

TITLES OF CONTEMPORARY UKRAINIAN WORKS FOR CHILDREN AND YOUTH: STRUCTURAL AND SEMANTIC DIMENSION

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Summary

The article is devoted to the study of the structural and semantic features of the titles of works of modern Ukrainian literature for children and youth. It was found that the analyzed titles are usually multi-meaningful, they are characterized by a high level of generalization. In the projection on figurative and semiotic characteristics, three types of titles are distinguished: titles-indicators, titles-images, titles-symbols. In modern literature for children and young, titles-images and titles-symbols prevail, because it is their use that realizes the ambiguity of the title, and therefore of the work in general.

Typical structural models of the titles of works for children and youth were revealed: titles-word forms, titles-phrases and titles-sentences. The selected actual material proves that the largest group is the titles-subordinate phrases. Within this group, we trace the quantitative unevenness of various types of phrases. The most frequent in terms of usage are titles expressed by a substantive phrase. Instead, verb and adverbial phrases occur occasionally. Single-component titles, expressed by nouns in the nominative case, and titles-simple sentences are also common. Titles-complex sentences are less productive. The titles expressed by the nominative case of representation and models of doublet headings are described and analyzed.

We see the prospect for further scientific research in the study of the pragmatic potential of titles of works of modern Ukrainian literature for children and youth.

Key words: title, titles-indicators, titles-images, titles-symbols, titles-word forms, titles-phrases, titles-sentences, Ukrainian literature for children and youth.

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1. Introduction

The title of the work of art serves as the first sign from which familiarization with the text begins. It is a landmark that presents the content of the work in a concise form, as well as a signal that encourages you to read the text or reject it. The title is intended to attract the attention of the reader, to establish contact with him and to adjust to the perception of the work of art.

The titles of works for children and youth, which, in our opinion, fully reflect the peculiarities of children's perception deserve research attention. In modern philology there is a lack of

thorough studies that would have singled out the linguistic features of Ukrainian works for children and youth, and investigated the title as an important element of such works. The relevance of the topic of scientific research is determined by the importance of studying the structural and semantic features of the titles of Ukrainian works for children and youth.

2. Theoretical analysis of the problem

In modern science, headings are studied mainly from the standpoint of text linguistics (*Halych, 2003; Zagnitko, 2005; Karpenko, 1991; Kochan, 2016; etc.*) and pragmatics (*Korolova, 2015*). Semantic features of titles are analyzed in the works of L. Hrytsiuk (*Hrytsiuk, 1989*), I. Yermolenko (*Yermolenko, 2011*). The functions of the title are described in the works of R. Bart (*Barthes, 1965*), L. Kanibolotska (*Kanibolotska, 2003*), and N. Smirnova (*Smirnova, 2013*). The syntactic structure was the object of attention of Ye. Boieva (*Boieva, 2005*), V. Rongynskiyi (*Ronhynskiyi, 1965*) and others. A comprehensive analysis of the titles of modern works of art is presented in the monograph of L. Yuldasheva (*Yuldasheva, 2019*) and in the dissertation of T. Zheltonohova (*Zheltonohova, 2000*). Researches of M. Bagan (*Bahan, 2012*), N. Kondratenko (*Kondratenko, 2004; Kondratenko, 2020*), L. Solodka (*Solodka, 2008*), L. Shytyk (*Shytyk, 2017*), and others confirmed the importance of titles in journalistic texts. In the context of our research, the literary works of L. Skoryna (*Skoryna, 2009*), M. Cheletska (*Cheletska, 2006*), etc., in which the titles are analyzed in the literary plane, deserve attention.

3. Research purpose and methodology

The purpose of the work is to analyze the structural and semantic features of the titles of works of modern Ukrainian literature for children and youth.

The scientific search was carried out mainly within the framework of synchronous analysis, since our attention is focused on the study of modern structural and semantic types of titles of works. To achieve the set goal and to solve specific tasks, the following methods were used: linguistic description of linguistic facts with the involvement of structural-semantic analysis techniques (for inventory and systematization of headings, description of their features); the method of observation, focused on the purposeful understanding and assimilation of the essence of the studied linguistic phenomena, as well as on their commenting and generalization; method of component analysis (to study the semantic features of headings).

