

Scientific Explanation of The Phenomenon Of "False Expectations"

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Abstract: This article analyzes scientific views on the phenomenon of "deceived expectations" in literary texts, their interpretation and analysis, linguistic and pragmatic features. The article is based on the approaches of the Russian formal school, structural linguistics and pragmatics. Examples are given based on real literary texts, and the stylistic and communicative functions of this phenomenon are revealed.

Keywords: "obmanutiye ojidaniye", "script", "frame" and "scenario", stylistics, pragmatics, literary text, expectation, discourse.

Introduction: Artistic text nature in learning XX century linguistics and in poetics face gave paradigmatic changes language units only nominative or communicative task only with not limited showed. In particular, as a result of the study of the mechanisms of internal organization of artistic speech by representatives of structuralism and formalism, the linguistic factors of aesthetic influence were clarified. In this process, the phenomenon of "deceived expectation, defeated expectancy" began to be interpreted as one of the important mechanisms of poetic speech.

The theoretical roots of this concept go back, first of all, to views within Russian formalism and structural poetics.

LITERATURE REVIEW AND METHODOLOGY

Roman Jakobson sees the main feature of poetic language in the departure from the usual combinatorics of language units. According to the scientist, in everyday communicative speech, language units are used in an automated manner; in a literary text, this automatism is disrupted. As a result, the focus of the reader's attention shifts from the information itself to the form of its expression. Jakobson defines the

poetic function as "the orientation of the message to the message itself." [5] According to this theory, in a poetic text, language means appear not as a simple means of communication, but as an aesthetic object. Thus, the reader expects a certain syntactic, semantic, or rhythmic continuation based on the usual laws of the language system. The author creates an aesthetic effect by violating this pole. Thus, if "expectation" is a forecast formed on the basis of linguistic norms and probability, "deception" is a poetic phenomenon that occurs as a result of the violation of this forecast. Structural linguistics interprets language as a system of rigid internal relations. Language units are combined on the basis of syntagmatic and paradigmatic relationships. Therefore, a certain combinatorial probability is formed in the mind of each speaker of the language. In other words, a person predicts the next occurrence of language units. Psycholinguistic studies conducted by American linguists and psychologists show that a person constantly uses the prediction mechanism in the process of perceiving speech. The reader or listener expects the next unit based on syntactic devices, semantic correspondence, contextual logic, and genre stereotypes. In a literary text, the author violates this very prediction

mechanism. As a result, the reader's focus of attention is activated, the expressiveness of the text increases, and an aesthetic effect is created. In this regard, "deceptive expectation" is also described as a violation of linguistic probability.

According to Yuri Lotman, if a text is completely predictable, its information value decreases. Because information that is not completely new does not have a strong impact on the human mind. A completely redundant text loses aesthetic intensity, automates perception, and does not encourage the reader to actively interpret. This aspect is consistent with the concept of entropy in information theory. Because information value is directly related to the level of unpredictability. In Lotman's theory, the aesthetic power of a literary text arises precisely with the violation of the forecast. When a semantic shift, plot twist, unusual metaphor, or syntactic deformation appears in the text, the reader's box is deceived. As a result, the informativeness of the text increases, the reader's attention is activated, interpretive activity intensifies, and an aesthetic effect is created. Lotman explains such a phenomenon as a "structural explosion." Because an unexpected element temporarily disrupts the previous code system of the text and forces the reader to create a new model of meaning. One of the most important aspects of Lotman's theory is that the scientist does not consider absolute surprise to be an aesthetic ideal. In his opinion, an excessively redundant text is boring, and an absolutely unexpected text is incomprehensible. Therefore, the effectiveness of a literary text is determined by the dynamic balance between predictability and novelty. [3] If all elements in the text are predicted in advance, the reader's perception becomes passive. On the contrary, if the text is completely uncoded and chaotic, interpretation becomes impossible. Thus, "deceived expectation" creates a poetic effect, on the one hand, relying on the existing prediction, and on the other hand, violating it. In this sense, this phenomenon acts as a semiotic mechanism that ensures the optimal ratio between redundancy and informativeness.

DISCUSSION

In poetic text, aesthetic value often arises on the basis of a deviation from the norm. Jan Mukarovsky calls artistic language "actualized language". According to

