

TITLE AND CONCEPT: THE CASE OF INTERRELATION

A.Meyerovich

Rehovot, Israel

Summary: The study investigates title-concept relations in the perspective of text completeness. Completeness as a compulsory text category develops on the basis of the whole text along conceptual theme development. If so we guess that it starts being formed from the very beginning and includes the title. The analysis showed that the title really belongs to text completeness although its ability to prognosticate text concept differs and depends on the factor of its formal and semantic structure as well as prevailing – retrospective or prospective – type of relations with text conceptual theme and its concept.

In text linguistics title and concept are regarded as compulsory elements of text formal and semantic structure. Written text as a discrete unit of discourse is formally limited by graphic means (space) and formal and semantic elements (a title including a zero title that is also meaningful and sometimes the word «end» at the end). It seems that these elements cannot but be related to the concept as a resulting semantic construction. The goal of this study is to analyze title-concept relations in order to see if they always exist and are equally strong.

In this study the term «text concept» is interpreted in accordance with its philosophic meaning – «mental image, general idea, notion» [Philosophic dictionary 1981]. The notion of concept as it is understood in this article is very close to Hausenblas's *summary meaning* that is concentrated in one point and cannot be formulated verbally, as a matter of fact it can never be formulated «in short», it can be created only on the basis of a complete text [Hausenblas 1964: 73] Leontyev's *final closing* [Leontyev 1968: 10] and Vigotsky's *catharsis* [Vigotsky 1968: 295] are very close to this «summary meaning» and to the notion of *concept* accepted in this study. Some other terms used in the study also require clarification. The term *conceptual theme* defines the theme that is of major importance in the process of concept synthesis. Linguistic units of semantic, syntactic and stylistic levels that constitute text conceptual theme are defined as *signals of completeness*.

Since concept is synthesized only in a complete text, in the study the concept itself and its relations to the title are analyzed in their relation to text completeness, and text completeness is regarded as a compulsory text category. As a «closed unit» text must be discrete and complete. Text completeness as a compulsory text category deals with formal and semantic text structure and doesn't depend on text finish or traditionally singled out in literary criticism plot relaxation. Defined by Y.Galperin as «a function of intension that is underlying in any text and develops as a number of narrations, descriptions, speculations and other forms of the communicative process, completeness is formed when the intended result is achieved by means of progressive theme movement, its development. [Galperin 1981: 97]. The analysis shows that the process of text completeness

formation starts from the very beginning and definitely includes the title into the area of its development. Text concept or in other terms text intention [Lotman 1970: 33; Bely 1922: 134; Larin 1927: 33] produces prognostic beginning-ending agreement by means of adequate language elements, and thus completeness could be defined as exhaustively expressed text intention.

Therefore text title as a meaningful element of text beginning undoubtedly presents highly important material for the analysis in the perspective of concept formation. According to Y.Galperin the title «has the power to limit the text and contribute to creation of its completeness. A great majority of texts of different types and genres have titles that either clearly or implicitly express the text idea or its concept» [Galperin 1981: 133-134]. Text completeness cannot be regarded only in its relation to the title, as the title may be rather vague and give different possibilities of topic development; thus several texts may have identical titles within one and the same genre – detective stories, for example, that very often have the titles like *Case One* or *Case Two*. The title inevitably leads to the nucleus of the text, being still indirectly related to the concept and text conceptual information. The title may become an initial point in conceptual theme creation, and the theme may produce derivative themes: language elements functioning in its field get «charged» and further, when repeated in the text, create thematic rows; this is how text dominant tune is produced.

A story *The Search for Tommy Flynn* presents an example of a monothematic text. The story tells about a tragedy of a man wounded at war: once strong and healthy, a young man becomes mentally impaired and the only goal of his life is to find a friend, Tommy Flynn, who had disappeared at that same war. The title of the story prospectively prognosticates the development of its theme – the search for a certain Tommy Flynn.

The theme of search for Tommy Flynn develops along the whole text:

...Christie Wilcox came down into Cressley to look for his long-lost pal, Tommy Flynn [Barstow 1978: 42].

