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Master's Thesis

PARADOXES OF HUMOUR IN S. FRY'S FICTION TEXTS: A STYLISTIC ASPECT

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INTRODUCTION

At present the increase of readers' interest in understanding a topic of humour with and ways of its verbalization in fiction is noticed. In light of this, Koestler (1964) who introduced his own approach to understanding creativity, has become one of many scholars to research the topic of humour and its correlation to paradox.

The topicality of this study lies in the specificities of S. Fry's ways of integrating paradox in fiction and how these are used to achieve humorous effect, which can later serve to be a basic script for further fiction works.

The object of the paper is S. Fry's fiction.

The subject-matter of the present study is the stylistic aspects of realization and correlation of humour and paradox in S. Fry's fiction.

Theoretical value of the master's paper lies in the fact that it is one of the few attempts to research theoretical background of humour creation in fiction, in particular what means can be used as a main instrument in creation of comedy in literature. It is hopefully a contribution to text stylistics, which is closely related, in this case, with human psychology and its trying to explain the nature of a joke. **Practical value** of the results gained in the study is in their application in the classes of practical English, both spoken and written. The results can also be applicable to writing students' papers, diploma papers and post-graduates' researches.

The aim of this work is to show the influence of paradox on creation of humour within S. Fry's fiction.

The aim of this study is achieved by the following **tasks**:

- to trace the development and nature of a notion of humour;
- to specify the definition of humour and ways of its typology;
- to research the definition of paradox and show its connection with humor;
- to investigate the topic of satire, sarcasm and irony, to find their differences and correlation with paradox;
- to compare results of a research to fing the most productive means in paradox creation, which produces humorous effect.

Methods of research used in the paper include lexico-semantic analysis, semantico-stylistic analysis (stylistic analysis), which aims at defining the correlation between language means employed for expressive conveyance of intellectual, emotional or aesthetic content of text and the content of information.

The novelty of the paper is in the investigation of stylistic means of S. Fry's fiction that serve to create humorous effect by their paradoxical nature.

Compositionally, the paper consists of the introduction, three chapters, conclusions to each chapter and general conclusions to the whole paper, the list of references and the list of illustrative material.

In the **Introduction** the paper presents the object and the subject of the investigation, underlines the topicality of the problem under study, mentions the novelty of the gained results, sets the main aim and the tasks by which it is achieved, considers the methods of research used in the paper, and discusses the content of each chapter separately.

Chapter One presents general theoretical aspects and typology of humour.

Chapter Two considers defining paradox and its types, mentioning terms of satire, irony and sarcasm, their correlation with paradox and humour.

Chapter Three makes a survey of stylistic means that are used in S. Fry's fiction for creation of paradox and humour.

The paper is crowned with the suggestion of other perspectives of research in the area.

CHAPTER ONE. GENERAL CHARACTERISTICS OF HUMOUR IN FICTION: A THEORETICAL PERSPECTIVE

1.1. Defining humour

Humor has found its place in theatre, poetry, cinematography, prose and many other forms of art and culture. A number of writers and playwrights have also used humor as one of the main tools in creation of their works, shown through characters' behavior, dialogues, descriptions or scenes. A proper definition of a humor, needed to this paper, requires some specification.

Interest in studying the subject of humor has been noticed among various disciplines for a long time: from psychological filed (Freud, 1960), semiotics (Dorfles, 1968) to linguistics (Raskin, 1985; Atardo & Raskin, 1991). Freud states that humor can be utilized to reduce psychological tension caused by depression. Researches of psychology are naturally more interested in the role of humor in the life of human beings not on the language and technicality of humor production. Dorfles says that humor is considered to be a particular kind of message that operates when in a determined communicative circumstance a change a relationship between the sign and its referent is given (1986, p.102). Further on he explains that the fact that the sign no longer refer to its 'natural' referent but to another 'paradoxical'…referent, gives a 'negative', 'paradoxical' values to the sign, and so its humorous effect. Raskin highlights that the ability to enjoy humor is a universal human trait, whereas the individual's response to humor are the result of their exercising of this ability in varying degrees (1985). Noticeable that humor is very natural to human being as it helps to reveal stress and functions as medium to entertain human psychological condition; humor can also be found in many signs in people's surrounding. Language is the biggest sign-system in human culture, therefore, humor is unique to each culture due to the fact that the addresser and the addressee must have certain level of schemata to understand humor. Humor is context-bound and culture provides the most immense context, so various culture will create unique context.

Defining term humor itself is arduous due to the subjective characteristics of the phenomenon. People tend to laugh at different things and they may have different background so that sometimes humor may be perceived differently. What is considered to be funny may be interpreted ironically in different context. Cultural background can be the most influential context in determining humor. In a simple way, humor is defined as anything that makes people laugh or is amusing, or the capacity to recognize what is funny about a situation or person. Anything that invites laugh can be considered as humor. A different generation may find different thing about funniness. Humor is a wide, often subjectively treated study. Despite many theories of humor across disciplines such as psychology, linguistics, anthropology, and medicine, it is still nearly impossible to determine how humor works (Dorfles, 1968).

As defined by Oxford Dictionary, humor can be understood as the quality of being amusing or comic, especially as expressed in literature or speech or the ability to express humour or amuse other people. Davis (2014) offers to retain a distinction between high and low comedy. Explaining the difference, where high comedy provides a critique, often quite stinging of human weakness and customs, social structure, and power. It realized into the following but not limited to satire and irony; and dark comedy. Dark comedy is usually defined as humor relating to subject normally treated very serious or somber. Low comedy does not imply any social critique and is based on a wide range of topics, such as: romantic comedy (battle of the sexes, sexual innuendo), sitcom (stupidity/naive), slapstick (physical humor, delight in misfortune of others and physical incongruity).

Koestler (1964) that understanding of humor and creativity in general, lies in bisociation. lt lays out the attempt to develop an elaborate general theory of human creativity. From describing and comparing many different examples of invention and discovery, Koestler concludes that they all share a common pattern which he terms "bisociation" - a blending of elements drawn from two previously unrelated matrices of thought into a new matrix of meaning by way of a process involving comparison, abstraction and categorisation, analogies and metaphors. It is regarded

that many different mental phenomena based on comparison (such as analogies, metaphors, parables, allegories, jokes, identification, role-playing, acting, personification, anthropomorphism etc.), as special cases of "bisociation"(Koestler , 1964).

Summing up, humor is a complex notion with an ambiguous nature, as one passage can be interpreted as something funny or as an ironic comment. Davis (2014) introduces distinction of high comedy, based on critique of social issues, dark comedy where normally serious questions are being satirically or ironically presented and low comedy, which involves author's or characters opinion on events. Humor can be realized in a form of a joke or by various stylistic devices (Koestler, 1964).

1.2. Theories of humour

When defining humor, one comes upon a question of its nature, simply, why people need to laugh and how humor can be realized. Humans have a natural need in humor, which is found in their psychology, the procedure of its production can be described via scripts.

Basically, there are three fundamental theories on humor: the relief theory, the superiority theory and the incongruity theory. Relief in terms of humor theory is most commonly associated with Freud's work in Jokes and Their Relation to the Unconscious (1960). The main premise behind humor encouraging relief is that the physical act of laughing provides a way of venting nervous energy from emotions that are not accepted by the society. The second approach is superiority theory, it concludes that laughter occurs as a reaction of to a feeling of a sudden glory. This feeling of glory is as a reaction to inferior object/person/group of people, or an inferior version of our-selves in the past. These inferior objects or characters are located in humor as the "butt of the joke" Superiority theory indicates the use of humor by the society to correct deviant behavior (Attardo, 1994, p. 52) .The last approach deals with Incongruity theory which becomes the most popular theory of humor due to the fact that humor arises from a certain discrepancy in a situation, an unexpected "glitch". Raskin explains that in jokes people are led along one line of thought and then booted out of it. Incongruity theory proposes that in a joke (or humorous situation) there are two incongruous elements which are also linked in a way. In other words, the elements should not be entirely incongruous or the humor will not be perceived (Raskin, 1985). In incongruity theory, the audience member is led to expect a certain behavior, statement, chain of events and then is surprised and humor is produced by the misperception or unrecognized meaning.

The Semantic Script Theory of Humor (SSTH) proposed by Raskin (1985) utilizes the idea of scripts to describe the process of producing two or more interpretations from a humorous text. Each joke needs two opposing scripts to display an opposition that is incongruous, and therefore humorous. "Script" is

broadly defined as a structured chunk of information about lexemes and/or parts of the world. The SSTH can be summarized as two necessary and sufficient conditions for a text to be funny:

a. Each joke must contain two overlapping scripts (that is, the joke must be interpretable fully or in part, according to two different scripts);

b. The two scripts must be opposed (that is, they must be the negation of each other, if only for the purpose of a given text), according to a list of basic oppositions, such as real/unreal, normal/abnormal, possible/impossible, etc.

In a simple way, it can be said that the basic notion of SSTH is that two interpretations are achieved from a joke, both are scripts. Those interpretations are often as a result of a particular word or phrase, one of which is favored by the reader/hearer. This favored interpretation is placed or set in a part of the text which is affected by the reveal of a joke (It is usually placed in the last sentence/clause). The differences in the meaning of those two interpretations of a text/utterance result in incongruity, through its specific opposition (script-switch trigger).

The general Theory of Verbal Humor (GTVH) is Attardo and Raskin's (1991) elaboration of the SSTH to a more sophisticated linguistic theory of humor (incongruity-resolution based). It means that it uses many linguistic areas including (but not limited to) narrative theory, pragmatics, and stylistics (1994, p.222). GTVH is meant at explaining the semantic efforts behind humor are brought into the theory by the roles of six Knowledge Resource (KR) parameters that provide the certain attributes of jokes that can be compared between instances of humor for joke similarity, something which Attardo (1994) claims the theory dedicates a lot of effort to. The KRs are the script opposition (SO), the logical mechanism (LM), the target (TA), the narrative strategy (NS), the language (LA), and the situation (SI) (Attardo, 1994, p. 223).

Dwelling on the varieties of humor, it is explored how the bisociation (Koestler, 1964) theory of creativity can be applied to analyzing S. Fry's writings. The procedure of theory proposed by Koestler lies in the idea which can be divided into a number of basic steps. First step is necessary to determine the nature of

analyzed phenomena by discovering the type of logic, the rules of the game, which govern each matrix. Often these rules are implied, as hidden axioms, and taken for granted , for the purpose of the following research , the code must be decoded. The rest is to find the link — the focal concept, word, or situation which is bisociated with both mental planes; lastly, define the character of the emotive charge and make a guess regarding the unconscious elements that it may contain. This technique is linked to different types of humor. The pun is presented as one of many examples of bisociation in action and is presented in Fry's works.

To sum up, people laugh in order to release stress or tension (Freud, 1960), to show their superiority over someone (Attardo, 1994) and when they are witnessing a different interpretation of a well-known concept (Raskin, 1985). Raskin states that humorous effect can be created by the existence of two scripts, which appear on a basis of two interpretations of the same joke. This bisociation can be realized via hidden meanings, concepts or various forms of illogic. (Koestler, 1964)

1.3.Flouting maxims of conversation to produce humour

Creation of a productive conversation requires following a cooperative principle (Grice, 1975), in contrast, creation of a joke within dialogical unit can sometimes presuppose absence of maxims of conversation in order to create humorous effect.

Most humor utilizes linguistic unit to realize their message, even though some humor may be presented in picture/photos such as meme. As an important part in humor language may provide some functions and inevitably language is the center of linguistics studies. Linguistics perceives humor as a human being product of communication. In daily bases conversation, people try to communicate something and most of them are realized into language. Linguistics gives a platform for researcher to conduct researches on humor. There are some linguistic subfields that can be considered in humor research. For instance, pragmatics which is considered to be is a sub-discipline in linguistics that concerns about the meaning in context. It deals with many aspects of language use in various kinds of context. The two major issues in pragmatics are cooperative principle and politeness principle. Both are used to govern conversation so that it can run smoothly and properly. Cooperative principle becomes the heart of pragmatics since it governs the participants in communication to speak as much as needed for to communication to run properly. Grice (1975) mentions four maxims to support cooperative principle as follows:

(1) Maxim of quantity

a. make your contribution as informative as required;

b. do not make your contribution more informative than required.

(2) Maxim of quality

a. do not say what you believe to be false;

b. do not say which you lack adequate evidence.

(3) Maxim of relation

Make you contribution relevant.

(4) Maxim of manner

a. avoid obscurity

b. avoid ambiguity

c. be brief

d. be orderly

Rule-governed conversation will result into the effective communication, however, people do not only need to communicate referentially but they also need to communicate affectively. Humor can be treated as a strategy to express affective intention in communication and it can be produced by neglecting the cooperative principle. The forms of maxim's neglect at least take one out of the four following ways.(Raskin, 1985)

(1) Opting out: making clear that one is aware of the maxim, but is prevented for some reasons from observing it;

(2) Violating the maxim: often with the intention to mislead, this is often a quiet act, also known as lying;

(3) A clash: arises when one cannot be fully co-operative;

(4) Flouting: it happens when a speaker openly disregards the maxim. The neglect of cooperative principle is systematically proposed into NBF Communication Mode by Raskin (1985), where he edited the Coopertative Principle mainly for jokes and presented them as the Non-Bona-Fide (NBF) Communication Mode of joke telling. Raskin assumes that jokes are not produced simply by floating Grice's maxim in general conversation but it has their on arrangement. To be able to make a successful humor, one or more of the 'principles' must be adhered to as all jokes belong to the Non-Bona-Fide Communication Mode;

According to Raskin, to produce humor, the maxims may be interpreted the following way:

(1) maxim of quantity : give exactly as much information as is necessary for the joke;

(2) maxim of quality: say only what is compatible with the words of the joke;

(3) maxim of relation: say only what is relevant to the joke;

(4) maxim of manner: tell the joke efficiently (1985, p. 103)

Below some examples taken from Attardo (1994, p. 272) are presented, these can be used to elaborate the NBF Communication Mode of joke telling.