the scientist, in poetic speech, linguistic units are not automatically accepted; they attract the reader's attention. Mukarovsky points to the violation of the norm as one of the main means of poetic actualization. [6] This further strengthens the poetic foundations of the theory of "deceived expectation". Because the norm creates expectation, the violation of the norm creates an aesthetic effect. Therefore, one of the important factors of poetic effect is the conscious violation of the reader's expectations. Modern cognitive linguistics explains the "deceit of expectation" in relation to human thinking. According to cognitive theories, there are "scripts", "frames" and "scenarios" in the human mind, and the perception of the text takes place on the basis of these ready-made models. For example, the scenario of "a guest has arrived", the model of "trial", the pattern of "declaration of love" already exist in the human mind. When the author violates this scenario, "deceived expectation" occurs. Representatives of cognitive poetics associate this situation with the "surprise effect" or "foregrounding effect". Because an unusual unit causes a powerful processing process in the brain. The process of perceiving a literary text is inextricably linked with the complex cognitive activity of human thinking, in which the reader constantly develops semantic forecasts. The perception of any speech unit has a probabilistic character, and the reader, relying on the language system, contextual signals and individual experience, predicts the subsequent content. In this regard, the process of understanding the text is not static, but dynamic, as an interpretative activity based on a forecast. One of the most important stylistic-cognitive phenomena that occurs in this process is the phenomenon of "deceived expectation". This phenomenon is expressed in the scientific literature using various terminology: in Russian linguistics, "обманутое ожидание", in English the terms "defeated expectancy", "violated expectation" or "expectancy violation" are used. Despite the terminological differences, they all refer to the same essence, the aesthetic and cognitive effect resulting from the violation of the expected semantic or structural model.

In Lotman's theory, the reader is interpreted not as a passive receiver, but as an active decoder. The reader decodes the text codes, fills in semantic gaps, and

restores the broken forecast. It is this process that constitutes the aesthetic essence of artistic communication. "Deceptive expectation" removes the reader from automatic perception, forces him to refer back to the text, and activates the process of searching for multi-layered meaning. As a result, the semiotic capacity of the text increases. Yuri Lotman's semiotic views serve as an important theoretical basis for explaining the linguopoetic essence of the phenomenon of "deceptive expectation." [3] The scientist's concept allows us to draw the following scientific conclusions:

- the literary text is built on the opposition between forecast and novelty;
- aesthetic informativeness is associated with a violation of the norm;
- the deception of the reader's mind is a necessary condition for poetic communication;
- the optimal ratio of redundancy and unexpectedness ensures the artistic effectiveness of the text.

RESULTS

The theoretical foundations of the concept of the illusion of expectation were developed by Roman Jakobson within the framework of structural linguistics and poetics. Jakobson identifies the violation of the expected combinatorics of language elements as the main feature that distinguishes poetic speech from ordinary communicative speech. In his opinion, the poetic function is characterized by the orientation of language itself, and it is in this direction that a new aesthetic value arises through the violation of norms and forecasts. In this process, "expectation" is interpreted as a forecast based on the internal laws of the linguistic system, and "deception" is interpreted as a violation of this forecast. [5]

The theory of "ostranenie" (alienation), put forward by Viktor Shklovsky within the framework of the formalist approach, deepens this phenomenon. Shklovsky shows that the main task of art is to free perception from a state of automatism. [4] In ordinary speech, the process of perception occurs quickly and automatically, while in a literary text this automatism is disrupted.

The views of representatives of Russian formalism play an important role in the formation of the phenomenon of "deceived expectation". In particular, the theory of "

ostranenie " ("alienation") put forward by Viktor Shklovsky is of particular importance in explaining the poetic mechanism of this phenomenon. Shklovsky emphasizes that the task of art is to make things "unfamiliar". [4] According to him, everyday perception is automated; a person perceives many things without noticing. Art, on the other hand, complicates perception, depicts the subject in an unusual way, and thereby creates an aesthetic effect. This process is actually closely related to the mechanism of pole violation. For example, in ordinary speech, the verb "to listen" is semantically connected with "ear", the verb "to see" with "eye", and the verb "to speak" with "mouth". In a literary text, the author can violate this normative connection: "Many listened with their mouths as well." This sentence violates the physiological and semantic norms. The reader expects the same "ear" to be used in the verb "listen", but the author uses the component "mouth". As a result, semantic dissonance arises and the reader is forced to look at the text with a new look.

Modern cognitive linguistics explains this phenomenon through a probabilistic model of the human brain. In the process of language acquisition, the human brain constantly develops probable hypotheses and compares incoming information with these hypotheses. If the incoming information does not correspond to the expected model, "cognitive dissonance" occurs, which creates the need for a new interpretation. In this regard, the phenomenon of expectation deception also serves as a mechanism for updating and restructuring knowledge. The author increases the effectiveness of the text by manipulating the reader's expectations: first, a certain semantic direction is formed, and then this direction is unexpectedly changed. As a result, the reader becomes an active interpreter and enters into an interactive relationship with the text. This process is especially widely used in modern postmodern literature, serving to create multilayered meaning in the reader's mind.

CONCLUSION

The analysis shows that "deceived expectation" is a universal phenomenon and is found in all languages. However, its means of expression depend on national and cultural characteristics. Also, this phenomenon is manifested not only as a stylistic device, but also as a communicative strategy of the author. In conclusion,

“deceived expectation” is an important structural element of the literary text, a linguistically multi-layered, pragmatically effective, stylistically effective device. A deep study of this phenomenon opens up new directions in the analysis of literary texts. Thus, “deceived expectation” is one of the concrete linguopoetic manifestations of poetic alienation.

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