultural study of literary titles" - the main concepts of two philological schools – Russian "on the poetics of the Title" and west European narratology – are generalized. They consider titles in connection with the text located beneath it. On this basis, conceptual, informative, stylistic, structural-semantic and functional peculiarities of the titles are revealed.

In the second chapter – " Structural-semantic Typology of Titles in the Context of the Diachronic Alternation of Literary-cultural Paradigms" – the titles are studied in connection with the main text, at the same time focusing on its literary-cultural context within which it has been created. On the basis of the comparative diachronical analysis we have revealed how the variation of titles (summarizing titles in the form of a microtext, double or qualifying titles, anthroponymic and noun phrase titles, subordinative and coordinative phrasal titles, sentencial titles (a title in the form of a sentence)) reflects the essential epochal changes in the humanitarian thinking entailing the alternation of literary-cultural paradigm.

In the third chapter – "Symbolic Title Types and Their Role in the Literary Text Conceptualization"- verbal symbol is considered to be a

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to it, the title is considered to be a *paratext*.[1] It is an autonomous element isolated from the text and its constituent at the same time. This fact determines the title's polyfunctionality. According to literati the title can be a highly important tool of textual self-interpretation. We want to strengthen this concept using functional methodology. From the functionalist methodology, the main criterion for the text definition is not a quantitative criterion, it is a potential of a lingual unit to perform communication. Accordingly, a verbal unit of any length, be it a sequence of thematically interrelated sentences, one simple sentence or even a single word can be defined as a text if it performs a communicative function (Lebanidze 2004: 277).

Hence, the title can be defined as specific type of a text – a pre-text or a foretext, encompassing in a compressed form the conceptual nucleus of a literary work or its aesthetic evaluation, which can unfold and expand simultaneously with the main bulk of the text located beneath it. Due to its prior position, the title acts as an orginizing dominant of the text, structuring it semantically and compositionally in such a way that brings the main ideas and emotions of the work into focus.

The second chapter – "Structural-semantic Typology of Titles in the Context of Diachronic Alternation of Literary-cultural Paradigms" – is dedicated to the typological analysis of titles in two main directions - we study the title in relation with a literary work it entitles and in the context of literary-cultural paradigms within which this or that literary work was created. According to our research hypothesis, the diachronic typological variation of titles reflects the alternation of literary-cultural paradigms that is predetermined by epochal changes of literary thought.

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[1] The term "Paratext" was introduced by G. Genette to denote different elements: a title, epigraphs, author's name, notes etc. They are aimed at representing the text. (Genette G. & Maclean M.(1991). Introduction to the Paratext // New Literary History, Vol. 22(2), pp.261-272.

We will show the structural-semantic typology of literary text titles within which the essential epochal changes of humanitarian thinking are reflected:

1. **Summarizing titles in the form of a microtext**. The analysis of empirical materials shows that the titles of XVII-XX century British prose are presented as polipropositional sentences. We consider this type of titles to be the microtexts, because they are built up with a sequence of interrelated sentences that form a conceptual whole. They are less artistic and give a kind of summary of the main character or plot of the text.

Accordingly, we have named them as summarizing titles. They give exhaustive information about the text to the reader. The best examples are titles of adventurous stories, mostly by Defoe and Fielding.

" The Life and Surprising Adventures of Robinson Crusoe, of York, Mariner: Who lived ... and Twenty Years, All Alone in an Uninhabited Island on the Coast of America, near the Mouth of ... Great River of Oroonoque; Having been cast on Shore by Shipwreck, Wherein All the Men Perished but Himself. With An Account How He Was at Last as Strangely Deliver'd by Pirates" (Defoe 1719).

The style of literary thinking has changed since 19th century which was reflected in structural-semantic formation of titles. Consequently, today the reader finds these works under the shorter titles, such as : "The Advantures of Robinson Crusoe," "Moll Flanders,""Gulliver's Travels" etc. we think that publishers took part in these changes, as they take into account the addressee and advertising function of titles. So, they have changed these complex titles to nominative phrasal title types.

