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**PARADOXICALITY IN MODERN ENGLISH POETIC DISCOURSE:  
 TESTING BOUNDARIES OF LINGUISTIC RESEARCH  
 IN THE 21<sup>ST</sup> CENTURY**

**O.S. Marina (Kyiv, Ukraine)**

**O.S. Marina. Paradoxicality in Modern English Poetic Discourse: Testing Boundaries of Linguistic Research in the 21<sup>st</sup> Century.** This article elaborates on a paradigmatic dialogue approach to explore paradoxicality manifestations in modern English poetic discourse. It follows a "jigsaw pattern" principle predominant in linguistic research in the 21<sup>st</sup> century and kaleidoscopically integrates key notions, techniques, and methodological tools of cognitive poetics, including multimodal, cognitive semiotics, and mobile stylistics. Such an approach facilitates developing a completely new view on paradoxicality. The paper defines paradoxicality as a cognitive and discursive category, modelled on the basis of "fuzzy set" principle, which predetermines the elasticity of its boundaries and constant accessibility for new members. A number of categorial features, related to certain categorial foci, structure the category. In particular, contradiction, unusualness, boundedness, anomaly and mobility foci actualized to a different extent in multimodal poetic discourse through paradoxical poetic forms (micro-, macro- and megaparadoxical). The paper proves that paradoxical poetic forms are multimodal construals, incorporating preconceptual, conceptual, verbal, and non-verbal facets. Formation of paradoxical poetic forms is a result of linguistic and cognitive activity of addresser and addressee ensured by linguistic and cognitive processes of pre-categorization, acategorization and categorization. Cognitive and semiotic operations as well as procedures accompany each process at a certain facet of a form.

**Key words:** cognitive and discursive category, paradoxical poetic form, paradoxicality, focus of paradoxicality category, paradigmatic dialogue.

**О.С. Марина. Парадоксальність у сучасному англомовному поетичному дискурсі: випробовування меж лінгвістичних досліджень у 21 столітті.** У статті застосовується підхід парадигмального діалогу до вивчення маніфестацій парадоксальності в сучасному англомовному поетичному дискурсі. Дослідження вибудовується за принципом "епістемної збірки", що домінує у лінгвістичних дослідженнях у 21 столітті та інтегрує основні поняття, техніки й методи когнітивної поезики, мультимодальної когнітивної поезики, когнітивної семіотики та мобільної стилістики. Такий підхід дає можливість продемонструвати достеменно новий погляд на парадоксальність. У сучасному англомовному поетичному дискурсі парадоксальність визначається як когнітивно-дискурсивна категорія, структурована у форматі розмитої множини, що зумовлює багатофокусну структуру і різновекторну динаміку її змістових та формальних ознак, а також розмитість категоріальних меж. Зміст категорії репрезентовано її категоріальними ознаками, реалізація яких в сучасному англомовному поетичному дискурсі зумовлена низкою гетерогенних фокусів: суперечливості, незвичності, аномальності, мобільності та межевості. Фокуси парадоксальності в різному ступені актуалізуються в мультимодальному поетичному дискурсі через парадоксальні поетичні форми (мікро-, макро- і мегапарадоксальні). У статті доводиться, що парадоксальні поетичні форми є мультимодальними конструктами, що включають передконцептуальну, концептуальну, вербальну та невербальну площини. Розкриття механізмів формування парадоксальних поетичних форм у сучасному англомовному поетичному дискурсі уможливило висновок про те, що їх творення є результатом лінгвокогнітивної діяльності адресанта й адресата в породженні й обробці інформації, закодованої у їх різних площинах. Така діяльність здійснюється

шляхом аналізу процесів передкатегоризації, акатегоризації і власне категоризації через виявлення лінгвокогнітивних і когнітивно-семиотичних операцій і процедур.

**Ключові слова:** когнітивно-дискурсивна категорія, парадоксальна поетична форма, парадоксальність, фокуси категорії парадоксальності, парадигмальний діалог.

