

# THE IMPLEMENTATION OF “DEFEATED EXPECTANCY” IN THE CONTEXT

*Mengzada Samambet*

Kostanay A. Baitursynov State University

**Abstract:** The article is devoted to the analysis of the ways of implementation of the stylistic devices in the creation of humorous effect, by means of deciphering of the author’s position, the establishment of an evaluation of the opinion in the maintenance of a context, also the recognition of the mechanism of functioning.

**Keywords:** defeated expectancy, stylistic device, humorous effect, the essence of stylistic device, metaphorical method, the text, phraseological unit, context, norm, unpredictability

**Abstrakt:** Článok sa venuje analýze spôsobov implementácie štylistických prostriedkov pri vytváraní vtipných efektov za pomoci dešifrovania pozície autora, vyhodnotenia názorov v procese stabilizovania kontextu a poznávania príslušných funkčných mechanizmov.

**Kľúčové slová:** potlačenie očakávania, štylistický prostriedok, vtipný efekt, podstata štylistického prostriedku, metaforická metóda, text, frazeologická jednotka, kontext, norma, nepredvídateľnosť

## INTRODUCTION

The means in the creation of the humorous effect are subdivided into the following groups: stylistic, semantical and others. One of the widespread means in the creation of the humorous effect is “defeated expectancy”. For the penetration into the deep essence of stylistic device “defeated expectancy” and means of expression of humorous effect it is necessary to define the author’s position, to establish the evaluative assessment in the context, to distinguish the mechanism of its functioning.

The broad application of stylistic device “defeated expectancy” can be observed in the works of the satirists and humourists. The Canadian satirist Stephen Leacock describes in a humorous way the life and customs and up to date for him reality. Resorting to the stylistic device “defeated expectancy” the author most easily reaches humour, irony, sneer, sarcasm in the characteristics of personages. Therefore S. Leacock, whose creativity has a humorous intention,

uses the stylistic device “defeated expectancy” for the humorous effect that makes his works more emotional, intelligible, memorable.

M. V. Gardina emphasizes that “... without changing neither forms of the phraseological units, nor its component structure, it changes the emotional evaluative meaning by means of the use of the non transformed phraseological units belonging to one functional style in other functional styles” (Gardina, 1978, p. 5). Usually such a collision of the phraseology belonging to different styles creates the desirable humorous effect. There is no doubt that contrastively painted units cause contradictions, contrast and oppositions.

G. V. Andreyeva writes that “contrast is understood as aesthetically valid reflection in the text of the conflicts and contradictions of reality with the help of means of different levels” (Andreyeva, 1986, p. 3). Y. Borev allocates such devices as “objectification” and “anthropomorphous”. Thus the logical law is violated and it is one of secrets of humorous effect (Borev, 1957, p. 137). S. Ullman considers that the metaphorical way of expression if its application is expedient, testifies the perfection of the style as thus we receive two thoughts instead of one (Ullman, 1936, p. 232). M. V. Nickitin notes that the implicated name reflects various communications, i. e. it outlines the expected area of that can be called in connection with this name (Nickitin, 1983, p. 27). According to V. G. Golysheva the structure of a figurative comparison has a difficult retrospective character (Golysheva, 1986, p. 23).

The objective of this research is to analyse the essence of “defeated expectancy” in S. Leacock’s creativity, to track the above mentioned stylistic device realized in his stories, to find out what aim the author pursues using “defeated expectancy”.

Unpredictability is one of the most important characteristics of stylistic device “defeated expectancy”. The phenomenon of unpredictability creates the opposition between the stylistic device and its neutral environment called on M. Riffaterre’s terminology as a stylistic context where the structure is suddenly broken by an unpredictable element. The stylistic incentive is no other than the contrast created by such a violation. The stylistic element, in turn, generates “defeated expectancy” stimulated by the strengthened expectation preceding it that is a special orderliness of a context. The analysis of the communications and the relations existing between context elements allows to allocate the contrasting elements and to establish a semantic core, a dominant. The analysis gives the chance to establish the connection of units of one level and inter-level interaction of the contrastive units in the whole context. The determination of significance of stylistic devices and their functions which they carry out in a context, distinctions between stylistic functions, the nature of the stylistic functions carried out by means of contextual promotion are of

particular importance. The functions have a complex character and are defined as the semantical stylistic potential of the expressive and graphical means, for the transference of the definite effect.

The realization of the stylistic device "defeated expectancy" is an inevitable result of emergence in the text of an unpredictable element. Stylistic device "defeated expectancy" is shown differently and its efficiency depends not only on the individual skill, but also on the nature of the most stylistic devices.

The analysis of S. Leacock's stories shows that the most widespread and effective means of achievement of "defeated expectancy" are: wit, false opposition, pun, the author's neologism, words with specific lexical colouring, periphrasis, violation of lexical sequence, strengthening of expectation just before emergence of an element of small predictability and convergence of stylistic devices.

Thanks to the availability of stylistic devices in the contexts, it gives an opportunity to classify them into groups.

We will pass to more detailed consideration of the groups given above.

### **"DEFEATED EXPECTANCY" AT THE LEXICAL LEVEL**

Any language unit is perceived as that, only if it can be identified as a part of a unit of the higher level. Among the means of expression there is a huge group at the lexical level whose characteristic is an expressivity. A. A. Potebnya pointed out that "... beginning from ancient Greeks and Romans and with the few exceptions to our time, certain verbal figures don't set back without an opposition of the ordinary speech, used in its own, natural, initial meaning, and the speech decorates figurative" (Potebnya, 1905, p. 251). According to it, we represent A. Ban's point of view: "... evasion from an ordinary way of expression of the thought with the purpose of strengthening the impression is called as a figure of speech." (Ban, 1986, p. 8)

In Professor A. D. Arakin's view the studies of words in English can't be full and comprehensive if also that the education system of new words which is characteristic for this language isn't properly acquired (Arakin, 2000).

The deep understanding is impossible without the penetration into all the levels, without taking into the consideration each element and its role in the structure of the whole work. The subtle semantic shades of the word, its stylistic nuances are actively used for the graphic purposes. We speak usually not only with the separate words, but by means of the sentences and texts (Weinrich, 1966, p. 15). R. Hartman emphasizes that if we speak, we speak only by means of texts (Hartman, 1964, p. 3 – 4). Further he emphasizes the importance of the text as

the following: "... only in the form of texts and in the text the function of the language is a means of communication." (Hartman, 1971, p. 17) According to M. A. Halliday, the main unit when we use the language, is not the word or a sentence, but the text itself (Halliday, 1970, p. 160). U. Dressler is of the same opinion that "... it becomes conventional today and the highest and most independent unit of the language is not the sentence, but the text" (Dressler, 1970, p. 64).

