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**INCONGRUITY OF THE COMIC IN FICTION BY DOUGLAS ADAMS:
CASE STUDY OF *THE HITCHHIKER'S GUIDE TO THE GALAXY***

**ІНКОНГРУЕНТНІСТЬ КОМІЧНОГО У ТВОРАХ ДУГЛАСА АДАМСА:
НА ПРИКЛАДІ «ПУТІВНИКА ПО ГАЛАКТИЦІ ДЛЯ КОСМОТУРИСТІВ»**

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The article is devoted to the study of incongruity of the comic in fiction by Douglas Adams based on his novel "The Hitchhiker's Guide to the Galaxy". The research relevance is justified by the fact that the study of incongruity as a cognitive mechanism of creating the comic contributes to the actualization of such techniques and means at the language and speech levels, the basis of which is a violation of the norm, as well as that "The Hitchhiker's Guide to the Galaxy" is a prime example of how incongruity can be employed as mechanism of the comic in fiction, so studying incongruity in the novel, the researcher can gain a deeper understanding of how comedy can be created through the manipulation of reader expectations and the introduction of the unexpected. The aim of the article is to determine the specifics of incongruity realization in the novel "The Hitchhiker's Guide to the Galaxy" by Douglas Adams. Accordingly, the following objectives has been set: 1) to define incongruity as a mechanism of the comic creation; 2) to present the typology of incongruity; 3) to describe the specifics of functioning different types of incongruity in the novel "The Hitchhiker's Guide to the Galaxy" by Douglas Adams. The research reveals that the Incongruity Theory of the comic supposes that the cause of laughter is the perception of something incongruous – something that violates people's mental patterns and expectations. Incongruity as a marker of "deceived expectation" is typified according to the norms that were violated, into ontological, logical and notional, and valorative incongruity. The concept of incongruity is prominently demonstrated in Douglas Adams' "The Hitchhiker's Guide to the Galaxy", where incongruity serves as a fundamental mechanism for creating humor. The novel is filled with situations that defy logic, characters who behave unusually, and unexpected twists – all of which utilize various forms of incongruity. Absurd creatures and events introduce ontological incongruity; illogical and irrational scenarios embody logical and notional incongruity, and valorative incongruity is used for critiquing the norms of society. These different forms of incongruity often blend resulting in intricate humor that can, for instance, highlight society's focus on money. Douglas Adams masterfully employs incongruity to create entertaining but thought-provoking narrative at the same time.

Key words: the comic, incongruity, mechanism of the comic, fiction, Douglas Adams, "The Hitchhiker's Guide to the Galaxy", violation of the norms.

Статтю присвячено дослідженню інконгруентності комічного в художній творчості Дугласа Адамса на прикладі роману "The Hitchhiker's Guide to the Galaxy" («Путівник по Галактиці для космотуристів»). Актуальність дослідження обґрунтовується тим, що вивчення інконгруентності як когнітивного механізму створення комічного сприяє актуалізації

таких прийомів і засобів на мовному та мовленнєвому рівнях, основою яких є порушення норми, а також з огляду на те, що «Путівник по Галактиці для космотуристів» є яскравим прикладом того, як інконгруентність використовується як механізм комічного в художній літературі. Отже, вивчаючи інконгруентність у романі, дослідник може отримати глибше розуміння того, як комічне створюється через маніпулювання читацькими очікуваннями та впровадженням неочікуваного. Метою статті є визначення специфіки реалізації інконгруентності в романі Дугласа Адамса «Путівник по Галактиці для космотуристів». Відповідно до мети, поставлені наступні завдання дослідження: 1) визначити інконгруентність як механізм створення комічного; 2) представити типологію інконгруентності; 3) описати специфіку функціонування різних типів інконгруентності в романі Дугласа Адамса «Путівник по Галактиці для космотуристів». Результати дослідження демонструють, що теорія інконгруентності комічного передбачає, що причиною сміху є сприйняття чогось невідповідного – чогось, що порушує ментальні моделі та очікування людей. Інконгруентність як маркер «ошуканого очікування» типізується за нормами, які були порушені, на онтологічну, логічно-поняттєву та валоративну. Інконгруентність яскраво представлена в «Путівнику по Галактиці для космотуристів» Дугласа Адамса, де інконгруентність є ключовим механізмом створення комічного. Роман сповнений ситуацій, які не піддаються логіці, персонажів, які поведуться незвично, і несподіваних поворотів, для змалювання чого автор використовує різні види інконгруентності. Абсурдні істоти та події репрезентують онтологічну інконгруентність; нелогічні та ірраціональні сценарії втілюють логіко-поняттєву інконгруентність; валоративна інконгруентність створюється для критики норм суспільства. Ці різні форми інконгруентності часто змішуються, що призводить до створення складного гумору, який може, наприклад, висміювати зосередженість суспільства на грошах. Дуглас Адамс майстерно використовує інконгруентність, створюючи розважальну, але водночас спонукаючу до роздумів розповідь.