**Е.С. Марина. Парадоксальность в современном англоязычном поэтическом дискурсе: испытание границ лингвистических исследований в 21 веке.** В статье применяется подход парадигмального диалога к изучению манифестаций парадоксальности в современном англоязычном поэтическом дискурсе. Исследование выстраивается по принципу "эпистемной сборки", доминирующего в лингвистических исследованиях в 21 веке и интегрирующего основные понятия, техники и методы когнитивной поэтики, мультимодальной когнитивной поэтики, когнитивной семиотики и мобильной стилистики. Такой подход даёт возможность продемонстрировать абсолютно новый взгляд на парадоксальность. В современном англоязычном поэтическом дискурсе парадоксальность определяется как когнитивно-дискурсивная категория, структурированная в формате размытого множества, определяющего многофокусную структуриацию и разновекторную динамику её содержательных и формальных признаков, а также размытость категориальных границ. Содержание категории представлено её категориальными признаками, реализация которых в современном англоязычном поэтическом дискурсе обусловлена рядом гетерогенных фокусов: противоречия, непривычности, аномальности, мобильности и граничности. Фокусы парадоксальности в разной степени актуализируются в мультимодальном поэтическом дискурсе посредством парадоксальных поэтических форм (микро-, макро- и мегапарадоксальных). В статье доказывается, что парадоксальные поэтические формы являются мультимодальными конструктами, инкорпорирующими предконцептуальную, концептуальную, вербальную и невербальную плоскости. Раскрытие механизмов создания парадоксальных поэтических форм в современном англоязычном поэтическом дискурсе позволило сделать вывод о том, что конструирование таких форм есть результатом лингвокогнитивной деятельности адресанта и адресата при порождении и обработке информации, закодированной в их различных ипостасях, включающая анализ процессов предкатегоризации, акатегоризации и категоризации путём выявления лингвокогнитивных и когнитивно-семиотических операций и процедур.

**Ключевые слова:** когнитивно-дискурсивная категория, парадоксальная поэтическая форма, парадоксальность, фокус категории парадоксальности, парадигмальний діалог.

## 1. Introduction

In the 21<sup>st</sup> century, scientists have produced substantial evidence that our universe is a hologram [Nomura 2017; Afshordi 2017]. Scholars argue that the contemporary world is fluid, unstable, and hybrid and people with a standard set of knowledge will soon become superfluous [Chernigovskaya 2018]. Being in the vein of global interdisciplinary or even transdisciplinary academic research, linguistics has recently faced a number of "turns", among which are cognitive, multimodal, and mobile ones. In particular, stylistics, or literary linguistics has travelled a long way from "classical rhetoric to cognitive neuroscience" [Burke 2014: 2-3]. International communities of literary linguists (PALA – Poetics and Linguistics Association 2018) are setting out to discuss advantages and problems of different methods, used alone or in synthesis, in the study of various styles focusing on the language of literature. A number of factors trigger the mentioned questions. First of all, in the 21<sup>st</sup> century the world witnesses multiplicity of "-isms" competing to "reserve a seat" in the socio-cultural arena, including, but not limited to digimodernism [Kirby 2009], metamodernism [Vermeulen 2010], and performatism [Eshelman 2008]. Secondly, diversity of new artistic forms – verbal, visual, auditory, olfactory, tactile – being generated today is striking. Every minute a novel artistic product appears, at least, in the digital Internet environment. Furthermore, poetic discourse has turned into the field of conflicting schools and movements, which give impetus to generating new and recasting existing poetic forms as well as novel means and ways of construing senses. Thus, to "adequately" explain all the changes occurring in digital and non-digital literary discourse one should resort to different methods of not solely linguistic nature, but go beyond the boundaries of linguistics in search of an effective toolkit.

Conceptualization of contemporary poetic discourse requires new, integral [Gebser 1986] literary mind, which envisages multidimensional character of construction and reconstruction of literary reality via intermingling of different kinds of poetic reasoning. The latter includes the following kinds: ecological (M. Epstein, O. Losiev), essayistic, paradoxical [Belekhova 2004; Epstein 1999], catachrestic, which presupposes juxtaposition of incongruous features of things and phenomena represented by poetic forms (I. Smirnov), transgressive, which is based on crossing the boundary between possible and impossible that is manifested in weird combinations of events, phenomena, and everyday objects described by poetic forms [Bataille 2003; Blanchot 1994], and, finally, parallaxic, which entails an epistemological shift in the observer's point of view claimed to reflect an ontological shift in the object itself [Žižek 2006: 17].

As a literary linguist, in this article I address the phenomenon of **paradoxicality**, which, as I have hypothesized and proved [Marina 2015], became a central category of modern English poetic discourse. To be more precise, the article **aims at** revealing cognitive and semiotic specificity of paradoxicality category realization in modern English poetic discourse, namely its digi- and metamodernist genres.

In linguistic terms, paradoxicality is a product of conceptualization of objects, phenomena, and events of real or imaginary world through the lens of rational (logical) and irrational (emotional, sensory) cognition, due to which in the course of addressors' (writers, poets, painters, composers) linguo-creative activity (special, defamiliarized) verbal and non-verbal forms are generated to express contradiction, incongruity, illogicality, weirdness, unexpectedness, originality and opposition. One of the evidence to support the idea of paradoxicalization of modern English literary discourse in general and poetic in particular, is a growing number of research in the fields of cognitive poetics and poetic criticism focusing on absurd, nonsensical [Gavins 2013], surreal [Stockwell 2017], impossible, unnatural [Alber 2016; Ryan 2013: 131-150], ambiguous [Vorobyova 2017: 428-496], uncreative, unoriginal, and anomalous [Goldsmith 2011; Perloff 2012] facets of present-day literary discourse.

