

Defeated expectancy in the semantic structure of the literary text

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Abstract: The article deals with defeated expectancy as one of the major type of foregrounding in the semantic structure of the literary text. Defeated expectancy violates established information, proposed in advance by the author, causing text suspense inside the literary text. It can be presented by different stylistic devices and has great impact on the reader as an emotive component, helping to prolong reader's aesthetic perception and causing an effect of "emotional stress". As a mental phenomenon, defeated expectancy creates the conflict between real and expected situations in the space of the literary text. The author shows the role of defeated expectancy in the semantic structure of the literary text on the examples, taken from the short stories by O. Henry.

Keywords: *defeated expectancy, semantic structure, literary text, text worlds, emotive component, mental phenomenon.*

Researchers of the literary text distinguish different objects of study in the semantic structure of it: communication blocks [9], phrases unities or phrases ensemble unities and zones of compression and dispersion [3], topics or nominative chains [5], three basic semantic spheres – conceptual, denotative and emotive [1], global situation, i.e. the main theme of the literary text and macropropositions, reflecting macrosituations [4], text worlds [15; 19; 20]. All these techniques show how to work with infor-

mation laid in the literary text and how to structure the literary text depending on the degree of information saturation [10].

Defeated expectancy (this term belongs to R. Jacobson [14]) or deviation (as British linguistic school call it [16; 17; 18]) is one of the basic types of foregrounding; it undoubtedly violates definite, established order of semantic space of the literary text, so it violates the information that was laid in the text in advance by the author and it

can be represented through various stylistic devices. However, this effect leads to text suspense that can occur in the semantic and structural text dimensions. Structural text suspense arises within the literary text, when the reader tries to restore harmony of discrete text structure, disharmony of which is deliberately modeled by the author. Semantic text suspense is caused by differences between the real world and the world of chaos, created in fiction. Semantic suspense can be internal and external. Both semantic and structural suspense lead to changes in the reader's perception that promote the lengthening of textual interpretation process; in order to understand the meaning of which the reader must put more efforts in thorough understanding of textual material [8, p. 7].

The aim of my article is to examine and analyze defeated expectancy in the semantic structure of the literary text, namely in the structure of O. Henry's short stories. This phenomenon is widely used in the works by O. Henry. His short stories have a great power of irony and paradox, based on defeated expectancy. Let's analyse the story, called "The Country of Elusion". It consists of three parts and three different worlds – the world of Bohemia, the world of Ordinary People and the world of the Narrator. The first part deals with the world of Bohemia, in which the main characters are immersed – Editor Granger and his girlfriend Mary. Every night they have dinner with their friends at the cafe Andre. The author treats the world of Bohemia ironically, which manifests itself both in the description of behaviour and appearance of the characters and in the description of the menu of Bohemian characters: And Mrs. Pothunter, who never drank anything but black and white highballs, being in mourning for her husband, who – oh, I've forgotten what he did – died, like as not... First, I want you to meet my friend, Miss Adrian [...] **Age, somewhere between twenty-seven and highneck evening dresses.** Camaraderie in large bunches – whatever the fearful word may mean. Habitat – anywhere from Seattle to Terra del Fuego. Temperament uncharted – she let Reeves squeeze her hand after he recited one of his poems; but she counted the change after sending him out with a dollar to buy some pickled pig's feet. Department 75 out of a possible 100. Morals 100 [...] The dinner was ordered. You know how the Bohemian feast of reason keeps up with the courses. **Humour with the oysters; wit with the soup; repartee with the entree; brag with the roast; knocks for Whistler and Kipling with the salad; songs with the coffee; the slapsticks with the cordials.** (O. Henry)

The second part of the story presents a narrative of the main character, Mary, who comes home to her parents in a small town. Mary goes to church and hear sermons of the priest which help her to escape from the clutches of a tyrant – freedom, which represents the world of Bohemia (Freedom is the tyrant that holds them in slavery [...]) For she was out of the clutch of the tyrant, Freedom). The author amuses the reader, because the world that is desirable for almost everyone – world of Bohemia appears in the image of tyrant. The reader is even more surprised when the author departs from the narrative, pointing out that Mary gave it away when she was telling the other main character where she was: "Where have you been to-

day?" asked Mrs. Pothunter. "I have phoned to you at twelve." "I have been away in Bohemia," answered Mary, with a mystic smile. **There! Mary has given it away. She has spoiled my climax. For I was to have told you that Bohemia is nothing more than the little country in which you do not live.** If you try to obtain citizenship in it, at once the court and retinue pack the royal archives and treasure and move away beyond the hills. It is a hillside that you turn your head to peer at from the windows of the Through Express. (O. Henry)

The story ends with a scene from the world of Bohemia: one of Mary's friends while trying to kiss her, got a slap. The third part of the story is the original author's epilogue in the world of the Narrator, in which the narrator introduces new heroine – Minnie Brown who is talking to the author and pointing out to the fact that if Mary stayed in the city for longer than usual, her proponent would get a kiss. Final of the narrative shows the reader illusory of world of Bohemia and instability of the world of Ordinary People in the world of the Narrator.