Ключові слова: комічне, інконгруентність, механізм комічного, художня література, Дуглас Адамс, «Путівник по Галактиці для космотуристів», порушення норм.

Problem statement. The study of incongruity as a cognitive mechanism of creating the comic contributes to the actualization of such techniques and means at the language and speech levels, the basis of which is a violation of the norm. The entire expression and emotionality of the comic text is based on the deviation from the norm in humorous texts which allows the author to perform the function of influencing the reader. Studying incongruity as a mechanism of the comic is important for understanding the underlying principles of humor and comedy. Incongruity refers to a state of being out of place, inconsistent, or not in alignment with what is expected. Studying incongruity as a mechanism of the comic provides a window into the cognitive, emotional, and social aspects of humor.

“The Hitchhiker’s Guide to the Galaxy” is widely known for its unique brand of humor that combines satire, absurdity, wordplay, and clever writing. The humor is a fundamental aspect of the series’ charm and has contributed to its enduring popularity. “The Hitchhiker’s Guide to the Galaxy” is a prime example of how incongruity can be employed as mechanism of the comic in fiction. Its narrative, characters, language, and themes all contribute to the creation of humor through unexpected and incongruous elements. By analyzing how incongruity functions in this novel, the researcher can gain a deeper understanding of how comedy can be created through the manipulation of reader expectations and the introduction of the unexpected.

Literature review. According to J. Schwartz, the main theories of the comic can be divided into three main groups: 1) theories of incongruity; 2) theories of hostility; 3) theories of liberation [1, p. 39]. The term “incongruity” is described as follows: “the main

idea is that the components of a joke or a humorous incident are in mutual collision, conflict or contradiction” [2, p. 9]. The theory of incongruity [3; 4; 5] is considered, in particular, by J. Morreal as “the most popular modern philosophical theory of the comic” where “the formal object of entertainment is ‘inappropriate’” [6, URL].

Incongruity as a means of creating the comic was studied by S.M. Bassai [7], N.D. Goodman [8], J.T. Kao [8], A. Koestler [9], R. Levy [8], A.P. McGraw [10], J. Morreal [6], V.O. Samokhina [11; 12], C. Warren [10] and other scholars. However, there is still a need to trace how these mechanisms are realized in different types of texts, in particular, in fiction of different genres.

The aim of the article is to determine the specifics of incongruity realization in the novel “The Hitchhiker’s Guide to the Galaxy” by Douglas Adams. Accordingly, the following objectives has been set: 1) to define incongruity as a mechanism of the comic creation; 2) to present the typology of incongruity; 3) to describe the specifics of functioning different types of incongruity in the novel “The Hitchhiker’s Guide to the Galaxy” by Douglas Adams.

Main findings. The Incongruity Theory of the comic supposes that the cause of laughter is the perception of something incongruous – something that violates people’s mental patterns and expectations [6, URL]. Contributing the original insight that laughter is triggered by a “sudden” incongruity, i.e., a mismatch of intellectual processing, I. Kant proffers the corollary explanation that laughter occurs as a result of the “transformation of tense expectation into nothing” [13, p. 161]. A. Koestler describes the effects of incongruity, or what he calls “bisociation” stating that “it is a sudden clash [or “delightful mental jolt”] between [...]

two mutually exclusive codes of rules – or associative contexts [...] which produces the comic effect. It compels us to perceive the situation in two self-consistent but incompatible frames of reference at the same time; it makes us function simultaneously on two different wavelengths [...] [9, p. 328].

The domestic scholars understand incongruity as the deviation from (or violation of) different types of standards manifested while comparing abnormal facts, phenomena and events with normal ones and the appearance of two dimensions of the content, and, as a result, creation of the comic effect both at the linguistic and situational levels [14, p. 90].

Incongruity as a marker of “deceived expectation” is typified according to the norms that were violated, into ontological, logical and notional, and valorative incongruity, the essence of which is discussed below.