4. Main text

The title, as a representative of the text of the works for children and youth, expresses their main motives in a condensed form or names the through images. The names of works of art are part of the lexical wealth of the Ukrainian language.

The title of most of the works for children and youth is ambiguous. It is characterized by a high level of generalization. It interacts with various elements of the text, gradually expands its meaning and acquires polysemy. The semantics and features of the functioning of the title of the work depend on the semantic and structural connections with the text. Based on the figurative and semiotic aspect, three types of titles are distinguished: titles-indicators, titles-images, titles-symbols (*Hrytsiuk, 1989: 52*).

The lowest degree of imagery is characteristic of titles-indicators. Their semantic structure does not undergo modifications or almost does not change during the process

of perceiving the text. Direct, factual meaning dominates in titles-indicators: «*Карта і Годинникар*» by A. Schneider, «*Канітан Джен*» by A. Amasova and V. Zaparenko, «*Карта і компас*» by N. Devyatko. This group of titles is small, because the titles of modern works are characterized by ambiguity, which is not typical of titles-indicators.

The degree of imagery of headings of the second type is much higher than that of indicator headings. In titles-images, the meaning is reinterpreted and expanded. They «realize their second image-semiotic modification» (Hrytsiuk, 1989: 54), that is, to determine the semantics, it is necessary to take into account the figurative meaning (for example, «*Зброя вогню*» by T. Zavitai).

The title of the work can correlate with various types of tropes, including:

- a metaphor: «*Багряні крила*» by K. Matvienko, «*Зелена квітка тиші*» by M. Hryhoriv, «*Солоні поцілунки*» by O. Kupriyan;
- an oxymoron: «*І паралельні перетинаються*» by S. Hrydin, etc.

The use of artistic means for the nomination of a work, although it creates a certain obstacle for understanding, but at the same time activates the reader's perception and arouses the interest of the recipient.

Headings-characters are characterized by the highest degree of imagery. For example, the title of the work «*Біла ворона*» by O. Saiko was created on the basis of the appropriate phraseology: a *white crow* is a person who stands out among others by his behavior and appearance.

The nomination of modern works for children and young people is focused on the grammatical models fixed in the minds of the recipients, which their young readers perceive as specific for the creation of literary titles.

The names of the analyzed works are diverse, their structure varies from a single-component structure («*Задзеркалля*» by O. Lushchevska, «*Варвари*», «*Вітроломи*» by S. Protsyuk, «*Самійло*» by Y. Yarish, «*Прибульці*» by V. Rutkivskiy) to constructions consisting of 5-6 components («*Король буків або Таємниця Смарагдової книги*» by S. Dermanskyi, «*Космічні агенти проти Сирного Монстра*» by A. Khromova).

Subjunctive phrases dominate among the titles-phrases («*Сумна скоромовка*» by Yu. Bedryk, «*Добре вдома*» by Z. Zhivka, «*Упертий цапок*» by O. Krotyuk, «*Бешикетні вірши*» by H. Malik, «*Зайчикове щастя*» by L. Nitsoi, «*Домовичок з палітрою*» by M. Pavlenko, «*Сторожова застава*» by V. Rutkivskiy, «*Чорний пан*» by M. Savka, «*Останній шаман*» by N. Tysovskaya, «*Гойдалка під кленом*» by H. Tkachuk, «*Форум вічноживих*» by H. Shton, «*Стрибок над зорями*» by N. Shcherba and others). Coordinated phrases occur occasionally («*Майка і Смугастик*» by L. Kuptsova, «*Олена й Аспірин*» by M. Dyachenko and S. Dyachenko, «*Богиня і Консультант*» by V. Eshkilev, «*Марічка і Костик*» by S. Protsyuk, «*Маляка і Крококовть*», «*М'яке та пухнасте*» by I. Andrusiak, «*Маляка і Гаплик*» by O. Dermanskyi, «*Хімія і їжа*» by Yu. Smal, «*Ярик і дракон*» by L. Nitsoi, «*Цятки і плямки*» by K. Yehorushkina, etc.).