Thus, there are three clearly traced nominative chains in the semantic space of this short story, associated with the three text worlds, described in the narrative: 1) first nominative chain is represented by the concept of BOHEMIA through such functional semantic types of monologue speech as narration and description: the author describes heroes who adore BOHEMIA: He announced to his startled family that he was the Grand Llama of Thibet, therefore requiring an empty audience hall in which to be worshiped [...] A party of Bohemia hunters greeted the artistic innovation with shrieks and acclamations of delight. When Andre came to his senses he had the menu printed on stiffly starched cuffs, and served the ices in little wooden tubs; this narrative block is a zone of compression, because it includes all the major scenes from the world of Bohemia; 2) the second nominative chain is represented by dialogue of protagonist Mary with her parents and author's considerations about the illusory of world of Bohemia: For I was to have told you that Bohemia is nothing more than the little country in which you do not live. If you try to obtain citizenship in it, at once the court and retinue pack the royal archives and treasure and move away beyond the hills. It is a hillside that you turn your head to peer at from the windows of the Through Express; this part of the story is a zone of dispersion in the narrative because the author is only partially touches subjects from the world of Ordinary People; 3) the third nominative chain is represented by the world of Narrator. It is a short epilogue that creates counterfactual expression "But if she had stayed there a week Kappelman would have got her kiss". It is the third nominative chain that creates semantic and plot suspense in this literary text, because it is based on counterfactual expression that is at the same time strong position and reflects the conflict of mental space of the text in which, on the one hand there is the world of Bohemia, on the other – the world of Ordinary People. The main heroine can not decide which world she belongs to – whether to the world of Bohemian People or to the world of Ordinary People, and where the borderline between them is.

In the semantic space of this narrative defeated expectancy appears as a stylistic device and the type of foregrounding chiefly through such stylistic devices as irony, zeugma and author's digressions in the narrative. Digressions that directly express his conception of the work increase the emotional impact on the reader and promote to a deeper reveal of the main idea of the narrative.

World of BOHEMIA is a controversial concept: it appears at the same time as the FREEDOM for people and TYRANT, who keeps them in slavery, creating thus a paradox and bringing unexpected element for the reader. The final part of the story amazes reader most of all: completely unknown new character points out that the end of the story was true, as the man who tried to kiss Mary, received a slap, not a kiss.

Concept BOHEMIA with unexpected elements is presented in several other stories by O. Henry. For example, in the story "A Philistine in Bohemia": the protagonist Antonio Brunello who looks like the count, falls in love with a girl and invites her to the restaurant where he suddenly becomes a cook Tonio, who is admired by all local Bohemian people.

Another example of defeated expectancy can be found in a story by O. Henry "Mammon and the Archer". The protagonist of this story Rokvoll Anthony is a man who is convinced that for money and gold you can buy anything, even love and time. He is contrasted to his own son Richard, who is sure that money can not buy a minute of time, and love is all-powerful. He would confess about his feelings to a young girl, but she does not have a minute of free time. Then, the father, whom money made a strong and powerful man, decides to help his son to achieve affection of the young girl. Anthony's ingenuity will be a complete surprise to the reader, who, during reading a story, becomes a great believer in the happy occasion. The final of the narrative provokes another defeated expectancy: protagonist not only created a favorable situation for his son due to money, but he also tried to buy the Cupid himself (the Archer), whose image is only mentioned at the very end, that is a complete surprise for the reader: "You didn't notice," said he, anywhere in the tie-up, kind of a fat boy without any clothes on shooting arrows around with a bow, did you?" "Why, no," said Kelly, mystified. "I didn't." "If he was like you say, maybe the cops pinched him before I got there." "I thought the little rascal wouldn't be on hand, chuckled Anthony. Good-bye, Kelly." (O. Henry).

