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The pragmatic potential of structure of the Yanka Kupala's poetic titles

Potencjał pragmatyczny struktury tytułów poetyckich Janki Kupały

Прагматычны патэнцыял структуры паэтычных загаловаў Янкі Купалы

ABSTRACT: The author studies the functions of the poetic titles in the creative works of the national Belarusian poet Yanka Kupala, whose work is often considered as prophetic and messianic throughout the 20th and 21st centuries. The titles are regarded as the constituents of three different levels of textuality: text, metatext and macrotext, and within the three stages of the poetic text perception: pre-textual, textual and post-textual. The peculiarities of the structure of poetic titles have been revealed in terms of their pragmatic potential. The role of titles in creating poetic images as well as in representation of the entire poet's ancestry is considered through the prism of their syntactical form. The system of title making in the poetry of Yanka Kupala has been revealed with the emphasis on titles-addresses and titles-sources as models for provoking readers' cognitive work in the process of poetry perception.

KEYWORDS: poetic title, title complex, Yanka Kupala's poetry, title's functions, creative metatext, creative macrotext, syntactical structure.

Yanka Kupala's title complex is a formidable object of linguistic study, since, on the one hand, being a component of the text, it obeys all of the linguistic laws and performs a number of functions along with other components of the text – from information and cognitive functions to communication and nomination. But at the same time, the title is an extratextual component of the text, presenting it in a wider context, sometimes resembling a hypertext. The study of titles shows their structural proximity to speech units such as phrases and sentences (and those of different kinds and types) as well as their structural distinctiveness, which is manifested in the

independent functioning of phrases and their ability to perform functions not characteristic of them – for example, communicative and informative ones, whereas in other components of the text the functional potential of phrases is usually limited to nominativeness.

The object of linguistic research is more often focused on mass media titles [Попуцевич 2006; Покровская 2006], researchers pay special attention to the functioning of newspaper titles, since this is the most dynamic genre of the written language (in spoken language, a title is an extremely rare phenomenon), the number of works (newspaper articles) is constantly increasing, in addition, they are temporary in nature, so newspaper titles are to a greater extent a fact of live speech. At the same time, in our opinion, the titles of literary works, which are more fixed and though to a certain extent are units of speech, according to such a criterion as reproducibility they can be regarded as language units as well, thus they represent a highly interesting object of linguistic studies.

An important quality of a literary title, including a poetic one, is its ability to appear in the mind of the reader as a condensed equivalent of the entire work of literature, which is achieved due to the establishment of complex associative links in the process of a literary work cognition. Although Irina Golovina notes the energy of “the tension of a coiled spring” in relation to the above-mentioned newspaper titles [Головина 2006: 1], it is clear that in relation to poetic titles such a metaphor is applicable to much a greater extent, since this energy in the texts of mass media is aimed only at the performance of an advertising function (drawing attention to the text, encouraging the reader of the newspaper to read the relevant article, or even to buy the newspaper (or, in today’s conditions, to subscribe for an online edition). The energy of a newspaper title is quickly absorbed by the information continuum and rarely survives in the speaker’s mind for longer than the time of reading the corresponding article. Whereas the energy of a literary title, on the contrary, only increases during the cognition of the work, and if the work turns out to be artistically valuable, then it increases as much as possible after this process.

The functional potential of a newspaper title is most often limited to the pre-text stage, while a poetic title, fulfilling certain tasks at the mentioned stage, performs many more functions at the post-text stage. After familiarizing the reader with a poetic work, the title is stored in his or her mind as a short equivalent of the entire work, and the significance of the title is reflected in the mind for a long time, sometimes for a lifetime. If cited, reference to the entire work is not always possible, it requires significant time and energy resources, then the title is actually used as a linguistic unit, being, on the one hand, an element of a specific text, in fact, its own nomination, on the other,

it is an element of the glossary of nominations of concepts of cultural life of a society, elements of mass consciousness within a certain cultural continuum.

Thus, the poetic title to a much lesser extent performs, for example, an advertising function or a function of attracting attention, these functions are performed more by the author's name in certain conditions, but first of all, it is aimed at implementing informational, evaluative and pragmatic functions, which are inherent to any title complex, as well as a cognitive and epistemic functions, since a poetic title is one of the means of identification of a poetic work and consolidation of knowledge about it, and finally, even a function of social programming, entering into a complex of general cultural concepts within the limits of a certain society, and sometimes groups of societies with a common or partially common cultural code (for example, many societies of the European cultural space, which, by the way, goes far beyond the borders of the European continent). The cognitive, epistemic functions and the function of social programming are revealed and implemented both at the social and individual levels.