The selected actual material gives reasons to single out the eight most productive models of titles, which are subjunctive phrases:

1) N_1+N_2 , in particular: with the meaning of the relation («*Танок Чугайстра*» by O. Dermanskyi, «*Сузір'я Курки*» by S. Andruhovich, M. Prokhasko, «*Діти Праліса*» by T. Zavitayl, «*Алхімія свободи*» by Y. Katoroz, «*Клуб боягузів*» by A. Kokotyukha, S. Andruhovich and M. Prokhasko); with proper attributive meaning («*Музей пригод*» by O. Gavrosh, «*Глосарій моди*» by Ya. Podoselnik, «*Пантеон свободи*» by A. Maksakova, «*Місто тіней*» by M. Marchenko, «*День сніговика*» by Dzvinka Matiyash, «*Час дітей*» by T. Malyarchuk);

with a possessive meaning («Щоденник Лолі» by O. Kupriyan, «Скарб вікінгів» by O. Tereshchenko); with a subjective meaning («Мрія Маляки» by O. Dermanskyi); with object meaning («Повелителька хаосу» by O. Kirtog, «Володарка лісу» by S. Kochubeu);

2) $N_1 + z + N_2$ with an attributive meaning («Десерт з гірчинкою» by I. Sviatushenko) and attributive-locative semantics («Школярка з передмістя» by O. Dumanska, «Книгоноші з Королівства» by H. Pagutyak, «Дівчина з міста» by O. Ryzhko);

3) $N_1 + \text{для} + N_2$ (with attributive-target meaning), e. g.: «Скриня для імператора» by A. Amasova and V. Zaparenko, «Мед для мами» by I. Malkovich, «Скрипка для Оленки» by O. Ryzhko;

4) $N_1 + \text{нід} + N_5$ (with attributive-locative meaning), e. g.: «Квіти під столом» by S. Balukh, «Вовк під вікном» by N. Kashchak;

5) $N_1 + \text{в/у} + N_6$ (with an attributive-locative meaning), e. g.: «Голоси в пустелі» by O. Kononenko, «Столик у кав'ярні» by O. Ostaryuk, «Кроки в Безмежжі» by N. Shcherba;

6) $N_1 + \text{на} + N_6$ (with attributive-locative meaning), e. g.: «Цукор на дні» by E. Golovchenko, «Кав'ярня на розі» by O. Saiko;

7) $\text{Adj}_{\text{isin}} + N_{\text{isin}}$ (with an attributive meaning), e. g.: «Звіряча абетка», «Морськосвинський детектив» by I. Andrusyak, «Зелена черепаха» by M. Bratan, «Татусева книга» by V. Vakulenko, «Великий дощ» by V. Holoborodko, «Нічийний хруль», «Арктична пасіка» by O. Dermanskyi, «Чарівна брама» by V. Lapikur and N. Lapikur, «Піратський маршрут» by H. Malik, «Добрий шлях» by K. Matvienko, «Сторожова застава» by V. Rutkivskyi, «Самостійне життя» by M. Prokhasko and T. Prokhasko;

8) $\text{Adj}_{\text{1pl}} + N_{\text{1pl}}$ (with attributive meaning), e. g.: «Найдовші вуса» by H. Vdovichenko, «Закохані казки» by O. Gavrosh, «Чудернацькі вірші», «Прикольні вірші» by O. Dermanskyi, «Пір'яні леви», «Летючі острови» by I. Kovalyshena, «Солоні поцілунки» by O. Kupriyan, «Найкращі друзі» by O. Lushchevska, «Перехідний вік» by I. Matsko, «Київські казки» by Z. Menzatyuk, «Сині води» by V. Rutkivskyi.