The analysis of various levels of the text, taking into account the explicitly and implicitly expressed information, helps to find out the interrelation and interconnection of all the elements of the text participated in the expression of the idea.

### **"DEFEATED EXPECTANCY" AND PUN**

The amount of stylistic devices and expressive means in the creation of humour is rich, and one of the major means among them is pun. It is the most effective device when the unexpected collision is resulted by a peculiar mixture of the words and expressions used. The type of stylistic device by means of which "defeated expectancy" is expressed, is called pun. Fr. "calembour" – the word-play based on the deliberate or dissatisfied ambiguity generated by homonymy or similarity of sounding and causing humorous effect (Lekhina, 1970, p. 189).

The most general signs of "calembour" sharpness are as follows: "principle of contrast, naturalness (disengagement) and commitment, wit and validity of the thought" (Sherbina, 1958, p. 13). The definition by *The dictionary of Russian* by S. I. Ojegov: "Pun is the joke based on humorous effect of similar sounding, but different in word meaning." (Ojegov, 1972, p. 241) As for I. V. Lekhin and F. N. Petrov's edition it is possible to find such a definition in "the Dictionary of foreign words" as "Pun - the word-play based on their sound similarity at various sense" (Lekhina, 1970, p. 212).

Basically, the definition of pun leads to the understanding as the direct use instead of figurative sense. Pun has two or more meanings, but they aren't equivalent: one makes the generalized or abstract sense, the other narrower, concrete. As it turns out when one interlocutor understands the word in its broad or general sense, and another, under this general meaning, represents narrower, literal meaning and pun causes laughter, destroys the judgment of the interlocutor, shows his insolvency.

I. R. Galperin also defines pun in the following way: "Pun is a stylistic device based on the interaction of two well - known meanings of a word or a phrase. Pun as any other stylistic devices depend on a context." (Galperin,

1981, p. 145) We can find the similar attitude in A. N. Luk's research according to it, how the transition from one meaning to another can be realized, how unexpected it is. But at first it is necessary to understand the meanings of "far on sense" and "faithful", A. N. Luk considers that "the semantic distance which is variable, influences the functional fixity. The phenomenon of the functional fixity is shown in the perception of a word-play. The context has to 'record' the attention of the reader on one word meaning, and then the transition to other will be unexpected. The preliminary fixity increases the semantic distance" (Luk, 1968, p. 99 – 100).

The following example is a bright confirmation of the application of pun in the achievement of the effect of "defeated expectancy":

The Prime Minister said: - "Find the Prince of Wurttemberg, get him safe back to Paris,..." "But listen," he said..., " see to it that no attempt is made to alter the marking of the prince, or to clip his tail." (Leacock, 1963, p. 81)

Stating the fears about a dog whose nickname is "Prince", the minister is afraid if they didn't cut its tail. To the detective who adjusted the thinking on the searches of the person, the use of the word "tail", though the fourth meaning of this word "dress coat, tuxedo", seems strange. And, perhaps, the detective doesn't remember this meaning of the word that causes bewilderment.

Another example followed from this story:

The Prince of Wurttemberg can be recognized by patch of white hair across the center of his back. The Prince of Wurttemberg has a long wet snout, broad ears, very long body, and short hind legs. The Prince of Wurttemberg is easily recognized by his deep bark. (Leacock, 1963, p. 84)

The word-play in this example is based on a lexical polysemy. The noun "bark" means "bark", and the colloquial option is "cough". In the text given above the detective receives the telegram where the combination of all these characteristic features of the prince seem strange, no fact suggests to him an idea that the methods of conducting the investigation aren't in the wrong way. In this example, as well as in all others, pun causes the humorous effect. Pun is under the construction based on polysemy, homonymy, homography. The association of incompatible concepts constructed on the accord of words leads to the semantic absurdity and creates the humorous effect.

Pun based on polysemy assumes the existence of various, but in some extent, the meanings and word meanings connected among themselves. This limerick can be an example of such pun:

A housewife called out with a frown  
When surprised by some callers from town,  
    “In a minute or less  
    I’ll slip on a dress” -  
But she slipped on the stairs and came down.

In this Limerick the author beats the free use of a verb with a pretext “to slip on the stairs” and the phraseological unit “to slip on a dress”. Pun at the heart of which the phonetic accord, is an effective remedy for the creation of humorous effect. Striking example of a word-play: “The same heraldic design that had first shaken her to the heart. Sleeping or waking it was ever before her eyes. A lion, proper, quartered in a field of gules, and a dog, im-proper, three - quarters in a field of buckwheat.” (Leacock, 1963, p. 74)

Right at the very beginning it is a description of an emblem on Guido’s board. The first part of the sentence contains the terms often used in heraldry in reality, i. e. “proper” designates color, “quarter” - a quarter of a heraldic board, “a field of gules” - the red field of a board. The second part of the sentence consists of usual words in the usual meanings. The stylistic contrast of these two parts of the sentence creates the humorous effect: “Our man will meet you with a trap any afternoon that you care to name,” I answered, in spirit at least. “No, he won’t, not unless he has a bear-trap or one of those traps in which they catch wild antelope.” (Leacock, 1963, p. 196)

The meaning of the word “trap” – “easy crew” and “trap” is beaten.

The series ran like this:-

A new gladness ran through her.  
.....

A thrill coursed through her.  
.....

Something woke up within her that had been dead.  
.....

A great yearning welled up within her.  
.....

Something seemed to go out from her that was not of her or to her.  
.....

.....Everything sank within her.

(Leacock, 1963, p. 239)

“Defeated expectancy” is based on a word-play and includes different levels: lexical and syntactical. There is a repetition of a pronoun of “her” and the use of structure of a simple sentence for strengthening the expectation of

the reader against which there is an element of low predictability. In another case the humorous effect is created by the use of the word "unhook" in a literal meaning, and it is a hint that some important body broke (came off):

Indeed we notice that when things sink inside the heroine it means that something vital has come unhooked. (Leacock, 1963, p. 239)

Similarly a woman of twelve is still in a way, - indeed in a whole lot of ways, - undeveloped, she has scarcely seen enough of life to be able to select a mate with the same certainty with which the shipping companies pick them. (Leacock, 1963, p. 227)

"Mate" - a word-play on different meanings - "spouse" and "the assistant to the captain".

