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THE CONCEPTUAL CHARACTER OF PARADOX IN MODERN AMERICAN AND BRITISH SHORT STORIES

Paradox is a stylistic device that can be regarded as a type of foregrounding. It contains some intellectual mystery or riddle to be solved or analyzed. However, the place of paradox in the system of stylistic devices is not clearly determined. In the opinion of some scientists [1; 2] paradox is rather a figure of thought than a figure of speech as it is realized in texts by different language means of stylistics. My investigation of paradox in poetry revealed that paradox can be created by antithesis, oxymoron, pun. In this paper I want to characterize the linguistic stylistic means of realization of paradox in modern short stories by the famous British writer Frederick Forsyth and in the American flash fiction stories, and the conceptual aspects of paradox in these texts.

The stylistic effect and the language means of paradox depend on the genre of the text. In the stories by Forsyth such as "No Comebacks", "There Are No Snakes in Ireland", "The Contract", "The Miracle" and "The Veteran" paradox is primarily realized by antithesis – the contrast between two strong positions, the title and the ending. The main character of the short story "No Comebacks", a playboy and a millionaire, falls in love with a beautiful woman Angela Summers. But Angela is married and is faithful to her husband. And Sanderson decides: no husband – no problem. He hires a killer. The killer does his job, he kills the husband and ... Angela. "There will be no comebacks," he tells Sanderson. In the context of the story "no comebacks" means no witnesses, no consequences. However, the reader understands: it is quite opposite, it's a moral blow for Sanderson, it can lead to some catharsis.

The main character of another story "There Are No Snakes in Ireland" is a manual worker Ram Lal, who comes from India to work in Ireland. He is constantly insulted and offended by white workers. Ram prays to his goddess and asks for vengeance. Finally, he goes to India and brings a snake, a viper, which bites his offender. Moreover, the viper gives birth to many baby snakes and, therefore, the frame repetition of title words at the end is sinister and paradoxical. In these texts and, similarly, in other stories the antithesis between the positive pragmatics of title words and opposite pragmatic effect in the ending foregrounds the main concept – the concept of justice, justice as vengeance, as punishment for offenders, for criminals.

Modern American flash fiction includes very short stories, 2-3 pages long. One of the main features of these stories is the cohesion between the title, the beginning and the ending and the presence of stylistic convergence.

"Bullhead" by Leigh Wilson begins and ends with the same oxymoronic phrase: Every story is true and a lie. Every year the main character, a woman, goes to the lake and drops a coin in the water. It is a trip to the place on the lake that drowned her native town, where the woman and the love of her life, the boy next door, lived and loved each

other. 50 years –50 coins. The concept of memory is realized as a travel to place and time. The oxymoronic, paradoxical explanation of memory in the last paragraph states that love and the memory of love can't be drowned, but it is not always a good thing. The ironic story "My Date with Neanderthal Woman" describes a fantastic paradoxical travel to the past and the place where Neanderthals lived. Despite the differences expressed by several antitheses the people of different cultures can understand each other. The underlying conceptual metaphor in these and some other stories is TRAVEL IN TIME IS LIKE TRAVEL IN SPACE. Due to such endings the stories of flash fiction can be described as modern parables of life, love, friendship.

REFERENCES

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