TEXTOLOGICAL ASPECT OF CHAPTER TITLES IN WINNIE-THE-POOH AND THE HOUSE AT POOH CORNER
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The main idea of the following article is the textological analysis of chapter titles based on the stories for children Winnie-the-Pooh and The House at Pooh Corner by A.A. Milne as its main feature of the communicator between the text itself and a reader. The narratological aspects of titles were also taken into consideration.

Key words: title, Winnie-the-Pooh, discourse, text.

Introduction

The title as a text is worth considering in terms of the linguistics and poetics of the text. The study will cover defining what type of text the formulation chacteristic for the chapter titles used in high rank masterpiece is, for children in Winnie-the-Pooh and The House at Pooh Corner A. A. Milne (in the most popular and well-known among Polish readers translation by Irena Tuwim, repeatedly published by Nasza Ksi^garnia). I will analyze the complexity of the construction considering the structure of semantic-syntactic elements, thematic vocabulary - the nominalisation of characters and places in space as well as narrative discourse - reproduction of the structure of the story about the characters and their actions. It will let me discover the rules of their internal dismemberment and semantic organisation, aiming at the description of the type of cohesion of the title as a text.

In test linguistics the literary work is treated as a formal entity, assuming that it fulfills the conditions of "being a text", if it contains a subject (Ricoeur 1984; Zydek-Bednarczuk 2005: 129). The most frequently, the subject development in a literary text are descriptive and narrative, i.e. enumeration of compound parts, defining the relationship between the objects, evaluating particular objects, situating them in space and time, etc. In case of the titles of Winnie-the-Pooh and The House at Pooh Corner we can talk about the text coherence (cohesion and coherence) determined not only by the personality identity of the author, but sometimes also extended by unity demand of a child recipient and the unity of utterance subject (Kasperski 1978: 261-263). The coherence mechanisms in the text are quite peculiar for a child recipient on the levels of linguistics formal structure and semantic figures (Ostasz 2008: 219-249).

The title is an important element of the whole text, typographically emphasized. Lekseme title is polysemantic, Latin titulus inscription (English title; German Titel; Russian mumyn). Talking about the title I analyze its use as a function of the text name, in this case the text

printed. Literary term dictionary defines a title as "the name given to a work by the author, constituting an integral part of the work and being the first separated section in it" (Slawinski 2000: 596). It has a strategic meaning (Zydek-Bednarczuk 2003: 218), as well as bordering character "between the world and the work" (2005: 170-186). A specific title position is also mentioned (Danek 1972: 157, 163). The title is a peculiar name of the work (Pisarek 1966), belonging to a class of chrematonims, ideonims (Skowronek 2000: 272; Kosyl 1993: 439-444). Danuta Danek notes that the title as a part of the work (text) is the statement about the work. One can also relate to Markiewicz's idea of subject description to the title - the title describes the text it refers to (Markiewicz 2003); it function as an informative one (Stoff 1975: 7-10). The title is said to be the shortest summary of the text. Titles reminding metaphors also function as artistic (poetic) and impressive ones as an element participating in communication between the sender and the receiver (Cruadzynska 2001: 264). It informs about the designation and communicates some suggestions about the content. (Pisarek: 1966: 78-79; Pietruszewska-Kobiela 1993: 352). Even closer to the whole text are the statements about the title as an announcement updating the text and anchoring it in a wider communication context, forecasting global meanings in the text, signalizing the potential of macrostructure of the text, supporting the discourse interpretation processes (Duszak 1998: 129). Due to the fact that being a name and attracting a reader's attention constitutes the main role of the title, which being the author's statement, directs the reader's attention to the defined work elements, evokes the reader's attitude and expectations, thus steering the text reception (Markiewicz 2003: 21). This type of function was recognized as a pragmatic function (Zydek-Bednarczuk 2005: 107). It's worth to remember that only the combination of mutual functions characterizes reciprocal relation of the title and the work (Stoff 1975: 14).

The work Winnie-the-Pooh and The House at Pooh Corner Milne consists of twenty chapters, the titles of which, largely similar to each other, the overall atmosphere of the book is presented, relying on children's playful discovering of the world.

