



ACADEMICIA

An International Multidisciplinary Research Journal

(Double Blind Refereed & Peer Reviewed Journal)



DOI: **10.5958/2249-7137.2021.00738.2**

POETICS OF SHORT STORY TITLE

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ABSTRACT

The article is about title of a literary work. It involves peculiar and distinctive aspects of title stylistics in Uzbek short stories and studies its edges, which reveal literary notion of the author. However, we can see the opposite of this statement in short stories with sarcastic title. For example, one may not perceive the reason for naming short story "The thief" until reading the literary work itself, consequently, we are not able to understand the inner meaning of it. "Strong fall wind, that is not letting to open the eyes for about two weeks is whistling over the top of lonely trees, it is buzzing; hustling over the veins, going straight forward windows and doors and sighing".

KEYWORDS: Title, Composition, Plot Line, Literary Mode, Literary Detail, Literary Concept, Figurative Meaning, Sarcasm, Genre Of Short Story.

INTRODUCTION

Title – the most important part of a literary work. It reveals the true essence of the life. With this feature title is considered as a notable component of literary work composition. "Exactness and laconism are the initial advantages of the prose. It demands thinking. Without it, a beautiful, sophisticated short story serves to nonsense. The title of the literary work must be laid in couple of words, should preciously contain the concept, which is discussed over hundreds of pages, must attract reader from the first sight. It is quite complicated and pleasant at the same time. [1]

Some of writers choose the title coming out of their literary aims, while majority of literary works are titled after the completion, being the result of thought and choice made by author.

Placing the means of the text into one word or any quote creator hides the key from the literary work caste into the definite title. Title is a tiny literary work in the content of huge one that focuses literary aim, concept of the work and all of components into one point.

So, where can be observed the stylistic feature of the title and its importance in revealing literary aim? What sort of obligations and responsibilities are laid upon the title as the component of a literary work? Basing on which stem and methods do the authors choose certain title?

Title stays in connection with the meaning layers of the literary work. For that reason title might be comprehended only after reading and perceiving the literary work itself. Summarizing above cited notions the main charges of the title can be described as follows:

- Title comes along as a tool of literary work composition;
- Title involves literary aim of the author;
- Title informs about main idea of literary work;
- Title takes the responsibility of heading reader to the meaning of literary work, serves as a navigating star

Title is a poetic piece that drags attention of the reader to the literary work. Consequently, every literary work contains title whether it belongs to epic, lyric or dramatic genre. This fact evidences the differences of title selecting stylistics. For this reason, the shortest epic genre – short story title was discussed below.

After the second half of XX century, we can observe that Uzbek short stories had many changes from the composition point, plot, the issues and from the new point of declaring style.

Notably, coming up to 60-80 years the image of person was observed from different recourses, strengthened the stream of upbringing new heroes and characters to the literary area. While, the literature of independence period can be distinguished as a literature that illustrates changes in the human spirit and coherence with philosophical manner, along with nature delineation and emulation to the world literary trends. It brought Uzbek short story genre onto a new level, a higher stage. To prove our point we address to the shortest piece of the story – title.

Contingently it would be proper to classify titles of Uzbek short stories in the following order:

The title occurring out of short story composition:

- a) Detailed title;
- b) Title of image;
- c) Title of plot;
 1. Figurative title:
 - a) Sarcastic title;
 - b) Title involving elements of *tazod* (putting together opposite concepts)
 - c) Philosophical title
 2. Spiritual-emotional title.
 3. Chronotopic title.