Naturally, the title is first of all a component of a poetic text, therefore it acts in its connection with other components of this text, contributing to the achievement of its main goal – creating an artistic image. A poetic title is considered poetic not only as any element of a poetic work (through their relations to a poetic work), but also by its poetic value, density of stylistic techniques, concentration of elements contributing to the creation of an artistic image, artistic and aesthetic content (qualitative characteristic). The title ensures the completeness of the poetic work, its holistic perception, it acts as a semantic and image-related frame of the work, on which the poetic and image structure of the entire work, its semantic and aesthetic content is strung. Often, such a role of the title finds not only a meaningful, poetic and aesthetic expression, but also a directly linguistic one, when the title acts as a support for stylistic figures or is constantly repeated in the work, which ensures its integrity and unity at the linguistic level.

So, in the poem *Спадчына* (*Ancestry*) the only lexical component of the title is repeated not so many times – just twice, but in the first and last stanzas, which makes the whole poem resemble a bridge between two supports: “I have my dear ancestry” – “My ancestry is called no more Than dear homeland, native soil”. Two uses, but the entire poem is an explanation of what the ancestry consists of and, thus, is built around this word from the title. And grammatically, from ancestry to ancestry, pronouns and contextual synonyms (about it, this treasure, with it) build the poem almost as a single sentence, where everything begins with an implicative question (what kind of ancestry is there?) and ends with an open answer (homeland). In addition, the ancestry undergoes a generic transformation (ancestry – treasure – ancestry),

which also permeates the entire poem and contributes to a broader and more complete understanding of the ancestry. But still, the author establishes the semantic dominance of the poem in “ancestry”, which is why it becomes a title, absorbs textual, subtextual, extratextual and supertextual meanings and preserves them in the minds of the recipients of Yanka Kupala’s poetry in this one word. But this word is not equal to itself as the title of the poem, because the word is nominative by its nature, and though the title is nominative too, it possesses a predication, and expands the semantic boundaries of even the word itself. Thus, ancestry (or rather *спадчына*) in the minds of the majority of the Belarusian-speaking population not only has the meanings outlined in the explanatory dictionary (in the legal and cultural sense), but also, and for many, first of all, it evokes associations with the Yanka Kupala’s poem and the Yanka Kupala’s concept of ancestry.

However, unlike other components of a poetic work, the poetic title is simultaneously a component of the supratextual unity, which, for example, Nina Gubina calls the metatext of the author’s creativity [Губина 2006: 7]. Note that there is no consensus regarding the term “metatext”: not only is this term interdisciplinary, it has different meanings in literary studies and linguistics (and it is found in other branches of knowledge), but not everyone understands it in the same way even within linguistics. For example, Anna Vezhbitska considers a metatext as a “text about a text” [Вежбицка 1978], in a metatext there is a comment or a description of another text. According to Ана Ахпакіна, “Metatext by analogy with metalanguage is a “text of the second level” in relation to which the actual text is the object of description” [Ахпакіна, online]. This understanding of metatext relates well to other linguistic terms (metalanguage and metaspeech) and is therefore most appropriate. Note that this approach is also observed in Western linguistics, where, however, metatext and metatextuality are considered alongside such categories as intertextuality, paratextuality, architextuality, hypotextuality, and hypertextuality [Chandler, online]. Still according with Daniel Chandler’s article [Chandler, online], there is no unity of understanding and well-ordered terminology here either.

It is obvious that outside the poetic text, of which the title is a component, it is part of at least two supertextual units: the context of the entire work of a particular writer and many other texts, contexts where poetic titles are mentioned, cited when characterizing or commenting on the writer’s work. These are primarily literary or linguistic (but not only) contexts, where titles, when mentioned, actually perform the function of replacing the entire poetic text, acting as its equivalent. In addition, it is possible to consider titles, especially when they are used in literary texts, as nomenclature signs – the names of specific scientific objects [Лингвистический 1990: 509], which for

literary studies are represented by literary texts. Accordingly, poetic titles can be included in the register of metatextual means within even different understandings of the abovementioned term.

