

## FUNCTIONS OF FALSE ENDING IN AN EPIC LITERATURE

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The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

**Abstract:** The author of the article studied vivid examples on the use of false ending in epic genres of literature in order to determine its functions. In general, the transition of particular functional properties of the false ending was traced. The researcher introduces the concept of "inverted", in order to explain a special principle of constructing a false ending, illustrating his theory using examples from the novels of O. Henry. The common game with the reading expectation of the junction in the novella gets a new life in the modernist novel, while acquiring new, typical for the novels of the 20th century, features of modernistic game. For example, the false ending in V. Nabokov's novel "Mashenka" acquires the patriotic pathos typical for V. Nabokov and Russian emigrants.

**Key words:** false ending, function, paradox, parody, irony.

### 1 Introduction

To date, the study of a false ending in literary studies is under development stage, therefore the theme of the article we have stated is relevant and promising.

The aim of the article is to determine the functions of the false ending in an epic literature. In order to achieve this aim, the following tasks were laid down: to study examples of the use of a false ending in epic genres, to determine the features related to constructing a false ending, to establish what functions, except the main one, that may have a false ending in an epic literature.

Certainly, it is not possible to explore absolutely all the functions of false ending in all epic genres of world heritage. The false finale of each individual literary work "acquires" its own additional functions. We assume that these "additional" functions with the development of literature, universalizes not only for literary work of the same genre, but also for works of other kind of epic genres. Therefore, for us it's not important how many literary works have been studied or even the number of its functions, but an attempt to trace how the transition of the particular functional properties of the false ending are realized in practice.

### 2 Methodology

In the short story and novel, the false ending occupies a special place. Following Meletinsky E., who in his work "Historical Poetics of a Short Stories" noted that, "The separation of the short stories from other small genres, parts of which directly participated in its formation, is known difficulty. The difference between the novels and the short stories does not seem fundamental to me" [3, p. 5], we will not differentiate between these small genres and will relate them to the genre of novels. The genre "Novel" originated from Italy in the XIV-XVI centuries, but its roots can be traced back to the ancient literature of the West and East. In the process of its formation as a genre, the novel underwent various modifications. However, situational or psychological surprises and acute conflict become an integral sign, precisely the strictness in terms of sense in the composition of the epic genre.

### 3 Results and Discussion

The "false ending" has been used by writers for a long time in a wide variety of literary genres, for example: W. Shakespeare's comedy "A Midsummer Night's Dream", A. Pushkin's novel "The Undertaker", V. A. Zhukovsky's ballad "Svetlana", V. V. Nabokov's novel "Mashenka" and others. In addition to its main

function (misleading the reader), the false ending in different genres has its own specific functions. For example, in many fairy tales of the world there are "false" heroes, there is a false ending as a result of making a choice, false opportunities, predictions, testimonies ... Situations by choice, false omens, leading to the progress and ending of a false plot. This can also be observed in other genre formations. For example, in W. Shakespeare's play "Macbeth", the false ending is based on the pun principle that presents a falsely understanding of the predictions of the three witches. Macbeth is predicted: no one born of woman will harm him - Macduff was cut out with a knife from his mother's womb; King Macbeth is promised a carefree life until the Birnam Forest enters battle with him - the soldiers of the rebellious MacDuff and the real heir to the throne, Malcolm, disguises themselves, picks up branches of trees, making it seem like a forest is moving. In a play, a false prediction is transformed into a false interpretation. Despite Macbeth's attempts to know in advance his fate and influence its course (to become king, prevent his death), the prophecy is fulfilled, justice prevails. Thus, the function of the false ending of the play acquires an additional connotation: the fulfillment of the prophecy despite the interference of greed.

### 4 Application of "False Ending" In The Novel

Our scientific interest focuses on the ending of the early American novel, since it's from it that the formation of such American literature begins. The false ending and its producing effect was highly rated by Edgar Poe, a poet and theoretician of "deceived expectations". He "<...> correctly rated, both in terms of metrics and psychology, a feeling of reward for the unexpected arising from the reader on the basis of the "expected" <...>" [Vern J. Biography/[Electronic resource]]/Access mode: <http://myaudiolib.ru/authors/77> - free, - Title from the screen.]. Features of poetry of Edgar Poe includes the frequent use of the false ending in novels serving as a source of creativity and inspiration for many of his followers. Like the world famous story "The Golden Beetle" which caught the attentions of puzzles, ciphers, cryptograms. In addition to "The Golden Beetle", "The Murders in the Rue Morgue", "The Mystery of Marie Rogêt", and "The Purloined Letter", all became examples detective. Subsequent generations borrowed a lot from Edgar Poe (the detective plots, the ending schemes literary work, tricks ...); it will be legitimate to note that the world-famous detectives Cuff, Sherlock Holmes, Pater Brown, Hercule Poirot, Leacock owe their appearance to the novels of E. Poe.