1. The title occurring out of short story composition is a detail compounding events in the literary work, connected to the literary aim of the writer and it is selected based on plot line or image.
2. **Detailed title is a main factor typifying life.** Even the whole story might be build over one detail. [2] Such short stories as «Pomegranate» by Abdulla Qahhor, “Oqtosh” by ShukurKholmirzaev, “Stopper” by A.A’zam, “Spate” and “Inscription” by Nazar Eshonqul, “A piece of tear” by A. Ibodova may be considered as detail based. Literary details in those kind of short stories usually have great deal meaning. A phrase or word titling the story definitely included in its text. “The tear awaiting deep in the eyes of Ma’suma finally came out, that it dropped to her atlas dress leaving traces over her face darkened on the sun. Not being penetrated to it, tear fell down to Earth.”[3] Or «Oqtosh is still staying in my room, in the row of my different swimming awards».[4]
 - The detail in title of story obtains general unity at some points.
 - A tool that joins the parts of the story.
 - It may serve as a cause for intense relationships between characters.
 - Component that reveals behavior of characters.
 - The literary factor commits and accomplishes aim of the writer.

6) Title of image. These kinds of stories arise the character as a title. To be more certain, the main character or any image of the story takes their place from above and refers to the story as the central point of discussion. [5] Such stories as “Baker girl” by Cho’lpon, “Lantern man”, “Gulnoropa” by Oybek, “Shiroq” by MirkarimOsim, “Granfather with his grandson” by Tog’ayMurod, “Writer”, “Master” and “Unknown person” by ShukurKholmirzayev illustrate main character at the center of literary work and with this feature often remind novelette. As it is seen in such short stories the names of heroes and their professions, nicknames or their distinctive features become a title and consider following meanings:

- All the elements in the content of short story serves to demonstrate and enlighten the inner world, personality of a character.
- The noblest characteristic features of the author goes into the portrait of short story’s main hero.
- The literary aim of the writer and destiny of main hero become consistent and maintains concept of literary work. To sum up creator puts the main hero to the center of literary work.

c) Title of plot. Above there were stated two main methods of choosing title to short stories. The first is a title that was given according to the initial literary aim of the author, the second is the title that came out later. Title of plot is definitely may be claimed as a second type of title, when the true master of word selects title according to the plot line. Writer informs of the plot actually in the title. Consequently, author views the title as a factor informing about the short story plot.

The title, which is selected in this way covers the whole meaning of the world. “On the horse”, “Feast of gins” by A. Qodiriy, “Under the Zov”, “Navruz” by Sh. Kholmirzaev, “Fishing” by Q.Kenja, “The bus” by A.Azam are the light pattern of a prove to our opinion. In this case literary idea of the author comes along with the plot. The impact of unexpected drastic plot line

to the behavior of characters, using point of view of characters to define events are the most distinguished features of those short stories.

I. Figurative title is based on the different types of meaning shift. The words or phrases in the title begin to live their “second life”. This “second life” becomes consistent with the true meaning of short story coming along with it as a spirit with body. Such short stories as “The thief” by Abdulla Qahhor, “Almonds blossomed in winter” by Sh.Kholmirezayev, “The man heading with ape” by N. Eshonqul along with containing elements of figurativeness in their titles, include didactical, philosophical, critical and contrasting means. Figurative titles are divided into three categories:

a) Sarcastic title – comes along as a statue serving to the literary aim of the writer. Such stories as “The ill”, “The thief”, “Thousand and one lives”, “The wife not eaten a raisins”, “Headless rider” by A. Qahhor contain bitter sarcasm. Those titles have following features:

- The title coming equal to whole meaning of short story – in this case literary aim and plot of the story becomes tiny title of a short story. Moreover, conclusion derived from the literary work becomes equal to the title.
- Polysemous of the title – in the following feature of sarcastic title meaning divides into external and internal. From the external point it may seem as ordinary word, but from the inner point it may be alike to the “unhemmed nut”. Writers as well create beautiful poetic piece hiding into it inner deep meaning of literary work.

Title with asocial value – in this case the event or situation laid by author often is linked with not only one person, but the whole society, problems and dilemmas are concerned with entire community. Instance for, A. Qahhor in his short story “The ill” claims the society as ill or sickened by indicating to its negative features. That element can be seen in such short stories as “The thief”, “Thousand and one life”, “The wife not eaten a raisins” and “Headless rider”.

Comprehending the title only after reading the short story. Specialists consider title as “a key” to the short story. However, we can see the opposite of this statement in short stories with sarcastic title. For example, one may not perceive the reason for naming short story “The thief” until reading the literary work itself, consequently, we are not able to understand the inner meaning of it. This circumstance proves that the entire short story may serve as a key for opening the meaning of the short story.