(1) maxim of quantity

'Excuse me, do you know what time it is?'

 'Yes'

(2) maxim of quality

'Why did the Vice President fly to Panama'

'Because the fighting is over'

(3) maxim of relation

'How many surrealists does it take to screw in a light bulb?'

'Fish'

(4) maxim of manner

'Do you believe in club for young people'

'Only when kindness fails'

Violation of the maxim of quality follows from the very nature of the work of art, and the deviation from other communicative principles has a stylistic character (Артюнова, 1981, p. 366). For instance, Grice stated that metaphor, hyperbole and irony are the examples of violation of maxim of quality (1985, p. 280).

M. Pratt (1977) proposes a slightly different idea, which shows that when dealing with fiction text, one should not talk about violations, but about non-compliance (flouting) of maxims of communication. The author of fiction deliberately does not adhere to the maxims of communication in order to realize his communicative intention, so to give the reader understanding of the implications arising from the text and help to understand the artistic idea.

To conclude, violation of maxims of conversation can be realized through the use of various tropes or figures of speech, which creates a joke (Grice, 1985). Moreover, non-compliance of maxims, or a flouting, in fiction allows readers to understand the artistic idea of a writer.

Conclusions to Chapter One

Referring to the information presented above, humor is defined as a complex notion with an ambiguous nature, as one passage can be interpreted as something funny or as an ironic comment. Moreover, further distinctions of comedy need to be mentioned, these types include :high comedy, based on critique of social issues, dark comedy where normally serious questions are being satirically or ironically presented and low comedy, which involves author's or characters opinion on events (Davis, 2014), which means that humor can be realized in a form of a joke or by various stylistic devices (Koestler, 1964).

According to psychology, people laugh to release stress (Freud, 1960), to show their superiority over someone (Attardo, 1994) and when they are witnessing a different interpretation of a well-known concept (Raskin, 1985). Raskin states that humorous effect can be created by the existence of two scripts, which appear on a basis of two interpretations of the same joke. This bisociation can be realized via hidden meanings, concepts or various forms of illogic (Koestler, 1964).

In conclusion, use of paradox within dialogical units can be presented by means of violation of maxims of conversation that are realized through the use of various tropes or figures of speech, which creates a joke (Grice, 1985). Moreover, non-compliance of maxims, or a flouting, in fiction allows readers to understand the artistic idea of a writer.

CHAPTER TWO. THEORETICAL FRAMEWORK FOR THE STUDY OF PARADOX IN FICTION

2.1. Defining paradox

Previously, flouting maxims was mentioned as one of the ways, which help author to transfer message to a reader. If writer chooses to follow such principle paradox can be applied to create humorous effect.

One of the means of non-compliance with the maxim of quality is a paradox, which has been interpreted in many ways. The stylistic nature of paradox is insufficiently studied, it is characterized either as an antithesis or as an oxymoron (Артюнова, 1981), paradox has no clearly defined place in the system of stylistic devices. It is also defined as a literary device based on contradictions: an expression in which the conclusion does not coincide with the proof, but, on the contrary, contradicts it (Безпечний, 2009). Russian researcher Yashyna (2007) suggests that paradox in fiction text is meaningful, it is a judgment that contradicts established knowledge .One can agree that paradoxes and contradictions are often inherent in fiction texts.

It is directly related to one of the main means of creating stylistic effect – defeated expectancy, also known as the effect of defeated expectancy, the term goes back to Jakobson who called it "dressing" to the literary text (Якобсон, 1987). Assumed after the analyses of grammatical parallelism in poetry, Jakobson concludes that the system of grammatical parallelisms and contrasts strike the eye of the reader, so that they might serve as poetic devices. Jakobson also claimes that regularity and symmetry are primordial needs of the human mind, however, slight irregularities, which emerge against the regularities, are also necessary for creating literary effect.

Defeated expectancy is not only known as one of the main types of foregrounding, but it is also regarded as a stylistic device (Арнольд, 1999). Interpreted in such way, defeated expectancy is decoded as violation of the linearity

of language, i.e. when elements of low predictability appear in the context of the ordered elements. Such low elements are always unpredictable, that is why they require enhanced activity and attention of the reader. Defeated expectancy can be implemented at all levels of language through various linguistic devices, e.g., at the lexical level, it may be comic authors' neologisms, jargons or vulgarisms, used in the literary style, as they have a low degree of predictability or words of high poetic style introduced in a conversational style; at the syntactic level defeated expectancy can be created by unexpected appearance of sentences with inversion; at the phonetic level this phenomenon may be created by abrupt changes in metres of the verse, thus transforming its syntactic and poetic organization (Арнольд , 1999). In addition, defeated expectancy may occur in strong positions of the literary text, namely in the heading, at the beginning or at the end of the text. Effectiveness of defeated expectancy as a stylistic device strongly on the linguistic nature of the stylistic device. Studies, carried out in this area, have demonstrated that defeated expectancy can be provided via zeugma, oxymoron, and anticlimax (Ветвинская, 1975); literary paradoxes, parallelisms, and various types of illogic (Маслова, 1990); antiphrasis, antimetabole, puns, irony, zeugma, and paradox .

Defeated can be witnessed through predictability and unpredictability (Донгак, 2000).Unpredictability is achieved when the automatic interpretation process slows down or stops. In this case, the attention of the reader is attracted text qualities that are normally not fixed in the standard expressions – sound effects, similarities and differences of elements in their arrangement and content, and recurrence of these elements in the text.

Yashyna (2007) notes the antithetical basis of paradox. Moreover, paradox can be considered as a figure of thought, not a figure of words. The figures of thought, in contrast to the figures of the word (figures of speech), relate to the content, not the mode of expression (Москвин, 2006). Thus, the figures of thought can be realized in linguistic means. For example, in proverbs paradox is most often expressed by the antithesis: The road to hell is paved with good intentions. Also, a common use of paradox is witnessed in aphorisms, both classical and modern.

Aphorisms that reflect the understanding of universal concepts of life, death, happiness, time, have a conceptual nature: Time is a great teacher, but unfortunately it kills all its pupils (G. Berlioz). The first half of the statement is a metaphor, and the second contains an oxymoron (time kills students). As a result, the two parts of the aphorism form the antithesis of the two conceptual ideas TIME ia a TEACHER and TIME is a KILLER. Yashyna identifies a number of functional types of paradox, which are: philosophical, characterological, plot, historical and ironic (2007, p.281)

To sum up, the effect of defeated expectancy if interpreted as stylistic device can be provided in literary text as zeugma, oxymoron, anticlimax, pun, parallelism, illogic and literary paradox. The later one can defamiliarize known concepts, which creates unexpectedness, used to provoke humor.

2.2. Defining pun

Paradox can also be based on linguistic humor, in particular, on wordplay. Leppihalme (1997) states that wordplay can be based on a few different features of the language involved. She points out pronunciation, spelling, morphology, vocabulary and syntax as those features. A form of a wordplay allows it to be presented in various ways, including verbal wit, orthographic peculiarities, sounds and forms of the words, in breaking the grammar rules and other linguistic factors. Regarding this point of view, context has a crucial importance for the actualization of the wordplay (pun), as its pragmatic role (mainly humorous, satirical, sarcastic, etc) is fullfilled and actualized in a specific context.

For now, researchers have not agreed on a single definition of wordplay or pun. The difficulties based on a complexity of phenomenon and its various classifications are caused by the ambiguity of its categories and subcategories. All this leads to an existence of many different perceptions on how exactly wordplay needs to be understood and classified. Moreover, consensus among scholars on the difference between a wordplay and a pun has not been reached yet. While some consider these two terms to be mostly synonymous (Delabastita, 1996), other (Giorgadze, 2014) do not share such point of view and interpret pun as one of the types of wordplay, whereas wordplay is classified as an umbrella term denoting all the subclasses, for instance spoonerism, malapropism, wellerism, onomatopoeia or palindrome.

The information presented above allows to dwell on a wordplay as a phenomenon in its narrow and broad senses. In its narrow sense, wordplay and pun can be treated as equal terms (Delabastita, 1996). However, understanding of the phenomenon in a broad sense needs to be supported with categorization of a wordplay itself. Giorgadze (2014) offers to add the following to categorization of a wordplay : pun, wellerism (tom swifty), spoonerism, anagram, palindrome, onomatopoeia, mondegreen, malapropism, oxymoron, etc.

When using internet as a medium to define pun, one comes across Merriam-Webster Online Dictionary where pun, also called paronomasia, is a form of wordplay which suggests two or more meanings, by exploiting multiple meanings of words, or of similar-sounding words, for an intended humorous or rhetorical effect. Another definition of states that it should be analyzed as a sentence or utterance in which the same sentence appears to offer two independent meanings, but it is only an appearance; in reality there are two different sentences made up of different words, but claiming to be one and the same because both have the same sound (Augarde, 2003).

Pun as a form of a linguistic paradox has no single definition yet. In its narrow sense, pun is synonymous to a wordplay, while its broad sense requires further categorization (Giorgadze ,2014). Pun can be realized on various linguistic levels, where the context plays an important part for the actualization of the wordplay, as its pragmatic role, for instance, humorous, satirical or sarcastic is actualized in a specific context (Leppihalme, 1997).

2.2.1. Typology of puns. All mentioned above allows to perceive pun as one of the main means in creating paradox in fiction. Currently, a few ways of pun categorization are present in research field (Delabastita, 1996; Giorgadze, 2014). That is why further explanation on pun categorization used for this research needs to be presented.

Giorgadze (2014) comes to the conclusion that the pun is a figure of speech which consists of a deliberate confusion of similar words or phrases for rhetorical effect, whether humorous, which is the researched in a paper, or serious. Moreover, researcher adds that pun is a way of using the characteristics of the language or languages to cause a word, a sentence or a discourse to involve two or more different meanings. This gives an understanding that humorous effect is caused by double entendre words possess.

Dealing with classification of puns, one should understand that ambiguity of perceptions on the definition of a term itself, leads to various types of classification. Presented research includes classification proposed by Giorgadze (2014), in which

a few approaches were combined in order to achieve the necessary categorization for the analysis of S. Fry's fiction.

One of the proposed categorizations where a wordplay as a term interchangeable with pun, as the general name for the various textual phenomenon in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistics structures with more or less similar forms and more or less different meanings (Koponen, 2004).

Delabastita assumes that pun can divided into four main categories. (Delabastita, 1996:128):

1.   Homonymy (identical sounds and spelling);

2.   Homophony (identical sounds but different spellings);

3.   Homography (different sounds but identical spelling);

4.   Paronymy (there are slight differences in both spelling and sound).

Sharing Delabastita's point of view for pun and wordplay being synonymous linguistic units Gottlieb (2005) proposes his own classification, in which three more subcategories of homonymy are added:

1.   Lexical homonymy (the central feature is single-word ambiguity);

2.   Collocational homonymy (the word-in-context ambiguity is the central feature);

3.   Phrasal homonymy (the clause ambiguity is the central feature).

Another approach for classification described by Giorgadze (2014) was worked out by the Chinese scholar Yuan Chuandao. His idea differs from Delabastita's and Gottlieb's as scholar states that the creation of pun is connected not only to the meaning and the homophony of a word, but also to the context, manner of speech and logic. Chuandao offers to categorize pun into the following five types:

1.   Homonymic pun (identical sounds and spelling);

2.   Lexical meaning pun (polysemantic words);

3.   Understanding pun (through the particular context implied meaning of a sentence is revealed.

4.   Figurative pun (a simile or a metaphor as its surface meaning and the figurative meaning as its deep meaning).

5.   Logic pun (a rhetorical device, a kind of implication in a particular context).

On the basis of the above types of pun and its classification, Giorgadze (2014) proposes a new classification form of pun:

1. Lexical-Semantic Pun;

2. Structural-Syntactic Pun;

3. Structural-Semantic Pun.

Raskin (1985) suggests that pun is one of the varieties of a joke (anecdote), as its semantic structure is characterized by juxtaposition of two similar but opposite scripts.

Ambiguity is possible when a word or a phrase have more than one meaning, which supposes that a single linguistic expression can be interpreted in various ways. Although ambiguity is natural for a pun, not every ambiguous word constitutes a pun (Attardo, 1994, p.133). However, it is the ambiguity that is most often presented as a main tool for creating a joke. Giorgadze (2014) considers that lexical, grammatical and syntactic elements can be used to provide the so-called linguistic vagueness. That is why a more detailed explanation, considering each of three elements needs to be described:

1. Lexical ambiguity of a word or phrase pertains to its having more than one meaning in the language to which the word belongs.

2. Semantic ambiguity happens when a sentence contains an ambiguous word or phrase - a word or phrase that has more than one meaning.

3. Syntactic ambiguity arises when a sentence can have two (or more) different meanings because of the structure of the sentence - its syntax.

Giorgadze (2014) gives a further explanation and examples to the presented above types of pun : lexical-semantic , structural-syntactic and structural-semantic.