If to take into the consideration all the types of devices, pun is the most effective in the creation of "defeated expectancy" its keynote is the phonetic accord and polysemy. It actually is one of the productive stylistic devices which is creating the humorous effect and carrying out various functions. M. N. Kozhina specifies that: "in the stylistic analysis it is impossible to omit not only the communication in the message with the creator, but also the communication with possible perceptions" (Kozhina, 1974, p. 28). Their emergence in a speech chain is defined by all previous elements and predetermines all the subsequent ones. The subsequent element can be completely unpredictable as it was illustrated in the above specified examples. The mechanism of the stylistic device of a word-play comprises the effect of surprise. For G. Nikolson "the nonsense is revolt against the power of logical thinking. Sense- work, nonsense - game" (Nikolson, 1956, p. 46). S. A. Kiselyova considers that "in the stylistic device 'word-play' the loss of any of its meaning never occurs, whether irrespective meanings are realized in parallel or consistently" (Kiselyova, 1970, p. 109). So the imposing of two meanings creates humorous effect. According to R. Jakobson: "in the language as system of systems, the general code includes the private codes, each stylistic device will be a private code of the general codes which have their own features of functioning" (Jakobson, 1965, p. 399). In these cases the "word-plays" code will be, with its communicative function, a private code of "defeated expectancy".

### **"DEFEATED EXPECTANCY" AND ZEUGMA**

This aspect is also in the centre of attention that the issue of "defeated expectancy" became obvious and the effect of surprise can be expressed not only by means of wit receptions. The maximum stylistic efficiency and the cases of undoubtedly low level of predictability are represented by devices; first

of all, the semantic and stylistic contamination, and the brightest expression of zeugma and oxymoron.

Zeugmatic construction represents such a way of the structural organization of the statement at which the basic component simultaneously designs acts as an element of a free combination of words (Morokhovsky, 1984, p. 123). As a result of truncation of the structure with the repeating member, therefore a combination of semantic incompatible concepts occur.

I. R. Galperin gives such a definition of zeugma: "Zeugma is the use of a word in the same grammatical but different semantic relations of two adjacent words in the context, semantic relations being on one hand literal, and on the other, transferred. This stylistic device is particularly favoured in the English emotive prose and in poetry." (Galperin, 1981, p. 78)

The authors of satirical and humorous literature often use this method. Quite often it occurs in the collection of humorous stories by S. Leacock. In one of his stories the author frankly laughs at the professional knowledge of the doctor. It appears that the instructions of the doctor completely depend on his mood, and also on the fact whether he is hungry or full.

If it is late in the morning and the doctor is ravenously hungry, he says:

"Oh, eat plenty, don't be afraid of it; eat meat, vegetables, starch, glue, cement, anything you like." But if the doctor has just had lunch and if his breathing is shot - circuited with huckleberry - pie, he says very firmly: "No, I don't want you to eat anything at all; absolutely not a bite; it won't hurt you, a little self-denial in the matter of eating is the best thing in the world." (Leacock, 1963, p. 39)

Zeugma creates the humorous effect in different contexts and differently. E. M. Beregovskaya considers that zeugma occurs in the situations of 11 types, in the speech of the character, in the speech of the author, etc.:

Zeugma in the speech of the character, as the language mistake, is a source of humour. In the semantical shift it is realized by the speaker... and at the conscious perception as a form of wit. In the author's speech zeugma creates the humorous effect and it is used for the squeezed complete ironical characteristic. Zeugma is considered as economy in the speech... from the point of view of its stylistic functioning zeugma can be treated as a figure of speech in which "defeated expectancy" is programmed. (Beregovskaya, 1984, p. 91)

The presentation of zeugma in the following sentence: "Oh, eat plenty, don't be afraid of it; eat meat, vegetables, starch, glue, cement, anything you like." (Leacock, 1963, p. 39)

There is a very extraordinary use of the words "starch, glue, cement" within this statement. These words become emotionally expressed at the level of a combination of incongruous lexical units that conduct to humorous effect. And in the author's speech zeugma can become a source of such an effect.

According to M. Riffaterre, analysing from the point of view of efficiency, the concept aspect is that the sentence is made of two phrases which are among themselves in close contact; one of which has a literal character, another – figurative. Any of them taken separately wouldn't be perceived as a violation of the norm; the first would be the simple message about the fact and therefore it can not introduce any stylistic interest, the second would make an impression of an ordinary language stamp. Thus the contrast between both members of a group can make it a stylistic phenomenon (Riffaterre, 1959, p. 81 – 84).

The stylistic effect of zeugma is based on the collision of meanings, words which are united in one semantic structure. The more they differ, the higher their stylistic effect is. The attention of the reader is fixed on a deliberate contradiction between compatibility and incompatibility of the words in the zeugmatic construction. E. Riesel considers that in general the zeugmatic communications more often serves for the humorous purposes (Riesel, 1963, p. 230). Besides that the association of two and more homogeneous parts anyway differing in a grammatical meaning is also called zeugma. Zeugma – a structure with non-uniform communications, the subordinated elements with the general subordinated words creates humorous effect. Zeugma – a stylistic structure in which any word is the member of two or several parallel statements.

The confirmation of the possibility of the use of zeugma for the achievement of "defeated expectancy" is the following example: "Wanted the governess: must possess a knowledge of French, Italian, Russian and Romanian, Music and Mining, Engineering." (Leacock, 1963, p. 61)

In the sentence the words are connected by an identical grammatical link, they are objects, but the last combination of "Mining Engineering" is beaten out from the identity of the semantical relations. "French, Italian, Russian and Romanian" belong to one and the same sphere. According to it any well-educated woman has to possess a certain stock of knowledge in the languages, but as for "Mining Engineering" is a designation of the science of the technical profile in which the woman has no idea.

Another example from S. Leacock's story *Gertrude the Governess; or Simple Seventeen* where zeugma occurs in the following sentence: "His passion for outdoor sports endeared him to his tenants A keen sportsman, he excelled in fox - hunting, dog- hunting, pig - killing, fat-catching and pastimes of his class." (Leacock, 1963, p. 67)

The chain of grammatical connected words (except the last phrase) characterizes the hero of the story, as a person with good abilities in different types of hunting. "Lord Ronald", at the same time, is considered to be the person who loves pleasantly, but without the advantage of business, to spend his time. Through such semantic distinctions in the use of words the satirical attitude of the author towards this character is traced.

Let's make the reference to Gertrude. Being brought up by her aunt, the girl came to know too much and learned much. There was no in and out of influence of the religion: "From her earliest infancy Gertrude had been brought up by her aunt. Her aunt had carefully instructed her to Christian principles. She had also taught her Mohammedanism to make sure." (Leacock, 1963, p. 64)

It is impossible to tell that her aunt was the devoted woman, there is no definite tendency to any religion. She consecrated Gertrude into the elements of Christian and Mohammedan belief at the same time, without being firmly convinced, what god is the main god. She decided that it won't be harmful neither to her, nor to her niece to know the principles of both religions. The author ironically places the emphasis on that, that the heads of people are obscured by the existence of the highest forces and why they are lost in a choice what belief to follow.