Violation of ontological norms creates the comic based on atypical, absurd, unreal or fantastic objects / events that contradict universal or culturally specific ideas about the facts / regularities of real life incompatible with basic, universal norms [11, p. 113]. The comic arises when there is an unexpected shift, removing the usual but important understanding of how the world works for an individual. This involves misrepresenting reality, creating anomalies and distortions within everyday events. This results in a world of absurdity and unlikely scenarios within the normal course of events. A key aspect of the comic here is the emergence of a “double world”, where an abnormal world appears alongside the familiar one. [12, p. 171–172]. The effect of doubling and twisting reality, creating an illusion is created. Therefore, there are a large number of jokes about UFOs, aliens, extraterrestrial civilizations, about space exploration and cosmic phenomena, about monsters and fairy-tale characters, about virtual reality and computer technologies, about God, biblical characters, religious beliefs and rituals [11, p. 114–119].

Violation of logical and notional norms is caused by deliberate distortion of rules, traditions, ideas and concepts accepted in society. Primarily, it involves an interpretive aspect where the recipient acknowledges this breach. Typically, irrationality exists in situations devoid of rational thought or common sense. Therefore, violating logical and notional norms in humor entails depicting scenarios that surpass common sense and logic. The situation or its resolution is inherently illogical or absurd [11, p. 119]. Therefore, logical and notional incongruity arises from confronting logical laws, and diverse objects and phenomena are explored by linking them in potentially possible yet paradoxical ways that they do not naturally possess.

Violation of valorative norms is based on anomalies that distort the prototypical world of values [12, p. 172], and the subject of humor undergoes severe critique, exhibiting a pessimistic attitude towards the object being mocked. Ridicule is employed to challenge its legitimacy. This is why the mechanism of valorative incongruity serves as the cognitive foundation for expressing ironic and satirical tones [15, p. 96].

In Douglas Adams’ science fiction novel “The Hitchhiker’s Guide to the Galaxy”, the comic is an essential and prevalent element. The novel is known for its witty and absurd humor, which permeates the narrative, characters, and dialogue. In particular, the novel often employs absurd situations and satirical commentary on various aspects of human culture, technology, and society. It mocks bureaucracy, politics, consumerism, and other common themes. Moreover, Douglas Adams uses wordplay, puns, and linguistic humor throughout the book. The narrative also frequently takes unexpected and illogical turns generating comedic effects. Sudden and bizarre events are a specific for humor in the series. Douglas Adams incorporates references to popular culture, science fiction tropes, and real-world phenomena as well.

In the novel, all the types of incongruity are realized. In particular, ontological incongruity is used when the author speaks about the imaginary creatures – inhabitants of the Galaxy. The jokes about them are often based on violation of the ontological norms and exaggeration as in the following example: *During a recitation by their Poet Master Grunthos the Flatulent of his poem “Ode to a Small Lump of Green Putty I Found in My Armpit One Midsummer Morning” four of his audience died of internal hemorrhaging, and the President of the Mid-Galactic Arts Nobbling Council survived by gnawing one of his own legs off* [16, p. 56]. Here, the author writes about the poetry of the vogons, one of the Galaxy races, whose poetry is so bad that other creatures literally die hearing it. Ontological incongruity here is verbalized using exaggerations *four of his audience died of internal hemorrhaging and survived by gnawing one of his own legs off* which are considered here as a hyperbole perceived literally.

Another type of incongruity is logical and notional one which, in “The Hitchhiker’s Guide to the Galaxy”, is used more for describing people of Earth, for example: *Orbiting this at a distance of roughly ninety-eight million miles is an utterly insignificant little blue-green planet whose ape-descended lifeforms are so amazingly primitive that they still think digital watches area pretty neat idea* [16, p. 3].

In this case, the author describes some people's overestimating the technological progress which can be minimal if comparing to other developed civilizations if they really exist. Douglas Adams here uses irony *digital watches area pretty neat idea* based on the fact that, actually, digital watches are not the best people's invention, but some people are satisfied even with it understanding it as a high technology.

As "The Hitchhiker's Guide to the Galaxy" is about the galactic societies living according certain rules that can contradict the rules of people's society, the comic in the novel can also be grounded on valorative incongruity, as in the following case: *That night, as the Heart of Gold was busy putting a few light-years between itself and the Horsehead Nebula, Zaphod lounged under the small palm tree on the bridge trying to bang his brain into shape with massive Pan Galactic Gargle Blasters; Ford and Trillian sat in a corner discussing life and matters arising from it; and Arthur took to his bed to flip through Ford's copy of The Hitchhiker's Guide to the Galaxy* [16, p. 187]. Here, one of the novel characters, alien Zaphod is resting trying to put his thoughts in order using the galactic analogue of alcohol entitled as Pan Galactic Gargle Blasters instead of using more healthy ways of resting. Thus, valorative incongruity is based on mocking on the people using alcohol instead of solving the problems, and it is realized using conversational vocabulary *to bang his brain into shape* and occasional language unit *Pan Galactic Gargle Blasters*.