To be clear, lexical ambiguity can be based on words spelt and pronounced in the same way but have different meanings (homonyms) or words pronounced in the same way but have different meanings or spelling (homophones) as well as polysemantic words. Below are presented examples of lexical-semantic ambiguity which appears as a result of polysemy, homonyms and homophones :

1) *I like kids, but I don't think I could eat a whole one.*

Pun here is created by means of polysemy of the word *kid*. According to its meaning, it can state for a baby or a baby goat.

2) - *Where do fish learn to swim?*

- *They learn from a school.*

'School' as a word has two meanings: it can be a place where children study at, or a group of fish. Below example represents creation of pun based on polysemy and homonym.

The second type of pun Giorgadze (2014) offers to differentiate is sructural-syntactic, its ambiguity can be noticed when dealing with a complex phrase or a sentence, the example proposed by a scholar presents the following:

1) - *How do you stop a fish from smelling?*

  - *Cut off its nose.*

Pun is created by using word 'smelling' and two of its possible interpretations : to smell and to stink, so two grammatical structures can be witnessed. This can lead to a conclusion that a single sentence with the same structure may be perceived in two ways. So when hearing "*How do you stop a fish from smelling?*" one can either understand it as *how can we keep the fish from smelling* or possibly as *how can you stop the fish to smell.*

2) *Man in Restaurant: 'I'll have two lamb chops, and make them lean, please.*

  Waiter: To which side, sir?

Some words can belong to more than one part of speech, this is the case that is implied to create a pun in example two. *Lean* can represent both: an adjective and

a verb, which gives an ability to single out two grammatical structures. It is important to point that the interpretation of lean as an adjective and a verb is different, which creates structural ambiguity. The waiter interpreted a discussed word as a verb, which could probably confuse a man, who wanted his meat without fat and any specific requirements to the position of a meal.

Various structural-syntactic constructions can also serve for creation of pun. The following example shows a case similar to a previous, in this one, a word *checked* creates ambiguity, due to its ability to state for a verb and an adjective.

3) - Have your eyes ever been checked?

- No, they've always been blue.

The last type of pun Giorgadze (2014) offers to distinguish is structural-semantic pun. The ambiguity can often be the case, when for example, idiomatic expressions, definitions of which are rarely or never well-defined are presented in the context of a larger argument that invites a certain conclusion. For instance:

1)   - Did you take a bath?

-No, only towels, is there one missing?

While *to take a bath* is interpreted as a fixed phrase has a meaning of having a shower, its direct, word for word translation stands for carrying away a bath, to carry it from one place to another and this is exactly how it was understood by a person in the example above. Such two-way possibility of interpretation of the same phrase creates a pun and causes laughter.   Moreover, ambiguity can be presented via phrase, for example:

2) -When do parents complain because of eye pain?

- When they have their eye on you!

"To have an eye on" serves as a pun creator here. In the question given the word eye stands for a body part and the answer seems to be not proper. The unexpected answer and the semantic ambiguity create a structural-semantic pun.

Similarly, structural-semantic pun caused by using a phrase is seen in the following :

3) *My friend has difficulty sleeping, but I can do it <u>with my eyes closed</u>.* (Shmuel Breban)

The part *"with one's eyes closed"*, being used as a regular phrase, has a meaning of being unaware of danger involved. However, presented example shows the ambiguous nature of this phrase: most people sleep with their eyes closed. Two-way interpretation creates humorous effect here.

In conclusion, pun is one of the varieties of a joke due to its semantic structure that is characterized by juxtaposition of two similar but opposite scripts, simply, ambiguity of interpretations (Raskin, 1985). Giorgadze's classification (2014) allows to give linguistic explanation of such juxtaposition, provided by three main types of pun : lexical-semantic, which appears as a result of polysemy and homonymy, structural-syntactic pun that appears when dealing with a complex phrase or a sentence and structural-semantic pun, appearing in idiomatic expressions.

2.3. Defining satire, irony and sarcasm

As Raskin (1985) states various interpretations on a single script can create humorous effect, one can assume that communicative intention of an utterance, which contrasts to its literal meaning can serve in an identical way. Singh (2012) shows the irony as a use of words to convey a meaning that is the opposite of its literal meaning, which can also serve when author wants to produce a joke.

According to Sign (2012), irony is a technique of indicating, as through character or plot development, an intention or attitude opposite to that which is actually or ostensibly stated. He mentions that irony is a manner of organizing a work which gives full expression to contradictory or complementary attitudes, in particular as a means of indicating detachment from a subject, theme, or emotion. While satire is perceived as a use of irony or sarcasm. This leads to a conclusion that irony, sarcasm and satire serve to present mockery of something or someone. Sarcasm, satire and irony are presented as overlapping humorous techniques in which mental patients serve as moral exemplars for people.

As Elliott (1954) states the magical power of satire goes back to the ancient times. It could even be used to expel evil. That satirists could "*rhyme rats to death*" (Elliott, 1954, p. 241) was also a belief in medieval times, referred to by Shakespeare. Since then, understanding of satire has changed, it is defined as "a literary manner which blends a critical attitude with humour and wit to the end that human institutions or humanity may be improved" (Thrall et al, 1960, cited in Harris, 1990); it is 'a mode of challenging accepted notions by making them seem ridiculous' (Bronowski & Mazlish, [1933] 1960, p. 252), a form of attack whose purpose may not be to bring about change but to focus perceptions (Knight, 2004).

While being understood as a genre or mode of writing (Real, 2005, p.512), satire involves using sarcasm and irony as rhetorical devices. Irony has various definitions, according to Colebrook (2004, p. 1),it is saying something contrary to what is meant. When satire (and sarcasm) may be treated as narrative forms, means for representation, irony, as a rhetorical trope which exerts its effects through

juxtaposition and the creation of incongruity, constitutes a potential analytical tool in social research, overturning expectations and operating within a "*logic of discovery*" (Watson, 2011) . As mentioned by Brown (1989, p. 174), irony is "a metaphor of opposites, a seeing of something from the viewpoint of its antithesis".

Knight adds that satire has a "*protean quality*" (1992), imitating other genres: it puts on formal disguises, while trying to hide its identity in order to sharpen the attack, while remaining wit as its dominant feature. Eliot (1954, p.245) puts : "*Once wit has been brought into the service of the satiric impulse, then all the stock devices by which the literary satirist achieves his end become available: irony, burlesque, innuendo, the beast fable, the imaginary voyage, allegory – all the devices of indirection which make the study of satire so fascinating and so confusing*".

Watson (2011) states that sarcasm is defined by its intention to wound, which makes it different from satire or irony. While satire has moral purpose and irony is "a metaphor of opposites" with analytical intent, sarcasm may be open to the charge of offering merely gratuitous insult. Sarcasm is also mentioned as the least kindly form of humor.

Antagonism renders irony as a useful analytical tool, enabling exploration of the paradoxes and contradictions within the discourses that frame action. Brown (1989, p. 184) formulates the law of irony which, put briefly, concludes that "when the highest degree of incongruity is combined with the greatest degree of inevitability, there results a statement of the greatest theoretical value". By way of illustration, he gives the following example:

 "*We are brothers under the skin' is not a substantial contribution to knowledge when said of one's cousin or friend ... but we do find it news that GIs and Nazis bear a family resemblance.*" (p. 186)

Irony depends on a process of unmasking, making that which is dissimilar also similar, or vice versa, but Brown (1989, p. 186) cautions that "pointing out hidden relationships between opposites, or oppositions within apparent unities, will constitute "a discovery" only to the degree of incongruity that is noted in the terms

and that is established between the new formulation and prior expectations". Irony is also defined by Webster as "the use of words to express something other than and especially the opposite of the literal meaning".

Moreover, irony can be easily witnessed in real life, not only in fiction texts. For instance : *It is reported that Lady Nancy Astor once said to Winston Churchill that if he were her husband, she would poison his tea. In response, Churchill allegedly said, 'Madam, if I were your husband, I'd drink it.'*

Sweden's Icehotel, built of snow and ice, contains fire alarms.

Hippopotomonstrosesquippedaliophobia is the official name for fear of long words

Fahrenheit 451 by Ray Bradbury is considered an anti-censorship novel, and it is one of the most consistently banned books in the United States.

A retired CEO of the Crayola company suffered from colorblindness.

Many people claimed and/or believed that the Titanic was an "unsinkable" ship.

There is a hangover remedy entitled "hair of the dog that bit you" that involves consuming more alcohol.

George H.W. Bush reportedly stated, "I have opinions of my own, strong opinions, but I don't always agree with them."

In conclusion, satire which presupposes use irony or sarcasm as rhetorical devices can serve in creation of paradox, resulting in humorous effect. Irony is seeing something unmasked, or differently from its literal meaning (Brown, 1989), while sarcasm is often used with an intention to hurt verbally (Watson, 2011). Both definitions include ability to interpret the same script ambiguously, which is a feature of a paradox.

2.3.1. Typology of irony. As mentioned previously, the term irony has various definitions, yet its common feature is ambiguity in interpretations of ironic utterances, needed for humor creation. Such idea involves necessity to determine types of irony for further research.

Kreuz and Roberts (1993) distinguish between such types of irony:

1. Socratic irony

2. dramatic irony

3. irony of fate

4. verbal irony

Attardo (1999) adds explanation for the classification, specifying Socratic irony as the one used specifically for pedagogical purposes. Kreuz and Roberts (1993) define dramatic irony as the situation where the audience knows something that the character of a play, novel, etc. ignores (e.g. the case of Oedipus). Irony of fate corresponds to situational irony.

To be more specific, dramatic irony involves a discrepancy between a character's perception and what the reader or audience knows to be true. Lacking material information that the audience possesses, the character creates discord by his or her responses to plot events. Dramatic irony can be revealed by inappropriate statements, expectations, or actions. The most evident example is Sophocles' Oedipus Rex. Oedipus, King of Thebes, vows to find the murderer of the previous king, only to find out what the audience has known all along: he is the guilty party.

Irony of fate involves a discrepancy between expectation and reality and derives primarily from events or situations themselves, whether or not the characters understand the situation as ironic. In O. Henry's short story "Gift of the Magi" husband and wife sell their most prized possessions to give their spouse a gift to complement the other's most prized possession. The woman sells her beautiful long hair to buy a platinum chain for the man's pocket watch; the man sells his watch to buy the woman tortoiseshell combs to hold up her hair.

Verbal irony is characterized by a discrepancy between what a character or writer says and what he or she means or believes to be true. In fact, the speaker often says exactly the opposite of what he or she actually means. Verbal irony can be provided via various stylistic devices, including pun, hyperbole or litotes. For example: *"Ms. Paw, I lost my homework on the way to school this morning because I was attacked by a dog, a dinosaur, two samurai, a Jedi, an alien, and a really angry chicken."*

It is obvious that one could not meet a list of such hurdles on their way to school, the use of hyperbole is evident in example, which serves to create irony. Not only overstatement can be useful for ironic effect, but also understatement or litotes: "*Scene: Kat arrives home after a day in which she failed a test, totaled her new car, and had a fight with her boyfriend after being attacked by a cloud of mosquitoes. Her roommate, excited to see her, asks about her day.)*

Roommate: Hey! How was your day Kat?

Kat: Great. Best day ever."

Kaufer (1981) and Haverkate (1990) note that the traditional theory, which sees irony as a figure of speech, is too broad, as it does not differentiate between irony and other tropes such as metaphor, litotes or allusion. Considering such point of view, stylistic figures presented in further analysis need to be defined. Zadornova (1984) states on the importance of differentiation between tropes and figures of speech: tropes are based on the transfer of meaning, when a word is used an object which is not usually correlated with this word (metaphor, personification, metonymy, synecdoche, hyperbole, antonomasia, irony), while figures of speech are based on the specific arrangement of words, unusual constructions, repetitions or extension of a phrase (alliteration, assonance, all types of repetitions, litotes, euphemism, pun, zeugma, periphrasis, simile, etc.)

According to above mentioned, there are three main forms of irony are verbal, dramatic, and situational. Verbal irony sets forth a contrast between what is literally said and what is actually meant. In dramatic irony, the state of the action or what is happening as far as what the reader or viewer knows is the reverse of what the players or characters suppose it to be. Situational irony refers to circumstances that turn out to be the reverse of what is expected or considered appropriate.

Essentially, verbal and situational irony are each a violation of a reader's expectations and conventional knowledge. When it comes to verbal irony, the reader may be expecting a character's statement or response to be one thing though it turns out to be the opposite. For situational irony, the reader may anticipate an event's outcome in one way though it turns out to happen in a completely different way.

Dramatic irony is more of a vicarious violation of expectations or knowledge. In other words, the reader/audience is aware of pertinent information or circumstances of which the actual characters are not. Therefore, the reader is left in suspense or conflict until the situation or information is revealed to the characters involved. For example, a reader may be aware of a superhero's true identity whereas other characters may not know that information. Dramatic irony allows a reader the advantage of knowing or understanding something that a particular character or group of characters does not.

Attardo (1999) defines sarcasm as "an overtly aggressive type of irony, with clearer markers/cues and a clear target", there is still no agreement between scholars whether sarcasm and irony are the same thing or if they differ significantly. For instance, Kreuz and Roberts (1993) belong to those, who believe two terms are similar, while Haiman (1998, p.20) states that irony and sarcasm differ, noting that irony may be situational, whereas sarcasm may not. Sperber and Wilson (1992) distinguish between echoing one's own utterance (irony) and echoing another person's utterance (sarcasm). Brown provides the strongest claim for the differentiation between irony and sarcasm (1980), providing an example that a teacher who writes "*Nice cover — F*" on a student's paper, in case he/she really likes the cover, is being sarcastic but not ironical.