## 2. Methods

**Occupying the niche** of unnatural, anomalous, and deviant phenomena research in poetic verbal and non-verbal communication, I adhere to a general methodological principle of paradigmatic dialogue or a jigsaw pattern predominant in linguistic research in the 21<sup>st</sup> century [Vorobyova 2013: 44], which kaleidoscopically integrates key notions, techniques, and methodological tools of cognitive poetics, including multimodal, cognitive semiotics and mobile stylistics. Such an approach facilitates developing a completely new view on paradoxicality. So, in this paper the research puzzle of paradoxicality looks as follows (Fig.1):

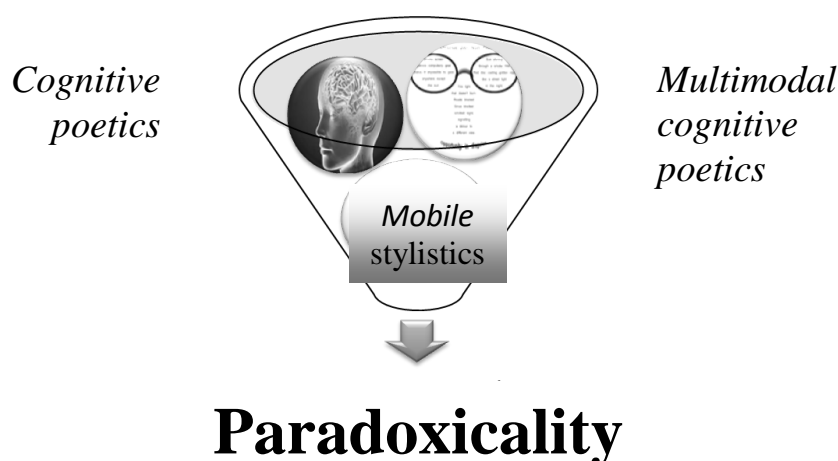


Fig. 1. Theoretical and Methodological Puzzle of Paradoxicality Category

Defining paradoxicality as a **cognitive** and **discursive category** of modern English poetic discourse, involving mental processes and discourse configurations taken in their interaction, became a result of tracing the evolution of scholarly opinion on content and forms of paradoxical reasoning expression from Antiquity to the 21<sup>st</sup> century, including specificity of their interpretation from the standpoint of paradigmatic dialogue. Paradoxicality category is manifested via paradoxical poetic forms, which emanate various senses. Furthermore, a number of linguistic and extralinguistic changes influence genesis of the paradoxicality category. Linguistic factors embrace general trends in poetic speech development, as well as ways of compositional and genre organization of modern English poetic discourse. Extralinguistic factors include types of literary mind, in which rational or irrational conceptualization of reality prevails, kinds of poetic reasoning, and, finally, ways of literary construal of reality.

Gradually assembling theoretical and methodological puzzle, the first chunk of the latter goes to cognitive poetics (L. Belehova, O. Vorobyova, M. Freeman, P. Stockwell, R. Tsur), which contributed to my treatment of paradoxicality category through cognitive lens, as well as referring contrastive tropes, such as oxymoron, paradox, antithesis, adynaton, catachresis, grotesque, and irony being an outcome of paradoxical reasoning, to paradoxical poetic forms. Conceptual oxymoron (L. Belehova, R. Gibbs, O. Marina) is a predominant conceptual scheme of the latter. Conceptual oxymoron is a way of understanding and experiencing objects, events or phenomena of real and fictional worlds via contrasting their axiologically charged features. It presupposes that our conceptualization of the world is not just metaphorical, but also paradoxical.

The second chunk in the puzzle is cognitive semiotics (L. Brandt, P.A. Brandt), which facilitated interpretation of paradoxical poetic forms as polycode signs taking different shapes and configurations in modern English poetic discourse. Polycode character of these forms means that different semiotic resources interact and integrate in their formation.

The third chunk is woven from different theories of multimodal cognitive poetics (O. Vorobyova, B. Büsse, Ch. Forceville, A. Gibbons, G. Kress, T. Van Leeuwen, N. Nørgaard). The paper distinguishes intersemioticity and multimodality of paradoxical poetic forms. **Intersemioticity** is an interaction of various codes in paradoxical poetic forms creation, in particular: verbal and non-verbal, i.e. visual, auditory, and audiovisual. **Multimodality** envisages construction of paradoxical poetic forms on the verge of different modes of a poetic discourse, which appeal to this or that addressees' sensory system.