B) Title involving elements of *tazod* (putting together opposite concepts) – occurs as the opposite of two notions. Those kind of short stories often have parallel plot line. Natural landscape descriptions become the most important elements demonstrating the literary idea of the author. Valuable poetic invention of the author has asymbolic meaning and becomes the title. Such stories as “Tulip in the snow” by A. Cho’lpon, “Almonds blossomes in winter”, “Spring weather in fall”, “Moon hided under cloud” by Sh.Kholmirezayev, “Tulip in the winter” by Q.Norqobilov falls into taht category.

C) Short stories with philosophical titles often discuss the relationships between person and the universe, relationships in social and universal levels. The title which is selected for short story is also a result of philosophical thinking. Those kind of titles do not serve to deliver writers initial idea, but they motivate to percieve the concept of wold and a person. Following stories as “Person”, “The Magnetism of universe” by Sh.Kholmirezayev, “Hub in

the corner” and “Chilla” by N.Raufkhon, “Bakhovuddin’s dog”, “Wind is uncatchable” by N.Eshonqul flow to this category. Such stories obtain one common point and from this angle they deserve statement of “a new literary work”. These are: a) comprehending the situation, describing them in literary way and occurrence of metaphor towards them; b) The leadership of associative method in literary outline c) the structure of the plot and characters fully on metaphor. [6] From the first sight those titles may seem as an ordinary description. However, the assist reader to think philosophically in opening the true meaning of the story, understanding events cohesion.

Spiritual-emotional title

In short stories with such kind of titles there can be lightly seen leadership of spiritual description rather than ideological, critical character. With these features, spiritual emotional stories often remind dramas. For the reason of concerning one spiritual situation into the whole story these circumstance goes on the top of it. “Horror” by A.Qahhor, “Soul”, “Something has gone” by Sh.Kholmiraev, “The joy of falling apart” by Q.Norqobilovand “Tearing” by D.Saidova prove above mentioned opinion with their titles selected through that method. In the story “Horror” the author from very beginning comes along with description of horror landscape and heads reader towards the gates of terrifying darkness. “Strong fall wind, that is not letting to open the eyes for about two weeks is whistling over the top of lonely trees, it is buzzing; hustling over the veins, going straight forward windows and doors and sighing”. In those nights one becomes so slowed and wants to wait for something with struggle.[7] The story that begins with a little “horror” of a nature ends up with a dramatic death.The whole story goes along under this spirit and it turns into the title.

Chronotopic title. Those titles are divided into two types, the first concerns time and periods. The second is title linked with the certain place. Second type of titles are often tiny in shape, nevertheless wide in meaning and initially they describe destiny of one person, even entire society. The title of short story obtains metaphor meaning and stays in poetic connection with literary aim of the author. “Jintepa” (“Hill of gins”), “Groom from city” by O’tkirHoshimov, “In wide, large fields”, “Returning to Galatepa” by Murod Muhammad Do’st, “Guest” by LuqmonBo’rixon goes into those category.

Short stories titled chronologically often are linked with period, year, season and other notions, and the word in the title describes the period of happening events.“Life of the truthfull” by OdilYoqubov, “Price in fall” by Sh. Kholmiraev, “One day of a peasant” and “One night of a peasant” by O’tkirHoshimov, “Breath of winter”, “The life” by UchqunNazarov, “Where is my birthday” by Ne’matAminov can be light example of chronologic titled short stories.

To sum up, title is important element of literary work. Stylistic of choosing title in Uzbek short stories depends on changeability factors of the plot and derived from the literary coherence of the author. Consequently, poetic feature of Uzbek short stories can be seen in following circumstances: Initially, the style of the author, viewpoint, literary aim and ability of word usage; Secondly, in description of social life dilemmas; Thirdly, in the renewal level of short story genre; Finally, the options of short story genre can be seen in the way of description, the size, from the point of plot composition changes.

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