

# THE POETICS OF THE TITLE IN THE AXIOLOGICAL ASPECT

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**Abstract.** *The poetics of the title and the headline complex are fundamental coordinates of the artistic system. The aim of this study is to identify the axiological aspect of the poetics of titles in epic, dramatic, and lyrical works, as the presence of symbolic titles not only constitutes the worldview but also shapes the axiosphere of an individual writer.*

**Keywords:** *title, value, axiosphere, tropes, content, form.*

**Introduction.** The poetics of the title and the headline complex are fundamental coordinates of the artistic system. The aim of this study is to identify the axiological aspect of the poetics of titles in epic, dramatic, and lyrical works, as the presence of symbolic titles not only constitutes the worldview but also shapes the axiosphere of an individual writer.

Literature review. The poetics of the title has consistently attracted the attention of researchers. In philological science, there are a number of works dedicated to this topic. Of particular significance in this process are the works of S. Krzhizhanovsky, A. A. Potebnya, M. M. Bakhtin, D. S. Likhachev, and A. Etkind. For instance, S. Krzhizhanovsky's work "The Poetics of Titles" [Poetyka Zaglaviy] became the starting point for the development of various studies in this area. The postulate that "a book is a title expanded to the end, while a title is a book reduced to two or three words" [6, p. 3] sets the direction connected with the correlation of the text with its individual components. In addition, special attention is paid to the structural levels of a literary work. In A. Etkind's article "The Poetics of Titles" primary attention is given to the components of the title, explored the interdependent connections between them. The phenomenon of playing with the title of another text, and titles that represent "a ready-made trope" [gotovy trop] acquires key importance [10, p. 560]. This aspect will be studied in this article.

Research Methodology. Considered as systems, literature, the writer's work represented by epic, dramatic, and lyrical texts as well as individual artistic works, actualize the axiological aspect of the analysis of the poetics of the title. At the same time, it should be noted that, in our view, such an approach plays a special role in the scientific paradigm of integral literary studies the methodology of which was enriched by the inclusion of objects of linguistic analysis in the literary and the expansion of the categorical apparatus borrowed from such disciplines as axiology, hermeneutics, cognitive psychology.

This study situates the axiological context within the framework of the anthropocentric paradigm and is primarily concerned with examining extratextual factors such as the writer's worldview, their aesthetic principles, as well as cultural, social, and historical contexts. The basis of the analysis methodology "Assessment of the artistic concept", [Otsenka Khudozhestvennoy Kontseptsii] presented by Yu. B. Borev, who believes that: "The four steps of value analysis (1. value setting; 2. consideration of the value of the aesthetic relationship of the work to reality; 3. identification of the value of the internal organization of the work; 4. The hidden values of the artistic concept) are in direct accordance with the four steps of the interpretation analysis of the work (1. worldview; 2. semantics of external relations; 3. semantics of internal relations;

4. meaning of the artistic concept)” [1, c. 108]. Viewing lyrical works from these perspectives reveals their orientation towards both traditional and contemporary themes, often indicated in their titles. Consequently, the poetics of the title allow for the identification of the author's presence within the context of aesthetically significant principles. Examining the value of aesthetic relations to reality in this study is interpreted within the framework of systemic connections. Identifying the value of internal organization is explored through the lens of the most significant antonymous images, while uncovering the value of the artistic concept delves into the specifics of the axiosphere.

Analysis and results. The titles of A. Platonov's novel "Happy Moscow" [Schastlivaya Moskva], and M. Bulgakov's satirical novellas "The Fatal Eggs" [Rokovyye Yaytsa] and "Heart of a Dog" [Sobachye Serdtse] can be viewed, in the terminology outlined above, as a "ready-made trope". This trope is based on the non-contradictory relationship between the "subject and predicate". Essentially, Moscow, portrayed as the main character and the city itself, can be happy by default, but the entire text of the works suggests otherwise.