Titles are of the greatest interest as components of such a supratextual unity as the work of a certain author, we can define it as a macrotext, as well as in the macrotext of a certain literature and culture in general. It is in this aspect that the titles show the greatest value in terms of the implementation of cognitive and epistemic functions and through them – the function of social programming.

The nature of the poetic title is thus twofold. Being a component of a work of poetry, it obeys the laws of the structure of the text, enters into the image structure of the work, forms a whole with it and acquires its own unique meaning, conceptual and image structure, without the text the title has no meaning and is not equal to itself as a sequence of words. At the same time, being a component of the macrotext, a certain supertext formation, the title also has its own structural features, which, among other things, distinguish it from other components of the text. Note that if the author works on the title as a component of the work consciously, trying to condense the main idea, the most important artistic images, to make it a harmonious element of the textual unity, then the authors rarely work with the title as part of the macrotext and at the level of all their creative heritage, such work is hardly achievable at all. Therefore, if we consider poetic titles from this perspective and are able to study their macrotextual potential and connections, then we must understand that their presence is dictated by the actual artistic laws and logic, artistic intuition, artistic truth, rather than the conscious choice of the author.

The functional orientation of poetic titles, which, as already mentioned, is characterized by communicative, informative, nomination, aesthetic, emotional, advertising [Фатина 2005], evaluative [Попуцевич 2006], cognitive and epistemic functions, directly affects the linguistic distinctiveness of the titles, where the organization and use of linguistic means is directly aimed at the implementation of this or that function. Note that all the functions listed above are rarely implemented within a single title. More often, it performs one or more such functions, which affects its structure. For example, the nominative function requires the use for titles of mainly nominative means (not communicative means, which are sentences), that is, words or word combinations. We have analyzed 258 titles from Yanka Kupala's poetry and 110 of them (43%) are nominative constructions, which not only name the work, but also a certain object, a person described in the work. Such titles [*Музыка* (*A Peasant*), *Мая малітва* (*My Prayer*), *Песня жней* (*Song of the Reapers*), *Вясна* (*Spring*), *Паэзія* (*Poetry*), *Араты* (*Ploughman*)] actually

implement a double nomination, while nomination in general (naming only the poetic work) is characteristic of all titles, including those with a non-nominative structure.

For titles of only the primary type of nomination (name of the work), both the grammatical and the semantic structure may be different. Such headings can contain information about the content of the work, for example, the place or time of the action [*Над сваёй айчызнай (Above my Homeland)*, *Там (There)*, *Перад Сёмухай (Before the Green Week)*, the addressee of the work [*Ворагам Беларушчыны (To the Enemies of Belarus)*, *Аўтарцы "Скрыпкі беларускай" (To the Author of "The Belarusian Violin")*, *Касцу (To Mower)*], point to certain events [real or imaginary – *Зашумеў лес раззуканы (Shaken Forest Burst Out Buzzing)*, *Яшчэ прыйдзе вясна (Spring Will Come Once Again)*, *Запела вясна сваю песню (The Spring Burst out Singing its Poems)*, *Вяртаюцца з выраю жоравы, гусі (The Cranes, Geese are Coming from Wintering Countries)*], the source, origin or nature of the work [*3 песень аб бітвах (From Songs about Battles)*, *3 маіх песень (From My Songs)*, *3 песень нядолі (From Songs of Misery)*, *3 летніх малюнкаў (From Summer Pictures)*]. Regardless of the semantic components of the poetic text with which the title correlates, it retains its nominative-functional status, which distinguishes the title complexes from other components of the poetic work.

The so-called lyrical hero of the poet is often at the centre of the poetry, so one would expect that the expression of the lyrical hero would find a proper reflection in the title complexes of the Yanka Kupala's lyrics. Such an image could be reflected through the identification of the poet with one of his heroes – *Мужык (A Peasant)*, *Я мужык-беларус (I am a Belarusian Peasant)*, *Гусяр (Guslyar)*, *Беларусь (Belarus)*, *Араты (Ploughman)*, *Я і воля мая (I and Freedom of Mine)*, *Ваяк (Warrior)* etc. At the same time, Yanka Kupala's lyrics are much broader in terms of their poetic structure, they are not self-centered, that is why there are not many titles of the mentioned type (and among the potential bearers of the idea of a lyrical hero, we single out nominal titles with the main word – an animate noun or personal pronoun) in it: 10% of the total number of analyzed titles or 23% of the titles with a nominative structure. At the same time, not all of them are necessarily connected with the poet's lyrical hero. Although, on the other hand, we can sometimes see associations with the lyrical hero in titles with a different structure, only the correlation with the lyrical hero will not have a direct character in them, but an indirect, often implicit, which is revealed when familiarizing with the work itself, an associative connection with the lyrical hero emerges not at the pre-textual stage of perceiving poetry (which is partly what titles exist for), but at the textual and often even post-textual stage [*А зяюля кукавала... (And Cuckoo Cuckoed and Echoed...)*, *А хто там ідзе? (And Who's Going*