Dwelling on how humor and irony correlate, Dews and Winner speculate that the element of surprise yielded by the disparity between what is said and what is meant may trigger humor (1995). Giora (1995) argues that humor and irony share some basic mechanisms. Namely, they both violate the "graded informativeness requirement", but they do so differently: a joke goes from an unmarked meaning to a marked one, while irony does the opposite. It is unnecessary to review the extensive literature on the role of incongruity in humor in this context. It remains to be seen if the incongruity of humor can be reduced to the contrast of irony, and vice versa.

Summing up, irony can cause humor when a listener or a reader is facing an action in which what is said does not correlate with what is actually meant by a

speaker (Dews &Winner 1995). Such feature relates to all types of irony, which include Socratic irony, used in pedagogical purposes, dramatic irony, where a reader knows more than a character, verbal irony, where character's or writer's words do not coincide with their real opinion on discussed issue and situational irony, most commonly known as an irony of fate (Kreuz &Roberts, 1993).

Conclusions to Chapter Two

As the effect of defeated expectancy can be interpreted as stylistic device, it can be expressed by means of zeugma, oxymoron, anticlimax, pun, parallelism, illogic and literary paradox. The later one can defamiliarize concepts, which creates unexpectedness, used to creatw humor. Pun is one of the forms of linguistic paradox, single definition of which is still being discussed. In its narrow sense, pun is synonymous to a wordplay, while its broad sense requires further categorization (Giorgadze ,2014).It can be realized on various linguistic levels, where the context plays an important part for the actualization of the wordplay, as its pragmatic role, for instance, humorous, satirical or sarcastic is actualized in a specific context (Leppihalme, 1997).

Moreover, pun is one of the varieties of a joke due to its semantic structure that is characterized by juxtaposition of two similar but opposite scripts, simply, ambiguity of interpretations (Raskin, 1985). Giorgadze's classification (2014) allows to give linguistic explanation of such juxtaposition, provided by three main types of pun : lexical-semantic, which appears as a result of polysemy and homonymy, structural-syntactic pun that appears when dealing with a complex phrase or a sentence and structural-semantic pun, appearing in idiomatic expressions.

Additionally, satire presupposes use irony or sarcasm as rhetorical devices can serve in creation of paradox, resulting in humorous effect. Irony is seeing something unmasked, or differently from its literal meaning (Brown, 1989), while sarcasm is often used with an intention to hurt verbally (Watson, 2011). Both definitions include ability to interpret the same script ambiguously, which is a feature of a paradox. Irony can also cause humor when a listener or a reader is facing an action in which what is said does not correlate with what is actually meant by a speaker (Dews & Winner, 1995). Such feature relates to all types of irony, which include Socratic irony, used in pedagogical purposes, dramatic irony, where a reader knows more than a character, verbal irony, where character's or writer's words do not

coincide with their real opinion on discussed issue and situational irony, most commonly known as an irony of fate (Kreuz & Roberts, 1993).

CHAPTER THREE. STYLISTIC MEANS OF CONSTRUCTING PARADOX IN S .FRY'S FICTION

3.1. Methodology of analysis

Methodology defines the approach of science to the object of investigation and specifies its general orientation in a research. The most traditional method of stylistics, applied in this work is the method of semantico-stylistic analysis (stylistic analysis). This method aims at defining the correlation between language means employed for expressive conveyance of intellectual, emotional or aesthetic content of text and the content of information. (Жуковська, 2010)

The further text analyses deals with the term of literary stylistics, which as Zhukovska (2010, p.14) states, concerns with artistic expressiveness characteristic of a literary work, literary trend or epoch, and factors which influence it. Literary stylistics is divided into genetic and author's stylistics, the later one needs to be explained in detail. This type of stylistics is specified on individual style of a writer and focuses on their biography, beliefs, interests and other factors, which could influence their literary creative work. Such approach can be applied to produce the analysis of Stephen Fry's works, as author commonly uses his religious and political views, sexual orientation or private life stories though his book characters. All above mentioned leads to necessity of specifying S. Fry's biography furtherly.

According to Fry's official website, he identifies himself as a comedian, actor and writer. He was born in 1957 in London and brought up in Norfolk, attended Queen's College Cambridge from 1979, joining the Cambridge Footlights Dramatic Club where he met Hugh Laurie, with whom he forged a highly successful writing partnership. His first play, "Latin! or Tobacco and Boys", written for "Footlights", won a Fringe First at Edinburgh Festival in 1980. He wrote again for theatre in 1984 when he rewrote Noel Gay's musical "Me and My Girl" (1990). This was nominated for a Tony Award in 1987. He has written for television and screen, and as a newspaper columnist – for "Literary Review", "Daily Telegraph" and "The Listener".

Stephen Fry's five most famous novels are "The Liar" (1991), "The Hippopotamus" (1994), "Making History" (1996), "The Stars' Tennis Balls" (2000) and "Revenge: A Novel" (2003). He has also published a collection of work entitled "Paperweight" (1992); and "Rescuing the Spectacled Bear: A Peruvian Journey" (2002) – his diary of the making of a documentary on the plight of the spectacled bears of Peru. His book "Stephen Fry in America" was published in 2008.

Fry's "Incomplete History of Classical Music" (2004), written with Tim Lihoreau, is based on his award-winning series on "Classic FM" and is an irreverent romp through the history of classical music. "The Ode Less Travelled" - a book about poetry - was published in 2005.

"The More Fool Me", a book published in 2014, represents Fry's particular interest in linguistics and language : "*Language is my whore, my mistress, my wife, my pen-friend, my check-out girl. Language is a complimentary moist lemon-scented cleansing square or handy freshen-up wipette. Language is the breath of God, the dew on a fresh apple, it's the soft rain of dust that falls into a shaft of morning sun when you pull from an old bookshelf a forgotten volume of erotic diaries; language is the faint scent of urine on a pair of boxer shorts, it's a half-remembered childhood birthday party, a creak on the stair, a spluttering match held to a frosted pane, the warm wet, trusting touch of a leaking nappy, the hulk of a charred Panzer, the underside of a granite boulder, the first downy growth on the upper lip of a Mediterranean girl, cobwebs long since overrun by an old Wellington boot.*"

Fry's long-term and wide professional experience allows to choose him as a base for analyzing, some of his previous interests represent him as a writer, actor, comedian, director, librettist, quiz show host and award ceremony compare.

As a writer he has produced a work of collected journalism, an autobiography, and novels. In all he displays his desire to entertain, combined with a use of language which reveals his control over it, moreover, writer shows his interest in linguistics and language, which is also written in his various essay on writer's official website. In "The Hippopotamus" (1994), Fry has his "ever-sarcastic narrator", as he defines it himself, railing against the problem of words: "*Oh yes, the poor poet: pity the poor*

bloody poet. The poet has no reserved materials, no unique modes. He has nothing but words, the same tools that the whole cursed world uses to ask the way to the nearest lavatory, or with which they patter out the excuses for the clumsy betrayals and shiftless evasions of their ordinary lives."

In "Moab is My Washpot" (1997), Fry describes how in his teens he became obsessed with language, to the extent that he would devour dictionaries in order to expand his vocabulary and infuriate his teachers. In "The Liar" (1991), Fry's debut novel, Donald Trefusis, Regius Professor of Philology at Cambridge and extraordinarily gifted polyglot, is highly dismissive of books but has a reverence for words: *"When are we told that words should be treated with respect? From our earliest years we are taught to revere only the outward and visible."*

Many British performers who have distinguished themselves in the world of comedy have gone on to write novels (David Mitchell, 2012; Jon Richardson, 2011; Richard Ayoade, 2017, 2019; Robert Webb, 2017; Jo Brand, 2009; Craig Ferguson, 2009). "The Liar" (1991), Fry's novel, is another representation of a fiction written by a comedian. The narrator, "the wonderfully flamboyant and decidedly camp Adrian Healey", is a wit and a wilful dissembler, unable to see the world as anything other than his own personal theatre. Healey reserves the right to play any number of parts in order to mask his essential hollowness of spirit.

"The Hippopotamus" (1994), Fry's second novel, is memorable for the sustained misanthropic rages of its protagonist, "out-of-fashion poet Ted Wallace". Wallace is a "washed up whiskey-sodden theatre reviewer who, having been sacked by his newspaper", accidentally finds himself involved in the mysterious healings taking place at the stately home of an old friend. There we find him embittered and contemptuous, pouring scorn on a world which has not only rejected him but also pities his failings as an artist and a man. The Hippopotamus, as Fry mentions in his interviews, is "less a character study and more a portrait of a literary man's view of contemporary life". The humor is wicked and the cynicism marked. Ted Wallace is obsessed with the real and one finds this affecting. Unlike Healey in The Liar, who finds it difficult to accept that anyone possesses his own form of quiddity, Wallace

is less interested in himself and instead seeks raw experience; he does not wish to see life draped in gilded sheets and finds all around him fake.

Given Fry's fame in Britain as a comic actor, the serious thought that underlies his novelistic output is often overlooked. "The Liar" (1991) describes his examination of adolescence and the difficulty of joining in with peers , a theme that Fry deals with at length in "Moab is My Washpot". It is also an investigation of the nature of truth. In his later two novels, "Making History" (1996) and "The Stars' Tennis Balls" (2000). Fry has extended his range by producing a work of alternative history, which raises serious concerns. "Making History" asks what would have happened if Hitler had never been born, it takes the reader through time and space, from modern-day Cambridge to an alternative Princeton following the protagonist, Ph.D. History student Michael Young. Young discovers that radical change does not necessarily bring what is expected or wanted.

"The Stars' Tennis Balls"(2000), a reworking of Dumas' "The Count of Monte Cristo", in which the character names are anagrams of the originals, deals with the twisted logic of Fate and the nature of human motivation. As Holcombe (2004) states in his article on Stephen Fry one savours his delicious puns and extravagant referential language, revels in his impressive erudition, and luxuriates in the remarkable intelligence which is demonstrated on each and every page.

Originally being a British comedian, Fry pays a lot of attention to the subject of humor in his literary works. He also defines British humor being very different to any other, in his interviews (2012, 2019) he compares it to American humor. Writer states on the importance of satire and a character's natural necessity "to play a failure" for providing humor.

According to his interviews, Fry is an active supporter of the Labour Party, he appeared in a party political broadcast on its behalf with Hugh Laurie and Michelle Collins in November 1993. On 30 April 2008, Fry signed an open letter, published in The Guardian newspaper by a number of Jewish personalities, stating their opposition to celebrating the 60th anniversary of the founding of the state of Israel.

Though, Fry identifies himself as an atheist and humanist, while declaring some sympathy for the ancient Greek belief in capricious gods, which later transferred into creation of books on this topic, these include "Mythos: A Retelling of the Myths of Ancient Greece" (2017), "Heroes" (2018) and "Troy"(2020).

To sum up, Stephen Fry is a writer and political activist whose fiction is analyzed furtherly. He started his writing career after being introduced to the world of comedy. Author mentions the importance of humor in his fiction, specifying himself as a British person, which involves using satire in his understanding of funny.

3.2. Satire, irony and sarcasm as stylistic means of paradox representation in S.Fry's fiction

As mentioned previously, humor can be realized via various linguistic means, these include irony, predominantly of three types: dramatic, verbal and situational or irony of fate (Kreuz and Roberts, 1993), sarcasm, which differs from irony by its intention to wound (Watson, 2011) or dark comedy, which is used when normally serious social issues are presented with intention to be laughed at. Paradox in a form of satire, irony or sarcasm can cause humor when readers witness an action in which what is said does not correlate with what is actually meant (Dews et al, 1995). What should also be added, is the division of comedy into low and high, where later one is highlighting political or social topics, while low comedy involves character's or writer's opinion on situation only (Davis, 2014). All above mentioned needs to be stated when analyzing S. Fry's fiction, in particular which means serve to create humorous effect.

When researching a nature of linguistic paradox, one frequently comes upon a notion of defeated expectancy, which can be realized in different forms. The reader may observe a juxtaposition of well-known concepts, presented in a new way as in a passage below:

1) "Heightened self-consciousness, apartness, an inability to join in, physical shame and self-loathing—they are not all bad. Those <u>devils</u> have been my <u>angels</u>."(Moab Is My Washpot ,1997)

Example 1 represents low comedy as it is based on character's personal feelings and life, rather than on any political or social situations. The effect of defeated expectancy is given via rhetorical device of juxtaposition, as mentioned *"Heightened self-consciousness, apartness, an inability to join in, physical shame and self-loathing"* are presented as things that are not bad, even called *'angels'*. This can be classified as verbal irony, the reader clearly understands that difficulties in fitting in the society or a social circle cannot be perceived as something positive or angelic, so the character's words should not be interpreted literaly.

However, the effect of defeated expectancy does not necessarily need to be associated with verbal irony, it can be realized with intention to sound hurtful to people, simply, present a sarcastic comment, as mentioned in example 2 :

2) "Enthusiats are used to being mocked, maligned and misunderstood. We don't really mind." (The Fry Chronicles, 2010)

Example 2 represents low comedy, showing character's personal attitude towards enthusiastic people. Sentence one states that socially active people are often treated in an unpleasant way, while reader expects to hear some support towards enthusiasts in sentence two, Fry, actually, shows the opposite, his character is being ignorant or even positive for such situation. As observed, character's words fully correlate with his opinion, which excludes use of irony, though, sarcasm is seen in his intention to wound enthusiasts.