1. Semanto-syntactic structure

All the titles are attributive (pronoun) relative clauses. The similar semantic-syntactic structure is contained in the following types of titles of Winnie-the-Pooh (WP) and The House
at Pooh Corner (HPC)
- with two semanto-syntactic meanings: Chapter VIII In Which Christopher Robin Leads an Expotition to the North Pole (WP), Chapter IX In Which Piglet is Entirely Surrounded
by Water (WP), Chapter V In Which Piglet Meets a Heffalump (WP), Chapter I In Which a

House Is Built at Pooh Corner for Eeyore (HPC), Chapter VII In Which Tigger Is Unbounced (HPC), Chapter VIII In Which Piglet Does a Very Grand Thing (HPC),

- with three semanto-syntactic meanings with syntax scheme repetition with w a conjunction "i" (and): Chapter II In Which Pooh Goes Visiting and Gets Into a Tight Place (WP), Chapter III In Which Pooh and Piglet Go Hunting and Nearly Catch a Woozle (WP), Chapter VI In Which Eeyore has a Birthday and Gets Two Presents (WP) and Chapter VII In Which Kanga and Baby Roo Come to the Forest and Piglet has a Bath (WP), Chapter II In Which Tigger Comes to the Forest and Has Breakfast (HPC), Chapter III In Which a Search Is Organdized, and Piglet Nearly Meets the Heffalump Again (HPC), Chapter X In Which Christopher Robin and Pooh Come to an Enchanted Place, and We Leave Them There (HPC).

- with three semanto-syntactic meanings with syntax scheme repetition with w a conjunction "a" (and/but): Chapter IV In Which Eeyore Loses a Tail and Pooh Finds One (WP), Chapter VI In Which Pooh Invents a New Game and Eeyore Joins In (HPC), Chapter IX In Which Eeyore Finds the Wolery and Owl Moves Into It (HPC),

- with three semanto-syntactic elements with a repetition of syntax schemes with the conjunction "that": Chapter IV In Which It Is Shown That Tiggers Don't Climb Trees
(HPC),

- with four semantic-syntactic elements with a repetition of syntax schemes with the conjunction "and": Chapter I In Which We Are Introduced to Winnie-the-Pooh and Some Bees and the Stories Begin (WP) and the last one Chapter X In Which Christopher Robin Gives Pooh a Party and We Say Goodbye (WP).

- with four semanto-syntactic elements with a repetition of syntax schemes with the conjunction "what": Chapter V In Which Rabbit Has a Busy Day, and We Learn What Christopher Robin Does in the Mornings (HPC).

The construction of each title consists of counting each chapter I, II, II etc., as well as one or more sentences, which are semantically subordinate to "Chapter I, II, III". It can be assumed that it is an elliptical sentence superior syntactically to the title. In the course of analysis, only the sentences without the part "Chapter I, II, III... " were regarded as titles. The chapter titles are not, as usual, elliptical sentences, but they are characterized by the simplicity of communication transmission, depicted in the sentence grammar structure. Thus, the title is started by an attributive subordinate clause. In six cases it consists of one sentence
only. (WP: chapter V, VIII, IX, HPC: r. I, VII, VIII), in thirteen cases the title consists of two sentences (WP: chapter I, II, III, IV, VI, VIII, HPC: chapter II, III, IV, VI, IX,), in one
case the title consists of three sentences (HPC: chapter V). The remaining sentences (apart from the attributive one) are total compound or opposing compound coordinate clauses (WP:
chapters I, II, III, IV, VI, VII, X, HPC: chapter II, III, VI, IX, X) with conjunctions i, a. In
HPC chapter IV the second sentence is a noun clause, and in chapter V apart from attributive clause there is a total coordinate clause followed by an objective noun clause. So, they are simple sentence constructions with high repetitiveness.

Each clause is also a simple repetitive syntactic construction: the subject expressed in the nominative case (the most frequently the proper name of one or two characters) is the contractor for the duty the predicate talks about, expressed in a personal form, in the active voice. The function of predicates is interesting in this structure, which are mainly in the third person singular or plural, as they talk about what a particular character or characters are doing. It becomes a specific syntactical stream. In twenty of such title sentences there are few exceptions: chapter IX WP- the predicate is expressed in the passive voice, so the subject names the character who is liable to an activity and does not perform it; chapter I HPC - the subject is the house; chapter III HPC - the predicate is in the passive voice, and the subject is a noun search; chapter IV HPC - a sentence with no subject is shown. Semantic-syntactical profound and surface structures are, thus, at the same level.