Now he could help Tommy, if only he could find him [Barstow 1978: 42].

Tommy, oh Tommy, I can't find you Tommy [Barstow 1978: 42].

They laughed. They laughed because he could not find Tommy Flynn [Barstow 1978: 43].

«I'm looking for Tommy Flynn... You know Tommy Flynn? Where is he? Where's Tommy Flynn?» [Barstow 1978: 45].

«What about Tommy Flynn?» Christie said. «Where is he?» [Barstow 1978: 47].

«I'm going to find Tommy» [Barstow 1978: 48].

Repetition of semantically related words *the search*, *to find*, *long lost* together with the name *Tommy Flynn* creates a conceptual theme of the text, endless search for Tommy Flynn symbolizes loss and effort of a soul crippled by war. The story is a protest against cruelty of war and cruelty of people: cynicism and mercilessness of a stranger met by the main character inevitably ruin him:

He never told her anything again. *The search for Tommy Flynn was ended*; and shortly after she let them come and take him away [Barstow 1978: 54].

The ending of the story limits the development of the theme; while the title opens the theme and defines the direction for its development – the search for Tommy Flynn, its ending explicitly announces the theme completeness – by

means of the title phrase repeated at the end together with a phrase that has a meaning of completeness – *was ended*. More than that, in the title itself, in its word *search* there is a certain idea of two completeness possibilities – successful or unsuccessful.

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 – the symbol of a tragedy of war.

In the course of text development it may happen so that the theme of the title becomes accessory giving birth to a new theme, the one that is more important in the perspective of concept creation. The title theme becomes then conceptually marked retrospectively; in any case the role of the title cannot be overestimated as it's the first text element that highlights initial thematically marked text elements.

Thus, in the story *Ten Indians* by E.Hemingway the theme initiated by the title: *ten Indians – Indians – an Indian girl Prudence* leads to the text conceptual theme, the one that is directly related to the character of Prudence – the theme of happiness and unhappiness and of understanding that teen sorrows of love are happiness. The theme of the title directly doesn't express text concept, but lexical units functioning within its field when repeated in the process of text development, create a theme that is directly related to its concept and thus create text completeness:

«Have you got *an Indian girl*, Nicky?» – Joe asked.

«No».

«He has too, Pa», Frank said. «*Prudence Mitchell's* his girl.»

«She's not.»

«He goes to see her every day.»

«I don't.» Nick, sitting between the two boys in the dark, felt *hollow* and *happy* inside himself to be teased about *Prudence Mitchell* [Hemingway 1971: 42].

Further the theme of joy and happiness that Nick, the main character of the story, feels all day long – the theme that appears and becomes charged within the field of ten Indians theme – is created by means of key words recurrence; in this particular case repetition of semantically close words and synonyms contributes to its production:

I had a *wonderful time* [Hemingway 1971: 43].

I had a *swell time* [Hemingway 1971: 43, 44].

The theme of happiness becomes a theme of happiness and unhappiness: Prudence was happy with another boy and Nick understands that he must be unhappy:

«Didn't you see anybody at all?»

«I saw your friend *Prudy*.»

«Where was she?»

«She was in the woods with Frank Washburn... They *were having quite a time*.»

«Were they *happy*?»

«I guess so» [Hemingway 1971: 44-45].

...Nick was looking at his plate. He had been *crying*.

Nick lay in the bed with his face in the pillow.

«My *heart is broken*, he thought. If I feel this way my *heart must be broken*.» [Hemingway 1971: 45-46].

The concept of the story – understanding that in the youth everything is happiness: nature that touches soul, all the feelings that touch it – goes through the whole text, and lexical elements of the theme «unhappiness» appear in structures that prove this idea: the statement «my heart is broken» is substituted by less categorical one, the main character's uncertainty is shown by the conditional structure. Polysyndeton «had» that has an emphatic function, combines in one and the same sentence joy of closeness to nature and sounds of bitter sorrows caused by a girl-friend's infidelity; it converts «broken heart» into those feelings of youth that are also joy and happiness:

In the morning there was a big *wind blowing* and the *waves were running high up on the beach* and he was awake a long time before he remembered that *his heart was broken* [Hemingway 1971: 46].