A highly unusual ready-made trope is represented by the title of Mikhail Bulgakov's work "Theatrical Novel", as it suggests that the main theme is connected with creativity (the novel) and the notion of life as a theatrical performance. Additionally, there are two notable facts regarding this work by Mikhail Bulgakov: it was initially titled "Notes of a Dead Man" and "Theatrical Novel", and within the artistic text itself, the title of the play "Black Snow" appears. Since the work was unfinished and unpublished during Bulgakov's lifetime, it was first published in 1965 in the journal "Novy Mir" [New World] under the title "Theatrical Novel". M. Glennly translated the work into English under the title "Black Snow: Theatrical Novel" [2, p. 224]. Despite retaining the literal translation "Theatrical Novel" in the second part of the title, the first part, which has become ingrained in the interpreters' minds, distinguishes this translation from others. This highlights the triad of titles relevant to the recipient: "Theatrical Novel" – "Notes of a Dead Man" – "Black Snow".

The title "Notes of a Dead Man" appears central. Within the entirety of the work, the appropriateness of such a designation is confirmed by both the author's preface and the subsequent development of catastrophic events. Particularly, since the tragic ending is known to us in advance from the preface, all narration is perceived as mediated, separated by time, which allowed Mikhail Bulgakov to name his work "Notes of a Dead Man". Furthermore, the title "Notes of a Dead Man" refers us to precedents in Russian literature such as Nikolai Gogol's "Diary of a Madman" [Zapiski Sumasshedshego], Ivan Turgenev's "A Sportsman's Sketches" [Zapiski okhotnika], Fyodor Dostoevsky's "Notes from Underground" [Zapiski iz Podpolya] and Mikhail Bulgakov's own "A Young Doctor's Notebook" [Zapiski Yunogo Vrach'a] and "Notes on a Cuffs" [Zapiski na Manzhetakh]. Here, a phenomenon is presented, known as playing with the title of another text. As an example of such types of titles, A. Etkind presents the following series: "The Petty Demon" by Fyodor Sologub and "Demons" by Fyodor Dostoevsky and Alexander Pushkin" [10, p. 562].

The researcher argues that this particular play with the title of another text explicitly reveals genetic connections with preceding tradition. Other series can be identified as well, for instance, Fyodor Dostoevsky's "Crime and Punishment" [Prestupleniye i Nakazaniye] and Mikhail Zoshchenko's works. It is important to note that while the former is a prose work, the latter is dramatic. Furthermore, there may not be an exact match in the titles; there could be "more subtle

inter-title relationships”, such as “The Winged Guest” – “The Stone Guest” – “The Stone Angel” – “The Fiery Angel”.

In 1990, the literature and art publishing house named after Gafur Gulam in Tashkent released a compilation titled “Notes of a Dead Man” which included a variety of works such as stories, novellas, and even some pieces that had not been published during the author’s lifetime, including the novels “Master and Margarita” and “Theatrical Novel”. A. Vulis, a well-known literary scholar who undertook the initial effort to revive “Master and Margarita”, curated the collection and provided the afterword. In his afterword, titled “The Satire of Mikhail Bulgakov” A. Vulis explains the selection of the collection's title: “Bulgakov chose to name his work “Notes of a Dead Man” to denote not something transient or ordinary, but rather something essential to him – a memoir novel about creativity” [4, p. 652].