2. The nominalisation of the character and places in space

Proper names in a literary piece constitute a closed set, countable and unchanging (Biolik 1993). It is a child addressee who decides about the specifics of the set, which is the story about Winnie-the-Pooh and his adventures. It is a stylistically quite homogeneous set. There is topic vocabulary here considering the character and the places of space. Colloquialisms dominate the title and the piece itself - a simple spoken language. Common words and their simple combination have been used in identification function. This type of nominalization refers to the way of identification of persons known from everyday linguistic communication. Identifiers of that kind may appear in a literary text both instead of the proper name and beside them (Kosyl 1998: 382-383). The type of relationship between the name and the object named is extremely distinct here. The proper names serve in direct or indirect characteristics of characters, e.g. Pooh, Heffalump or geographical objects, e.g.. Seven-mile Forest, North Pole. The dominating role, thus, is played by the semantic function: there is some relationship between the meaning of the word motivating the name and our knowledge about the object of that name based on the reading the text (Kosyl 1993: 376). For the name to fulfill the role of semantic function there are names used here both already existing in reality, e.g. Tigger, North Pole, as well as created neologisms according to selected rules, e.g. Eeyore, Seven-mile Forest. The consequence of using so-called names speaking is stabilizing the character, so e.g.. Eeyore cannot suddenly turn into Tigger - a cunning character or a nosy one, like Piglet. That kind of names approach the nicknames as names generally individual. In the name function there are words transferred from everyday language with no change, e.g. Forest, Owl or formed on the basis of typical names, e.g. place: Sofjufka (from Zofiowka
- a typical Polish suffix). Sometimes external features are reflected in the names, e.g. Pooh, Eeyore. Semanticisms concentrating on the faults and virtues of the characters also fulfill didactic functions. The elements of the characters' description most frequently exposed in literary anthroponims are: the character or temper, mentality, interests or tendencies etc. In the titles analyzed the semantic function dominates in the nominalization of characters, so-called saying names are used, which characterize the "personality" of the character (like in a fairy-tale): Chris - a little boy, Pooh - a soft toy, Piglet - prudent, Rabbit - nosy, Eeyore

- grumpy, Heffalump - slowly, Kanga - protective (or over-protective), Roo - dependent, Tigger - shrewd, Owl - big-headed. It seems that the focus was put on names as an expressive sign, which is due to attract the reader. There are ten names of the characters in the titles. Some of them are repeated many times, the most frequently Chris, as the most important and the wisest of the characters, then Pooh, and then Piglet. Some names, like for example those mentioned in the previous sentence, are the diminutions typical of children's community. The nominalizations of that kind create a specific stylistic code. In the piece of Winnie-the Pooh the nominalization is both of the type of animal personification - the toys of the main character Chris. Its graphical index is spelling with a capital letter. The same as geographical names: North Pole, Enchanted Place, nature names: Forest.

The names are a specific invitation to play with words. Some names used in the titles have a mistake. A child does not know the linguistic and cultural convention, which promotes frankness and the freedom of manipulating with a word, as well as any semantic and tonal syntagma. While in English Expotition is a word used by mistake instead of Expedition, in Polish translation Przyprawa (Spise) is used instead of Wyprawa (expedition) by associating the phonetic similarity and analogy to the familiar and concrete name. Spice is a well-known name used in the kitchen in the presence of the child, but expedition is a remote and abstract idea Sowjufka is the name of the place where the Owl lives, and the suffix -owka is typical for the names of the places and it is easy to get used to. Odbrykniety ("Outbucked)) is a derivational neologism from the verb bryknac (to buck), by adding the (Polish) od- (the text form is a past participle). The titles present an word play important for this charm of the work, which results from the functioning of the name in terms of poetics of " topsy-turvy world" or using authentic proper names in the contexts different from the usual usage, e.g. Przyprawa do Bieguna Pólnocnego (North Pole Spice). A virtual recipient decided that both in the titles and the whole piece there are "meaningful names" and specific common words for them, as well as linguistic descriptions playing the role of proper names.

3. Narrative discourse

The titles reconstruct the story of the characters and their actions. The narration is the utterance presenting the sequence of events in some kind of time, connected with the characters participating in them as well as the environment they are taking part in (Slawinski 2000: 331). The titles of the particular chapters of Winnie-the-Pooh and The House at Pooh Corner play an important role in creating the story-telling world and consist of the introductory outline of the piece. Their narrational power is displayed at the level of history and utterance (Todorov 1966). The narrativeness of the titles is displayed not only by the construction of the narrator himself, exposing the narrative situation, but also by directing the reader's reception of the great semantic figures of the story-telling world, e.g. characters, events, space. Particular titles depict microscenes - the events which for a child become an adventure, expressed by verbs and collocations: poznajemy sie (meeting), idzie z wizyta (visiting), wpada w potrzask (getting trapped), tropia zwierzyne(hunting for animals), lapia lasice(catching a weasel), spotkal (met), obchodzi urodziny (celebrating the birthday) dostaje prezenty (getting presents), staje na czele (beeing a leader), wydaje przyjecie (having a party), przybywa (arriving), poszukiwanie (searching), zdobywa sie na bohaterski czyn (performing a deed), znajduje (finding), zegnamy sie (farewell). They refer to the archetypal human axperiences: spotkanie (meeting), poznanie (making friends), wyprawa (expedition), tropienie (tracing), przygoda (adventure), niebezpieczenstwo (danger), pomoc (help), pozegnanie (farewell). Their non-accidental sequence presents basic human experience. On the plane of the story it is clear that the narrativeness of the titles, as "eventness" and "experiency" is suggested very strongly, being the announcement of the great story of the whole text - sage the history of the Pooh. Let's remind that the title may be understood as the announcement to updating the text and anchoring it in a wider communicational context prognosing global meanings as well as signalizing the text macrostructure potential.