In modern detective novels, in most cases the narrative never goes by without a false ending or a false plot: either someone is accused or arrested, after which it turns out that there was an occurrence of an investigation error. The option proposed by the author for decoupling a certain conflict, as a rule, is already exposed, considered as incorrect and quasi-complete. One of the striking examples of such "nose-breezing" of readers should be called hermetic detective by Boris Akunin "Murder on the Leviathan", the composition of which is complicated by four versions of the ending: Inspector Gauche collects suspects four times in order to expose the murderer, but the real killer is not found by him but by Erast Fandorin, an erudite person, similar to a mechanism due to his ability to think accurately and clearly.

The acceptance of paradox for creating a false ending was borrowed from E. Poe by J. Verne. In the novel "Around the World in Eighty Days," the reader is misled in an exquisite way: no one expects Phileas Fogg, who is always so accurate and pedantic to eccentricity to make a mistake in time. This seems unbelievable, but not due to a miracle, but science. Phileas Fogg, traveling around the world, moved to the East, therefore, moved

towards the sun, that's why his days (compared with days in London) were reduced by 4 minutes every day. The globe is divided by 360 degrees, therefore, 4 times in 360 gives an extra day. The idea of the novel by J. Verne was preceded by the appearance in the "Picturesque Journal" ("Le Magasin pittoresque", 1870), an article that talks about the opportunities that arose after the opening of the Suez Canal, travelling around the world "using various means of transportation in exactly eighty days (it used to take 7-8 months)" [Bazhanova E. A. 2013] and the short story by E. Poe "Three Sundays in a Week". The science fiction writer thoroughly checked the information, made accurate calculations and made sure that it was possible to travel around the world in 78-79 days. The remaining time might be needed on the way due to unforeseen delays. Further, J. Verne set about writing a novel. The false ending of the literary work confuses the reader, but the continuation of the novel and the real ending is possible due to the geographical paradox. However, the unexpected ending caused bewilderment among readers of the newspaper, which published parts of the novel from November 6 to December 22, 1872. "The Paris Geographical Society invited its full member, Jules Verne, to give explanations at an open meeting on April 4, 1873. The writer's message "Meridians and Calendar" was published in the writings of the Society and became the author's commentary on the novel..." [Bazhanova E. A. 2013]. Thus, as a false ending, the writer used the paradox of temporary inconsistency with geographical location that he studied. The false ending of the novel helps to reveal the ideological load of the literary work: the triumph of science helps to win the bet.

By the end of the XIX and the beginning of the XX centuries, the American novel as a genre undergoes changes: in it appears elements of parody and irony, brought to the game by the reader and his expectations, psychological analysis disappears, and constructive methods of constructing the literary work are simplified and formalized. With this clue the novels of O. Henry are developed, where the irony is taken too extreme and also to a point of becoming an anecdote.

Many scientific works have been devoted to the study of O. Henry's short stories. Of particular note is the scientific work of B. M. Eichenbaum "O. Henry and Theory of short story," in which the researcher analyzed the endings of a short prose writer. The scientist noted a special parody in the endings of O. Henry's short stories, which often plays "with the reader's literary skills", confuses and almost mocks them [Big Soviet Encyclopedia. Main editor: Prokhorov A. N., 1972]. The writer tests the attention of his reader. The ending of this work is not only a denouement, but also explains the meaning of the connection. B. M. Eichenbaum names a number of principles according to which the endings of O. Henry's short stories are constructed, which we define [endings] as false: omission or mutual misunderstanding, ambiguity ("Third ingredient", "the ransom of red chief", "A Service of Love"), analogy ("Third ingredient"), omission ("Jeff Peters as a personal magnet"), details that gain weight by the end of the work ("Love and money", "Furnished room", "Province", "Not literature»). However, the scientist notes that O. Henry almost never uses the usual secret. His mystery serves as a plot twist, giving the entire construction of the work irony, parody or game with the reader.