There?), *Бацькаўшчына* (*Fatherland*)]. For example, when reading the poem *А зяюля кукавала...* the mentioning of the lyrical hero is already in the first line [*Як на свет радзіўся Янка* – *When the World Did Yanka Enter*]. The entire structure of the poem is actually pierced by two refrains: in the first line of each stanza, the name (Yanka) is repeated, and in the fourth – *And Cuckoo Cuckooed and Echoed...* Apart from these refrains, the rest of the text of the poem is the development of events, development of the lyrical hero, description of his life. These two moments are the frame of the poem, deep associations are established between them, as a result of which the phrase *And Cuckoo Cuckooed and Echoed...* becomes a nomination of the lyrical hero, although structurally (it is a sentence, a communicative structure) it is not a nomination.

Thus, the nominative function of titles (we are not talking about the primary nominative function – naming the work, but the secondary one – naming its semantic or figurative components), although it often has a nominative structure as the main carrier, is not necessarily reduced to it. In addition, titles are more often characterized by direct nominativeness, while implicit nominativeness, which is manifested outside the boundaries of the title itself and is established, at least, at the textual, or even post-textual stage of “consumption” of the work of poetry, cannot be detected during the primary perception of the title. At the same time, we can talk about the implicit nature of titles as an element of the system of implementing their pragmatic, or rather, advertising function, since the absence of direct insight of the content of the work (*And Cuckoo Cuckooed and Echoed...* – so what?) provokes the potential reader (consumer of the work of poetry) to explicate implicit elements. And this is possible only while or upon reading directly the text of the poetic work.

Among the Yanka Kupala's titles there is a significant group of structurally homogeneous ones – nouns in the form of an indirect case (non-nominative case) or a phrase with such a noun (only 25% of the total amount of analyzed material). Such constructions retain their nominality, despite the atypical form for nominations (nominative case), both primary and secondary. In the latter case, the mentioned titles are used to name the place, time of events, the addressee, the source for the creation of the poem, etc. and are most often local-temporal phrases. In fact, such constructions could be replaced by nouns in the nominative case (or phrases of a similar nature), but the non-nominative form requires a certain semantic modulation. Thus, the title of the poem *Начное царства** (*Night Kingdom**) would require an emphasis on the description of nature, a certain contemplativeness. Whereas the title *У ночным царстве* (*In the Night Kingdom*) directs the reader more towards the dynamics, anticipation of certain events, creates a certain intrigue, the effect of mystery and awakens interest in the text. And indeed, the

poem is built on dynamics, events, in the night kingdom there is not silence, not contemplation, but movement, be it not fast, slow and boring, sullen and ominous, but still movement. Thus, Yanka Kupala uses a grammatical shift in the means of nomination to increase the dynamics, to create the effect of a question (what is going on there?), and, quite often, the title at the level of primary perception, as in the mentioned case, is in contradiction with the text of the work itself: in the night kingdom, we expect romance, tenderness, more contemplation and beauty, but we get images of despair, hopelessness, curse. Such a contrast charges the title with a rather explosive connotation.