In some comic context, the types of incongruity can be mixed, for example: *This planet has – or rather had – a problem, which was this: most of the people living on it were unhappy for pretty much of the time. Many solutions were suggested for this problem, but most of these were largely concerned with the movements of small green pieces of paper, which is odd because on the whole it wasn't the small green pieces of paper that were unhappy* [16, p. 3]. In the presented

text fragment, the author combines different types of incongruity in different part of the text to create the complex joke. In particular, valorative incongruity is used in the description of the situation when people care about money too much (*most of these [solutions of the problem of people's sadness] were largely concerned with the movements of small green pieces of paper*) where paraphrase is used calling dollars *small green pieces of paper* and spending money *the movements of small green pieces of paper*. Mocking the moral features of peoples, the author further creates logical and notional incongruity *it wasn't the small green pieces of paper that were unhappy* to stress upon the fact that overestimating money spending is not only immoral but also illogical. Here, personification is used to reveal that dollars are inanimate objects, and the problem of sadness should be solved by people rather than by material means.

Conclusions. The Incongruity Theory of the comic asserts that laughter is created by the perception of incongruity, deviating from mental patterns and expectations. In "The Hitchhiker's Guide to the Galaxy" by Douglas Adams, incongruity is a central mechanism of creating the comic. Absurd situations, illogical turns, and eccentric characters are described using all types of incongruity: ontological incongruity through absurd creatures and events; logical and notional incongruity by distorting logic and rationality; valorative incongruity critiquing the norms of society. The types often intertwine, creating complex humor, such as critiquing overemphasis on money. Douglas Adams masterfully employs incongruity to create entertaining but thought-provoking narrative at the same time.

There are wide prospects for further study, in particular, the research on the specifics of representing different types of incongruity in translation of the analyzed novel and other works of fiction taking into account the similarities and differences between the source language and target language cultures.

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STYLISTICS AS A BRANCH OF LINGUISTICS. THE NOTION OF STYLISTIC DEVICE

СТИЛІСТИКА ЯК ГІЛКА ЛІНГВІСТИКИ. ПОНЯТТЯ ПРО СТИЛІСТИЧНИЙ ЗАСІБ

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The article provides a brief survey of the notions of stylistics and style. In particular, the big attention is paid to such scholars as L. Dolezel, B. Havránek, R. Jakobson, J. Mukarovský, J. Rupert Firth, M. Halliday and J. Sinclair. The issues which embrace the establishment and development of stylistics were studied by them. The paper explores the notion of the stylistic device. The analysis of its history, origin and formation is presented.

In the whole world of literature, both ancient and modern, figures of speech occupy a foremost place. They supplement the works of art and make it more understandable and colourful and it is important to know how to distinguish them in the realm of literary work.

Stylistics is a branch of linguistics which studies the peculiarities of the functioning of words in the text. Alongside with the general notion of stylistics it has to be mentioned the term style and stylistic analysis. Language is the main means of human communication. Stylistically relevant in this connection is the fact that the same thought, idea, belief, opinion, emotion and feelings or attitude of mind can be expressed in more than one way. Language has different levels. These are phonological, morphological, lexical, syntactical and others. Stylistics represents all these levels as well and there are different stylistic means divided into categories according to the language levels. For instance, the lexical stylistic devices. They mostly deal with every kind of alterations in the level of lexis. They are also known as tropes and the most common lexical stylistic device is metaphors, metonymy, simile, personification. Tropes are very productive stylistic means and they can be easily found in any literary text. This paper embraces the notion of stylistic devices. The stylistic devices colour the text, make it more vivid and attractive to the reader.

The conclusion summarizes the main results of research, which, in turn, determine the relevance of further analysis of the style and types of stylistic devices. The collected selections, carried out research, observations and conclusions made in the course of this study, were used from and backed by Cambridge Advanced Learner's Dictionary [5], Longman Dictionary of Contemporary English [13].

Key words: stylistics, linguistics, register, style, stylistic device.

У статті подано короткий огляд понять стилістики та стилю. Зокрема, велика увага приділяється таким вченим, як Л. Долезель, Б. Хавранек, Р. Якобсон, Я. Мукаровський, Дж. Руперт Ферт, М. Холлідей та Дж. Сінклер. Ними досліджувалися питання, що охоплюють становлення і розвиток стилістики. У статті досліджується поняття стилістичного засобу. Подано аналіз його історії, виникнення та становлення.