As a result of our research, we have identified inversion, which was not noted by B. M. Eichenbaum, as the principle of constructing a false ending for some of O. Henry's short stories. The term "inverted image" was introduced by Y. Lotman and denotes a pathway in which opposite images are replaced by dominant features [Bazhanova E. A. 2010]. The inversion that we observe concerns images and situations (for example, in the novels "the Burning lamp", "pig ethics", "the Pharaoh and the chorale", "the Shrine", "in the name of tradition", "the Shorn

wolf", "the Conversion of Jimmy Valentine", etc.). Let's Consider a few examples.

The false ending in "Princess and the puma" was achieved thanks to the "inverted images" of the main characters. Ripley Givens, who dreamed of marrying Josefa O Donnell, found himself in a ridiculous position when it was not him, but her, who saved him from the attack of a lion. Trying to save his reputation, Ripley invents a story about the escape of a tamed lion named Bill. Josefa does not immediately understand what is going on, but then later regrets killing Bill. Ripley feels that he is beginning to look like a hero, a defender of animals in her eyes. The girl becomes fearful, looking for support from the young man, he then becomes confident, brave and courageous. At the end of the work, the reader learns that in fact, Josefa killed the long-known Mexican "Carnouh Devil." Not wanting the person rushing to her rescue to feel offended, the girl pretended to believe in his story. Thus, the main characters seem to change positions: the humble and frightened Ripley suddenly becomes a hero, the brave and courageous Josefa turns into an ordinary fearful girl who needs to be escorted to the camp. The effect of false expectations is created using inverted images and recombination of the characters' behavior (inverted situation).

B. M. Eichenbaum studied the short story "Theory and practice" as a "conversations" genre, but the situation of inversion that completes the literary work escaped from his field of view. The Westbrook editor's dispute with the writer Dow ends in opposing situations: the editor, confident that in dramatic situations people speak in a high style, once in it himself, spoke simply, confusing words and with tangled thoughts; the fiction writer who believes that in such situations people speak the same way as daily, never expressing themselves in a pompous manner, on the contrary, made a pathetic speech. The inverted situation plays the role of reinforcing irony in the ending of the work.

The main character of "Lost on a dress parade" trying to flaunt in front of an unfamiliar, seemingly poor girl, passes himself off as a rich man, not burdened with cares and not engaged in anything but entertainment. As a result, the reader learns that the poor saleswoman is a girl from a rich family, one of the enviable brides. The function of a false ending in this case is to bring irony to sarcasm: don't play with fate, otherwise it will play with you [Bahtin, 1975].

Parody, irony, inversion, omission, ambiguity, playing with the reader's expectation in the endings of O. Henry's short stories become typical schemes for the author to build a false ending. Moreover, they become typical and universal for a whole series of works by followers of O. Henry. In addition to its main function – misleading – false ending in the works of the writer acquires additional functions, among which are most often found: parody, irony, sarcasm, playing with the reader's attention and expectation.

A game with a reader's expectation of a denouement, widespread in the short story, gets a new life in the modernist novel, at the same time acquiring new features of the modernist game characteristic of a 20th century novel. For example, the false ending in V. Nabokov's novel "Mashenka" acquires patriotic pathos characteristic of V. Nabokov and Russian emigrants. However, Ganin does not meet with Mashenka - his meeting occurred in his imagination and proved its failure. The reader can't be deceived, even though throughout the novel the idea of a happy meeting of the characters has been whipped up, the reader becomes a witness not only to Leo's resurrection of the past and the living of this past, but also to the treatment of his soul by this past, emanated by emigration, its transformation and rebirth. After four days of memories and a longing to stay with Masha forever, a man of a new formation is born, strong and willing to live.

## 5 Summary and Conclusions

Summing up our research, we note that false ending as a false way to end work, has been used in literature for a long time, undergoing changes and acquiring specific genre and copyright features. In an epic work, a false ending can be based on the techniques of paradox, omission, inverted images and situations, antithesis, mutual misunderstanding, ambiguity, pun, violation of the traditional plot cliché, game poetics of the author... The main function of a false ending is a deceived expectation. Other important functions which it acquires in each individual case: maximum implementation of the work's ideological load, irony, sarcasm, following traditional - cultural norms, playing with the reader... By analyzing examples of epic works, we have proved the transition of the partial functional properties of the false ending to the general ones.

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### Primary Paper Section: A

### Secondary Paper Section: AJ