Coming back to the story about Gertrude, it is necessary to tell some words about her character and an originality of her nature. It is impossible to underestimate her extensive knowledge of foreign languages. The heroine of this story is a very uncommon and extraordinary girl. We are convinced by the following examples:

She twined a single rose in her hair and contrived herself a dress out of a few old newspapers and the inside of an umbrella that would have graced a court. (...) "Round her waist she bound a single braid of bag string, while a piece of old lace that had been her mother's was suspended to her ear by a thread." (Leacock, 1963, p. 70)

Gertrude "created" a ball suit herself without anyone's help, without having spent money, and having avoided numerous fittings. The basis of this peculiar suit was made by some old newspapers, and the interiors of an umbrella were only supplements. Gertrude appeared on a ball in such a suit in order not with the purpose to surprise the society, but to show and emphasize the difference between people of each state of life, views and interests. Such an excessively extravagant dress from newspapers could be hardly awarded the admiration. By means of such a dress Gertrude wishes to emphasize the sneering, sarcastic attitude to the society and its customs.

Zeugma creates again the humorous effect in all the examples. A source of comedy is a semantical shift. The game potentially is observed in zeugma. Zeugma can be considered as a manifestation of the principle of economy from the point of view of stylistic functions, it is possible to treat as a device where "defeated expectancy" is programmed. Reader's expectation increases in zeugma and then collapses. So we may conclude that zeugma is the most lapidary form of realization of "defeated expectancy".

### **"THE DEFEATED EXPECTANCY" AND OXYMORON**

Oxymoron – a combination of lexical units opposite in their meanings, in which there is a new semantic meaning. The literary encyclopaedia (dictionary) gives the following definition of the concept "oxymoron": "... squeezed so paradoxically sounding antithesis, usually in the form of an antonymous noun or a verb with adverbs. Oxymoron – one of tropes with the combination of different concepts, opposite in its sense, as a result of which there occurs a new semantic meaning" (Dictionary of literary term, 1974, p. 305). This stylistic device occurs, as a rule, in poetic works and always contains an unpredictable element. Oxymoron is often under our consideration in the titles and headings, for example: "Much ado about nothing". The semantical contrast, the combined elements, characterized by certain structural restrictions, but, despite it, are in the relations depending from each other. The contradictory parties of the phenomenon, state duality, mood telling: all this is revealed by oxymoron. One of the components reveals objectively the existing feature of the hero of the story or the phenomenon which is spoken about, and on the other hand, serves for its subjective characteristic.

The semantical incompatibility accompanied with the low degree of predictability generates not only the unexpected combinations of words breaking the habitual standards of compatibility but also reveals the new properties of the phenomenon. The example in *Gertrude the Governess; or Simple Seventeen* where there are so not combined elements connected, promotes that it can lead to the point of absurdity: "About the grand old mansion the air was loud with the chirping of thrushes, the cawing of partridges and the clear sweet note of the rook, while deer, antelope and other quadrupeds strutted about the lawn so tame as to eat off the sun - dial. In fact, the place was a regular menagerie." (Leacock, 1963, p. 62)

Oxymoron in this example is created on the contradiction of two opposite meanings of the words.

In "Guido the Gimlet of Ghent; a Romance of Chivalry": "The sun was slowly setting in the east, rising and falling occasionally as it subsided, and

illuminating with its dying beams the towers of the grim castle of Buggensberg.” (Leacock, 1963, p. 72)

The peculiarity of this context is that it is in the creation of oxymoron. Describing the movement of the setting sun, the author applies the words excluding each other, i. e. the contrast words “sitting, rising, falling”. Further the sun is down in the East.

Oxymoron has the similarity to the extrapolation which includes the intended violation, in the traditional stylistic sphere, in the use of the words and expressions, unusually, in which unexpectedly appear the unpredictable elements in a habitual dictionary environment. Undoubtedly, it causes the effect of humour. And at the extrapolation the sharply contrasted, logically incompatible, opposite in meanings words are artificially combined. For oxymoron in the creation of “defeated expectancy” the comedy, extraordinariness of words and expressions in speech, their stylistic discrepancy in a context and the contents are typical.

#### **“THE DEFEATED EXPECTANCY” AND PARADOX**

Paradox can also be the way of expression of “effect of surprise”. In V. Ya. Propp’s view “paradox is a judgment in which the predicate contradicts a subject or a definition defined” (Propp, 1976, p. 98). At first sight such a statement seems to be deprived of sense, but reading the author forces the reader to catch and understand the sense in a context. Even it seems that by paradox some special thoughts were ciphered and turned out to be very unexpected.

A. N. Luk gives his own interpretation of the concept of paradox: “People often use the habitual provisions which were established by the formulations which reflect their collective experience. Sometimes these habitual expressions are exposed as though to an insignificant paraphrase as a result of it their sense is lost, perverted or changed on opposite.” (Luk, 1968, p. 100)

Thus nonsense, but, at times, in the seeming nonsense turns out that the new deeper meaning opens. A secret of S. Leacock’s charm is not in his ideas, and in a brilliant form of their expression. Unexpected comparisons and the sparking paradoxes break off the threads of the logical communications, but only the reader begins to understand it as the new stream falls upon him, and in inside they turn out the ideas. S. Leacock uses paradox as means with which it connects with the uncertainty of the risk. Paradoxes are always dangerous, and they are dangerous because instead of the consecutive development of the complete thought, the cogitative jumps are preferred and a somersault mortal is preferable. Some examples from S. Leacock’s story can prove this

statement: "Do you know Oberhellendam? No - well, it's just the dearest little place, nothing but little wee smelly shops filled with most delightful things – all antique, everything broken." (Leacock, 1963, p. 291)

Unless there can be in the charming town the tiny smelly shops with things old and besides unbroken. The function of paradox in the creation of "defeated expectancy" is aesthetic and humorous.