2. **Double or qualifying titles**. XVIII century prose is characterized by double or qualifying titles. This type of titles are used in adventure stories and novels of 18th century. They are used by the author when he/she thinks that one title is not informative enough and it needs further extension or more precise definition with a denotative or meaningful phrase. As a result, while using double titles the author points out not only the main character of the text but the main topic as well. Such titles are "Pamela, or Virtue

Rewarded" (S. Richardson), "Clarissa, or the History of a Young Lady" (S. Richardson), "The Italian, or the Confession of the Black Penitents" (A. Radcliffe), "Guy Mannering or the Astrologer" (W. Scott).

Accordingly, we guess that while using qualifying titles the author takes the reader into account and to fill the gap of information he/she supports the proper name in the title with the denotative phrase, as it is shown in the examples above.

3.Titles represented by proper or common nouns. As our research shows, XVII-XX century British writers use anthroponymic and noun phrase titles very frequently. This type of titles was widely used in the XIX century, when the humanitarian thinking was centered on human being with its individual features. Both, authors and readers are interested in real characters in real environment. Consequently, double or qualifying titles were altered by the anthroponymic titles: "Oliver Twist" "David Copperfield" (Ch. Dickens), "Emma" (J. Austen), "Adam Bede" (G. Eliot), "Silas Marner" (G. Eliot), Daniel Deronda (G. Eliot), "David Balfour" (R. L. Stevenson), etc.

The analysis of anthroponymic titles shows a certain peculiarity of literary thinking. Particularly, the novels devoted to women and written by female authors are represented by heroines' names only: "Emma" (J. Austen), "Villette" (Ch. Bronte), "Romola" (G. Eliot). This fact can be explained as the author's desire to point out female attractiveness and character. In most cases the end is marriage and consequently woman gets husbands last name, with this they somehow lose their individuality and independence.

Titles represented by common nouns are divided into two types:

a) Neutral titles represented by common nouns ("The professor" Bronte)

b) Emotional-expressive titles (" The Talisman" Scott)

4. Nominative phrasal titles are divided into subordinative and coordinative phrasal titles:

a) Subordinative phrasal titles are the most typical in the XVII-XX cc British prose. Mainly, they are represented by an attributive syntagma in which logical-semantic relationships of an identifier and identified are realized involving noun with its identifier. Adverbial syntagma of chronotopic semantics is also notable in this period. These titles introduce not only the plot line and main character of the text but the author's aesthetic-communicative intention with its evaluative components is implied more thoroughly. That is why they are so frequently used. As the empirical materials show, in this type of titles the main member is always represented by the noun while the subordinate member varies. It may be represented by the noun with preposition; the adjective; the noun transposed into adjective and in preposition with the identified name

In conclusion, we may say that subordinative phrasal titles are widely used in British prose. They not only present the conceptual nucleus of the work but express the author's subjective modality with his/her aesthetic-evaluative attitude toward the main character or the plot.

Coordinative phrasal titles are structured as the following: noun+"and"+noun. As a rule, the conjunction "and" is a lingual marker which is used to connect two main heroes, events or themes represented in the title. On the one hand, this marker considers the members of the pair as equals, on the other hand, it enables us to oppose them to each other and we may consider them as oppositional pair, sometimes involving even conflict.

As the analysis of materials shows, the authors of 18th century British prose don't use coordinative phrasal titles. Whereas they are frequently used by 19th century writers. J. Austen introduces the main themes of the work in the title: "Pride and Prejudice", "Sense and Sensibility", "Love and Friendship". In the 20th century this type of titles is rarely used. In should be noted that mainly they represent the conflict which becomes obvious while using conjunction "and" which connects absolutely contradicted concepts. Conflict is represented in Murdoch's historical novel "The Red and the Green" (I. Murdoch), "Guns and Soldiers" (I. Murdoch), "The Virgin and the Gypsy" (D.H. Lawrence) etc.

Coordinative phrasal titles are not frequently used in the 20th century (having analysed 225 literary text titles, we have found only 16 works

under this type of titles). They are literary works by Murdoch, Huxley, Lawrence and Waugh. The analysis shows that these titles are used for works about war.

5.Chronotopic titles with an adverbial construction. While showing temporal and special categories of the narrated events in the literary text, these titles reveal literary-cultural context as well. The term "Chronotope" is of Greek origin and it was introduced by Russian literary scholar M. Bakhtin[1] in the XX century. The analysis of chronotopic adverbial titles shows that they are rarely used   in British prose. Such titles are: "Under the Greenwood Tree" (T.Hardy), "Far from the Madding Crowd" (T.Hardy), "Faraway" (J.B. Priestley), "Over the River" (J. Galsworthy), "The Time of the Angels" (I.Murdoch) etc.