Titles expressed by extended phrases take the second place in terms of the number of uses, for example: «Неймовірні пригоди Остапа і Даринки» by A. Vachynskyi, «Прибулець з країни Нямликів», «Таємне товариство боягузів», «Таємне товариство брехунів», «Таємниця золотого кенгуру», «Планета смугастих равликів» by L. Voronyna, «Розбійник Пинтя у Заклятому місті» by O. Gavrosh, «Перша доріжка в небо» by A. Hryhoruk, «Дивні дні Гані Грак» by L. Deresh, «Таємниця старої обсерваторії», «Загадкові світи старої обсерваторії» by O. Ilchenko, «Наша велика вигадана родина» by O. Lushchevska, «Злочинці з паралельного світу», «Незвичайні пригоди Алі в Країні Недоладії» by H. Malyk, «Марта з вулиці Святого Миколая» by D. Matiyash, «Перехідний вік моєї мами» by I. Matsko, «Таємниця козацької шаблі», «Дике літо в Криму» by Z. Menzatyuk, «Метелики в крижаних панцирах» by O. Radushynska, «Вечірні крамниці вулиці Волоської» by H. Tkachuk, «Історії чарівного лісу» by V. Chitai and others.

There is a large group of titles expressed by one full-meaning word in the form of the nominative case, in particular by a noun («Не-ангел», «Сапери» by S. Hrydin, «Автомобільчик», «Бджілка» by L. Nitsoi), a substantivized adjective («Відчайдушині» by S. Hrydin, «Новенька» by O. Saiko), participle («Незрозумілі» by S. Hrydin, «Закохані» by A. Levkova), pronoun («Не такий» by S. Hrydin).

The most productive models of this group are as follows:

– N_{isin} : «Мері» by O. Dermanskyi, «Берегиня» by Ya. Ishchenko, «Зюзя» by S. Kutsan, «Сновида» by O. Miguel, «Зграя» by A. Nikulina, «Королівство» by H. Pagutyak, «Арсен» by I. Rozdobudko, «Кордон» by T. Ruban, «Ганнуся», «Угода» by V. Rutkivskyi, «Часолист» by N. Shcherba;

– $N_{\text{пр}}$: «Саниєнси» by V. Aryenev, «Потерчата», «Варвари» by S. Protsyuk, «Джури» by V. Rutkivskiy, «Волковиці» by M. Smagina, etc.

The next most frequent is the group of titles-simple sentences, in particular:

– unextended simple sentences («*І паралельні перетинаються*» by S. Hrydin, «*Я закохалася*» by M. Morozenko),

– extended simple sentences («*У морі жаби не живуть*» by I. Andrusiak, «*Мала ніби не проти*» by N. Bila, «*Більше щоденника я не пишу*» by N. Bon, «*Каченя шукає маму*» by M. Bratan, «*Зубр шукає гніздо*» by O. Bula, «*Усміхнулось сонечко*» by L. Viduta, «*Я чекаю Миколая*» by O. Dermanskyi, «*Магам можна все*» by M. Dyachenko and S. Dyachenko, «*Мій тато став зіркою*» by H. Курра, «*Бабусі також були дівчатками*» by Ye. Kononenko, «*Іде грудень на коні*» by H. Malyk, «*Понад Дніпро гуде метро*» by I. Malkovych, «*А на нас упав ананас*» by O. Mamchych, «*Знає тільки Мару*» by O. Ryzhko, «*Я зніматимуся в кіно*» by I. Rozdobudko).

There are names that represent the subordinate part of a complex sentence, and the main part is omitted in order to save speech resources, for example: «*Як Гусь свою любов шукав*» by L. Denysenko, «*Як Шуша познайомився з Гагою*» by N. Kushnir, «*Як я руйнувала імперію*» by Z. Menzatyuk, «*Як зрозуміти козу*» by M. Prokhasko and T. Prokhasko. In such titles, fragments such as *a story about that...*, *a tale about that...*, which are redundant, are omitted: [*Tale about that*] *How Goose was looking for his love*, [*Story about that*] *How Shusha met Gaga*. This group also includes the titles «*Коли я була лисицею*» by T. Postavna, «*Хто зробить сніг*», «*Куди зникло море*», «*Як зрозуміти козу*» by M. Prokhasko and T. Prokhasko, «*Коли оживають ляльки*» by I. Rozdobudko, etc.