Analysing the speech of one of heroes of the story *My Victorian Childhood* the text saturation by paradoxes is realized testifying that an emotional colouring comes to light. The congestion of such device is caused by a quantitative aberration. So for example: "To myself and my young sister Lusy, Papa and Mama were ideal parents. Never a day passed but Papa would either come up to our nursery himself and chat with our governess Mademoiselle Fromage – or would at least send up his own man to ask how we were." (Leacock, 1963, p. 294)

The expressivity, as well as at other levels, can be expressed by the qualitative deviations which are called as a transposition. In the same story a lot of places re at the exposure of morals of the Victorian family: "Once a year Papa gave a great ball for the tenantry on his estate, and our friends used to drive long distances to be there, and the great hall was cleared for dancing, for the gentry, and the tenantry danced in the great barn." (Leacock, 1963, p. 295)

The big party was arranged especially for the owners of the neighbouring estates while the party was organized for the tenants, and the tenants danced in a big shed. Apparently it is observed from other example illustrating paradox:

Dr. Mc Gregor had taken a very high degree at Edinburgh, but was not a gentleman. He had been decorated by the King of France for some wonderful medical work for the French armies in Algeria, so it was a pity that he wasn't a gentleman: especially as you couldn't tell that he wasn't if no one said so. (Leacock, 1963, p. 295)

People, events, actions, circumstances are put in the various internal functional relations, but at the same time they are interconnected with the content of the whole story, with the position of the characters, with the general scheme of the story.

The examples show the advantages of this device, its ability to get various additional semantical shades in comparison with others. Besides its opportunity economically transfers its quantitative and qualitative characteristics. G. M. Ivanova considers that "... contrast comparison of one semantic field with another gives the reader the emotional information. The emotional perception is calculated on comparison of words, expressing the opposite concepts" (Ivanova, 1972, p. 32). Oxymoron gives emotional colouring, humorous

effect and promotes the emergence of “defeated expectancy” in the following functions: characteristic, estimated, ironical.

### “DEFEATED EXPECTANCY” AND COMPARISON

The stylistic aspect is the dominant factor in this investigation. “Defeated expectancy” is reached by means of comparison, the stylistic device which indicates similarity of two various subjects of one or several parameters. The indicators of comparison are adverbial modifiers “as”, “as though” and others as well, the connecting components of a combination and the sentence. Concerning comparison as the stylistic device, S. Leacock resorts quite often, but the effect of “defeated expectancy” by means of comparison is reached less often and therefore in S. Leacock’s stories the examples with the use of comparisons can not be presented so much.

S. Leacock compares some characters with the animals, for example: a cat, a bird, chomga and polar gagar to show the similarity of behaviour of people with the habits of the birds (feathery). On the one hand it is fear, creeping, another - cunning, haughtiness, arrogance: “Archbishop regained his mitre, uncrossed himself wrapped his cloak about him and crawled stealthily out on his hands and knees, purring like a cat.” (Leacock, 1963, p. 82)

All the habits of behaviour of the Archbishop are similar to the habits of a cat and the author venomously, derisively comments it.

The author keeps an eye upon such an aspect as the ability to be dressed fashionably with a good taste. S. Leacock derides the blind following to a fashion, and subjects the heroine of the story *Guido the Gimlet of Gen* in the sharpest irony. Izolda, who impetuously is in the fashion, puts on herself a hat, nothing different from the fire extinguisher which is in semi-readiness and at any careless movement can come into action: “On her head she bore a sugar - loaf hat shaped like an extinguisher and pointing backward at an angle of 45 degrees.” (Leacock, 1963, p. 72)

Continuing to sneer at naivety of the detective, S. Leacock emphasizes, at the same time, the gleams of wit and resourcefulness: “Still undismayed, the Great Dedective made his way into the home of the Countess of Dashleigh. Disguised as a housemaid, he entered the service of the Countess.” (Leacock, 1963, p. 85)

In order to deserve the gratitude and indulgence of the highest persons, the energetic detective, making one attempt followed by another which unfortunately remains unsuccessful, goes to work that finds for himself possible, having changed clothes in a women’s dress, to survey the house of the countess.

And nobody pays the attention to a substitution, and without any suspicions the newly appeared maid becomes a part of "service personnel". And "defeated expectancy" arises because of unpredictability of an element of other sphere, function.

Comparison in the combination with other devices and, including "defeated expectancy" allows the reader to reveal the hidden information, to find, see and define the other information which is looked through in a context. They contain the instruction of the implication presence. Implications are prompted, supplementing each other, and sometimes an act in a contradiction. Entirely the text, by its nature, is concrete and, sometimes it comes into contradiction. The information in the implication is in the relation with a complementarity and opposition to the message possessing the informational function. The rapprochement of the concepts, even too far in the meaning, acts as a source of the expressivity of comparison, thanks to which "defeated expectancy" is created.

#### **"DEFEATED EXPECTANCY" AND THE WORDS WITH THE SPECIFIC LEXICAL COLOURING**

The words are studied in the interaction with different conditions of a context and are allocated with the stylistic colouring. At the lexical level the interaction of direct and figurative meanings is considered. In M. D. Kuznets' and Yu. M. Skrebnev's concepts "in each of the stylistically coloured words the stylistic colouring is an element of their fixed lexical meaning" (Kuznets, 1960, p. 42).

Stylistically coloured words are subdivided into two subgroups:

- a neutral stratum of words;
- a neutral stratum of words.

Archaisms, bookish and literary words, foreign words and others are related to the first. Archaisms are expressional means and perform the various stylistic tasks in the speech:

"Guido," she murmured, "Guido." And erstwhile she would wring her hands as one distraught and mutter, "He cometh not." (Leacock, 1963, p. 72)

"Erstwhile" - the word, which is of a little use in the modern language, can be found in the oral speech. It is necessary to consider that it isn't absolute, and rather an archaic word. The use of other word in the archaic form "cometh not" in 3 person singular, used in the speech of a character, namely Izolda, pursues the aim of parodying the speech characteristic of the representative of the last

era, 'knights' era. Apparently from the given examples, there is an invasion of the separate archaic words into the speech and, thereby, the speech is becoming archaic. Archaic colouring is used for the achievement of historical colour of the knights' era. Archaisms give more solemn tune to the speech and also bear the graphic function.

The author revives an old form, meaning and they promote the fuller disclosure of the expressivity of the text. Among all the polysemantic words the lexemes, the semantics of which is based on a wide conceptual basis, are especially allocated. Within a group of verbs the motion of a verb "to come" is used in the sentence and acts in the meaning connected with the expression of the concept "movement in space" and makes the insignificant part of its semantical volume. The procedure of the allocation of this semantical feature, in this case, is reduced to paradigmatic level.

Confirmation to that is one more example:

Guido - Odds Bodikins=God's body

Sith - since

Naply

Whence hath the fellow so novel a tale? – nay. (Leacock, 1963, p. 76)

The borrowed foreign words, which didn't undergo the grammatical and phonetic transformation, pursue the definite purposes. In the story *A New Pathology* in the expression of "Contractio Pantalence" the author intentionally mixes Latin with English words which, in turn, are changed into Latin manners. Such a use of words reasonably ranks them as the category of the words relating to words of the high - stylistic tune. The words of the reduced stylistic tune, represent other stylistic layers. They are colloquial words, argotism (jargon words) and slang. All of them possess the humorously reduced stylistic colouring, consciously replace the usual words for the expressiveness to present a special shade of an emotional saturation, and besides they are stylistically non-uniforms. In order to participate in the creation, not only the word formation, but also various figures of speech as they do, metaphor, metonymy, exaggeration, irony, hyperbole, distortion, reconsideration and even abbreviation is used.