6.Sentencial titles in the XX century British prose. According to our research, sentencial titles are used only in the 20th century prose. They are characterized by subjective predicative and double-component structure, when the subject is represented by a pronoun. Thus, the title becomes more mysterious and vague. Such titles are: "They Walk in the City" (J. B. Priestley), "I'll Tell You Everything" (J. B. Priestley), "They Dine With the Past" (E. Waugh). As it seems, authors of this period give priority to colloquial language, and all types of communicative paradigm are used for titles that is characteristic of everyday speech.

We will show the results of our typological and diachronic study of titles in the chart below.

[1] Bakhtin - Бахтин М.М.(1975). Формы времени и хронотопа в романе. В кн.: Бахтин М.М., Вопросы литературы и эстетики. Москва, с. 234-407.

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Structural-semantic Typology of Titles in the Context of XVII-XXcc British prose

Period	Authors	Total amount of analysed titles	Summarizing titles	Double /qualifying titles	Titles with proper noun	Titles with common nouns	Subordinative phrasal titles	Coordinative phrasal titles	Chronotopic titles	Sentencial titles
XVII-XVIII centuries	D. Defoe	5	3		1		1			
	H. Fielding	7	2	2	1		2			
	A.Radcliffe	2	1	1						
	S. Richardson	3		2	1					
	T. Smollett	3					3			
	L.Sterne	3		1			2			
	J. Swift	4	1				3			
	Total amount	27	7	6	5		11			
XIX century	J. Austen	7			1	1	2	3		
	Ch. Bronte	5			4	1				
	E. Bronte	1					1			
	Ch. Dickens	10			5		5			
	G. Eliot	6			5		1			
	T. Hardy	11			2	1	6		2	
	W. Scott	2		1	5	2	4			
	R. Stevenson	9			2	2	5			
	W.M. Thackeray	7	1		2	1	3			
	O. Wilde	12					10	2		
	Total amount	80	1	1	26	8	37	5	2	
XX century titles	K. Amis	18				1	10	1		1
	J. Fowles	12			2	8	2			
	J. Galsworthy	35			1	12	19		3	
	A.Huxley	12				1	7	2	1	1
	D. H. Lawrence	26				4	20	2		
	W.S. Maugham	35		2	2	12	15	2	2	
	I.Murdoch	26				3	17	6		
	J.B. Priestley	24				2	14	1	1	5
	E. Waugh	20			1	1	10	2		4
	J. Braine	12				1	11			
	G. Green	5					2			3
	Total Amount	225		2	6	45	127	16	7	11
XVII-XX	Total amount of titles	332	8	9	35	53	175	21	9	11

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The results of our research can be generalised as the following: having studies 332 literary titles we have concluded that summerising titles and double or qualifying titles are frequently used in adventure and romantic stories of XVII and XVIII centuries. Anthroponymic titles are widely used in the XIX century. Aesthetic-evaluative titles represented with a common noun are rarely used in the XIX century works but they characterise XX century movements, such as: Realism, Neo-romanticism, Modernism and Postmodernism. Chronotopic adverbial titles are used in the same way. The innovation if Modernism and Postmodernism of XX century is sentential title. As for subordinative phrasal titles, they are equally used in the literary works of these three epochs.

Thus, diachronic comparative analysis of literary titles reveals the fact that their structural-semantic typological dynamics reflects the alternation of literary-cultural paradigms that is predetermined by epochal changes of literary thought.

In the third chapter – "symbolic title types and their role in the conceptualization of the literary text" – verbal symbols are analyzed as linguocultural phenomenon or specific code of the literary culture, which is characterized by transformed generalisation and emotional expressiveness. Conceptual meaning of the verbal symbol is based on the definition given by V. Kononenko.[1] Later, it is developed by Georgian researcher E. Chigogidze.[2]

In this chapter, we wanted to show and analyse how the lexical units are transformed into the verbal symbols within the literary text and how the cultural icon is shown in the semantics of symbolic titles. How the

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[1] Kononenko – Кононенко Б. И. *Большой толковый словарь по культурологии* 2003:370
[2] Chigogidze – ჩიგოგიძე ე. – სიმბოლური ნომინაცია როგორც ენობრივ-კულტურული ფენომენი და სიმბოლურ-სემანტიკური ველი მხატვრულ ნარატიულ ტექსტში (წეირომანტიკული ხელოვნული ნარატივის მასალაზე). მეგრ. კანდ. დისერტაციის ავტორეფერატი. ი. ჭავჭავაძის სახელობის თბილისის ენისა და კულტურის სახელმწიფო უნივერსიტეტი, 2005.

semantics of symbolic titles implies the icon of the culture, "password" of which they are considered to be.