The forth chunk of the puzzle belongs to mobile stylistics (M. Bednarek, B. Büsse, M. Sheller, J. Urry), which provides for explaining the workings of paradoxicality category from the standpoint of mobility, or moveability of its boundaries.

Etymological analysis of a lexical unit *paradox* confirmed a possibility to approach the research of paradoxical poetic forms, in particular applying a concept of **boundary**. Due to prefix *para-* it appears as a semantic primitive [Wierzbicka 1992] lexicalized as the mentioned morpheme in a number words (in the English, Ukrainian, and other languages) denoting deviant, incongruent, anomalous, and unusual phenomena, including paradoxical poetic forms.

Boundaries of paradoxicality category are characterized by rigidity within a classical approach in Antiquity. They become more flexible in the 20<sup>th</sup> century, proceeding from L. Wittgenstein's "family resemblance" principle, and transform into absolutely blurred from cognitive standpoint in the late 20<sup>th</sup> – early 21<sup>st</sup> century.

Moreover, mobility of paradoxical poetic forms is manifested in gestalt-free character of words – components of paradoxical poetic forms' semantics, in Reuven Tsur's parlance [2012]. Besides, mobility of paradoxical poetic forms may be expressed via their destruction, which can cause either their desemantization or, vice versa, new senses construal.

### 3. Results and Discussion

Contemporary English poetic discourse fits in the chronological framework of approximately last sixty years [Robinson 2013: 2]. Analysis has witnessed that it possesses a number of features, such as eclecticism, interactivity, non-linearity, heterogeneity, hybridity, irrationality, mobility, openness, and multimodality. Modern English poetic discourse has demonstrated a tendency towards pejoration manifested via deterioration of poetic forms' semantics, deformation of their syntactic structure, violation of lexical and grammatical combinability rules, excessive and intentional use of low-flown, taboo vocabulary.

Modern English poetic discourse characterized by different degrees of paradoxicality (low, middle, high) is represented in its main varieties – **digimodernist** and **metamodernist**. Digimodernist poetic discourse embodies digital text- and discourse construing based on "aesthetics" of intentional appropriation, plagiarism and copying by means of uncreative techniques "copy-paste" and "search-compile". It presupposes involvement of digital technologies and unfolding in virtual space, i.e. the Internet.

The term "digimodernism" was coined by the British cultural critic Alan Kirby [2009]. Actually, in his first essay "The Death of Postmodernism and Beyond" the scholar introduced the term "pseudomodernism". Digimodernism is a contraction from "digital modernism", which envisages a blend of digital technology and textuality, taking into account the (technical) process of a digital text generation, i.e. fingers and thumbs clicking, keying, and pressing [Kirby 2009: 1]. Consequently, today we are witnessing the development of a new digitally born textuality that is **digital textuality** in Alan Kirby's parlance. Digital texts are described as onward, haphazard, evanescent, anonymous, social, as well as undergoing multiple authorship and divergent readership [Bell 2014].

Additionally, the definition of digimodernist poetic discourse within the context of this article, proceeds from the concepts of "unoriginal" and "uncreative" writing, giving rise to constraint-based poetry. Within the framework of this article English digimodernist poetic discourse is subdivided into the poetic discourse of Flarf and Spam.

The founder of Flarf poetry is an American poet Garry Sullivan. The concept of Flarf has multiple meanings. In particular: 1) a quality of intentional or unintentional "flarfiness", corrosive, cute, or cloying, awfulness; 2) a work of a community of poets focusing on exploration of "flarfiness", which in early 21<sup>st</sup> century becomes an avant-garde, experimental, revolutionary poetic, even broader, artistic movement. Flarf poetic speech is characterized by intentional mistakes, taboo words, violation of lexico-semantic and syntactic links. It is meant to create "so bad it's good" poetic effect, achieved by Drew Gardner's novel technique of "google sculpting". The technique envisages creation of Flarf poetic texts from bits, pieces, and phrases predominantly borrowed from Google search results. Paradoxicality serves as the basis for both emergence of Flarf movement, in general, and often for the author's intent embodied in this or that Flarf poem, in particular. For instance, Flarfists create poetic texts about why they hate Flarf so much. In this case paradoxicality of the author's intent is manifested via contradiction between the state of affairs in real life – the poet's involvement in Flarf's creative activity – and its embodiment in the poetic text – hatred towards this activity.