The discourse of the titles is revealed by the two, three, and four part sentence syntax and the gradual information increase, where the rule of combining all the rules of the world equal status is one of he basic narrative strategies - the strategy of development (Owczarek 2001: 11-22). The titles not only add the information here about the sequential events in a linear order, but also constitute specific cause and effect relations between them: Chapter V In Which Piglet meets the Heffalump (WP) and Chapter III In Which a Search Is Organized, and Piglet Nearly Meets the Heffalump Again (HPC).

The title should fulfill an informative and impressive function. The titles of WP and HPC are very informative, they contain rich information, which interest and intrigue. Having read or listened to them, the recipient knows their basic elements of the world presented, all the characters, important places of the action and some events. They intrigue by foretelling the events, sometimes by contrariness: o malo co nie lapia lasicy (almost catch a weasel), generality, after which a child expects details: Krolik ma dzien pelen wrazen (Rabbit has a day full of excitement, … co Krzys robi po poludniu (what Christopher does in the afternoon) , or showing the situation in which one of the characters is: Prosiaczek jest zewszad otoczony woda (Piglet is entirely surrounded by water) as well as triggering empathy in the reader.

The narrator appears in the metatext title fragments, revealing the activity of telling the story: i tu zaczyna si? opowiadanie (and here the story starts) (I WP). The verbs in the first person plural (chapter 1 WP, X WP, V HPC, X HPC) contain the inclusive my (we), which means the form creating the common world between the sender and receiver. Among the verbs in the form of the first person plural, at the beginning appears poznajemy si? (we are introduced), and then zegnamy si? (we say goodbye) in the chapters finishing the sequential parts, fulfilling the metatext function - they signalize the beginning and ending chapter of the book, but they also create the same frame of the communicative situation: starting an completing the contact between the sender and receiver using the common verbs, known to a child. In chapter V HPC "we learn" dowiadujemy si?, is a kind of "reminder" about common communicative situation. The story telling itself is a particular kind of relationship between the characters and the author-narrator, and the reader. At this level of reading, which is undoubtedly the line of the title narration, the situation of inner and outer storytelling is exposed. The character of the narrator in the titles, unequivocal to the subject of creative activities, reveals a strong connection between literary characters as well as a virtual recipient.

Conclusion

On the basis of the analysis conducted a general conclusion may be formed. The textological view of the semantic-syntactic structure, the topic vocabulary in terms of character nominalization and places in space as well as the ways of reconstructing the structure of the story about the characters and their actions, thus the narrative discourse in the chapter titles of Winnie-the-Pooh and The House at Pooh Corner allowed me to recognize the strategic meaning to their cohesion and the legibility of the piece for a child addressee.

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ТЕКСТОЛОГІЧНИЙ АСПЕКТ НАЗВ РОЗДІЛІВ В ОПОВІДАННЯХ "ВІННІ-ПУХ" ТА "БУДИНОК БІЛЯ ПУХОВОГО КУТКА" А. А. МГЛНА

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Метою дослідження є аналіз ролі назви певного тексту чи його розділів та її основної функції комунікатора між власне текстом та читачем. Також розглядається наратологічний аспект у дослідженні назви розділу.

Ключові слова: назва, Вінні-Пух, дискурс, текст.

ТЕХНОЛОГИЧЕСКИЙ АСПЕКТ НАЗВАНИЯ РАЗДЕЛОВ В РАССКАЗАХ "ВИНИ-ПУХ" И "ДОМИК ОКОЛО ПУХОВОГО УГОЛКА" А. А. МИЛНА

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Целью исследования является анализ роли названия определенного текста или его разделов и его основной функции коммуникатора между собственно текстом и читателем. Также рассматривается нарратологичекий аспект в исследовании названия раздела.

Ключевые слова: название, Вини-Пух, дискурс, текст.