Both sarcasm and irony can be used to defamiliarize a well-known notion or concept to cause paradox, for instance, Fry uses character traits, which people tend to avoid in their surrounding and present those traits as likable:

3) "You are a fraud, a charlatan and a shyster. My favourite kind of person, in fact." (The Liar, 1991)

Example 3 represents low comedy based on character's personal preferences. Calling someone a *fraud* and *charlatan*, one rarely chooses to be surrounded by such person, however, character surprises the reader and indicates a *shyster* as his favorite kind of person, which not only creates paradox but helps to characterize the protagonist better.

A more vivid example of defamiliarization of a concept can be noticed when a character is being ironic over educational process:

4) "I was going on a journey now where every decision would be taken for me, every thought would be thought for me and every day planned for me. I was going back to school." (Moab Is My Washpot, 1997)

Example 4 represents low comedy based on character's opinion. A protagonist who detests school is being ironic, verbal irony used in particular, when comparing *school* with a very specific kind of *journey*, the one were children's opinions or

desires do not take place. Such comparison is not typical and school is rarely compared to a concept of a lovely journey, so the effect of defeated expectancy intensifies the irony.

Fry also uses mixed techniques, in detail, irony and sarcasm when mocking glory of famous Greek gods, combined in one utterance to intensify the effect of paradox and make reader laugh :

5) "Brooding, simmering and raging in the ground, deep beneath the earth that once loved him, Ouranos compressed all his fury and divine energy into the very rock itself, hoping that one day some excavating creature somewhere would mine it and try to harness the immortal power that radiated from within. That could never happen, of course. It would be too dangerous. Surely the race had yet to be born that could be so foolish as to attempt to unleash the power of uranium?" (Mythos: A Retelling of the Myths of Ancient Greece, 2017)

Example 5 represents low comedy based on character's personal opinion about legends and ancient Greek gods. Fry creates situational irony, mocking, the glory of famous Greeks, for instance, *Ouranos* who could not even come up with the idea of creating *uranium*. Name of Ouranos also phonetically reminds word uranium, which can be interpreted as a use of lexical-semantic pun (Giorgadze, 2014) in order to create humor.

Writer does not only prefers to mock the ones who have already passed away, but also those who are still present. Fry dwells on the difference between sexes in example 6:

6) "Little girls grow up to be women, little boys grow up to be little boys." (The Liar, 1991)

Example 6 represents low comedy based on character's observations about women and men. Author's sarcastic attitude towards males is presented via defeated expectancy effect. If *girls* grow up to be *women*, as it is stated above, *boys* grow up to be *men* and that is exactly what the reader expects to see. However, Fry ignores expectations and sarcastically puts that boys become little boys. Adjective *little* is

used in this case to show that some physically grown men can showcase the behavior of a child.

A similar example of sarcasm and irony is seen in a passage in which Fry describes Freud and psychological phenomenon:

7) *"Sigmund Freud notably saw in the Oedipus myth a playing out of his theory that infant sons long for a close and exclusive relationship with their mothers, including an (unconscious) sexual one, and hate their fathers for coming between this perfect mother–son union. It is an oft-noted irony that, of all men in history, <u>Oedipus was the one with the least claim to an</u> <u>Oedipus Complex</u>.(…) None of which put Freud off his stride.'* (Heroes, 2018)

Example 7 represents low comedy based on character's opinion towards Sigmund Freud theory of sons' inherent hate to their fathers. The paradox and irony of fate are that *Oedipus was the one with the least claim to an Oedipus Complex*, the character also provides explanation to his position, which put briefly, says that Oedipus was doing everything but what Freud suggests in his theory, sarcastically stating that these details did not stop Freud from promoting his theory.

Moreover, irony can serve to create humorous effect within dialogical units, for instance when certain maxims of conversation are ignored (Attardo, 1994). This is presented in example 8:

8) *" - <u>It's memory, Cartwright, old dear</u>. <u>Memory, the mother of the Muses</u>... at least that's what thingummy said.*
-Who?
-You know, what's his name, Greek poet chap. Wrote the Theogony... what was he called? Begins with an 'H'.
-Homer?
-No, dear. Not Homer, the other one. <u>No, it's gone</u>. Anyway. <u>Memory, that's the key.</u>" (The Liar, 1991)

Example 8 represents low comedy as no political or social contexts are mentioned in above. A dialogue shows a situation in which one person tries to persuade another that memory is the key to everything, by the irony of fate ,while providing such opinion, a character forgets a name, this seems to be illogical: one, who believes memory to be important, needs to obtain one. Also, a character, who

expects to hear the name, receives no proper answer, which violates the maxim of quality. Such paradox creates situational irony and a joke.

Dark comedy takes a special place in Fry's writings, as the writer frequently chooses to show serious social and political issues through humor in his characters. For instance, as presented in example below:

9) "My mother has an absolute passion for sour fruit and can strip a gooseberry bush quicker than a priest can strip a choirboy." (Moab Is My Washpot, 1997)

In example 9 a reader can observe an opinion of a character, who dwells on a serious and tabooed issue of pedophilia among the clergy. The joke here is based on a comparison of character's mother, who *can strip a gooseberry bush* just as fast as *a priest can strip a choirboy*. Lexical-semantic pun (Giorgadze, 2014) appears via polysemy of a verb *strip*: when saying that mother strips the bush, the meaning is that she eats all the berries, while a priest literally takes off the clothes of a choirboy. Ambiguity of meaning of a verb strip and a comedic fleur over a serious social concern create dark humor.

Juxtaposition can be intensified by use of parallelism, when one concept or idea is being paraphrased or canceled by the same concept, Fry presents it in example below:

10) "That's an interesting point,- said Adrian, - in the sense of not being interesting at all." (The Liar, 1991)

Example 10 represents low comedy based on character's attitude towards specific situation. Paradox is created via juxtaposition: something is *interesting* because of its ability to be *not interesting at all*. When expecting to hear more details on what exactly makes Adrian be involved in a conversation, reader's expectations are defeated by his further explanation, which involves an unpleasant answer and shows Adrian's desire to a conversation.

At the lexical level, authors' neologisms, jargons or vulgarisms, or use of euphemisms presented in the literary style, can also provoke humor (Арнольд, 2002):

11) *"Boy George famously said a cup of <u>tea</u> is better than <u>you-know-what</u>. I'm not sure about that but it certainly <u>takes longer</u>."* (Mrs. Fry's Diary, 2010)

Example 11 represents low comedy based on character's views over a situation. Firstly, when referring to sexual intercourse as to *you-know-what*, euphemism is involved, not only it creates tension but also helps to depict Edna Fry, the protagonist, as a conservative, or at least pretending to be such, woman. Moreover, the humor is created by its comparison with a process of drinking tea. As Edna is having a conversation about her husband, she is being sarcastic, trying to mock him, stating that drinking a cup of tea takes more time.

Fry's character Edna is an example of a typical British female, who is using sarcasm in her daily life, most often, when willing to describe her husband's inferiority (Attardo, 1994):

12) *"Made our New Year's resolutions. <u>Mine is to be even more patient and understanding</u> than I already am and <u>Stephen's is to give up swearing</u>."* (Mrs. Fry's Diary, 2010)

Example 12 represents low comedy based on character's observations over her personal life. Here, Edna juxtaposes her New Year's resolutions with her husband's. While presenting hers, like becoming *more patient and understanding*, where her exceptional and appreciated in marriage traits are revieled,she is also being sarcastic, trying to mock her husband, whose idea of a resolution is quite materialistic and disappointing.

Similarly in example 13, Edna continues to juxtapose her spouse and herself by their interests:

13) *"Personally, I think the key to a successful marriage is maintaining separate interests. I have my <u>cooking, my pottery and love for the 19th-century literature</u> and Stephen has his <u>Razzle magazines</u>."*(Mrs. Fry's Diary, 2010)

Example 13 represents low comedy based on character's observations over situation. In above, the protagonist juxtaposes her interests, which include *cuisine, pottery and 19th-century literature* and her husband's hobby, which is reading pornographic magazines. Edna is being sarcastic when describing a situation: again,

her hobbies present her as a woman of many interests, while her husband is shown as a man with no cultural involvement.

Situational irony is also used by Fry when needed to create a paradox, later transferred in a joke:

14) *"There was a <u>woman on there who'd been married 16 years without realizing her husband was gay</u>. Extraordinary! Which reminds me, it's <u>our 16th anniversary </u>in a few weeks. What a coincidence."* (Mrs. Fry's Diary, 2010)

Example 14 represents low comedy based on character's experience and opinion on a situation. Situational irony or the irony of fate is created by means of parallelism: Edna tells about a woman who had been married to a homosexual man for *16 years*, not being aware of her spouse's sexual orientation. After presenting this information, the character quickly recalls her own *16th anniversary.* Such turn creates humorous effect, intensified by Edna's *"What a coincidence"* sentence: the reader is confused, as no specification is given. It is unclear whether Edna is surprised about coincidence in numbers or her husband's orientation, which creates tension and allows reader to offer interpretations.

Combination of irony and lexical-semantic pun was already stated previously, however, this is not the only type of pun which can co-exist with satire and be presented in a humorous way:

15) *"No labour was more Heraclean than the labour of being Heracles."*(Heroes, 2011)

Example 15 represents low comedy as no political or social contexts are specified. Structural-semantic pun creates irony of fate and humor here: labours of Heracles is an idiom, based on twelve combats that ancient god was supposed to go through and achieve victory, meaning a hard and long path to overcome. Fry uses adjective *Heraclean*, derived from the name of the Greek god to make a joke, which simply means that the most difficult fight for Heracles was to be himself.

While human life is being treated as the most valuable thing in many cultures and religions, Fry chooses to present concept in a different way, by comparing it to a pet life:

16) *"The Olympians enjoy the mauling and brawling of their <u>playthings, their little human pets</u>."* (Troy, 2020)

Example 16 represents low comedy based on character's opinion. Human is compared to a pet in above, being called a *plaything* of Ancient Greek gods. Sarcasm is used to show character's disrespectful attitude to the Olympians, who seem to have no appreciation for a human life, also, specifying that a person is being *brawled* by gods, which shows the absence of human will or choice.

To sum up, irony and sarcasm are used in S. Fry's fiction when creating humorous effect. Such jokes with use of satire may also include using other forms of linguistic paradox, some are: effect of defeated expectancy, defamiliarization of concepts, juxtaposition, puns, in particular, lexical-semantic and structural-semantic or use of euphemisms. Irony and sarcasm are integrated in author's fiction and create various types of comedy, for instance, low comedy, in which Fry's characters show their opinion on something or share their personal experiences and dark comedy , where tabooed topics, pedophilia presented as example, are shown.

3.3. Other stylistic means and ways of paradox manifestation in S.Fry's fiction

Though Fry defines himself as a British writer and comedian, stating on a strong influence of satire when making humor, irony and sarcasm are not the only forms of paradox shown in his fiction. Further research reveals that paradox and humor can appear in author's works via use of other linguistic and rhetoric devices.

It was shown previously that paradox is presented in Fry's fiction when irony is intensified by juxtaposition, however, the later one also appears separately and serves to create humorous effect as presented in example below:

17) *"The <u>English language is like London: proudly barbaric</u> yet <u>deeply civilised, too, common</u> yet <u>royal, vulgar</u> yet <u>processional, sacred</u> yet <u>profane</u>. (...)<u>The French language, like Paris,</u> has attempted, through its Academy, to retain its purity, to fight the advancing tides of Franglais and international prefabrication. <u>English, by comparison, is a shameless whore</u>."*(The Ode Less Travelled: Unlocking the Poet Within, 2005)

Example 17 represents low comedy as it is based on character's opinion on phenomenon of language, in particular, he shares his negative attitude towards a big amount of linguistic borrowings in English. Antithesis is seen when juxtaposing adjectives *common* and *royal*, *vulgar* and *processional*, *sacred* and *profane*, adding a simile of French , being a language as pure as Paris, while using a metaphor, calling the English language a prostitute.

Fry also uses rhyme as a way to create a memorable one-liner, a short joke:

18) "Better <u>sexy</u> and <u>racy</u>

Than <u>sexist</u> and <u>racist</u>"(Making History, 1996)

Example 18 represents low comedy based on author's personal believes. Fry uses parallelism, given via comparison and repetition of the words with the same root *sexy* and *sexist*, *racy* and *racist*.

Similarly, the effect of defeated expectancy is integrated by Fry when no irony or sarcasm are involved. In below example, it is shown with the help of 2 means:

19)"Love as Agape, Eros and Philos; love as infatuation, obsession and lust; love as torture, euphoria, ecstasy and oblivion (<u>this is beginning to read like a Calvin Klein perfume catalogue</u>); love as need, passion and desire." (Moab Is My Washpot,1997)

Example 19 represents low comedy as no political or social contexts are involved. The author creates an effect of defeated expectancy by adding 2 stylistic techniques: 1) he uses simile to compare love with various poetic images like *Eros*, *lust*, *torture*, or *ecstasy* 2) then, anticlimax is taking place, as between conceptual synonyms used for describing love, there appears author's comment on the above sounding like an ad.

Moreover, pun is one of the most productive ways of expressing linguistic paradox with an aim of creating a joke, as in example 20:

20) "Gaia visited <u>her daughter Mnemosyne</u>, who was busy being <u>unpronounceable</u>." (Mythos: A Retelling of the Myths of Ancient Greece, 2017)

Example 20 represents low comedy, stated by Fry's attitude towards Greek names. Paradox is shown here with a help of lexical-semantic pun and metonymy: *Mnemosyne* is a woman with a memorable name, while author makes a joke, interpreting it in the second part of a sentence as a name purely, giving *Mnemosyne* a quality of being *unpronounceable*.