Neutral words do not possess any stylistic colouring, do not belong to the certain layers of words, but are applicable for the purpose of the reconstruction in the speech manner as the speech characteristic. Such words act in the sentence as stylistic devices. It is important to speak about the story *My Unknow Friend*:

"Just two minutes, sah," called a voice back. "She's late, now she's makin' up tahm!" (Leacock, 1963, p. 105)

Figurativeness and expressivity are caused by need, freshness of a word meaning in this context. The reader didn't get used to them and therefore, they are perceived more sharply, give the bigger effect. The special expressiveness is received by them in a context in the conditions of the general emotional sounding of the whole story. The emotional effect arises in an unusual connection of the concepts; the connection which meaning is clear only in a context. Their function is to create mood, to describe the experience of heroes. The creation of the parody effects is caused by the constant appeal to archaisms. The unexpected rapprochement of words of different levels creates humorous effect and "defeated expectancy" in which the reader expects the word prepared by a context, but amplified by the device "defeated expectancy", and in exchange he faces the archaism. The extraordinary peculiarity of the word concentrates the attention as the archaism has an emotional state of charge in this context. The interaction and the relationship of archaisms with other words in the context are focused on receiving the maximum result for this type of a linguistic situation. All the elements are linked by both syntagmatic, and paradigmatic ties, and grammatically organized unity in which the semantics of units of all levels is realized.

### **"DEFEATED EXPECTANCY" AND IRONY**

Stylistic device "irony" is based on the complete antithesis of a form and meaning when the person says opposite to that what he thinks. By the definition of *The dictionary of linguistic terms* "Irony is tracks, consisting in the use of the word that is, opposite literally, for the purpose of the thin or hidden sneer; the sneer which is deliberately given a shape of the positive characteristic or praise" (*Webster II New College Dictionary*, 1995, p. 109).

I. R. Galperin presents such a concept of irony:

Irony is a stylistic device based on the simultaneous realization of two logical meanings stand in opposition to each other. A word used ironically may sometimes express the very subtle, almost imperceptible nuance of meaning. The word containing the irony is strongly marked by intonation... Irony is generally used to convey a negative meaning. (Galperin, 1981, p. 146)

Concerning irony for A. N. Morokhovsky: "The question of the status of irony, its linguistic nature, the mechanics of its creation is one of difficult and undeveloped though the first definition of irony was given still by Aristotle (it is such a look ridiculous when we speak differently, than we feel)." (Morokhovsky, 1984, p. 179)

The word “irony” came from the Greek word “eroneia” that designates clear bluff, sneer. Irony is based on the simultaneous realization of two logical meanings: dictionary and contextual. These two meanings are opposite to each other. Irony is a negative assessment of a subject or a case through its derision. The humorous effect in the ironical statement is achieved by that the true sense of an event disguised: “Something woke up within her that had been dead.” (Leacock, 1963, p. 239)

As it was mentioned irony expresses the opposite to that is meant. More the opposition between them, more stronger irony is. The nature of irony, the denial volume expressed in it isn't identical; in the first case irony matters destroying, in the second is correcting, perfecting (improving). There is a division of irony on satirical and romantic. Irony turns into sarcasm, becoming the means of exposure of the ugly sides of the parties of the social reality. Irony got the most original formation in the most important creative principle of B. Brecht – the principle of “alienation”. “Alienation” means “a look from outside” on the habitual phenomena therefore the person as the viewer, newly estimates them and takes out about them his own statement. This tendency is to ennoble the person over the real conditions. The confirmation to that is the title of the short story *Romance of Business*. Irony is of particular importance when antithesis is most distinctly issued: the person – the world, the person – the society, on a basis of which there is a romantic art. The special type of “romantic irony” is in Literature which expresses the ignoring of a condition of real subjects and the communications with the romantic personality is issued. The romantic irony is opposite to the objective world of a flexible and mobile ideal. The romantic irony is an expression of the rejection of the way and all the ways of life, connected with the proprietary interests. Irony represents one of the types of sneer and by that humour is defined.

The ironical purpose in S. Leacock's stories is not to make laugh, not to entertain, but on the contrary, to emphasize all the gravity, sometimes even the tragedy of the provisions and situations. The sneer is created by that the absurd of the events is reflected. It is brightly shown in the titles of stories *Ratification of the New Sea Agreement*, *Petrol Farewell* and their contents.

Irony is not only a form of expression of thought, but also an ideological and emotional assessment of characters, events and eras. The writer often uses irony for the character creation. By means of irony the author's judgment about the reality in general is transferred. In that case the principles of irony become rod, the whole work is based upon them. V. Ya. Propp claims that “definition of irony doesn't make great difficulties”. In ironical words one concept expresses, another is meant (but doesn't express) absolutely, opposite to it. In words it expresses the positive attitude, but it is understood opposite to it – negatively.

(Propp, 1976, p. 92) The ways of realization of irony in the short humorous stories demonstrates that they describe and characterize a narrative subject through its similarity and the communication with other subjects. Words, phrases, separate statements are in the serves for them which are shared into:

- irony of the word with opposite meaning;
- irony of a situation.

The mechanism of formation of ironical meaning in the word is that that some language units containing the positive assessment in a context gain the meaning of a negative assessment.

- and now, my dear, do have some tea. You'll like it - it's  
a special kind I get - it's Ogosh - a very old China tea, that has been let rot in a coal  
- oil barrel - you'll love it. (Leacock, 1963, p. 293)

The situation is deeply ironical and represents the developing irony.

Irony of the title is in S. Leacock's story *How We Kept Mother's Day* and each sentence is deeply ironical as well. The bitter irony sounds at the end of his story:

It was quite late when it was all over, and when we all kissed Mother before going to bed, she said it had been the most wonderful day in her life, and I think there were tears in her eyes. So we all felt awfully repaid for all that we had done. (Leacock, 1963, p. 266)

Along with irony the ironical hint is quite widespread. Mother told that it was the most remarkable day in her life. Actually, the children felt that were completely rewarded for all their works. The ironical purpose in this case is not so much in the denial of that what was told in a hint, but in showing that the affairs told have also the secondary meaning, implication.