As a result of our research, we have differentiated symbolic titles as occasional, allusive and syncretic types. They differ from one another with the linguistic model of textual genesis and the usage in the text, as well as with the specific role in literary-aesthetic conceptualization of the work.

The analysis shows that the title, directly prognosticating the theme of the text, is directly (by means of repetitions) related to its ending and thus directly participates in its concept creation; after it passes through the whole context of the text it gradually becomes the text symbol. They are called occasional symbolic title. Accordingly, they are contextually conditioned phenomena because if presented without context they are ordinary lexical units with their denotative meaning.

The study of textual genesis of symbolic titles is based on the theory of V. Kukharenko[1] about the literary detail and the verbal symbol which was later developed in the work of the Georgian researcher N. Mataradze[2]. According to this theory, the word can be semantically transformed within the context of the literary text. While it is gradually repeated in the text it becomes the literary detail and later is transformed into the symbol of the work. In this linguistic conception, given transformation is presented by the dynamic model of three main components: **word → literary detail → symbol** , in which each member remains and at the same time transforms features of other units. It means that the word is mentioned in the text denoting the subject with its direct meaning and later it is transformed into the literary detail so that it comprises anthropocentric subtextuality and expresses the inner world of the main character. On the last stage, the literary detail becomes the symbol and the author uses it as the title of the

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[1] Kukharenko - Кухаренко, В., *Интерпретация текста.* Москва: «Просвещение», 1988.
[2] Mataradze - მატარაძე ნ., მხატვრული დეტალი როგორც ენობრივ-კულტურული ფენომენი და ჯაჭვქსტური სემანტიკა მოდესაუჯუნიდან მხატვრულ ციკლში. მეგრ. კანდ. სახეენერო ხარისხის მოსაპოვებლად წარმოდგენილი დისერტაციის ავტორეფერატი. ი. ჭავჭავაძის სახელობის თბილისის ენისა და კულტურის სახელმწიფო უნივერსიტეტი. თბილისი, 2005.

whole text. Given process is connected with the concept of the _road_ which is passed by the reader gradually while perceiving the text. Aesthetic reception of the literary text is the synthesis of prospective and retrospective stages of the reader's mental activity (Genette, Lotman, Kukharenko etc.).

We study occasional symbolic titles according to the John Galsworthy's social and psychological megatext **"A Modern Comedy"** which consists of three thematically interrelated novels.

In the first book – **" The White Monkey"** – the author criticizes London reality which involves the whole society: the inner world of the main characters, business and political life of London, press, high society etc. So, how is the textual genesis of the symbolic title as the denotative nominative phrase transformed into the verbal symbol with its implicit meaning? At first the phrase - _white monkey_ is used with its direct meaning. It denotes the picture of monkey which was seen by Soames in the room of his dying cousin:

Over the fireplace was a picture... What! Chinese! A large whitish sidelong monkey, holding the rind of a squeezed fruit in its outstretched paw. Its whiskered face looked back at him with brown, almost human eyes. What on earth had made his inartistic cousin buy a thing like that and put it up to face his bed? (p. 88)

Soames was impressed by the picture. He couldn't forget humanlike eyes of the monkey holding orange in hand and pealing it with unforgettable expression on its face. After George dies, Soames's thoughts go back to the picture: "If I can get hold of that white monkey, I will (p. 90)." _White monkey_ is repeated again when Soames gives it as a present to her daughter:"It's a monkey eating fruit". Later, Fleur describes the picture and the essential literary detail – **"haunting eyes "** - is mentioned again. Soon Aubrey Greene, an artist visits Fleur and he describes the picture as the severe symbolic satire of reality: "I don't know where I've seen a more pungent satire on human life." He emphasizes the eyes of the monkey: "By

George, those eyes!". Further, he makes allegorical interpretation of the picture which is existential with its depth:

Why, it's a perfect allegory, sir! **Eat the fruits of life, scatter the rinds, and get copped doing it.** _When they're still, monkey's eyes are the human tragedy incarnate. Look at them! He thinks there's something beyond, and he's sad or angry because he can't get at it. That picture ought to be in the British Museum, sir, with the label: "Civilization, caught out."_ (p. 141)

The picture is one of the main characters throughout the novel. At first, it is a part of the heroine's soul. Fleur compares herself with the white monkey when she thinks about her unfortunate love to John: "Since she couldn't have John, what did it matter – Wilfrid or Michael? Eat the orange in her hand and throw away the rind! (p.145). Gradually, the white monkey becomes the symbol of the whole society:

Gosh! That white monkey! The brute was potent - symbolic of the world's mood: belief cancelled, faiths withdrawn! And, dash it! Not only the young – but the old – were in that temper!"

Three main phrases – 'Eat the fruits of life, scatter the rinds, and get copped doing it,' – express the concept of the picture. Gradually, the white monkey transforms into a symbol not only of the inner world of the main characters but also the whole society. At first it is a literary detail and at the end of the novel it transformes into a conceptual nucleus of the text and the author uses it as a titles which is a symbol of the young generation craving _to eat the fruits of life and scatter the rinds_ and can not see the essence of life.

The author makes other two novels based on the same model and he synthesizes all three titles into a megametaphorial title " Modern Comedy" using which he symbolises England of 30ies. There are three main issues highlighted in the implicit meaning of the titles:

a) post-war generation and their attitude to life which is expressed in a strong desire to get everything from life and throw away what they don't want or need ("The White Monkey");

b)   inertness and laziness of this generation which is caused by the financial support from their families ("The Silver Spoon");

c)   inevitable end of the epoch and the society ("Swan Song").

2. The second type of symbolic titles are **allusive titles** that symbolize textual meaning on the basis of intertextuality[1], when the production and perception of a given text depends upon the knowledge of another text. The term "Intertextuality", which implies the relationship between/among texts, was coined and first introduced into literary studies by M. Bakhtin[2] and J. Kristeva. While symbolism of occasional titles is determined by total transformation of implicit meaning of a literary text, allusive titles and connection of their symbolism to the perception of the plot depends on the reader's knowledge of the text which is used as an allusion.

The novelty of our research approach lies in the fact that we analyse allusion in the interdisciplinary light of humanities: we consider it as neither a purely literary nor a linguistic phenomenon, but a synthesis of these two approaches. We study allusion as an intertextual, stylistically marked phenomenon of pragmatic nature. On the one hand, it embodies the speaker's/ the author's subjective modality with its aesthetic-evaluative and expressive-emotional cognition which is based on their associative vision of the world, whereas on the other hand, the adequate reception of allusion completely depends upon the text receiver's cultural background knowledge and his or her interpretative ability. According to the definition made by I. Galperin, allusion is considered to be the indirect reference to the biblical, mythological, historical facts which are necessary to be known by the reader for adequate perception of the current contextual information (I. Galperin 1987, p.187).

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[1] The term "Intertextuality" was introduced by J. Kristeva in 1966 (Kristeva J. Desire in Language: A Semiotic Approach to Literature and Art, Oxford: Blackwell, 1980. English translation).

[2] http://lengish.com/articles

We study allusion on the basis of the following literary texts: "Pygmalion"(B. Shaw), "The Moon and Sixpence" (S. Maugham), "The Gardener" (R. Kipling) and "Mammon and The Archer" (O'Henry). With the analysis of " The Gardener" we will show how is allusion actualized through implicit meaning of the literary work.

"The gardener" is dedicated to the tragedy of war and it is studied historically on the basis of the fact which inspired Kipling to write this story (Steven 1998, Levine 2004, Rowgenberg 2001 etc.). It was the death of his son John in the First World War. After the war, members of his family were looking for the grave of John for many years. The Kiplings visited war cemetery in Rouen on 14 March, 1925. Later, he wrote a letter to his friend Rider Haggard: "One never gets over the shock of this Dead Sea of arrested corps". The same evening he began to write " The gardener". Obviously he took the title of his story (and his final line: *supposing him to be the gardener*) from the Bible. The episode of the Resurrection, the occasion on which Jesus Christ was brought back to life after his death. Another version is John 20:15 which also identifies this Belgian gardener :

Jesus saith unto her Woman, why weepest thou? whom seekest thou? She, supposing him to be the gardener, saith unto him, Sir, if you have borne him hence, tell me where thou hast laid him, and I will take him away (John 20:15).[1]

John's death was linked to Kipling's poem "The Burden". Having had his application turned down after a failed medical examination due to poor eyesight, Kipling managed to enlist John into the army and he died. This poem reveals Rudyard's feeling of guilt at his role in getting John in the army.