O. Henry quite clearly showed how the American formula "time is money" is reinvented and took the form of "money is time." This reversal of meanings is already paradoxical and leads to unexpected solutions [11, p. 45] and, consequently, causes the effect of defeated expectancy. Meanwhile TIME IS MONEY is a common structural conceptual metaphor that is successfully used by the author to create comic effect and emotional impact on the reader. Thus, defeated expectancy clearly manifests itself as the emotive component not only in the structure of the literary text, but also in the structure of the redefined conceptual metaphor TIME IS MONEY, causing reader's emotional reaction who thinks about whether a per-

son can buy time and even the Cupid himself as love attribute.

O. Henry intentionally exposes constructive techniques in purely formal sense, simplifies motivation and psychological analysis. On this basis he develops his stories, in which the principle of the approach to the anecdote seems to be proved to the limit. No wonder he avoids consistent, conscientious descriptions and his characters sometimes talk completely incoherently, and such a set of phrases is motivated by special circumstances or reasons [13]. As an example of such incoherent speech, causing absolute irony and is a fundamental principle for creating zeugma and therefore creates the effect of defeated expectancy, is the dialogue of the main character – a girl-cashier in the story "The Girl and the Habit": "Good morning, Mr. Haskins – sir? – it's natural, thank you – don't be quite so fresh... Hello, Johnny – ten, fifteen, twenty – chase along now or they'll take the letters off your cap... Beg pardon – count it again, please – Oh, don't mention it... Vaudeville? – thanks; not on your moving picture – I was to see Carter in Hedda Gabler on Wednesday night with Mr. Simmons... 'Scuse me, I thought that was a quarter... Twenty-five and seventy-five's a dollar – got that ham-and-cabbage habit yet. I see, Billy... Who are you addressing? – say – you'll get all that's coming to you in a minute... Oh, fudge! Mr. Bassett – you're always fooling – no – ? Well, maybe I'll marry you some day – three, four and sixty-five is five – Kindly keep them remarks to yourself, if you please... Ten cents – 'scuse me; the check calls for seventy – well, maybe it is a one instead of a seven... Oh, do you like it that way, Mr. Saunders? – some prefer a pomp; but they say this Cleo de Merody does suit refined features... and ten is fifty... Hike along there, buddy; don't take this for a Coney Island ticket booth... Huh? – why, Macy's – don't it fit nice? Oh, no, it isn't too cool – these light-weight fabrics is all the go this season... Come again, please – that's the third time you've tried to – what? – forget it – that lead quarter is an old friend of mine... Sixty-five? – must have had your salary raised, Mr. Wilson... I seen you on Sixth Avenue Tuesday afternoon, Mr. De Forest – swell? – oh, my! – who is she?... What's the matter with it? – why, it ain't money – what? – Columbian half? – well, this ain't South America... Yes, I like the mixed best – Friday?—awfully sorry, but I take my jiu-jitsu lesson on Friday – Thursday, then... Thanks – that's sixteen times I've been told that this morning – I guess I must be beautiful... Cut that out, please – who do you think I am?... Why, Mr. Westbrook-- do you really think so? – the idea! – one – eighty and twenty's a dollar – thank you ever so much, but I don't ever go automobile riding with gentlemen – your aunt? – well, that's different – perhaps ... Please don't get fresh – your check was fifteen cents, I believe – kindly step aside and let ... Hello, Ben – coming around Thursday evening? – there's a gentleman going to send around a box of chocolates, and ... forty and sixty is a dollar, and one is two" (O. Henry).

Many researchers argue that defeated expectancy underlies in the creation of artistic paradox [2; 6; 7; 12]. The paradox is a verbal expression and as a figure of speech used in different functional styles, carry-

ing a large charge of stylistic information and is one of the most effective means of influencing on the reader. Paradox, just as defeated expectancy, tends to sublimated forms of verbal humor. It has a particular semantic-syntactic organization: the relationships of subject area are determined in the first part of the statement; in the second part the usual harmony of these relationships is ruined. However, in general, the increase of predictability in paradox is more complicated because of the special correlation of the expression context and background knowledge. One of the methods of paradox is unexpected plot turn, any turn or shift in the narrative, which occurs despite the reader's expectations and assumptions. Such a violation of the linear sequence of the narrative creates defeated expectancy [7, p. 97–98]. For example, in the short story by O. Henry "The Ethics of Pig" the main characters are talking about the so-called Rufe, who is the most notorious villain of all that have ever escaped the gallows; he is appereared to make things even worsen than killing people – he steals pigs: "But I reckon you ain't ever met Rufe Tatum." "Why, no," says the town constable, "he can't hardly have ever". "That air Rufe is shore the monstrousest scalawag that has escaped hangin' on the galluses. And that puts me in mind that I ought to have turned Rufe out of the lockup before yesterday. The thirty days he got for killin' Yance Goodloe was up then. A day or two more won't hurt Rufe any, though. "Shucks, now," says I, in the mountain idiom, "don't tell me there's a man in Mount Nebo as bad as that." "Worse, says the storekeeper. He steals hogs." (O. Henry). The last sentence is paradoxical and causes the effect of defeated expectancy: the author amazes and shocks at the same time, because to steal a pig is worse than to kill a man.