Titles-addresses have a high pragmatic potential, and there are many of them in Yanka Kupala's work, and among 258 titles from our actual material, they make up 9% (a total of 24 items). Sometimes, it is true, at the pre-textual stage of perception, such titles resemble dedications (a common use of title works by many authors), but in fact, they name the addressee of the poem, to whom Yanka Kupala directly addresses. Often, the addressee is conditional, it can be an imaginary interlocutor [*Сваякам на гутарцы (To Relatives by Conversation)*], sometimes a concrete person [*Ігнату Буйніцкаму (To Ignat Buynitsky)*, *Аўтарцы "Скрыпкі беларускай" (To the Author of "The Belarusian Violin")*], *Якубу Коласу (To Yakub Kolas)*], a specific group of people [*Нашай Ніве (To Nasha Niva)*], but more often it is an imaginary group of people-companions, united by a certain feature [occupation, fate, age – *Брату ў чужыне (To Brother in Outland)*, *Моладзі (To the Youth)*, *Беларускім партызанам (To Belarusian Partisans)*, *Аратаму (To Ploughman)*]. In some cases, the addressees of Yanka Kupala are personified phenomena of nature [*Сонцу (To the Sun)*]. Such poems, as expected from the structure of the title, are poetic appeals, addresses and this is manifested not only at the content level, but also has concrete textual means of expressing the appeal: it is the use of addresses, address constructions. On the one hand, in a series of poems, the title, in fact, forms a poetic address, one can say Yanka Kupala's poetic open letter to certain addressees, it is the core component of the poem-address. On the other hand, in those cases where the title resembles a dedication (most often these are addresses to specific people or groups, such as *To Nasha Niva*), the implicit dedication comes into conflict with the content and structure of the poetic address, which only increases the cognitive potential of the title, because it adds it certain duality, fills the poetic work itself with this duality, which to some extent is built on the "poetic deception" of the potential reader, fills the work with brighter, richer colours and moods. Titles-addresses to a group interlocutor [such as *Аратаму (To Ploughman)*, *Брату ў чужыне (To Brother in Outland)*, *Моладзі (To Youth)*] are tuned to a certain pathos, appeals, possible advice or recommendations, which we find later in the texts of the poems themselves, where the author reminds

that “Час ужо ўставаць – It is the Time to Rise” [*Касу (To the Mower)*], “Час вам сілу сваю паказаць – That’s the time for your strength to be Shown” (*To Mowers*), and directly asks: “Дык выпрамя трoшку, дыў жыва за сошку, Ды ў поле – к вялікай арбе!” – “So, straighten your shoulders And go to the polders, It’s time for a great harvesting job!” [*Аратаму (To the Ploughman)*]. Note that the imaginary group name is sometimes expressed by nouns in the plural, sometimes synecdochically – in the singular, which further increases the pathetic potential of the respective poems. And pathos fills Yanka Kupala’s words with additional, implicit sense.

A relatively small, but interesting and important in terms of meaningfulness and poetic effect, is a group of titles – “title-sources”, which are represented by the construction with the preposition “from” and a noun in the genitive case (with or without dependent words). There are only about 4% of them in the material analyzed, but they are a significant phenomenon for the poet’s work. It is these titles that emphasize the nature of Yanka Kupala’s poetry, its connection with folk art, its origins, on the one hand, as well as its deeply folk character, direction, prophetic and “messianic” character, because Yanka Kupala does not just express his thoughts, the call also goes not simply from him as a person, even from a poet, but from the Belarusian people, embodied in the image of a Belarusian peasant, in the songs and tales of Belarusians, in folk wisdom. These “sources” are not just the basis of Yanka Kupala’s poetic talent and are not just sources of inspiration for him, but the source of Yanka Kupala’s philosophy, outlook and worldview, Yanka Kupala’s vision of the future and prospects of the Belarusian people. Thus, Yanka Kupala’s poetry comes *З песень беларускага мужыка – From the Songs of the Belarusian Peasant*, *З песень аб сваёй старонцы – From the Songs of Homeland*, *З песень нядолі – From the Songs of Misfortune*, Yanka Kupala’s poetic talent draws moods, inspiration and images *З вячэрніх дум – From Evening Thoughts*, *З думак жабрака – From a Beggar’s Thoughts*, *З летніх малюнкаў – From Summer Pictures*. The cognitive potential of these titles is particularly strongly expressed, of course, not even in the structure of the poems themselves, but in the structure of the macrotext of Yanka Kupala’s work, where the “song character”, prophetic nature and civil orientation of his poetry are demonstrated through such complexes in the best way.