> One grave to me was given.
> One watch till Judgement Day;
> And God looked down from Heaven

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[1] https://www.biblegateway.com/passage/?search=John+20:11-18

And rolled the stone away.
One day in all the years.
One hour in that one day.
His Angel saw my tears.
And rolled the stone away!

The phrase "and rolled the stone away" is repeated twice and its implicit meaning is directly connected to the Gospel of Mathew[1] when the earth shall be shaken, and the graves opened, and the dead come forth; and was a symbol and token of the presence and majesty of Christ, at whose rising, as at his death, the earth shook and trembled. To roll the stone means to free souls and it is a symbol of immortality.

Helen goes to cemetery to find her nephew's grave and this episode reminds the reader Kipling's experience when he was looking for his son's grave. She is shocked with the picture seen. At this moment, the author introduces the gardener who was planting the flowers: "A man knelt behind a line of headstones - evidently a gardener, for he was firming a young plant in the soft earth." Helen came closer.

He rose at her approach and without prelude or salutation asked: 'Who are you looking for?'

'Lieutenant Michael Turrell - my nephew', said Helen slowly, as she had many thousands of times in her life. The man lifted his eyes and looked at her with infinite compassion before he turned from the fresh-sown grass toward the naked black crosses.

'Come with me,' he said, 'and I will show you where your son lies.'

Intertextual connection to the Bible is evident. The phrase - 'Who are you looking for?' reminds the reader about the Gospel of John. "Infinite compassion" is directly connected to Jesus. Absolutely sudden phrase is - – "Come with me and I will show you where your son lies." which is key to

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[1] "There was a violent earthquake, for an angel of the Lord came down from heaven and, going to the tomb, rolled back the stone and sat on it." - Matthew 28: 2 New International Version (NIV).

interpretation of the text. But when the last words are read it is easy for the reader to guess that the gardener is Jesus:

When Helen left the Cemetery she turned for a last look. In the distance she saw the man bending over his young plants; and she went away, **supposing him to be the gardener.**

It can be concluded that biblical allusion is noted on three textual levels – in the title, in the epigraph and in the final episode of the text. Concept of the gardener is associated with Jesus Christ and eternity of soul. At the same time, the title is a symbol of immortality of soldiers' names.

The third type of symbolic titles are **syncretic** titles. Direct and indirect or symbolic meanings are simultaneously realized in this type of titles. For example, "Lord of the Flies" (W. Golding), "Animal Farm" (G. Orwell), "The Ebony Tower" (J. Fowles), "Decline and Fall" (E. Waugh) etc.

Lord of the Flies is a novel by English author William Golding about a group of British boys stuck on an uninhabited island who try to govern themselves with disastrous results. The book portrays their descent into savagery; left to themselves in a paradisiacal country, far from modern civilisation, the well-educated children regress to a primitive state.

The author has created a system of symbols in which the title is central. It is a pig's head that has been cut off by Jack, put on a stick sharpened at both ends, stuck in the ground, and left as an offering to the "beast". One of the boys realizes that actually the Beast is created by the their fear and the real beast is inside them all. The crucial moment is that one of the boys compares the sound of the pig with the sound of the lord of the flies. The name "Lord of the Flies" is a literal translation of Beelzebub (a contemporary name for devil).

According to the above said we may conclude that " Lord of the flies" is the syncretic title in which its direct and symbolic meaning is revealed simultaneously. The authors conceptual message is that men differ from

other creatures because they are Homo Sapiens and they have to control their impulses rationally. The best example of this is the main character – Ralph who destroys the symbol of devil (pig's head) and thinking about what has happened on the island, he begins to weep.