The story "A Harlem Tragedy" has two main characters – women who tell each other about their married life. Mrs. Cassidy believes that if a man beats a woman, it means love, so she demonstrates her bruises with pride: "Ain't it a beaut?" said Mrs. Cassidy. She turned her face proudly for her friend Mrs. Fink to see. One eye was nearly closed, with a great, greenish-purple bruise around it. Her lip was cut and bleeding a little and there were red finger-marks on each side of her neck. Mrs. Kesedi's husband atone for the sins by buying her all that she wants. Mrs. Fink's husband is a calm and balanced man; she is silently jealous of her neighbor Mrs. Cassidy, because she has everything she wants and, despite the bruises, looks happy. Mrs. Fink decides to arrange a scandal to shake

her husband up and make him beat her: "You lazy loafer!" she cried, "must I work my arms off washing and toiling for the ugly likes of you? Are you a man or are you a kitchen hound?" [...] Oh, she must feel the weight of his hand now – just to show that he cared – just to show that he cared! Instead, the final scene is a complete surprise: Mrs. Cassidy, having heard the first signs of marital conflict, comes to Mrs. Fink to ask if he dared to beat her, but Mrs. Fink, weeping, said that her husband is simply washing the clothes: "Tell me, Maggie," pleaded Mame, or "I'll go in there and find out. What was it? Did he hurt you – what did he do?". Mrs. Fink's face went down again despairingly on the bosom of her friend. "For God's sake don't open that door, Mame," she sobbed. "And don't ever tell nobody – keep it under your hat. **He – he never touched me, and – he's – oh, Gawd – he's washin' the clothes – he's washin' the clothes!**" (O. Henry).

Paradoxical and ironic at the same time in this story is the fact how happy the first woman was, who was beaten by her husband from time to time and how unhappy her neighbor was, because her own husband was not able to do it. This paradoxical combination of two statements generates antinomy and, consequently, leads to the creating of defeated expectancy. In the semantic structure of this story defeated expectancy is created not only in the plot level as a stylistic device and the type of foregrounding, but also on the mental level due to the conflict of the real and the expected situations: the reader expects the rapid settlement of the conflict of married couple, who hadn't previously conflicted, but his/her expectations are not realized, but vice versa they are deceived. Strong position of the narrative (the final), in which we have defeated expectancy, promotes deep emotional impact on the reader, and contact repetition of the last two keyword phrases (he's washin' the clothes) further reinforces the misguided state of the reader.

So, having analyzed defeated expectancy in the semantic structure of the literary text, in particular in O. Henry's short stories, I state that this phenomenon as one of the basic types of foregrounding can be created by such stylistic devices as paradox, irony and zeugma. Defeated expectancy can also be a mental phenomenon, because it provokes conflict within the real and the expected space in the literary text, creating thus text suspense. It also serves an emotive component that strikes the reader, prolonging his/her artistic perception.

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Давидюк Ю. Б. Эффект обманутого ожидания в семантической структуре художественного текста

Аннотация: В статье рассматривается эффект обманутого ожидания как один из основных типов выдвигения в семантической структуре художественного текста. Эффект обманутого ожидания нарушает установленную информацию, предложенную заранее автором, в результате чего создается напряжение внутри художественного текста. Этот эффект может выражаться различными стилистическими приёмами и оказывать огромное влияние на читателя как эмотивный компонент, помогая продлить эстетическое восприятие читателя и вызвать эффект «эмоционального стресса». Как ментальное явление, эффект обманутого ожидания создает конфликт между реальной и ожидаемой ситуацией в пространстве литературного текста. Автор показывает роль эффекта обманутого ожидания в семантической структуре художественного текста на примерах, взятых из рассказов О.Генри.

Ключевые слова: эффект обманутого ожидания, семантическая структура, художественный текст, текстовые миры, эмотивный компонент, ментальное явление.