The first component of the triad – “Theatrical Novel” - elucidates the substantive aspect. This is a novel about the theater, depicting life within it and the creative process for the theater. In formal terms, it is similar to “Happy Moscow”, “The Fatal Eggs” and “Heart of a Dog”, all representing ready-made tropes, yet the title “Theatrical Novel” is constructed “according to the principle” of “Text X about Hero Y”, or more precisely, “a text of genre X about hero Y” [10, p. 560]. This is exactly how the title of Mikhail Zoshchenko’s work “A Tale About Reason” [Povest o Razume] is constructed. However, some caveats are necessary in this case. Firstly, the concept of “theater” serves as the hero, and secondly, such an interpretation is possible if the structure of the title is changed to a combination of nouns, such as “A Novel about the Theater” or “A Novel about Theatrical Creativity”. In our view, it is significant to emphasize the genre designation “novel” in the title. Perhaps this is why such a title was chosen for publication, emphasizing its nature as a novel. On the other hand, in the publication “M. Bulgakov “Plays. Novels.” three plays are published: “Zoyka’s Apartment” [Zoykina Kwartira], “The Crimson Island” [Bagrovyy Ostrov], “Flight” [Beg] and two novels: “Theatrical Novel” and “Master and Margarita”. This raises many questions, such as the purpose of such a publication, why plays and novels are separated graphically, why certain plays like “The Days of the Turbins” [Dni Turbinykh], “The Cabal of Hypocrites” [Kabala Svyatosh] and others are missing, and why the novel “The White Guard” [Belaya Gvardiya] is absent. However, in the context of this study, it is important to illustrate how the title “Theatrical Novel” became entrenched in publishing practice.

The third component of the triad – “Black Snow” – is only actualized in English editions of Mikhail Bulgakov’s works. However, in our view, it is precisely this title that allows for a clarification of both the author's position and the substantive aspect of the work, as it refers to the novel “The White Guard” through the medium of a play written by the main character. This includes various authorial reminiscences associated with the content of “The White Guard” and associative imagery linked to the color antithesis in the titles: “Black Snow” – “The White Guard”. The symbolic meaning of the play’s title “Black Snow” is revealed in the climax of the novel, just before ominous suspicions about the applicability of Ivan Vasilyevich’s system to his play begin to creep into the hero’s soul: “I tried to save the shot, I wanted them to hear how terrifying the harmonica sings on the bridge when a bloody spot spreads on the snow under the moon. I wanted them to see the black snow. I wanted nothing more” [3, p. 347].

This desire prompts the playwright to get to know the director better and even change his own principles. At this moment, in our opinion, the playwright's creativity comes to an end: the hero worries about his appearance, constantly looks in the mirror, frets about the unfavorable

impression he makes, and so on. All of this leads to a final realization that the truth cannot be saved: “Ivan Vasilyevich stubbornly and persistently sought to remove from the play that very scene where Bakhtin (Behtelev) shot himself, where the moon shone, where they played the harmonica. And yet I knew, I saw that then the play would cease to exist. But it needed to exist because I knew that within it lies the truth” [3, pp. 346-347]. In our view, this is what provides the basis for asserting that the work “Theatrical Novel” is structurally concluded: the play “Black Snow” perishes (without the scene of Bakhtin’s suicide, when the snow turns black from blood, the meaning of the work is unclear); the dead man’s notes are cut off; the truth remains unknown.

Regarding Russian-language poetry in Uzbekistan, certain conclusions can be drawn based on the structure of anthologies, collections, cycles published over the past 30 years either independently or in the journal “Star of the East” [Zvezda Vostoka]. This structure allows for the identification of individual-authorial hierarchies of values and the contemporary poetry scene as a whole. The reworking of previous literature from antiquity, the Middle Ages, the Renaissance, classicism, sentimentalism, romanticism, realism, and the values that predominated in a particular period (proportionality, beauty, reason; faith, hope, love; wealth, power, health; intellect; feelings; freedom) enables the characterization of the meta-level of the axiosphere of contemporary Russian-language poetry in Uzbekistan. The poetics of titles by Russian-speaking poets in Uzbekistan, such as R. Krapaney, M. Kim, V. Osadchenko, construct the macro-level of the axiosphere of Russian-language poetry in Uzbekistan, conditioned socio-culturally. Additionally, one can discuss the conceptsphere of Russian-language poetry in Uzbekistan, its linguistic, poetic, national aspects, and the relationship between the concepts of “axiosphere”, “conceptsphere”, “biosphere”, “noosphere”, “semiosphere”, and “anthroposphere”.

