

RESEARCH ARTICLE

Deceived Expectations in A Literary Text

Akbarova Munira Shavkatovna

Associate Professor of Kokand State University, PhD, Independent Researcher (DSc), Uzbekistan

VOLUME: Vol.06 Issue06 2026

PAGE: 101-104

Copyright © 2026 European International Journal of Philological Sciences, this is an open-access article distributed under the terms of the Creative Commons Attribution-Noncommercial-Share Alike 4.0 International License. Licensed under Creative Commons License a Creative Commons Attribution 4.0 International License.

Abstract

This article analyzes the mechanisms of the occurrence of the phenomenon of deceived expectations in a literary text, its linguopoetic properties and its impact on the aesthetic perception of the reader. The study highlights the semantic and pragmatic effects that arise through the expectation created by the author in a literary text and its violation. Also, the inextricable connection of the phenomenon of deceived expectations with the text structure, stylistic means and poetic actualization is substantiated on the basis of scientific examples. As a result, the role of this phenomenon in enhancing artistic expressiveness and controlling the reader's attention is determined.

KEY WORDS

Literary text, deceived expectation, linguopoetics, poetic actualization, pragmatics, semantics, stylistic devices, aesthetic impact, text structure, reader reception process.

INTRODUCTION

Artistic in the text "deceived" expectancy phenomenon stylistic and linguopoetic point from the point of view in explanation Russian and Soviet stylistics of the school large from representatives one was Ilya Galperin's [2] views separately scientific importance has. In the research of the scientist on stylistics and text linguistics, the issues of expressiveness of artistic speech, the phenomenon of deviation from the norm, and stylistic actualization were deeply analyzed. Galperin includes the phenomenon of "foregrounding" - that is, stylistic centralization - among the main features that distinguish an artistic text from ordinary communicative speech. According to the scientist, in poetic or artistic speech, certain language units are specially highlighted, as a result of which they become the focus of the reader's attention. This process often occurs through a violation of the linguistic norm and usual expectations. Galperin notes that the basis of any stylistic effect is the norm, deviation from the norm, and the mechanism of perception of this deviation. Because the reader relies on the usual laws of

the language system in the process of perceiving the text. If an unexpected unity, unusual syntactic construction, or semantic inconsistency occurs in the text, the reader's attention is automatically focused on this point. Therefore, "deceptive expectation" is one of the most important mechanisms of stylistic centralization.

LITERATURE REVIEW AND METHODOLOGY

Galperin defines stylistics as "the science that studies the aesthetic and expressive potential of language units." [2] According to the scientist's concept, the neutral norm existing in the language system is consciously deformed in a literary text. As a result, a simple unit becomes an aesthetic unit, communicative speech becomes poetic speech, and automated perception becomes actual perception. Galperin explains this process through "deviation" - that is, a deviation from the norm. According to the scientist, deviation from the norm is not the goal in itself; it is significant in that it creates a stylistic effect by disrupting the reader's box. For example,

in everyday speech, the following combinations are considered normative: "cold wind", "bitter truth", "hard voice". However, in a literary text, the author may use such combinations as "silent scream", "frozen silence", "blind joy". Here, semantic coherence is violated, the reader's usual combinatory box is deceived, and as a result, the unit becomes a stylistic center. Galperin explains such a phenomenon as the "foregrounding effect". In Galperin's theory, foregrounding is not a simple expressiveness, but a principle of aesthetic organization of the text. The scientist notes that in a literary text, certain units are separated from the background and raised to the "foreground". It is this separation that creates a strong poetic effect in the reader's mind.

Yuri Lotman's views also have some common ground with Claude Shannon's information theory. According to Shannon's concept, the amount of information depends on the degree of unpredictability, a unit with a high probability provides little information, while a unit with a low probability has high informativeness. Lotman applies this principle to a literary text. However, unlike a purely mathematical model, he focuses on the issue of aesthetic communication. Because in a literary text, novelty, semantic complexity, and poetic code are perceived in connection with the cultural experience of the reader. Therefore, "deceptive expectations" manifests itself not only as a linguistic, but also as a cultural-semiotic phenomenon. In Lotman's theory, the reader is interpreted not as a passive receiver, but as an active decoder.[3] The reader decodes the text codes, fills in semantic gaps, and restores the broken forecast. This process constitutes the aesthetic essence of artistic communication. "Fallen 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 "false expectation." [4] 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.