In the analyzed story the title isn't connected directly with the concept, it's related to the concept indirectly, through the transition of the theme it creates into conceptual theme. Nevertheless it's impossible to say that the title is absolutely non-marked in the perspective of text completeness. It is related to the concept in an associational way: that day was long and happy in Nick's life: he was going from a fair in a cart and saw drunk Indians, he felt he was happy, he knew about his girl-friend's betrayal and realized that he had to be unhappy and still he remained happy because life was beautiful and he felt it with all the strength of his feelings.

In the text analyzed above there is only one marginal theme – the theme of the title, and it leads to the conceptual theme. A short story usually doesn't have a broad thematic network; still it may contain one or two sub-themes that finally become constituent elements of one conceptual theme of the text.

Thus the titles initiate first thematic chain formation but may participate in different ways in marking out of text concept; in other words the titles may possess strong and weak signals of text completeness.

Analyzed texts made it possible to subdivide all the titles according to two parameters: the strength of the signal of completeness that they contain and the prevailed type of relations – retrospective or prospective – with the text in its complete form.

The strength of the signal of completeness, according to this research, directly depends on the title's limiting ability in relation to the text: the title may have zero limiting ability towards the direction of text information development, have no impact on the concept decoding and on the other hand cannot be decoded through the text; in other words this type of a title is neutral in relation to text completeness.

The analysis shows that the titles directly related to text conceptual theme, prognosticating the direction of text information development, but getting concept-related meaning only as a result of whole-text decoding, i.e. retrospectively, possess a weak signal of completeness.

Strong signal of completeness belongs to the titles, containing in compressed form the main theme of the text, the one that in the process of its development leads to text concept synthesis. The relation of the title of his type with the text is mainly prospective, and these titles prognosticate the direction of conceptual theme development; in other words this kind of titles has maximal limiting ability towards the direction of text information development.

Naturally this classification is rather conventional, and each of the three groups includes a number of subgroups. In the article they are analyzed according to the strength of signal of completeness that they contain: from the weakest to the strongest.

1. Titles neutral in the perspective of text completeness.

1.1. Titles, containing lexemes, relating them to a certain genre.

Very often this type of a title is represented by detective stories titles. Thus a collection of detective stories *Introducing Ellery's Mom* by M. Austin includes a series of *Mom Stories*, where the narrator is a young boy, whose mother writes detective novels and at the same time investigates different crimes. The stories are called *Mom's First Two Cases* [Austin 1968: 7], *Mom's Second Case* [Austin 1968: 14]. The noun «case» is traditionally used in detective stories; in this case the genre itself limits development of text information as it narrows the borderlines of theme development up to the traditional in detective genre chain «crime» – «investigation» – «detecting of a criminal». Still the title itself doesn't single out the theme as it is: the first «case» happened to be an imaginary one; the second «case» happens to be a double murder and the writer manages to find a criminal. The analysis shows that two identical titles belong to two thematically different texts and thus don't limit the direction of conceptual theme development. On the other hand the title itself doesn't acquire additional contextual meaning and remains neutral in relation to text concept and its completeness.

The title of W. Saroyan's story *Fable IX* with the subtitle *From Saroyan's Fables* belongs to the same group of titles. This title doesn't limit possibilities for theme development; in this case genre limitations are possible: introduction – subject – moral, but the title itself doesn't prognosticate text concept, the text doesn't add contextual meaning to the title.