#### WHY DO I HATE FLARF SO MUCH?

*She (Sharon, Nanda) came from the mountains, killing zombies at will her Plants vs. Zombies attack. Some people cried "but that was cool!" and I could only whisper "we should NOT be killing zombies!" What have you gotten yourself to do? Did it ever occur to you that you may in fact hate yourself? I know I do . . . I'm not nearly high enough yet—and you're not helping. My group got invited to join the Flarfist Collective, set up some hibachis and do what we do best, if you know what I mean. I wouldn't have so much of a problem with this writing if it were a library and I checked out the entire world as if it were a single*

book. Strike "helpful" off your list. The 4th quarter gets pretty intense and the announcers are usually trying to figure out who is going to become overwhelmed by their own arrogant nightmares. It would upset the stomach of the balance of nature. I always go red over the stupidest things and I have no clue why. Whether it's speaking in front of the class or someone asking me why I think I have the right to say anything. Why do I need an enemy to feel okay about what I'm doing? Observe yourself as you browse with ophistication through the topic of Authorship & Credibility (Gardner)

A given fragment possesses all properties inherent to Flarf poetry – prose format, weird, striking theme (*computer games with killing zombies*), use of taboo and low-flown vocabulary (*Well . . . you Hate Your Fucking Dad, BECAUSE I'm fucking ANXIOUS AS HELL about EVERYTHING. AAAAAAAAARGH*). Proper names – *Sharon, Nada* – referring to famous Flarfist lady poets (*Sharon Mesmer, Nada Gordon*), as well as lexical unit to denote this poetic movement (*My group got invited to join the **Flarfist** Collective*) serve as linguistic markers or allusions to the Flarf poetic genre. A certain author's appeal to approach search results as to authorship and credibility with due care (*Observe yourself as you browse with sophistication through the topic of Authorship & Credibility*) via an implied in nominative units feature of incongruence acquires somewhat ironical colouring. That is because the issue of "Authorship" among flarfists is in tune with "plagiarism" and "appropriation".

*Why do I hate the surface of the world so much that I want to poison it? Why do I hate this so much? Well . . . you Hate Your Fucking Dad! Why is the screen so damn small? And why does the car turn so sharply? And why is the only sound I hear the sound of a raft of marmosets? BECAUSE I'm fucking ANXIOUS AS HELL about EVERYTHING. AAAAAAAAARGH. It's even worse: "I'll tell you later." The medium is literally made of thousands of beautiful, living, breathing wolves. Why do I hate the moon so much? Unpublish your ideas in reverse. People hate any new way of writing. My girlfriend really hates it. There is not so much daytime left. Life is like spring snow tossing off mercurial Creeley-like escapes from life-threatening health problems. In summer we love winter in winter we love summer – all poetry is written in social mercurochrome. Since I hate the abridgement of life, a function of needing to please unpleaseable parents is more what this is about. Hate and love–if those are the options I just want to love and hate lobsters. The oddity is not so much that Blake held these eccentric views for most of his life, but that in modern civilization they not only extend the hand, so that it could not complain about complaining about something it hadn't even bothered to read, and instead formed a halfway decent indie rock band. I'm actually starting to get much more interested in white people than I used to be. Why do I hate Flarf so much? Because it is against everything good this country once espoused. Why do I hate Flarf so much? Because of the awful conflict it places the law-abiding or police-fearing poets under. (Gardner)*

In the poetic text some verbal technoimagery appears as unexpected and weird (*all poetry is written in social mercurochrome*). A word's *mercurochrome* semantic structure (liquid antiseptic of a red colour, organometallic compound, has a complex structure and contains mercury) represents denotative feature of *thingness* and signifiatory *antiseptic* and *complexity* features. As is known, mercury possesses poisonous properties. Thus, the senses generated by the given poetic image is, on the one hand, "filtering" function of society concerning poetry being created today. On the other hand, it appears that such poetry becomes an outcome of "poisonous" trends emerging in cultural and historical context of the 21<sup>st</sup> century. Conclusion: "*Why do I hate Flarf so much? Because of the awful conflict it places the law-abiding or police-fearing poets under*".

Spam poetic discourse, or Spoetry is construed primarily from the emails' subject, content or spam. On the one hand, this genre of digimodernist poetic discourse is viewed as "bursts of random,

spam-filter-busting language which somehow transcend their mundane purpose and burst into the golden light of literary glory". On the other hand, it is seen as a "literary sub-culture that has yet to be recognized by the print media", in spite of the fact that it has been around since 1990s.

Metamodernist poetic discourse evolves in constant mobility of literary forms, including poetic, between naïve modernist enthusiasm, striving for experiment and cynical postmodern irony actualized in pendulum-like oscillations of co-existing heterogeneous verbal and non-verbal poetic forms.