Fry also chooses to offer his own interpretation of famous saying, which drastically differs from the original version of it, such strategy enables to create paradox:

21) *"Sticks and stones may break my bones, but <u>words will always hurt me</u>."*(Moab Is My Washpot, 1997)

Example 21 represents low comedy as it has no political/ social context. The effect of defeated expectancy serves here to humor: a common saying *"sticks and stones may break my bones, but words will <u>never</u> hurt me"* is reviewed by author and achieves an unexpected ending, which is the opposite, to what everyone is used to. Fry uses *always* instead of *never*, these adverbs of frequency are contrasting, which helps to intensify the humorous effect.

Another way to integrate the effect of defeated expectancy S.Fry uses is lack of explanation or information, while climax is growing and readers wait for answers, all they get is frustration:

22) 'People sometimes accuse me of <u>knowing a lot</u>. "Stephen," they say, accusingly, "<u>you know a lot</u>". ' (The Fry Chronicles, 2010)

Example 22 represents low comedy based on character's personal experience. The above can be interpreted as the effect of defeated expectancy. While reader expects to hear what exactly Stephen knows in abundance, or at least, any new information, what is actually achieved is a repetition or paraphrase: *knowing a lot* means to *know a lot*.

In addition, writer uses polysemy to create paradoxes, as mentioned in example 23:

23) "But, as the saying had it, old professors never die, they merely lose their <u>faculties</u>." (The Liar, 1991)

Example 23 represents low comedy based on character's observations. Fry adds lexical-semantic pun, in particular, polysemy of the word *faculty*, which creates a joke here. Faculties can be defined as a place where professors work and physical abilities of a person. This space for reader's interpretation serves for humorous effect.

The following example may be interpreted as slightly sarcastic, however, such opinion can be debated:

24) *"It is enough to say that the Greeks thought it was Chaos who, with a massive heave, or a great shrug, or hiccup, vomit or cough, began the long chain of creation that has ended with <u>pelicans and penicillin and toadstools and toads, sea-lions, lions, human beings and daffodils and murder and art and love and confusion and death and madness and biscuits.</u>"* (Mythos: A Retelling of the Myths of Ancient Greece, 2017)

Example 24 represents low comedy based on character's opinion. When describing *Chaos* by characteristics, which do not seem to correlate with glorious Greek gods, one can think that sarcasm is used. However, going back to the very

essence of sarcasm, its intention is to wound (Watson, 2011), while in this utterance Chaos is responsible for creation of things that character describes with affection. Linguistic paradox is created here by means of zeugma, things that seem to have no logical connection are put in one line: *daffodils and murder or madness and biscuits*. This list of things put together creates humorous effect.

Also, defamiliarization of objects is used by Fry to create a joke as given in example 25:

25) *"Parent power is not a sign of democracy, it is a sign of barbarism. We are to regard education as a service industry, like a laundry, parents are the customers, teachers the washers, children the dirty linen. Oh dear, oh dear, oh dear.*

And what in the name of boiling hell do parents know about education? How many educated people are there in the world? I could name seventeen or eighteen." (Paperweight, 1992)

Example 25 represents low comedy based on character's attitude towards parenthood and child education. Firstly, he juxtaposes *democracy* and *barbarism*, calling the second one a metaphor for *parent power*. Further on, similes are used: if *laundry* is a metaphor for *education*, children are *the dirty linen*, parents are *the customers* and teachers are *the washers* who have to deal with dirty linen. Then, rhetorical questions are put, where author wonders of the amount of educated people in the world. Normally, these do not presuppose the answer, so the reader does not expect to hear one, though receives the exact amount of *seventeen or eighteen people*, which creates humor.

When dealing with irony used within dialogical units, flouting maxims of conversation were involver, in contrast, as presented in example below, repetition is used when creating a joke:

26) *" - You should give up.*

- Why?

- For one thing, you'll live longer.

- Oh, you don't live longer. It just seems longer." (The Fry Chronicles, 2010)

Example 26 represents low comedy as it does not carry any political or social issue. Humor is created with parallelism, repetition of the word *longer*. Characters are having a conversation about smoking, when one suggests the opponent to quit smoking in order to live a *longer life*, the other person says that life just seems more tedious and boring without habits.

As a writer, Stephen Fry shows his interest in languages, which is often witnessed in his novels. This topic is being discussed and is sometimes shown in a humorous way:

27) *" I had thought "Ouch!" and "Ow!" were the same all over the world. I had suffered a hot and bothered exchange in my first French lesson, for example, when I was told that the French for "Oh!" was "Ah!"*

- Then how do they say 'Oh,' sir?

- They say 'Ah.'

- Well then, how do they say 'Ah'?

- Don't be stupid.

I had sulked for the rest of the lesson." (Moab Is My Washpot, 1997)

Example 27 represents low comedy based on character's personal experience. When wondering if French for *ah* differs somehow from the English one, speaker expects to receive the answer, when his expectancy is defeated by a radical and rude answer. This answer does not correlate with the question and provides no information, which is flouting maxim of relation.

Not only low comedy is integrated with the help of paradox, Fry also chooses to discuss relevant up to this day topics. Though presented by subjective point of view, still openly critical, such statement creates tension, humor and can be categorized as high comedy:

28) *"Nowadays a lot of what was wrong with me would no doubt be ascribed to Attention Deficit Disorder, tartrazine food colouring, dairy produce and air pollution. A few hundred years earlier it would have been demons, still the best analogy I think, but not much help when it comes to a cure."* (Moab Is My Washpot,1997)

Example 28 represents high comedy as character dwells on problems which have been actively discussed through the last decades: psychological disorders, ecological problems and food intolerances. Although author provides only one opinion, these topics are spotted in various media up to this day. Fry describes situation that nowadays people are overly concerned with naming their personal problems, trying to find the most proper or scientific definition, whereas decades ago, people would simply call it *demons*. However, neither ages ago, nor now people have started to find ways of solving their problems, as humans naturally carry more about finding the reason than a way out.

Rhetorical questions can serve as cliff-hangers for readers or space for their interpretation, which author's like to use a lot, however, Fry decides to use one combined with a metaphor to create a joke:

29) "It was a Tuesday in February. Many my life's most awful moments have taken place on Tuesdays. And what is <u>February</u> if not the <u>Tuesday of the year</u>?"(Moab Is My Washpot, 1997)

Example 29 represents low comedy based on character's opinion on days of the week and months. Rhetorical question is expressed through a metaphor. Author defines *Tuesday* as a time of some of the *most awful moments*. Later, wondering if *February* is a *Tuesday of the year*.

Though rhetorical questions require no answers, some questions need a particular one, which may often presuppose a wide knowledge in a discussed field or area. Example 30 shows Fry's way of presenting a paradox by providing and answer which does not seem to be informative, yet is humorous:

30*) "Can there really be a form of verse where all that counts is the number of syllables in a line? No patterning of stress at all? What is the point? Well, that is a fair and intelligent question and I congratulate myself for asking it."* (The Ode Less Travelled: Unlocking the Poet Within, 2005)

Example 30 represents low comedy as no political or highly discussed social context is involved. Questions asked by a character "*Can there really be a form of verse where all that counts is the number of syllables in a line*" and "*No patterning*

of stress at all" require more detailed answers, based on a good level of poetical theory knowledge, in contrast, author creates a paradox, by giving an unexpected answer, which is actually not an answer to these questions, but a self-praise.

Again, the author uses juxtaposition and repetition to create paradox:

31*) 'It is a cliché that most clichés are true, but then like most clichés, that cliché is untrue'* (The Hippopotamus, 1994)

Example 31 represents low comedy, here character shares his opinion on commonly used sayings. The juxtaposition of two ideas and repetition of the words *cliché* and *clichés* serve as an act of parallelism, which creates humor and paradox in above statement. Character suggest that people believe that most "*clichés are true*", suggesting at the same time that *"clichés are untrue"*.

In contrast to use of parallelism, used to present commonly known concepts, hyperbole can be used to create a humorous and quite unrealistic description, which serves as a paradox and evokes various images, including humorous ones, as shown in example 32:

32) *"I can play ... I mean, as an effort of will I can sit down and learn a piece at the piano and reproduce it, so that those who hear will not necessarily move away with their hands clutched to their mouths, vomit leaking through fingers,* blood dripping from ears.*"* (Moab Is My Washpot, 1997)

Example 32 represents low comedy based on character's opinion on his skill of piano playing. Hyperbole is used when saying that listening to music, played by someone musically talentless can cause listeners' vomiting and ear bleeding. The reader understands tone of the character, which creates humorous effect.

Another example of use of hyperbole as a creator of paradox based on a real life situation is presented in example below:

33) *"It is easier to hide a hundred mountains from a jealous wife than one mistress."* (Mythos, 2017)

Example 33 represents low comedy based on character's opinion. Hyperbole helps to create intensification and humorous effect: a hundred mountains seems to

be quite noticeable, though in a particular situation of a married couple, a wife can ignore a presence of mountains, but will definitely spot her husband's mistress.

Fry uses simile as a paradox when putting two normally incomparable things: human traits and physical features, this also serves to create humor:

34) *"I think I am angrier about that now than I ever was at the time. Pomposity and indignation grow in old age, like nostril hairs and earlobes."* (The Fry Chronicles, 2010)

Example 34 represents low comedy based on character's observations and opinion. Fry uses simile to create humorous situation: he comperes *pomposity and indignation* with *nostril hairs and earlobes*, commenting that all of the above become bigger when aging.

Further on, Fry uses pun based on homonymy to create humorous situation in the following:

35) *"The English language is an arsenal of weapons; if you are going to brandish them without checking to see whether or no they are loaded you must expect to have them explode in your face from time to time. "Poppycock" means "soft shit" - from the Dutch, I need scarcely remind you, pappe kak."* (The Liar, 1991)

Example 35 represents low comedy as it does not involve discussion of any serious political or social issues. What can be noticed first is a use of metaphor *"the English language is an arsenal of weapons"*, which serves as foreshadowing and the reader understands that the subject to be discussed is the language. Humor here is created with the help of lexical-semantic pun, while character states that language can be dangerous, he provides the example of homonymy: *pappe kak* and *poppycock*. The last one stands for a flower in English, the first one is interpreted as *soft shit* in Dutch. Presenting this information to the listener, character appeals to the recipient as to *pappe kak*, providing a real life example of linguistic pitfalls.

Contemporary writers are very careful when it comes to choice of topics for writing: these days one can be blamed for making jokes or simply describing a religious or ethnical circle they do not belong to. Yet, Fry manages to add humorous

and not hurtful passages for ,what they seem to be now, dangerous topics, example 35 is one of such:

36) *"A Hungarian Jew, as he looked to observe, is <u>the only man who can follow you into a revolving door and come out first</u>."* (The Fry Chronicles, 2010)

Example 36 represents low comedy based on character's observations and opinion. Humor here is created by a paradoxical situation and means of hyperbole, it is impossible to walk out of a revolving door first, when somebody was stepping out before you. According to character's words, a Jewish person has such an amount of intelligence that it would allow him to do the impossible.

However, Fry's jokes are not always meaningful, sometimes, author uses one-liners, as given previously, shot and simple comic statements. An example of such is the following, where humor is created on a phonetical level:

37) *"Get into the <u>Carmichael car</u>, <u>Michael Carmichael</u> … get into the <u>Carmichael car</u>, <u>Michael Carmichael</u>.'"* (Moab Is My Washpot, 1997)

Example 36 represents low comedy as it does not involve any political or social issues. A joke is created here by means of a lexical-semantic pun, provided by homonymy. A character seems to be very unsatisfied and slightly annoyed, asking a person named *Michael Carmichael* to get into the *car*, which belongs to *Carmichael* family, so the last is an adjective, while in *Michael Carmichael* it is a part of a name, or a noun.

Another example of pun used furtherly shows how the device can serve as paradox, as mentioned before, Fry frequently uses his own preferences and views when describing his characters or plot:

38) *"Over the years however, my nose grew and grew and it became apparent by the time I was fourteen that, like its owner, it was not growing <u>straight</u>."* (Moab Is My Washpot, 1997)

Example 38 represents low comedy based on character's life experience. Simile is used when stated that nose is like its owner. Further on, Fry writes that neither nose nor a character were *growing straight*. Lexical-semantic pun is seen thought a use of polysemantic adjective *straight*. Describing a nose, the discussed

adjective means physical characteristic of being even, though another meaning of straight is heterosexual, which is not relevant to a character.

Moreover, not only characteristic or character's words can seem to have an ability to show paradox, a setting of a plot can also be illogical, which is an inherent feature of paradox (Маслова, 1991):

39) "As <u>Yoda</u> had expressed it a long time ago in a galaxy far, far away: "Do. Or do not. There is no try."(Heroes, 2018)

Example 39 represents low comedy as it is based on character's observations only, which do not include discussion of any social concerns. Explaining humor here needs to be presented after providing a setting, which is Ancient Greece. When reading about these period in historical literature, the name of "Star Wars" does not arise, as cinematography itself. Such paradox of time inconsistencies, providing an allusion to the famous movie saga creates an effect of defeated expectancy and can be treated as a joke.

Fry's character Edna, whose sarcastic comments were already mentioned previously, sometimes expresses her opinion without being ironic, rather desperate. Her secrets on happy family life are not the most useful ones, however, humorous:

40) *"But above all, <u>marriage is about wanting to share your life with someone you really, truly love but staying with your spouse instead,</u> no matter how much they irritate and ignore you."* (Mrs. Fry's Diary, 2010)

Example 40 represents low comedy based on character's personal experience. It is quite unlikable to be married to someone but to have a desire to be in a relationship with a different person. At first, it seems that Edna is supposed to share a secret of a long-term and happy marriage, instead, reader's expectancy is defeated by her reply, in which she offers to be patient and in love with another person, but your husband.