1.2. Titles expressed by proper names.

The titles of the kind also don't have prognostic abilities in relation to text completeness. The theme marked by the title is too broad and cannot determine the way of subject development. The title informs that the story may be about somebody who has the name (although the supposition itself in the course of text development may happen to be false). In the case of no genre limitations such a title doesn't contain any theme prognosticating element, it may be a story of happy/unhappy love, war losses, friendship, etc. Thus the title of the kind only orients to lexically correlated text events. If we compare short stories – *German Harry* by S. Maugham, *Ossie* by Susan Hill and *Jane* by Somerset Maugham we will see that they are equal from the point of view of their ability to prognosticate text concept: the first story is about a tragedy of human degrading, the second one is about loneliness and the third one is about human abilities

that sometimes don't manifest themselves – but in the title itself concept-related elements are not represented. The titles themselves acquire no additional contextual meaning and remain neutral from the point of view of text completeness.

2. Titles that contain a weak signal of completeness.

These titles don't contain any signals that prognosticate text concept but they initiate its conceptual theme and get contextual meaning directly related to text concept retrospectively. In the research the titles are defined as symbolic titles. They also can be characterized as titles with retrospective dominant.

2.1. Titles that are proper names linked by *and* connector.

In these titles as well as in the titles that have only one proper name in their structure proper names themselves fulfill no prognostic function in relation to text concept; the element of the title that defines text conceptual theme development and concept identification in a more precise way is *and* connector: proper names themselves have a weak identifying ability while the connector predicts theme development – relations between two connected names.

The title of the story *Mr. Proudham and Mr. Sleight* by Susan Hill presents an example of the title of this kind. It's a story about alienation of people that are together. The essence of relations cannot be expressed by *and* connector, it may be a story of love, friendship or hatred, but the direction of conceptual theme development – the establishment of nature of these relations – is definitely determined by *and* connector. Thus *and* connector and the title in general acquire contextual semantic meaning that is directly, although retrospectively, related to text concept.

2.2. Associative titles.

This group of titles includes the titles that don't directly create a conceptual theme but as a result of text development, retrospectively, acquire a definite contextual meaning. They don't directly express text concept but are related to it associatively. The above analyzed title of the story *Ten Indians* as well as *Indian Camp* by Earnest Hemingway present examples of this type of a title.

2.3. Titles pointing to time or place.

The titles of this kind are expressed by word clusters or phrases that contain time or place related elements in their semantic structure. These titles limit the area of text concept development in space and time; at the same time they don't define the direction of text conceptual theme development and don't directly mark out text concept.

Constituent lexemes of such a title may directly initiate text conceptual theme – in F.Fitzgerald's *The Bridal Party*, for example, – but in the majority of cases direct relations of the titles of this group to the text conceptual theme cannot be detected, as it happens in the stories by F.Fitzgerald *Outside he Cabinet Maker's*, S.Hill *In the Conservatory*, J.London *The Day's Lodging*. The title of this kind may only emphatically mark out concept within the theme of completeness: it prospectively emphasizes the most meaningful part of text theme development, but doesn't prognosticate the essence of the conflict itself, the one that actually happens to be underlying for text concept; the title itself answers the questions *when?* and *where?* and doesn't inform about *what* actually happens.

Nevertheless, the titles of this type through a complete text development retrospectively acquire all the indications of a symbol. Thus in the story *In the Conservatory*, an event crucial for the whole story takes place in the conservatory: the boy, chased and humiliated by idle, indifferent people finds there his death. Along text developing its conceptual theme, the one of reality/unreality divides (it happens when the action takes place in the conservatory), two new parallel sub-themes get crossed again in the next, connected with the conservatory, episode that directly contributes to text concept clarification. Text conceptual theme starts its formation at the very beginning of the story by means of contact repetition:

From the beginning theirs was a very *public love affair*. That is, they conducted it mainly in *public places...*, they met in *public*, waiting somehow to *prove the reality* of it [Hill 1982: 43].

Initiated by a synonymous repetition *love affair – relationship* theme includes into its field a noun *reality* that since then is repeated in the text together with its semantic repetition *experience* (*reality* and *experience* are semantically related as *reality* is defined as «something actually seen or experienced») and thus a through-the-whole-text theme is created, the one that becomes a conceptual theme of the text:

And she had gone with this purpose in mind – to meet someone. For she had decided some weeks beforehand that it ought to be her next *experience*. [Hill 1982: 43].