In modern English poetic discourse paradoxicality category is modelled on the basis of "fuzzy set" principle [Zade 1965], which predetermines the elasticity of its boundaries, asymmetry of its formal and conceptual features, fostering its multifocal structure, and constant accessibility for new members [Marina 2015]. **Multifocality** parameter of the category envisages heterogeneous foci structuring it and preconditioning realization of paradoxicality categorical features. In particular, *contradiction*, *unusualness* (see Fig. 2), *boundedness*, *anomaly*, and *mobility* foci actualized to a different extent in modern English poetic discourse through paradoxical poetic forms. I suggest that foci of paradoxicality are, on the one hand, its semantic nodes, which accumulate and at the same time generate a wide range of semantic features of paradoxicality and, on the other hand, serve as anchors in poetic texts interpretation.

In the *unusualness focus* the parameters of *weirdness* – *strange(ness)*, *weird*, *odd*, *unexpectedness* – *not commonly seen or expected*, and *mysteriousness* – *enigmatic*, *mystical* [Macmillan English Dictionary for Advanced Learners 2012; Oxford Dictionary for Advanced Learners 2009] converge as in a poetic discourse of an American metamodernist poet B. Lerner viewed as similar to "enigmatic and unexpected cryptograms encoding" ironical, sometimes even sarcastic attitude towards commercialization of present-day American culture and art, as well as towards ubiquity of advertising, harmfulness of computer environment, especially computer games, and ambivalence of social and political life [Perloff 2012: 45].

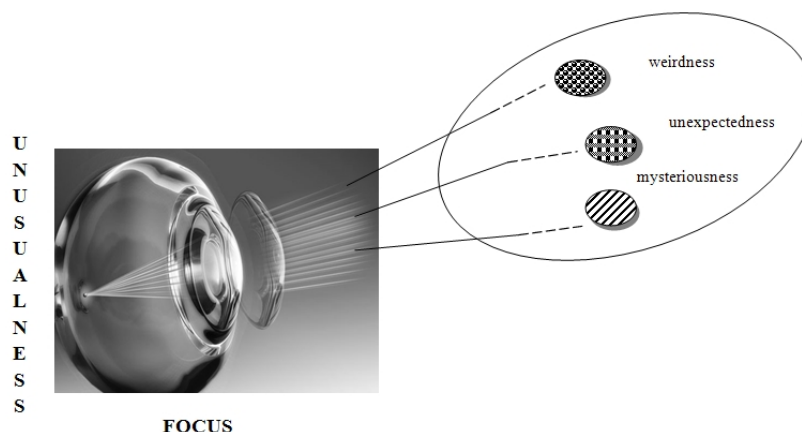


Fig. 2. Schematic Representation of the Unusualness Focus

For instance, in B. Lerner's verse "*Mad Lib Elegy*" the **unusualness** focus accumulates the features of *unexpectedness* and *weirdness*. The senses of *unusualness* and *unexpectedness* are, first of all, hidden in the poem's title. Unexpected is a combination of a word collocation *Mad Lib* (an American phrasal template game, in which players are supposed to fill in the gaps in a text by any words they wish to) and a lexical unit *elegy* (lyrical genre of *elegy* expressing *sadness*, *grief*, *mourning* and prompting to philosophical speculations).

*Unusualness* of paradoxical forms is manifested via *unexpectedness* of thematic shifts from a description of starving children (*There are starving children left on your / plate*), unconsciously caused harm (*There are injuries without brains*), hair removal (*Entire nations are ignorant of the basic / facts / of hair removal*), euthanasia of homeless animals (*70% of pound animals will be euthanized. / 94% of pound animals would be / euthanized*), online games (*massively multiplayer*

*zombie-infection / web games*) to global conceptualization of the world as a rare instance of selective assymetry (*The world is a rare case of selective / asymmetry*) or a parking lot (*There are two kinds of people in the world: / those that condemn parking lots as monstrosities, / 'the ruins of a broken World,' and those that respond to their majesty emotionally / 70% of the planet is covered in parking lots*).

The **anomaly focus** (Fig. 3) predetermines instances of *deviance* (*deviant, irregular, abnormal*) in modern English poetic discourse as deviation from language norms and standards of poetic creativity, in particular.

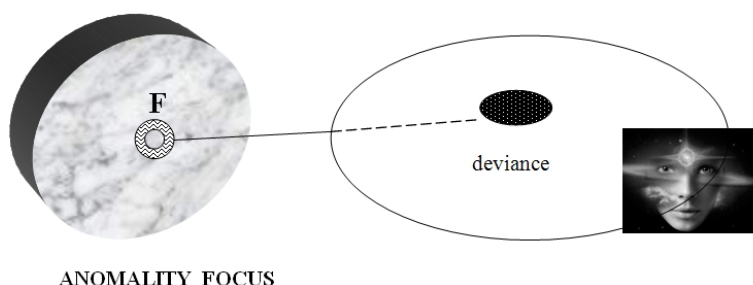


Fig. 3. Schematic Representation of the Anomaly Focus

Predominant semantic node in British poet J. Bennett's poetry is **anomaly** projecting mostly the parameter of *deviance* expressed on all levels of texts' compositional structure, e.g.:

#### *LoOk*

*my boOrn casTer l'ame my ouch  
log ——— or bent the cOmb ra)labpst  
book ( was////tun//bling an the  
asssshes fleww : : : : : ah  
air was grey insects \* \* \* fa\\ing f  
rom thye sky my stone saiiled aw  
aaay na ym gol saw gniliob gnillliob)  
runn a head an think k k k k k*

(J. Bennett)

Graphically capital letters function within a morphological structure of lexical units (*LoOk / boOrn*), syntactic constructions appear to be deviant. Moreover, almost complete distortion of the poem's syntactic organization gives grounds to state its disharmonious character. Punctuation marks and graphical symbols stand for letters and, sometimes, words (*book( was////tun//bling //// asssshes fleww : : : : : ah*).

The formal facet of the category is realised in a number of paradoxical poetic forms. Namely, I differentiate micro-, macro- and megaparadoxical poetic forms.

**Microparadoxical poetic forms** include words, whose outer shape is distorted, or ruptured, as in *dr ape, c, loud, p late* [Bennett 2015], nonsensical quasi-lexical units, authors' nonce-words, for instance, *erriff. ceol pliney / bracsp. ceid,oeuf,loet. seaid. ithpr.* [Inman 2014].

**Macroparadoxical poetic forms** embrace paradoxical poetic imagery expressed by: 1) phonographical or phonetic stylistic means, when clash of heterogeneous phonemic clusters, phonesthemes, homophones, and homographs generates implicit and contradictory senses. 2) Deviant syntactic constructions based on the principles of deformation, destruction, and asymmetry, created with the help of, particularly, enjambment, when a syntactic construction



transgresses the limits of a poem line or stanza. Violation of a syntactic whole causes restructuring of syntactic links and relations within a poetic text, which is accompanied by appearance of unexpected semantic shifts. 3) Contrastive tropes and figures, which actualize various categorial features of paradoxicality, such as oxymoron, antithesis, paradox, catachresis, adynaton, and irony.

Many of paradoxical poetic forms expressed by oxymora or paradoxes are stereotypical. In other words, they are entrenched in addressees' mind [Belekhova 2004: 304] due to recurrent use in a poetic discourse of poets belonging to different literary epochs or in other kinds of a literary discourse – visual, auditory and / or audiovisual. Functioning of such macroparadoxical poetic forms is observed predominantly in the poetry of modernism. For instance, macroparadoxical poetic forms expressed by poetic oxymora *unanswered question*, *resolute doubt*, *dumbly calling*, *deafly listening* from M. Moore's poem "What are years" are stereotypical. They have been created as a result of clash of diametrically or medially opposite semantic features characterizing components of the tropes. For instance, in a poetic oxymoron *resolute doubt* semantic features of *firmness*, *resoluteness*, and *purposefulness* characterize the word *resolute*, while another component *doubt* has opposite semantic features of *uncertainty*, *ambivalence*, and *hesitation*. In some publications the poem's title contains a question mark, which was required by publishers. However, it contradicts the author's intent, who created the poetic text as a poem-speculation over eternal life problems that does not call for an answer: *What is our innocence, / What is our guilt? All are / naked, none is safe. And whence / is courage: the unanswered question, / the resolute doubt <...> / This is mortality, / This is eternity.*

Stereotypical nature of the poetic oxymora *unanswered question*, *resolute doubt*, *dumbly calling*, *deafly listening* is explained by intersemiotic links. *Unanswered question* is a title of a musical piece of a famous 20<sup>th</sup> century American composer Ch. Ives, popular in the period when M. Moore's verse was written (1940–1950). The musical discourse embodies ideas similar to the lady poet's speculations over eternal questions of human existence. In musical auditory discourse strings perform, not changing their tempo. In such a way they recreate the silence of the druids. The trumpet poses perennial questions of existence sustaining the same tone, and flutes symbolize search by alternating tones and tempo. Dissonances and polytonality as non-verbal auditory forms correlate with paradoxical poetic forms in the poem.

**Megaparadoxical poetic forms** are impossible poetic worlds constructed in modern English poetic discourse. As a rule, these worlds are metaleptic ones, whose creation is based on: 1) ontological contradiction or incongruence of poetic worlds that prompts their clash, flicker or immersiveness; 2) distortion of poetic worlds' boundaries, which causes absorption of non-fiction worlds (legal, newspaper, medical discourse) by fiction (poetic); 3) blurring the boundaries of poetic worlds caused by compression of virtual non-fiction worlds constructed by means of the Internet search engines; 4) discrepancy between state of affairs in poetic and real worlds.