Further, Fry continues to describe his character's views on marriage, while writing jokes based on polysemy. When readers encounter words or phrases that presuppose ambiguity in interpretation, explanation given afterwards may provoke laugh, this is shown in example 41:

41) "*Scientists have now developed a special pillow which is 100% <u>effective in stopping snoring</u> – provided you hold it firmly enough.*" (Mrs. Fry's Diary, 2010)

Example 41 represents low comedy based on character's life experience. When Edna informs about a *"pillow which is 100% effective in stopping snoring"* the reader assumes that it is the pillow that probably absorbs the sound or provides a comfortable head position that helps to prevent snoring. However, these expectancies are defeated by Edna's comment, in which she offers to hold pillow firmly enough, probably, her idea it to keep it on a face of a spouse.

Putting together two things or ideas, that have no correlation can cause paradoxical situation, presented via zeugma:

42) *"I maintain that when it comes to good, traditional, edible cuisine what you really need is <u>a woman and a can opener</u>.*" (Mrs. Fry's Diary, 2010)

Example 42 represents low comedy based on character's point of view. Paradox is created when Edna puts a female together with a kitchen device, which seems to be illogical, yet humorous.

Additionally, Fry uses comparison to famous cinematography pieces when writing, this enables reader to understand he depth of his character's suffering, which sometimes is funny for readers, as presented below:

43) *"Very often, we'll spend the entire night watching back-to-back <u>horror movies</u>, starting with something slightly scary such as the original <u>Frankenstein or Alvin and the Chipmunks</u> before building up to stronger fare like <u>The Exorcist</u> and <u>The Texas Chainsaw Massacre</u> and ending with <u>our wedding video</u>.*" (Mrs. Fry's Diary, 2010)

Example 43 represents low comedy based on character's point of view. Humour is being presented in comparison between horror movies and Edna and Stephen's wedding video. Edna describes their interest in watching horrors, adding that they choose films in a very specific order: starting with the ones that seem to be less scary *"as the original Frankenstein or Alvin and the Chipmunks before building up to stronger fare like The Exorcist and The Texas Chainsaw Massacre"*. While

climax is growing, the author uses defeated expectancy effect, ending the list with the scariest film, which is couple's wedding video.

Not only Edna's understanding of horror movies can seem illogical for a reader, but also her thinking, which differs from the way most people think and interpret situations. As an example, the woman's opinion on a social concern is shown below:

44) "I think <u>animal</u> testing is cruel. They <u>get all nervous and give silly answers</u>." (Mrs. Fry's Diary, 2010)

Example 44 represents low comedy based on character's attitude towards animal testing. As readers come upon Edna's dwelling on a topic, being called *'cruel'*, they expect to have a more detailed explanation. Animal testing is known to be harmful and even lethal for many animal species, which is the most logical continuation of Edna's statement. However, Fry uses personification to make his character's words sound illogical, yet humorous as animals do not have the ability to talk.

Another example of Edna's division of priorities also shows how paradoxical her thinking is, which constantly causes jokes:

45) "For Stephen and the bills." (Mrs. Fry's Diary, 2010)

Example 45 represents low comedy as no serious political or social contexts are involved. The above sentence is initially used as a dedication of the book. Edna Fry, the protagonist, chooses to give her advice on how to have a perfect marriage in a form of a book and dedicate it to the most important, that is her *husband* and *the bills*. Paradox is seen via use of zeugma, normally, authors devote their writings on family life to their beloved ones, however, for Edna her spouse is as dear and as the bills.

Usually, the idea of family entertainment is associated with a dinner, movie night or anything similar that in understanding of people can bound family members, in contrast, Fry shows that for his characters family entertainment involves good time only for parents:

46) "We told Stephen Junior that he's adopted this evening. He isn't, but there was nothing on TV." (Mrs. Fry's Diary, 2010)

Example 46 represents low comedy based on character's experience. The understanding of joke is witnessed when the context is explained, in which character suggest on how to be a good wife and mother. Afterwards, providing an example of a typical family evening, as parents had nothing to watch on TV, the resolution was to misinform their son on his adoption for entertainment.

However, being described in a setting that most people find alternative for family leisure, Edna finds space for her illogical assumptions, example 47 is an example of such, which involves using pun:

47) *"Went to the cinema this evening. It was a choice between a Woody Allen film and Avatar , but I can't stand those <u>ridiculous glasses,</u> so we watched Avatar."*(Mrs. Fry's Diary, 2010)

Example 47 represents low comedy as no serious political or social contexts are involved. Humor here is created with the help of pun, in particular, lexical-semantic pun. A character describes her evening in a cinema and a necessity to choose between Woody Allen film and Avatar, further mentioning that she *'can't stand those ridiculous glasses'*. While readers expect Edna's choosing of a Woody Allen film, this expectation is defeated by her choice of Avatar. Such paradox takes place because of the word glasses, which could be interpreted as both: VR glasses and eyeglasses.

When reading Fry's dialogues, readers also come across flouting maxims of conversation, earlier, these were viewed in a research while seeing irony, though non-compliance of maxims can separately serve as paradox and create humor on its own:

48) *"- And you so intelligent!*

- Excuse me? - said Tom

- Knowing <u>those things are going to kill you</u> - she said - and still you do it.

- How differently I might behave - Tom said, - <u>if immortality were an option</u>"
(The Fry Chronicles, 2010)

Example 48 represents low comedy as it is fully based on character's position regarding life and habits. Knowing that the dialogue happens between two people on a subject of smoking, the conclusion is that the maxim of relation is flouting. An American woman is being curious with a man who has high intellectual abilities yet a habit of smoking, which she suggests is going to kill him. The reply that Tom gives seems to be irrelevant and not what a woman expects, though created paradoxical situation and humor.

To sum up, linguistic paradox written in S. Fry's fiction is implied via various linguistic means, which include parallelism, in particular, repetition, juxtaposition, comparison, antithesis, lexical-semantic pun, metonymy, personification, zeugma, all listed can be presented within single utterances or dialogical units, causing the effect of defeated expectancy. Moreover, illogic in setting and time correlation serves to create humorous situation. In contrast with ironic or sarcastic jokes, the ones researched within this chapter highlight low comedy, seen when characters describe their attitude towards something or share personal experience.

3.4. Statistics of analysed data

The data collected from examples presents in previous chapters allow to provide statistics, needed for the achievement of an exact percentage and defining what means predominantly are used in Fry's fiction to create paradox and humor.

As presented in Figure 1. Fry predominantly uses low comedy, in particularly, writer chooses to avoid serious social issues and share his own opinion on personal life or situations, integrated in text by his characters. What needs to be mentioned, is the use of dark comedy and high comedy, which appears when paradox is achieved by means of irony and sarcasm, used to describe situations connected to critique of important public concerns as mental health issues or pedophilia.

DISTRIBUTION OF TYPES OF COMEDY

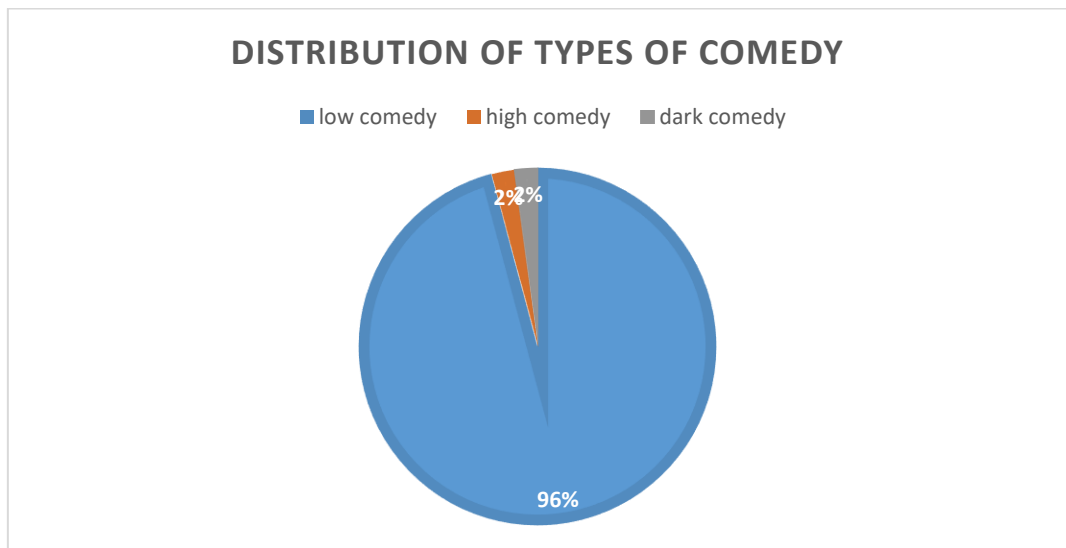low comedy high comedy dark comedy

2% 2%

96%

Figure 1. Distribution of types of comedy

Moreover, Fry states that satire is a distinctive feature of a British humor, however, the collected data presented in Figure 2.show contrasting opinion. Humorous effect created by use of paradox, integrated in a text by means of satire takes only 33%, while other forms of linguistic devices form the predominant 67%, these include various types of pun, zeugma, parallelism, comparison, metaphor and juxtaposition, often accompanied by the effect of defeated expectancy.
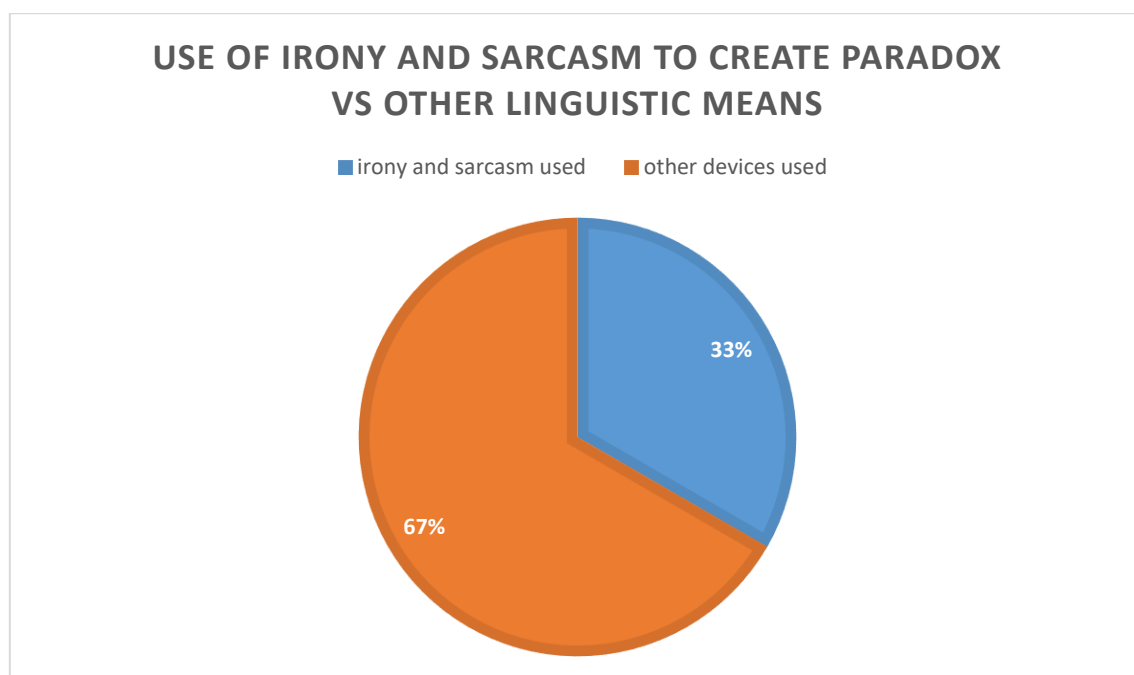
Figure 2.Use of irony and sarcasm to create paradox vs. other linguistic means

When dealing with paradox realized in dialogical units, the statistics shown in Figure 3.presents the equal use of flouting of maxims of conversation, particularly maxim of relation, and equal percentage of humorous effect created by use of situational irony and parallelism.
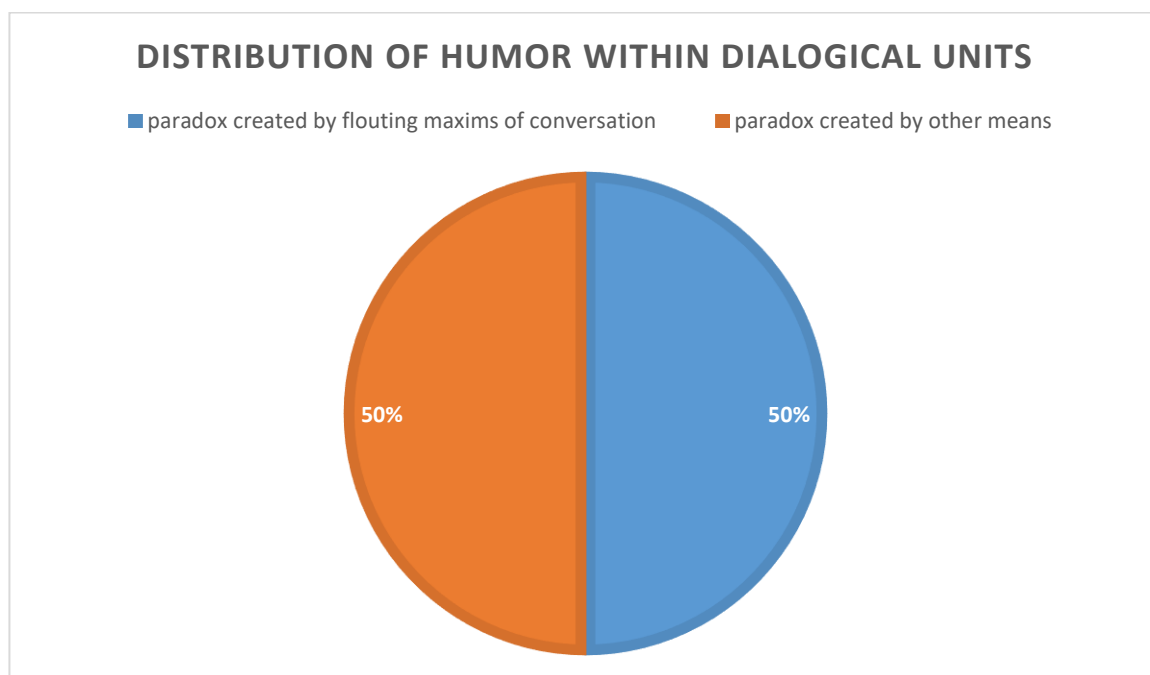