And later on:

Here I am, she said, and there he is and it must be that I am now *truly living*, that this is *experience*. [Hill 1982: 43].

Empty and aimless life of the two anonymous characters – in the text they are addressed only as «he» and «she» – demands artificial goals and significance:

For her part, too, she found it sinister, she had nightmares centered upon the place, and all of this contributed to her sense of heightened awareness, of *real true living...* They *experienced* themselves through their *experience* of the house [Hill 1982: 46].

A desire for unusual and extravagant life experiences brings the characters to an exotic place, to the castle that is open for public, where their thirst for special life experience could be artificially satisfied:

He had always thought himself a dull man, leading a dull life, he had been too lethargic to *seek out the experience* he needed [Hill 1982: 48].

... she felt herself to be part of the *great, adult world of experience* [Hill 1982: 53].

This search for exotic experiences there, in the conservatory, collides with true human feelings and problems – the problems of a couple that works in the castle and their adopted son.

The heroine of the story, being irritated by a mentally retarded child, threatens him, and the boy dies. Play in reality of the two idle satiate people happens to be a real sorrow for the people who really experience all the hardships of life.

Together with analyzed lexical repetition other language and speech elements participate in text conceptual theme creation; the most relevant for concept production are stylistic devices of irony and parallelism, text categories of retrospection and division. The title doesn't participate directly in the conceptual theme creation; it only contributes to accentual marking out of text concept. The word *conservatory* retrospectively becomes a symbol of something unnatural: luxurious greenery taken from its native soil to a new one strongly resembles those artificial feelings that the heroes of the story try to grow and that are opposed to live human feelings. Thus in this case the title doesn't express text concept, it has low predictability, but retrospectively it acquires contextual meaning that relates it directly to the concept.

2.4. Titles, directly initiating text conceptual theme, but acquiring conceptual meaning retrospectively.

The titles of the group directly participate in text conceptual theme production, in the synthesis of its concept, but constituent lexemes of the title and of the conceptual theme acquire a concrete contextual meaning related to text concept only in the process of text development and thus the title gets its concept-related contextual meaning only retrospectively. Thus the limiting function of the title is manifested in marking out of text conceptual theme, but the title itself becomes a symbol of text concept and reveals signals of text completeness only retrospectively.

The group includes the titles of the stories *Rain* by S.Maugham, *Cat in the Rain* by E.Hemingway, *A Member of the Family*, *Dark Glasses* by M.Spark, *First Blood* by F.Fitzgerald, *The Last Inch* by G.Aldridge and many others.

The title of the story by W.Saroyan *A Daring Young Man on the Flying Trapeze* also belongs to the group. In the title itself text concept is presented symbolically: no possibility for a live, delicately feeling person to survive in the world of tough competition; the context of the whole decodes the title's metaphoric meaning, and thus it becomes retrospectively a symbol of text concept. The title actually quotes a folk English ballad; it allusively reminds of the second line:

He flies through the air with the greatest of ease

The daring young man on the flying trapeze [Saroyan 1975: 34].

The story is written on the verge of life and death. From the very beginning the two notions – *existence/non-existence* – are opposed, the reader together with the hero glides «on the flying trapeze»: one step – life, another step – death – and it's not clear what step will be the last one on that way. Gradually under the influence of context the title acquires metaphoric meaning: logical meaning of a concrete, monosemantic noun *trapeze* (*Webster* defines it as «a gymnastic apparatus») coexists in the word together with its contextual meaning – «starting point from life to death» and thus the title participates in the creation of life/death opposition that is basic for the whole text. For «the daring young man» on the trapeze two finishes are possible: to win or to die. The daring young man in the ballad risks and wins. A young man in the story risks and dies. Trapeze for him is life, the life that doesn't give him any chance to save himself as a personality:

Through the air on the flying trapeze, his mind hummed. Amusing it was, astoundingly funny. *A trapeze to God, or to nothing, a flying trapeze to some sort of eternity*; he prayed objectively for strength *to make the flight* with grace [Saroyan 1975: 37].