Paradoxical poetic forms are **multimodal construals**, incorporating preconceptual, conceptual, verbal, and non-verbal facets. Each facet is constructed and reconstructed on the verge of two or more modalities of modern British and American poetic discourse – verbal (poetic texts), visual (paintings accompanying poetic texts), auditory (poetic discourse as an outcome of videogames or street noise's acoustic environment and / or rhythm of current musical genres) and / or audiovisual (videoclips – screened or animated versions of poetic texts; poetic readings).

Preconceptual facet of paradoxical poetic forms is structured by binary oppositions of image schemas (HERE – THERE, UP – DOWN, FRONT – BACK, HEIGHT – DEPTH, CENTRE – PERIPHERY, BALANCE – DISBALANCE) as well as implicative features (e.g. the archetype of Orientation – *striving for divine* and *secular*; the archetype of Earth – *birth* and *death*), reflecting ambivalence of the archetypes content and specificity of their embodiment in modern English poetic discourse. Such specificity is predetermined by cognitive operations of image schemas transformation into conceptual schemas, namely, conceptual oxymora, which structure conceptual

facet of paradoxical poetic forms. Cognitive and semiotic operation of transgression [Bataille 2003; Blanchot 1994; Foucault 1994] facilitates actualization of paradoxical poetic forms in poetic discourse.

Formation of paradoxical poetic forms is a result of linguistic and cognitive activity of addresser and addressee ensured by linguistic and cognitive processes of **precategorization** [Belekhova 2004; Tsur 2012], **acategorization** [Gebser 1986; Atmanspacher, Fach 2005], and **categorization**. Cognitive and semiotic operations, as well as procedures accompany each process at a certain facet of a form.

Categorization includes linguistic and cognitive operations aimed at determining denotative and significative features of nominative units, which constitute paradoxical poetic forms. Precategorization is meant to explicate senses of paradoxical poetic forms' preconceptual facet activated by archetypes. It presupposes cognitive operations with their low-categorized implicative features embodied in lexical units, which are paradoxical poetic forms' constituents, whose connotations are signals of archetypes activation. Acategorization embraces linguistic and cognitive operations (extrusion, absorption, clash, overlapping) as well as cognitive and semiotic ones (intersemiotic transformations, discursive import) linking sound symbolic associations of phonological units, connotations of morphological and lexical units (verbal facet) with implicative features (preconceptual facet) and accord them with senses explicated from paradoxical poetic forms' conceptual facet and connotations encoded in visual, auditory and audiovisual paradoxical poetic forms (non-verbal facet). Acategorization ensures integrity of all paradoxical poetic forms' facets as multimodal construals.

#### 4. Conclusions

The 21<sup>st</sup> century linguistics shatters the limits of a strictly-outlined paradigm within which this or that research may be conducted. It rather urges to blur the boundaries between linguistic and non-linguistic paradigms, whose theories and methodological tools should work in synthesis creating an interdisciplinary "harmony" in investigating complex phenomena. A paradigmatic dialogue in the study of the concept of paradoxicality facilitated its treatment as a cognitive and discursive category of modern English poetic discourse. It became possible via tracing linguistic and extralinguistic factors of poetic discourse paradoxicalization, determining an extent of its paradoxicalization, as well as revealing specificity of paradoxical poetic forms discursive realization, proceeding from the theories of moveable and blurred character of categories' boundaries (mobile stylistics) along with a partial application of L. Zade's mathematical theory of a fuzzy set, and, finally, mechanisms of emotive senses generation in synthesis of various semiotic codes, intermingling in literary communication (cognitive poetics, multimodal cognitive poetics).

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**Marina Olena Serhiyivna** – Doctor of Philology, Associate Professor, Professor O.M. Morokhovskiy Chair of English Philology and Philosophy of Language, Kyiv National Linguistic University (73 Velyka Vasylkivska st, Kyiv, 03680, Ukraine); e-mail: olenamarina@ukr.net; ORCID: 0000-0002-9079-5702

**Марина Олена Сергіївна** – доктор філологічних наук, доцент, професор кафедри англійської філології та філософії мови імені О.М. Морохівського, Київський національний лінгвістичний університет (вул. Велика Васильківська, 73, Київ, 03680, Україна); e-mail: olenamarina@ukr.net; ORCID: 0000-0002-9079-5702

**Марина Елена Сергеевна** – доктор филологических наук, доцент, профессор кафедры английской филологии и философии языка имени А.Н. Мороховского Киевского национального лингвистического университета (ул. Большая Васильковская, 73, Киев, 03680, Украина); e-mail: olenamarina@ukr.net; ORCID: 0000-0002-9079-5702