Figure 3. Distribution of humor within dialogical units

Moreover, pun was mentioned previously as one of the ways to create linguistic paradox and humorous effect. Collected data shows that various types of pun, predominantly lexical-semantic based on homonymy or polysemy, represent 19% of all examples used to integrate paradox.
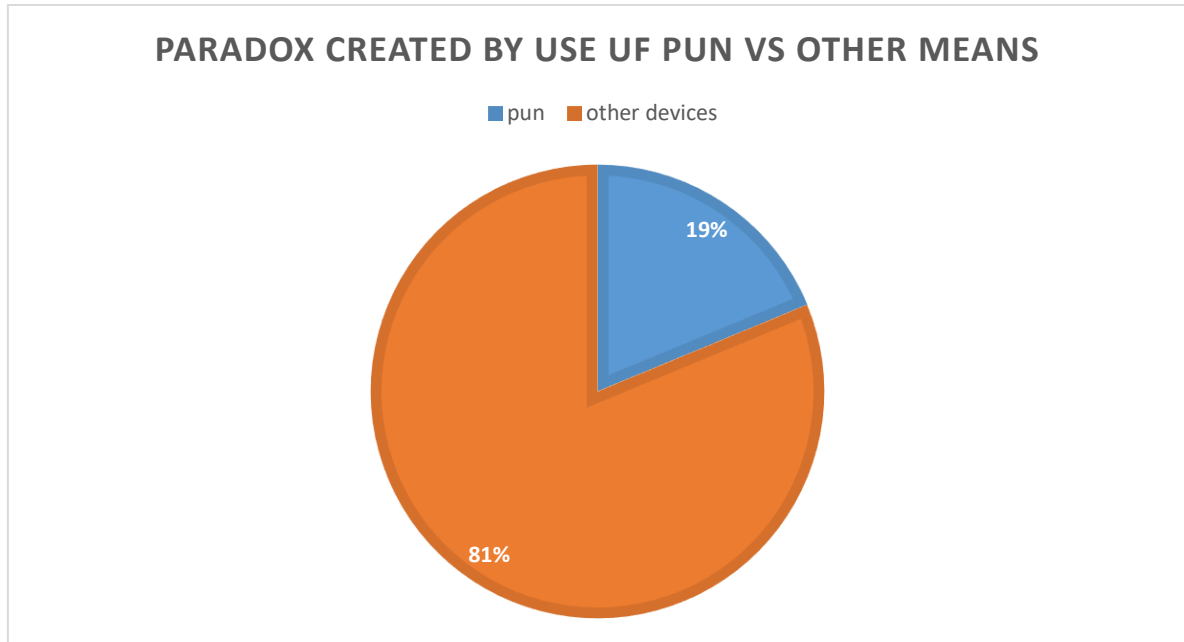

Figure 4.Paradox created by use of pun vs. other linguistic means

In conclusion, the statistics shows that S. Fry mainly writes about personal issues, which are related to low comedy, taking 96 per cent of the whole number of paradoxes used, while irony and sarcasm only place 33 per cent of means used for creation of humorous effect based on linguistic paradox, with 67 per cent of use of means of pun, zeugma, parallelism, comparison, metaphor and juxtaposition. 50 per cent of dialogical units present flouting maxims of conversation, while other 50 use irony and parallelism as ways to produce paradox. Moreover, lexical-semantic puns based on homonymy or polysemy, represent only 19% of all examples used to integrate paradox.

Conclusions to Chapter Three

Applied in this work is the method of semantico-stylistic analysis aims at defining the correlation between language means employed for expressive conveyance of intellectual, emotional or aesthetic content of text. Stephen Fry is a writer and political activist whose fiction is analyzed , started his writing career after becoming a comedian. The author mentions the importance of humor in his fiction, specifying himself as a British person, which involves using satire in his understanding of funny. and the content of information. (Жуковська, 2010)

Both irony and sarcasm are used in S. Fry's fiction for creating humorous effect. Such jokes with use of satire may also include using other forms of linguistic paradox, some are: effect of defeated expectancy, defamiliarization of concepts, juxtaposition, puns, in particular, lexical-semantic and structural-semantic or use of euphemisms. Irony and sarcasm are integrated in author's fiction and create various types of comedy, for instance, low comedy, in which Fry's characters show their opinion on something or share their personal experiences and dark comedy , where tabooed topics, pedophilia presented as example, are shown.

Moreover, linguistic paradox written in S. Fry's fiction is implied via various linguistic means, which include parallelism, in particular, repetition, juxtaposition, comparison, antithesis, lexical-semantic pun, metonymy, personification, zeugma, all listed can be presented within single utterances or dialogical units, causing the effect of defeated expectancy. Also, illogic in setting and time correlation serves to create humorous situation.

In conclusion, collected statistics shows that S. Fry mainly writes about personal issues, which are related to low comedy, taking 96 per cent of the whole number of paradoxes used, while irony and sarcasm only place 33 per cent of means used for creation of humorous effect based on linguistic paradox, with 67 per cent of use of means of pun, zeugma, parallelism, comparison, metaphor and juxtaposition. 50 per cent of dialogical units present flouting maxims of conversation, while other 50 use irony and parallelism as ways to produce paradox.

In addition, lexical-semantic puns based on homonymy or polysemy, represent only 19% of all examples used to integrate paradox.

As the effect of defeated expectancy can be interpreted as stylistic device, it can be expressed by means of zeugma, oxymoron, anticlimax, pun, parallelism, illogic and literary paradox. The later one can defamiliarize concepts, which creates unexpectedness, used to creatw humor. Pun is one of the forms of linguistic paradox, single definition of which is still being discussed. In its narrow sense, pun is synonymous to a wordplay, while its broad sense requires further categorization (Giorgadze ,2014).It can be realized on various linguistic levels, where the context plays an important part for the actualization of the wordplay, as its pragmatic role, for instance, humorous, satirical or sarcastic is actualized in a specific context (Leppihalme, 1997).

Moreover, pun is one of the varieties of a joke due to its semantic structure that is characterized by juxtaposition of two similar but opposite scripts, simply, ambiguity of interpretations (Raskin, 1985). Giorgadze's classification (2014) allows to give linguistic explanation of such juxtaposition, provided by three main types of pun : lexical-semantic, which appears as a result of polysemy and homonymy, structural-syntactic pun that appears when dealing with a complex phrase or a sentence and structural-semantic pun, appearing in idiomatic expressions.

Additionally, satire presupposes use irony or sarcasm as rhetorical devices can serve in creation of paradox, resulting in humorous effect. Irony is seeing something unmasked, or differently from its literal meaning (Brown, 1989), while sarcasm is often used with an intention to hurt verbally (Watson, 2011). Both definitions include ability to interpret the same script ambiguously, which is a feature of a paradox. Irony can also cause humor when a listener or a reader is facing an action in which what is said does not correlate with what is actually meant by a speaker (Dews et al, 1995). Such feature relates to all types of irony, which include Socratic irony, used in pedagogical purposes, dramatic irony, where a reader knows more than a character, verbal irony, where character's or writer's words do not coincide

with their real opinion on discussed issue and situational irony, most commonly known as an irony of fate (Kreuz and Roberts, 1993).

GENERAL CONCLUSIONS

Firstly, humor is a complex notion with an ambiguous nature, where the same passage can be interpreted by different people in various ways (Gardener,2008). High comedy, based on critique of social issues, dark comedy where normally serious questions are being satirically or ironically presented and low comedy, which involves author's or characters opinion on events are the three main types of comedy used to classify humor(Davis, 2014). Fry predominantly writes about personal issues, which are related to low comedy, taking 96 per cent of the whole number of paradoxes, while 2 per cent describe dark comedy and 2 per cent used to show high comedy.

When dealing with dialogical units, paradox can be presented by means of violation of maxims of conversation that are realized through the use of various tropes or figures of speech, which creates a joke (Grice, 1985) as non-compliance of maxims, or a flouting, in fiction allows readers to understand the artistic idea of a writer. As research shows, 50 per cent of dialogical units present flouting maxims of conversation, while other 50 use irony and parallelism as ways to produce paradox.

Also, the effect of defeated expectancy can be interpreted as stylistic device and can be expressed by means of zeugma, oxymoron, anticlimax, pun, parallelism, illogic and literary paradox. The later one can defamiliarize concepts, which creates unexpectedness, used to create humor. Pun is one of the forms of linguistic paradox, in its narrow sense, pun is synonymous to a wordplay, while its broad sense requires further categorization (Giorgadze ,2014).It can be realized on various linguistic levels, where the context plays an important part for the actualization of the wordplay, as its pragmatic role, for instance, humorous, satirical or sarcastic is actualized in a specific context (Leppihalme, 1997). Moreover, pun is one of the varieties of a joke due to its semantic structure that is characterized by juxtaposition of two similar but opposite scripts, simply, ambiguity of interpretations (Raskin, 1985). Giorgadze's classification (2014) allows to give linguistic explanation of

such juxtaposition, provided by three main types of pun: lexical-semantic, which appears as a result of polysemy and homonymy, structural-syntactic pun that appears when dealing with a complex phrase or a sentence and structural-semantic pun, appearing in idiomatic expressions. The most frequently used type of pun is lexical-semantic, based on homonymy or polysemy, it represents 19% of all examples used to integrate paradox.

Additionally, satire presupposes use irony or sarcasm as rhetorical devices can serve in creation of paradox, resulting in humorous effect. Irony is seeing something unmasked, or differently from its literal meaning (Brown, 1989), while sarcasm is often used with an intention to hurt verbally (Watson, 2011). Both definitions include ability to interpret the same script ambiguously, which is a feature of a paradox. Irony can also cause humor when a listener or a reader is facing an action in which what is said does not correlate with what is actually meant by a speaker (Dews et al, 1995). Such feature relates to all types of irony, which include Socratic irony, used in pedagogical purposes, dramatic irony, where a reader knows more than a character, verbal irony, where character's or writer's words do not coincide with their real opinion on discussed issue and situational irony, most commonly known as an irony of fate (Kreuz and Roberts, 1993). Subsequently, collected data presents that irony and sarcasm place 33 per cent of means used for creation of humorous effect based on linguistic paradox, with 67 per cent of use of means of pun, zeugma, parallelism, comparison, metaphor and juxtaposition.

РЕЗЮМЕ

У дослідженні висвітлюється гумор, як суб'єктивне поняття, з можливістю декількох інтерпретацій (Gardener, 2008). Девіс (2014) виокремлює високу комедію, що заснована на критиці соціальних питань, чорний гумор, де зазвичай застосовується сатира, і низьку комедію, що відображає лише точку зору автора чи персонажа .

Творчість британського письменника та коміка Стівена Фрая є основою дослідження, у ході якого було виявлено, що проза автора використовує парадокс, як метод досягнення комічного. Оскільки парадокс передбачає елемент несподіванки чи чогось нелогічного, поняття часто корелюється з ефектом ошуканого очікування, що й сприяє виникненню гумору. Лінгвістичний парадокс зображений у прозі Фрая за допомогою оксиморону, антиклімаксу, каламбуру, переважно одного з різновидів , а саме лексико-семантичного, паралелізму, порівняння, протиставлення , іронії та сарказму.

Також, зображено, що автор використовує тактику порушення комунікативних стратегій (Grice, 1975) з метою досягнення парадоксу та гумористичного ефекту у діалогічних єдностях.

Підсумовуючи, Стівен Фрай в основному висвітлює не соціальні чи політичні питання, а ті, що стосуються повсякденності, що корелює їх з низькою комедією, яка становить 96 відсотків від усієї кількості використаних парадоксів. Іронія та сарказм розміщують лише 33 відсотки засобів, використаних для створення гумористичного ефекту, заснованому на мовному парадоксі, з 67 відсотками, що передбачають використання засобів каламбуру, зевгми, паралелізму, порівняння, метафори та зіставлення. В 50 відсотках діалогічних одиниць Фрай використовує ефект ошуканого очікування, в рівній пропорції з іронією та паралелізмом. Крім того, лексико-семантичні каламбури, основані омонімії чи полісемії становлять лише 19% усіх прикладів, використаних для інтеграції парадоксу.

Ключові слова: гумор, парадокс, сатира, іронія , сарказм, комедія, каламбур.

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