The cognitive activity of the reader (listener) when learning Yanka Kupala’s poetry is a lifelong process, one cannot stop and note that Yanka Kupala’s poetry is fully understood. This is true not only at the level of individual knowledge, but of collective knowledge, including scientific understanding. In this process, as in the knowledge of any other author, title complexes play a significant role, because it is through them that knowledge, emotions, images reflected in poetry are fixed, and titles are also used in

metapoetic communication, when discussing poetry, as in scientific use, so also in daily communication between people (who love poetry). Each heading is, on the one hand, a fairly simple syntactic structure (despite the importance of the nominative aspect, we consider headings to be syntactic structures, because they are nevertheless necessarily communication units), and on the other hand – an extremely complex semantic construction, which includes several semantic levels. On the surface lies the meaning directly reflected by the sum of the direct meanings of the title's components, while the further semantic composition includes implicit meanings that are formed at the textual and posttextual stages of perceiving the work. In the case of a work of poetry, the post-textual stage is sometimes not limited to a certain period, it can be the whole rest of an individual's life, when the work of art, represented first in the mind by the title, becomes part of their spiritual life and the object of further comprehension, which is prompted by life events, new impressions, new achievements of poetry. Therefore, implicit meanings can develop without limits, and part of them is formed within the boundaries of society, part is the individual property of each reader, who to a certain extent is, thanks to this cognitive-aesthetic activity, a co-author of the poet.

The titles of Yanka Kupala's poetry collectively create a metatext of the poet's work, a separate unit with its own composition and structure, and through vertical textual connections, they transform the entire work of the poet into a macrotext, which is also built according to its own laws on both formal and semantic, poetic levels. But the perception by readers and researchers of the Yanka Kupala heritage of the mentioned macrotext would be difficult precisely without the headings, which are its structural frame, as well as the key to understanding the macrotext. Due to the fact that the metatext from the titles of Yanka Kupala's poetry has a clear spatial and temporal organization, it very aptly, succinctly and wittily introduces us to images and motifs, themes and ideas, problems, sources of inspiration and the lyrical hero of Yanka Kupala's work. Compositionally, the metatext of Yanka Kupala's titles is characterized by a certain unity of structural types that are reproduced in the poet's work throughout his life, and therefore are an effective means of organizing the poetic macrostructure. And this macrostructure also has its own poetics.

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STRESZCZENIE: Autor artykułu analizuje funkcje tytułów poetyckich w twórczości białoruskiego poety narodowego Janki Kupały, którego twórczość w XX i XXI wieku często uważana jest za profetyczną i mesjanistyczną. Tytuły są uważane za elementy składowe trzech różnych poziomów tekstualności: tekstu, metatekstu i makrotekstu oraz trzech etapów percepcji tekstu poetyckiego: przedtekstowego, tekstowego i posttekstowego. Specyfika struktury tytułów poetyckich została ukazana w kontekście ich potencjału pragmatycznego. Rola tytułów w tworzeniu obrazów poetyckich, a także w reprezentacji całej twórczości poety, rozpatrywana jest przez pryzmat ich formy syntaktycznej. System tworzenia tytułów w poezji Janki Kupały został ukazany z akcentem na tytuły-adresy i tytuły-źródła jako modele prowokowania pracy poznawczej czytelników w procesie percepcji poezji.

SŁOWA KLUCZOWE: tytuł poetycki, kompleks tytułowy, poezja Janki Kupały, funkcje tytułów, metatekst twórczy, makrotekst twórczy, struktura syntaktyczna.

АНАТАЦЫЯ: У артыкуле даследуюцца функцыі паэтычных загалоўкаў у творчасці народнага паэта Беларусі Янкі Купалы, творчасць якога часта разглядаецца як прарочая і месіянская на працягу XX–XXI стст. Загалоўкі разглядаюцца як складнікі трох розных узроўняў тэкстуальнасці: тэксту, метатэксту і макратэксту, а таксама ў межах трох этапаў успрымання паэтычнага тэксту: датэкставага, тэкставага і посттэкставага. Раскрываюцца асаблівасці структуры паэтычных загалоўкаў з пункту гледжання іх прагматычнага патэнцыялу. Роля загалоўкаў у стварэнні паэтычных вобразаў, а таксама ў рэпрэзентацыі ўсёй паэтычнай спадчыны Янкі Купалы разглядаецца праз прызму іх сінтаксічнай формы. Выяўлена сістэма стварэння загалоўкаў у паэзіі Янкі Купалы з акцэнтам на загалоўкі-звароты і загалоўкі-крыніцы як мадэлі актывізацыі пазнавальнай працы чытачоў у працэсе ўспрымання паэзіі.

КЛЮЧАВЫЯ СЛОВЫ: паэтычны заглавак, загалоўкавы комплекс, паэзія Янкі Купалы, функцыі загалоўка, метатэкст творчасці, макратэкст творчасці, сінтаксічная структура.

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