

TITLES AS ONE OF THE MAIN COMPONENTS OF A LITERARY TEXT

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Annotation

The article discusses about the concept of titles in texts, strong position of text and researcher tries to explore types of titles. It intends to explain what role a title plays and its function in text. Strong positions include formally selected parts of the text: the end and the beginning, the title, the epigraph, the prologue, the first lines and sentences, the key words. This article focus on the title and its definition, examples and its role. It includes , as a demand, annotation, keywords, introduction, main part, conclusion and reference list.

Key words: literary text, title, epigraph, prologue, sentences, strong position, function of title, role of title, definition of title.

The title is the first character of the work that begins familiarization of the reader with the text. The title introduces the reader to the world of the work. It expresses the main theme of the text in a condensed form, determines its most important storyline or indicates its main conflict. By figurative expression I.R. Halperin, the title is “this is a compressed, undisclosed content of the text. It can be metaphorically represented as twisted spring, revealing its capabilities in the process deployment” (Halperin 2, 133). The title is arguably the most important element of any text. It informs the readers about the content of the text and encourages them to read it. In the context, a title is everything: a title that contains good keywords, and expresses the finding explicitly. Another question comes here what should be a good title and how to come to this. A good title will generate interest and intrigue readers. An effective title should convey the main topics of the study, highlight the importance of the research and attract readers to read further. Some characteristics of good title can be its shorter side. A short title is easy to remember and often can be more evocative. Best-selling titles are often evocative and contain compelling wordplay and imagery. It’s important to make sure that when choosing an original title that hasn’t already been used by an existing book. There are some tips for coming up with the best book title: 1) Character names, like Harry Potter, can provide strong and simple novel titles that grab a potential reader’s attention. 2) Setting-where and when a book is set. Playing on the setting in a book story title that would interest readers. Love in the Time of Cholera is a well known book title that immediately establishes time, period and tone. 3) Literary Devices. Many attention-grabbing non-fiction titles and fiction titles use literary devices to spice up their titles. Using alliteration, like Gone Girl, or double entendre to produce a catchy title that hooks a reader’s interest. 4) Originality. The perfect title should clue the reader into what makes a book special and separates it from others. The Secret, for example, is an intriguing book title that promises a wholly original literary experience. It is often difficult to come up with a title that is both striking and true to the content of the text

to follow. Throughout the production of the text, a range of possibilities will present themselves to us. In determining which of these possibilities should head the finished product we should select the one that both catches the eye and ‘hugs the content’: how this is achieved will be explained in the following paragraphs.

Titles perform two functions:

1. they create the context within which the text proper will be relevant;
2. they announce the topic.

It is a good idea to ensure that the title contains two elements, each corresponding to one of these two functions. These two elements we shall call the Frame and the Theme. The Frame indicates the general area to be dealt with; the Theme delineates the sub-area to be focused on. In this way, the reader’s interest is awakened by the Frame and stimulated by the Theme. The adjective thematic used to qualify the titles relative to the "content" of the text is not irreproachable because it supposes an extension of the very notion of theme. Thematic is all the titles with a generalizing synecdoche which will be, a homage to the importance of the theme in the "content" of a work, be it of a narrative type, dramatic, or discursive. From this viewpoint, everything that is "content" but is not the theme, or one of the themes, is in an empirical or symbolic relation with it or with them. There are many ways for a thematic title to be so, and each requires a particular semantic analysis, in which the role played by interpretation of the text is not insignificant. Let’s clarify general classification of titles. There are literal titles, which designate, without diversion or figure, the central theme or the central object of the work: *The Earth*, *War and Peace*-to the extent of indicating in advance the denouement: *Jerusalem Delivered*, *The Death of Ivan Ilitch*, proleptic titles. Others, by synecdoche or metonymy, are linked to a less obviously central object, sometimes deliberately marginal. "The title is very little indeed." Hastily, since the detail promoted in this way is invested with a sort of symbolic value, therefore of a thematic importance (Helen Zimmern, 1962:53). A third type is of a constitutively symbolic order, that is, the metaphoric type which includes a work the central theme. A fourth type functions by antiphrasis, or irony, either because the title is antithetic to the work or because it displays a provocative absence of thematic relevance. The antiphrasis may take the form of a formal denial, like the novels which is not exactly a title. The irrelevance can also be only apparent and reveal a metaphorical intention. For example, *Ulysses* which functions according to the figural mechanism, well described by Jean Cohen. Since no one in that novel is called Ulysses, it must be that the title, literally irrelevant, has symbolic value and, for example, that the hero Leopold Bloom is an Odyssean figure (Jean Cohen, 1966). Thematic titles dominate the picture widely today, but one must not forget that the classical usage was quite different, if not the reverse. Rhematic titles rather dominated in poetry by collections with generic titles: *Satires*, *Fables*, *Epistles*, *Poems* and so on. Rhematic titles mostly are either genre indications or display a genre innovation (Genette, 1987; 89).

According to Genette (1987), titles may have four different functions: 1) to identify or label a book; 2) to provide information about the text topic; 3) to indicate the nature of the book; and 4) to attract the interest of readers.

According to Charles Grivel one of the crucial functions of the title is to advertise the book, “to ensure the text’s presence in the world”.

Exactly this notion of representing the text in the world mirrors in the first and last of the three functions that Charles Grivel suggests for titles. These functions are : 1) to identify the work, 2) to designate the work's subject matter, 3) to play up the work (Genette, 76).

In conclusion, title summarizes the main ideas of text and lets reader know what the work is all about. And titles need to be informative and attractive in order to gain prospective readers' attention. Good titles include keywords in order to inform prospective readers as well as to make sure that the text is easily found by those interested in subject. We explore functions of titles and Genette eventually distinguishes between thematic and rhematic titles. In addition to this, we can see historical development of titles, types and its position in this article. Title plays an important role in text, because it gives information about content of text or whole work.

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