The emergence of multidimensionality and the enlargement of the world have complicated its connections with humans. On this “wave”, artists have found the need not only to recreate reality in artistic images but also to take on the role of thinkers, focusing attention on the eternal questions of human existence. In the context of the course “Russian-language Literature of Uzbekistan”, the specificity of philosophical poetry has been most fully and vividly expressed in the poetry of A. Faynberg. If we apply the algorithm for analyzing poetic texts proposed by S.L. Kaganovich, a doctor of philological sciences and head of the department of theory and methodology of general education at the Novgorod Regional Center for Education Development, and observations by L.S. Vygotsky on “aesthetic reaction”, psychology of art perception, as well as modern literary approaches to the analysis of artistic texts presented in the works of N.A. Nikolina “Philological Analysis of Text” and T.L. Rybalchenko “Imaginary World of Literary Work and Aspects of Its Analysis”, then it should be noted that in A. Faynberg’s poetry, there is a movement “from form to content” [7, 8].

Key images, “opposite in emotional tone, the interaction and “struggle” of which create the dynamics, energy, and emotional tension of the work” [5, p. 101], include the images of the East and the West. The second antagonist image is not directly named; it is implied, arising in associations, in the subtext. At the level of the first impression, A. Faynberg’s poems exhibit a general major tone, characteristic of loud lyrics, the tradition of the sixties, such as Evgeny Evtushenko, Robert Rozhdestvensky, Andrei Voznesensky, Bella Akhmadulina, and Bulat Okudzhava. The prevailing mood in A. Faynberg’s poems is associated with reflections on questions of existence and artistic creation. The compositional features of A. Faynberg’s poems are determined by the genre specificity of his works, in particular, “free sonnets,” elegies, ballads,

and songs. Lexical chains associated with each of the key images of the East and the West include such nominations as “bazaar”, “watermelon”, “one's own” and “foreign”. The accompanying images, allowing to expand, deepen, or specify their meaning, are related to the understanding of time (World War II, the 1960s, 1980s), space (Moscow, St. Petersburg, Kishinev, Tashkent), and life (youth, experience, wisdom).

Thus, through artistic means (epithets, antithesis, metaphor, metonymy), syntactic techniques (transfers), there is an accentuation, highlighting of particularly significant images. The poetics of the titles of poems included in the collection “Velotracks” indicate that the value orientation is related to social and historical reality: “Archeology. December 31”, “Geodesy. For the coming dream”, “Geodesy. The country of Valerika”, “Topographic”, “Telegram to the north” as they indicate the most significant areas (technical development of the planet Earth) of a certain period of civilization development (the 1960s); understanding time as cyclical, in particular, calendar time: “November”, “Autumn of 1942”, “Winter”, “Summer” and also personally meaningful: “Winter holidays”, “At 17 years old”; as well as titles such as “Twice two”, “A tale about the yellow gnome”, “My mother”, “Philology” [Filfakovskoye], “Snowstorm” illustrate the tendency associated with the disclosure of the value of aesthetic relations of the work to reality. These same axiological aspects are transformed in the collection “Free Sonnets” [Volnyye Sonety] as the emphasis is made not only on time but also on space: “Tashkent, 1943”, bringing to the forefront the meaning of the artistic concept: “Colleagues”, “Artist”; aesthetic exploration of reality: “Thieves”, “Youth”, “Penelope”, “Return”, “Love”, “Letter”, “Inspiration”.

Results. Thus, it should be emphasized that the title is interconnected with other components of the artistic text and focuses on both structural and content aspects. Additionally, the title elucidates the author's worldview and aesthetic concept. The title can represent a ready-made trope, as in phrases like “Happy Moscow”, “Fatal Eggs”, “Heart of a Dog”, “Theatrical Novel” where the layered meaning is based on oxymoron, metaphor, metonymy, and irony. Furthermore, the contextual connections of the title with other works by the author, variants existing in drafts (“Notes of a Dead Man”), translations (“Black Snow”), may refer us to precedents, and such a peculiar play with the title of another text explicates genetic ties with the preceding tradition.

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