Another type of irony is irony of contrasts which is also achieved by the unexpected opposition of two or several phenomenon or facts.

The simple charm of the beautiful orphan girl attracted all hearts. Her two little pupils became her slaves. "Me loves oo," the little Rasehellfrida would say, leaning her golden hair in Gertrude's lap. Even the servants loved her. The head gardener would bring a bouquet of beautiful roses to her room before she was up, the second gardener a bunch of early cauliflowers, the third a spray of late asparagus, and even the tenth and eleventh a sprig of mangel - wurzel or an armful of hay. Her room was full of gardeners all the time, while at evening the aged butler touched

at the friendless girl's loneliness, would tap softly at her door to bring her a rye whisky and seltzer or a box of Pittsburgh Stogies. Even the dumb creatures seemed to admire her in their own dumb way. The dumb rooks settled on her shoulder and every dumb dog around the place followed her. (Leacock, 1963, p. 67)

This situation is an example of the hidden irony. It isn't observed any opposition in the contexts of this kind, but it is meant. Irony of a situation is created by means of the device in which contradictions are not the contextual, but incompatible, making the opposite meaning of the phenomenon. In this case this feeling, the hidden sneer of the author upon the feeling of the hero is visible here.

Irony in a situation:

It was while musing one day upon her fate that Gertrude's eye was struck with an advertisement. Wanted a governess; must possess a knowledge of French, Italian, Russian and Roumanian, Music, and Mining Engineering. Salary & 1.4 shillings and 4 pence half penny per annum. Apply between half past eleven and twenty-five minutes to twelve at No.41A, Decimal Six Belgravia Terrace. The Countess of Nosh. (Leacock, 1963, p. 65)

The author openly scoffs at the heroine, convicting her defects and making them a laughing-stock. Irony is reached by the contrast between the words and humorous elements occur in the detailed description. The creation of phrases such as that reveals a set of details, complicates the statement of their ratio and integral representation of their set, and humour is swept up in it. The bitter author's irony penetrates into this situation so that the deep sympathy for the character is felt.

S. Leacock in the works resorts to this type of irony much more often than to any other. The irony of a situation at which the humorous effect appears by means of a situation, becomes clear in a concrete situation. The ironical tonality of this narration amplifies thanks to the thorough selection of the vocabulary. The ironical tonality of works of S. Leacock is of great importance. It gives the narration special colouring and makes it interesting. Thanks to the variety of functions of irony, the author has an opportunity to express the attitude towards characters, events and the described phenomenon. S. Leacock uses this stylistic device in the creation of characters and therefore, the reader has an opportunity to understand the essence, the descriptive characteristic of the personage more deeply. The author transmits through irony to the reader the attitude towards the character, forces the reader to apprehend it as he wanted it.

The value of irony is great for the creation of various images, in particular, in mother's image of the story *How We Kept Mother's Day*. Irony of the author

is used in the creation of this image. Words are defined as "the word with the opposite to its main meaning and with opposite connotations". The used meanings are intended for the stylistic purposes. The assessment is transferred in words with opposite meanings based on the contradiction of the features; good - bad or nobility - dullness. The manifestation of the semantic unit is closely connected with a context and the estimated statement depends on it. V. N. Yartseva is of the same opinion that an assessment can be shifted towards opposite (more often from positive to negative) special words which bring additional meaning in the estimated structure (Yartseva, 1970, p. 374). More often, this additional meaning is unpredictable.

From the above statement it is evident that the main style formation category in S. Leacock's works is irony. Irony gives the special sounding to his stories, turns them into the interesting, easily perceived. Irony is one of the main distinctive features of his works. This feature of S. Leacock's works makes the indelible impression on the reader, causing the interest to this author's works, and makes him one of the most popular and favourite writers of our time.

## CONCLUSION

In the analysed stories humour is sad and mild. It is created by the rich collection of various devices and means. The quality of humorous effect is defined by the selection and the use of means of expressions, stylistic devices and the contrast. The stylistic devices and their functions are realized only in a context. The main thing in the analysed works is a realization of an assessment which is introduced in the form of thoughts, the actions of characters. The language units transfer the information to the reader and these units are realized only in the organized environment, i. e. in a context. And only against a context there is a promotion of the language unit, as "foregrounding". The leading means in the creation of humour in a context is a violation of predictability. The situation promotes a search of those units in the text which can adequately reflect the ideas and feelings and the stylistic device "defeated expectancy" can be that device in the creation of the humorous spirit.

"Defeated expectancy" is not realized in a pure form, but in a partnership with other stylistic devices as zeugma, oxymoron, irony, neologism and others which were considered in this research. The dominating function is humorous, accompanied by such as: characteristic, descriptive, emotive, estimated, communicative features, and parody and others. The above mentioned stylistic devices are supplements, and specify its peculiarity. The stylistic devices included in the structure of "defeated expectancy" are united in one process,

at the same time establishing their hierarchy. “Defeated expectancy” becomes the basic and dominating expressive means. The main function of the major stylistic devices is a promotion of a certain function into the forefront because of its specific feature and the humorous effect.

“Defeated expectancy” is quite difficult and interesting which plays an important role in drawing the attention on that place or the fact which is considered, according to the author, the most important and essential, and also develops and trains the skills of reading, causes the interest in literature. But the device “defeated expectancy” does not always justify its purpose if its level of predictability is close to zero. At the excessive use of convergence of stylistic devices it is possible to bring to naught efficiency of this stylistic device.

“Defeated expectancy” is the style forming feature of S. Leacock’s creation and it helps him to express the attitude towards the main characters, display their actions and their acts ironically, sarcastically and humorously. This ability of the author makes the indelible impression on the reader, causing the interest in his creativity.

Even if the research shows that “defeated expectancy” demonstrates its expression by means of such stylistic means as irony, pun, oxymoron, zeugma, comparison and some others, but with the most frequent use in the creation of humorous effect is nevertheless on the part of “defeated expectancy”.

On the basis of the above mentioned it is possible to draw a conclusion that “defeated expectancy” is widely used in the creative activity of S. Leacock in creation of humorous effect. The essence of “defeated expectancy” is in the creation of a continuity of the speaker’s speech which promotes the preparation of the reader’s thinking for the perception of all the subsequent elements of the speech. However, if on this background of a continuity and compliance of one element of the speech to all the subsequent and there is an element of small probability, the continuity of the speech is broken and works like a push. The unexpected element of resistance demands the great effort from the reader, and therefore more strongly it influences. The main objective of “defeated expectancy” is to make unexpected, unpredictable impact. But the purpose of “the deceived expectation” is not only to puzzle the reader, and to have humorous effect.