Violation of the traditional collocation pattern of the word *trapeze* creates extended metaphor that doesn't only lead to a new contextual meaning of the word *trapeze* itself but also contributes to a new contextual meaning the collocation *to make the flight* (it acquires a conceptual meaning *to die*: the flight from *a trapeze to nothing* may mean only death).

The context of the whole story retrospectively reveals metaphoric meaning to the title. The title, on the other hand, when repeated in the ending, acquires a new metaphoric meaning and contributes to marking out of the text concept, becomes its symbol.

The analysis shows that the title is closely related to text completeness, but the fact that the initial limiting function of the title happens to be marking out of the theme and not of the concept, the fact that it acquires conceptual meaning only retrospectively and thus its prognostic ability is limited – all these factors make it possible to include the titles of the type into the group of titles that possess weak signal of completeness.

3. Titles that contain a strong signal of completeness.

This group includes the titles that prognosticate text concept, represent a condensed version of its conceptual theme and thus may be defined as thesis-type titles. Text impact on such a title manifests itself in specification of its meaning and not in acquiring a new contextual meaning. These titles maximally limit the frame of text conceptual theme development, maximally prognosticate text concept and text completeness formation. Thus title-text prevailing relation is prospective, and the titles can be characterized as titles with a prospective dominant.

The titles of this type are usually presented by collocations (the title of the story by E.Hemingway *The End of Something*, for example) or sentences (*Dying isn't Easy* by G.Summerfield). Single noun or adjective-noun titles may possess a strong signal of completeness, but in this case it functions in combination with genre limitations.

Detective genre, as it was mentioned earlier, is one of the genres that have a strong limiting ability. The reason that it has such a strong ability is the fact that a detective story usually has a more rigid than other genres structure: crime – investigation – detection of a criminal, and its objectives are maximally concrete: to throw light on the mystery of the crime and to detect a criminal. In this case the intention and the objectives are predetermined by the peculiarities of the genre. Genre-oriented rigid form of detective stories and inevitable presence of its compulsory elements make it possible to regard a detective story from the point of view of its form as a text type close to a scientific article.

The analysis of a detective story *The Other Shoe* by S. Armstrong can illustrate the statement. The plot of the story is very simple: the main character, Jenny, and her sister Celia's fiancé unexpectedly discover Celia's corpse. They are afraid of being accused of murder and escape from the place. Just by chance

Celia's shoe remains in their car. The second shoe found in the house of Frederic, an unsuccessful actor, points at him as a murderer.

As an element of a detective story title, the word *shoe* defines its role in the process of criminal's detection and thus in the semantic structure of the text that belongs to a detective genre. Already in the title the word potentially acquires an additional meaning of *evidence*, the one that can be proved (less likely disproved) by text development. The theme of the *shoe* goes through the whole text – it is initiated and developed by the repetition of the noun *shoe* or paraphrases denoting the same referent:

Celia and I still wore our bridesmaid's dresses, pale apricot organdy, and both of us still had on our feet the *fantastic straw-colored devices*, a few narrow straps tying on some four-inch heels that were supposed to be shoes.

Those shoes!

In the living room people were silently listening in *malice* or in *helpless distaste*. Celia was standing in an *ugly* pose, as if her *feet hurt* and she didn't care who knew it. [Armstrong 1968: 74].

The paraphrases *fantastic straw-colored device* emphasizes the fact that the object is unusual and thus conspicuous.

Reason-result relations that connect the notions *inconvenient shoes – feet pain*, link the collocations *fantastic devices* and *her feet hurt* and the noun *shoes*, neutral in general and potentially as an element of a detective story title having an additional meaning, under the influence of negative lexemes *ugly* and *hurt* starts acquiring contextual negative connotation, giving thus contextual connotation to the theme that it creates. In the course of text development this contextual connotation becomes stronger:

Ridiculous shoes [Armstrong 1968: 75], *silly things* [Armstrong 1968: 75, 84].