C O N C L U S I O N

The results of the study via interparadigmatic and interdisciplinary methodology enables us to make the following conclusions:

1. We think that the title is a linguocultural phenomenon, which expresses not only the individual style and vision of the author, reveals conceptual nucleus of the text but also characterizes literary-cultural context of the epoch when it was created. We assume that: a)it should be studied in connection with the main text b) at the same time we should focus on its literary-cultural context within which the work has been created.

2. As a linguocultural phenomenon, the title is studied diachronically. Having studied the titles of the XVII-XX century British prose, we came to the conclusion that that they can be classified into the following structural-semantic types: summarizing titles in the form of a microtext, double or qualifying titles, anthroponymic and noun phrase titles, subordinative and coordinative phrasal titles and sentential titles.

3. We have concluded that summarising titles and double or qualifying titles are frequently used in adventure and romantic stories of XVII and XVIII centuries. Anthroponymic titles are widely used in the XIX century. Aesthetic-evaluative titles represented with a common noun are rarely used in the XIX century works but they characterise XX century movements, such as: Realism, Neo-romanticism, Modernism and Postmodernism. Chronotopic adverbial titles are used in the same way. The innovation if Modernism and Postmodernism of XX century is sentential title. As for subordinative phrasal titles, they are equally used in the literary works of these three epochs.

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4. According to the above said, we can conclude that two essential tendencies are noted in the art of entitlement which is connected to the epochal changes in literary thinking: a) verbal economy while forming titles and b) its pragmatization. While using metaphors and symbols for titles, authors pass on a transformed and generelised picture of the story. Consequently, they express their aesthetic cognition, ideology and individual style in literary thinking.

5. We have differenciated occasional, allusive and syncretic types of titles. They differ not only in linguistic model of textual genesis and the usage in the text, but also in the role of literary-aesthetic conceptualization of the work.

6. Accordingly, we have analysed the way of transforming lexical components into verbal symbols and representing cultural icon through the implicational semantics of the symbolic titles.

7. We have worked out a conceptual system which can be generalized as following:

a) Given transformation is presented by the dynamic model of three main components: **word** → **literary detail** → **symbol** , in which each member remains and at the same time transforms features of other units and it is characterized by the principle of *inheritance*.

b) Interpretation of allusive titles intertextually. By employing a metaphorical or symbolic allusive title, the author actualizes intertextual and pragmatic categories, thus creating implicational semantics of the text which converts the title into a conceptual symbol of the whole work.

c) The given process is connected with the concept of the *road* which is passed by the reader gradually while perceiving the text. Aesthetic reception of the literary text is the synthesis of prospective and retrospective stages of the reader's mental activity. As a result of this, transformations of implicit meaning are perceived adequately and the process of symbolisation is based on it.

8. On the basis of findings it can also be concluded that modern title is considered as a manifestation of the author's intention, subjective-

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evaluative modality and aesthetic-communicative strategy in the process of text-creating and we would concentrate on the reader's interpretative activity in the aesthetic perception of the text, it being considered as his/her communicative interaction with the writer.

In general the study shows that the title is a linguocultural phenomenon. Its evolution and typological variety is predetermined by the epochal changes in literary thinking and also by author's aesthetic-communicative strategy, which is aimed at accumulating literary text's conceptual essence in a title in the most effective and artistic way in order to encourage the reader's interaction in aesthetic reception of the literary work.

THE MAIN CONCEPTS OF THE DISSERTATION ARE GIVEN IN THE FOLLOWING WORKS:

1. **Gabadadze M.** – "On the Linguocultural Essence of the Title of a Literary Text" // International periodical scientific journal: Intellect. Tbilisi, 2013. № 1(45), pp. 154-157

2. **Gabadadze M.** – "Structural Types of Titles of Literary Texts and Their Variation in the Context of XVII-XX Century English Prose"// Scientific papers of international scientific conference: Modern Interdisciplinarism and Humanitarian Thinking. Akaki Tsereteli State University, Kutaisi, 2013. pp. 194-197.

3. **Gabadadze M.** - "Linguopragmatic and Stylistic Peculiarities of Anthroponymic Titles in British Fictional Writing" // Scientific Peer Reviewed Journal: Language and Culture. Kutaisi, 2014. № 11, pp. 21-26.

4. **Gabadadze M.** - "Intertextuality of Allusive Symbolic Titles and Their Implicational Semantics" // Scientific Peer Reviewed Journal: Language and Culture. Kutaisi, 2014. № 12, pp. 23-33.