The titles of the works «*Сова, яка хотіла стати жайворонком*» by H. Vdovichenko, «*Те, що можна написати тільки аквареллю*» by T. Horytsvit, «*Кім, що любив океани*» by S. Didukh-Romanenko, «*Вовчєнятко, яке запливло далеко в море*» I. Malkovych, «*Подорож туди, де сніг*» by M. Rybalko are formally complex sentences. The active use of headings corresponding to the sentence is a new trend in the development of literature.

Some writers use the so-called the nominative case of representation, that is, a noun in the nominative case, used in isolation, but thematically connected with the next fragment, to actualize the fragments of the title: «*Пирати Котячого моря. Мумія бунтівника*» by A. Amasova, V. Zaparenko, «*Детективи з Артеку. Таємниці кам'яних могил*» by A. Bachynskiy, «*Туконі. Мешканець лісу*» by O. Bula, «*Ельбер. Вогонь для Вогнедана*» by M. Hornostayeva, «*Зоряні. Королівська місія*» A. Povkh, «*Лунастри. Кроки в Безмежжі*» by N. Shcherba and others.

The doublet title, in which two fragments of reality are emphasized at the same time, is interesting in terms of structure and semantics. Such headings occur quite often in literature for children and youth and differ in structure:

1) «word + **або** + phrase», e. g.: «*Межник, або Всесвітнє свавілля*» by O. Denysenko, «*Людина-“скорохід”, або пригода на Безіменній вулиці*» by L. Lesonin;

2) «phrase + **або** + phrase», e. g.: «*Бісова душа, або Заклятий скарб*» by V. Aryenev, «*Король Буків, або Таємниця Смарагдової книги*», «*Детективи в Артеку, або команда скарбошукачів*» by A. Bachynskiy, «*Софійні небеса, або чарівний Дар гномів*» by O. Gordiyko, «*Володар макуци, або Пригоди вужа Ониська*» by O. Dermanskyi, «*Ковалі щастя, або новорічний детектив*» by V. Nestaiiko; «*Втеча звірів, або новий бестіарій*» by H. Pagutyak, «*Смарагдовий гудзик або Пригоди зненацька*» by T. Cherep-Peroganych;

3) «sentence + **або** + phrase», for example: «*Мінімакс – кишеньковий дракон, або День без батьків*» by A. Kosteckiy;

4) «phrase + **або** + sentence», for example: «*Пуп землі, або Як Даринка світ рятувала*» by H. Khodko;

5) «word + **або** + sentence», for example: «Сорокочуди, або Як Ліза і Стефа втекли з дому» by I. Andrusiak;

6) «sentence + **або** + sentence», for example: «Як пасує краватка, або Чому не всі поросята брудні» by T. Stus, «Коли приходять любов, або Щастя після нещастя» by T. Cherep-Peroganych.

5. Conclusion

The creation of works of art aimed at children's perception requires a careful selection of specific forms, means and techniques, thanks to which a successful correlation of text and sub-text is possible. One of these tools is titles that represent the lexical diversity of the Ukrainian language. A characteristic feature of the titles of the works is ambiguity, which is partly due to their interaction with various elements of the text. According to figurative and semiotic characteristics, three types of titles are distinguished: titles-indicators, titles-images, titles-symbols. In modern literature for children and young, titles-images and titles-symbols prevail, because it is their use that realizes the ambiguity of the title, and therefore of the work in general.

Modern authors name works according to well-known grammatical models, but use various means of expression to distinguish them from others. The syntactic classification of headings includes titles-word forms, titles-phrases and titles-sentences. The selected actual material proves that the largest group is the titles-subordinate phrases. However, within this group, we can also trace the quantitative unevenness of various types of phrases. The most frequent in terms of usage are titles expressed by a simple substantive phrase. Instead, verb and adverbial phrases occur occasionally. One-component titles expressed by nouns in the nominative case and titles-simple sentences are also quite common. The titles expressed by the nominative case of representation and models of doublet headings are described and analyzed.

A logical continuation of this study can be the research of the pragmatic potential of titles of works of modern Ukrainian literature for children and youth.

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