Later on the word *shoe* appears in the context of Celia's death:

Celia. In the dusty weeds, *dead*.

... Blair used his flashlight long enough to make sure she was *dead*...

«Quick!» He lifted me into the car. «Oh, Lord, Don't leave *a shoe!*»

He picked *it* off the pavement and threw it into my lap [Armstrong 1968: 76].

At this point its relation to something fearful – death – becomes unquestionable.

Further text development strengthens contextual negative connotation of the theme, emphasizes a potentially prognosticated by the title additional meaning of *evidence* of the word *shoe*:

Celia's missing shoe was potentially *dangerous*... [Armstrong 1968: 82].

Celia's shoe would then become *evidence against us* [Armstrong 1968: 82].

In the ending of the story word collocation *Celia's shoe* (in collocation with the name of a murdered girl the noun *shoe* with special strength realizes its contextual meaning *evidence*) is repeated several times, continuing thus conceptual theme and maximally limiting it:

These are *Celia's shoes*.

They are exactly the same.

That's because *they* are both *Celia's*.

«That's not so! Only *the one...*» Frederick yelled – and when he saw that he had *tripped on his own tongue* he dove for me [Armstrong 1968: 84].

He knew who had *killed Celia*. He just saw chance to get rid of *Celia's shoe* [Armstrong 1968: 85].

Celia's shoe really happens to be the basic evidence and plays the major role in the case investigation. Text objectives are reached, the problem is solved, the criminal is detected, caught and punished. In the process of text completeness formation the theme marked out by the title, text conceptual theme played a very important role. Text concept – detecting of a criminal by means of a shoe – becomes clear in the course of text development.

Thus the analyzed title implements maximally prognostic function in the process of text concept formation; it means that the title belongs to the group of thesis-type titles.

In the study the title was analyzed in its relation to text concept and as an element of the category of text completeness. The results of the study indicate that a degree of title participation in the process of text concept synthesis depends on the strength of a signal of completeness that it contains. In the perspective of title participation in the process of synthesis of text concept three groups of titles were singled out:

- a. Titles neutral in the perspective of text completeness.
- b. Titles that contain a weak signal of completeness.
- c. Titles that contain a strong signal of completeness.

In general the research shows that the title is an essential text element from the point of view of text concept creation. Even the titles classified as neutral mark out certain genre or thematic limitations, but since they are maximally weak, their role in relation to text contextual theme development and text concept detection is rather insignificant.

BIBLIOGRAPHY

- Armstrong 1968 – *Armstrong S.* The other shoe // The most wanted man in the world. London, 1968.
- Austen 1968 – *Austen M.* Mom stories // The most wanted man in the world. London, 1968.
- Barstow 1978 – *Barstow S.* The search for Tommy Flynn // Making it all right. M., 1978.
- Bely 1922 – *Bely A.* Poetry of word. S-Petersburg, 1922.
- Galperin 1981 – *Galperin Y.R.* Text as an object of linguistic studies. M., 1981.
- Hausenblas 1964 – *Hausenblas K.* On the characterization and classification of discourses // Travaux linguistiques de Prague. Prague, 1964.
- Hemingway 1971 – *Hemingway E.* Ten Indians // Selected stories. M., 1971.
- Hill 1982 – *Hill S.* In the conservatory // A bit of singing and dancing. London, 1982.

A.Meyerovich

Larin 1927 – *Larin B.* Symbol doctrine in Indian poetics // Poetics. T. II. L., 1927.

Leontyev 1968 – *Leontyev A.N.* Preface to Vigotsky's Psychology of art // Psychology of art. M., 1968.

Lotman 1970 – *Lotman Yu. M.* Structure of artistic text. M., 1970.

Saroyan 1975 – *Saroyan W.* The daring young man on the flying trapeze // Selected short stories. M., 1975.

Vigotsky 1968 – *Vigotsky L.S.* Psychology of art. M., 1968.

Philosophic dictionary 1981 – Philosophic dictionary. M., 1981.