The huge number of means for the realization of “defeated expectancy” is presented in the short stories of S. Leacock. It is possible to distinguish some brightest among them:

- pun;
- paradox;
- false opposition;
- irony.

The carried out analysis allows to draw a conclusion that "defeated expectancy" can be created in various levels: lexical and syntactical. The lexical level is presented most brightly in the following stories: *How We Kept Mother's Birthday*, *Gertrude the Governess; or Simple Seventeen*, *Romances of Business*, *The Sorrows of a Summer Guest* and others.

Syntactic level is in the stories *Maddened by Mystery; or Defective Detective*, *Number Fifty-Six*, *Guido the Gimlet of Gent*, *A Romance of Chivalry*.

Considering all the pros and cons "defeated expectancy" is possible not only in a genre the story, but also in a genre of parody.

One more function of "defeated expectancy" is the creation of tonalities. The humorous tonality of S. Leacock's works plays especially an important role, it gives to a narration the special colouring, does it interesting, in the given S. Leacock's works, this way possesses the leading place. This feature makes the strong impression on the reader, causing interest in this author. And special sounding of his work in the use of "defeated expectancy" turns them in very interesting both for reading, and for studying.

Having analysed the use of "defeated expectancy" in the stories for creation of humour, we came to the following conclusion: S. Leacock's humour is noted by a limit spontaneity of a figurative embodiment, in prevalence of romantic irony is also noted. For S. Leacock the combination, such as objective humour (the comedy follows from a situation or from the ridiculous lines of characters of personages), sometimes even a humorous inadequacy of verbal material and the character of the described subject is peculiar.

The analysis of humorous stories of S. Leacock is the demonstration of linguistic means by means of which the ideological and their related emotional contents is shown. And also the interaction and the unity of the contents and the expression of the language means in a context, on the example of stylistic device "defeated expectancy" is revealed.

### ***References and bibliography***

- АРАКИН, А. Д.: Сравнительная типология английского и русского языков.- М., 2000.- 256 с.
- АНДРЕЕВА, Г. В.: Процедура анализа контекста организованного принципом контраста // Текст и его компоненты как объект комплексного анализа.- Л.,1986.
- БОРЕВ, Ю.: О комическом. Комическое и художественные средства его отображения.- М., 1957.- 232 с.
- БЕНВИСТ, Э.: Уровни лингвистического анализа // Новое в лингвистике. М.,1965.-589 с.

- БЕРЕГОВСКАЯ, Э. М.: Стилистическая характеристика зевгмы // Экспрессивный синтаксис.- Смоленск, 1984.
- БЭН, А.: Стилистика и теория устной и письменной речи.- М.,1986.
- ГАРДИНА, М. В.: Оказиональное использование фразеологических единиц с целью создания комического эффекта // Автореферат дис... канд. филол. наук.- М.,1978.- 25 с.
- ГОЛЬШЕВА, В. Г.: Textoобразующая функция компаративных тропов // Текст и его компоненты.- Л.,1986.- С. 16-23.
- ИВАНОВА, Г. М.: Художественная речь как особая форма коммуникации и информации (на материале произведений ирландского писателя Брендена Бизна) // Стиль и контекст.- М.,1972.
- КОЖИНА, М. Н.: Стилистические проблемы теории речевой коммуникации // Основы теории речевой деятельности.- М.,1974.- 281 с.
- КИСЕЛЕВА, Р. А.: Стилистические функции авторских неологизмов в современной английской комической и сатирической прозе. // Ученые записки.- ЛГПИ, т. 476, 1970.- 143 с.
- КУЗНЕЦ, М. Д.: Скребнев Ю.М. Стилистика английского языка.- Л., 1960.
- ЛЕХИН, И. В.: Словарь иностранных слов.- М.,1970.
- ЛЕХИНА, И. В.: Словарь иностранных слов.- М.,1995. 832 с.
- ЛУК, А. И.: О чувстве юмора и остроумии.- М., 1968.- 191 с.
- МОРОХОВСКИЙ, А. И.: Стилистика английского языка.- Киев, 1984.- 247 с.
- НИКИТИН, М. В.: Лексическое значение слова.- М. : Высшая школа, 1983. – 123 с
- ОЖЕГОВ, С. И.: Словарь русского языка.- М.,2008.- 1200 с.
- ПОТЕБНЯ, А. А.: Из записок по теории словесности.- Харьков,1905.
- ПРОПП, В. Я.: Проблема комизма и смеха. - М.,1976.- 183 с.  
Словарь литературоведческих терминов.- М., 1974.- 509 с.
- ШАНСКИЙ, Н. М.: Лингвистический анализ художественного текста.-М.,1990.
- ШАДРИН, Н. Л.: Фразеологическая зевгма и передача ее семантико-стилистических функций в переводе //Стиль и контекст.- Л.,1963.// Ref; Riffaterre M. Stylistic Context. Word 15, №1, April. - 1959.- 217 с.
- ЩЕРБИНА, А. А.: Сущность и искусство словесной остроты.- М.,1958.
- УЛЬМАН, С.: Стилистика и семантика // L.F.Richards The Philosophy of Retic.- New York, London, 1936.- 93 с.
- ЯКОБСОН, Р.: Выступление на I Международном симпозиуме Знаки система языка // Звегинцева В.А. История языкознания XIX-XX в. в очерках и изречениях. ч.II.- М., Прогресс,1965.- 399 с.

- DRESSLER, W.: Modelle und Methoden der Textsyntax. *Folia Linguistica*.-1970, № 4.
- GALPERIN, I. R.: Stylistics. 1981.
- HARTMAN, P.: Zum Begriff des Sprachlichen für Phonetik, Sprachwissenschaft und Kommunikationsforschung. 1964.
- HARTMAN, P.: Texte als linguistisches Objekt. Beiträge zur Linguistik.- München, 1971.
- HALLIDAY, M. F.: Language Structure and Language Function //Lyons J. (ed.) New Horizons In: Linguistics. - Harmondsworth, 1970.
- LEACOCK, S.: Perfect Lover's Guide and other stories. 1963.
- NICKOLSON, H.Y.: The English Sense of Humour and Other Essays.- London, 1956.
- RIESEL, E.: Stilistik der deutschen Sprache. 2 durchgesehene Auflage, 1963.
- Webster II New College Dictionaty, Boston. New York, 1995.
- WEINRICH, H.: Linguistik der Lüge, Heidelberg, 1966.

Menzada Samambet,  
CSc, dotzent,  
Department of Foreign Philology  
Faculty of Humanities and Social Sciences  
Kostanay A. Baitursynov State University,  
Baitursynov str. 47,  
Kostanay, Kazakhstan  
e-mail:menzada.samambet@gmail.com