DISCUSSION

The common feature of these devices is that they contradict the reader's linguistic experience. As a result, a certain part of the text acquires a special aesthetic charge. Galperin also associates expressiveness with deviation from the norm. According to the scientist, due to the automation of ordinary speech, the emotional impact is weak. In artistic speech, an unexpected unity, an unusual combination, a semantic dissonance "stop" the reader. This leads to the activation of perception. In this sense, "disruption of expectations" activates perception, increases the aesthetic value of the text, enhances the emotional impact, and forces the reader to interpret. Galperin considers this aspect to be the central mechanism of the stylistic effect. There is an important theoretical similarity between the views of Roman Jakobson [6] and Ilya Galperin [2]. While Jakobson interprets the poetic function as "directing the message to the message itself," Galperin explains the specific stylistic mechanism of this process through foregrounding. For both scholars, poetics is manifested in a departure from the norm, aesthetic effect in the violation of expectations, and artistry in the breakdown of automatism. However, Galperin's approach is distinguished by its proximity to stylistic analysis. He explains the poetic effect through specific language means at the phonetic, morphological, syntactic, lexical-semantic levels. Galperin's theory is consistent with subsequent psycholinguistic research. Modern psycholinguistics confirms that a person uses a constant prediction mechanism in the process of speech perception. The reader predicts the next word, syntactic continuation, semantic connection. Deviation from the norm disrupts this automatic prediction and causes an additional processing process in the brain. Therefore, foregrounding leaves a stronger imprint on the human mind. Thus, Galperin's theory of stylistic centralization is inextricably linked not only with poetics, but also with cognitive linguistics and psycholinguistics. Ilya Galperin's views on stylistic centralization serve as an important theoretical basis for explaining the linguopoetic nature of the phenomenon of "expectation disruption."

RESULTS

According to the scientist's concept, the aesthetic effect in a literary text arises from the conflict between the norm and its

deviation, the violation of the reader's box makes linguistic units relevant, and foregrounding is the main organizing principle of poetic speech.

Foregrounding occurs through the following means:

- lexical inconsistency;
- syntactic distortion;
- grammatical deformation;
- metaphorical shift;
- semantic paradox;
- rhythmic break;
- an unexpected association.

In the semiotic approach, Yuri Lotman [4] associates this phenomenon with the internal code system of the text. According to Lotman's theory, any text is built on the basis of two opposing tendencies: on the one hand, it contains predictable (redundant) elements, and on the other hand, it creates unexpected elements that increase informativeness. If the text is completely predictable, it loses its information value; on the contrary, complete unpredictability makes it difficult to understand. Thus, the phenomenon of expectation deception acts as a mechanism that provides the optimal balance between redundancy and novelty. From a pragmatic point of view, this phenomenon is considered as a communicative strategy. The author increases the effectiveness of the text by managing 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 a multi-layered meaning in the reader's mind. The phenomenon of deception of expectations is also manifested at the discursive level. It occurs not only at the level of individual language units (words, sentences), but also in the structure of the text as a whole - through the development of the plot, composition, and the violation of genre stereotypes. For example, in a detective work, the violation of the traditional plot model or an unexpected ending (twist ending) is a macrostructural manifestation of this phenomenon. In short, the phenomenon of deception of expectations is a multi-layered and complex phenomenon, which is expressed at the following levels:

- linguistic level (unexpected combination of language units);
- stylistic level (expressiveness through deviation from the norm);
- semiotic level (code and information system disruption);
- cognitive level (prediction and interpretation process);
- pragmatic level (communicative influence strategy);
- discursive level (changes in the structure of the text and genre).

It is this multifaceted feature that makes this phenomenon one of the central concepts in the analysis of the literary text and defines it as one of the relevant objects of modern linguistic research. Based on the above theories, it can be said that the aesthetic effect in a literary text is often achieved through the violation of the reader's box. The author consciously deforms the linguistic norm and probability, encouraging the reader to active interpretation. As a result, the poetic power and aesthetic value of the text increase.

CONCLUSION

In conclusion, the phenomenon of deceived expectations in a literary text is one of the important linguopoetic tools in realizing the author's aesthetic intention. This phenomenon creates a certain state of expectation in the reader in the text, and then through its violation, it creates a strong emotional and semantic impact. The results of the study show that deceived expectations play an important role in increasing the impact of a literary text, enhancing the dynamics of the plot, and controlling the reader's attention. The study of this phenomenon from a stylistic, pragmatic, and linguopoetic perspective enriches the theoretical foundations of literary text analysis and identifies new scientific directions for future research.

REFERENCES

1. Бахтин М. М. Вопросы литературы и эстетики. – М., 1975.
2. Гальперин И. Р. Стилистика английского языка. — М.: Высшая школа, 1977. — 334 с.
3. Долинин К.А. Стилистика французского языка. –Л.: "Просвещение", 1978. – С. 120.
4. Лотман Ю. М. Структура художественного текста. – М., 1970.

5. Шкловский В. Б. Теория прозы. – М.: Федерация, 1925.
6. Якобсон Р. Лингвистика и поэтика // Стиль в языке. – М., 1960.
7. Akbarova, Munira Sh. "Linguopoetic features of unusual compounds in the literary text". Current research journal of philological sciences 3.05 (2022): 73-76.
8. Akbarova, Munira Shavkatovna. "Features of Linguopoetic Analysis of Literary Text." International Journal of Innovative Research in Science, Engineering and Technology (2022).
9. NIZAMOVA, S., & AKBAROVA, M. (2021). Lexical-semantic analysis of some nicknames. THEORETICAL & APPLIED SCIENCE Учредители: Теоретическая и прикладная наука, 10, 563-565.