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COGNITIVE AND SEMIOTIC DIMENSIONS OF PARADOXICALITY IN CONTEMPORARY AMERICAN POETIC DISCOURSE

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Abstract: The article focuses on revealing various manifestations of paradoxicality in contemporary American poetic discourse. It defines paradoxicality as a cognitive and discursive category realized in a dynamic semiotic unity of its content and form. A number of categorial foci structure the category. They are actualized to a different extent in contemporary American poetic discourse through paradoxical poetic forms, namely micro-, macro-, and megaparadoxical ones.

Key words: paradoxicality category, cognitive and discursive paradoxology, paradoxical poetic form, multimodal construal, foci of paradoxicality category.

*The world is just one vast paradox,
the old man concluded.
And I defy you to prove the contrary
(Pérez-Reverte 2004)*

1. Introduction

When scholars undertake to do a research in a certain area, they, as a rule, get absorbed in an object of their study to the extent that they discern its manifestations in any material as well as form. In this vein, about 18 years ago, **paradoxicality** turned into my research chimera, fascinating and 'obsessive' academic fancy. However, the fancy came true and I defended my Doctor habilitated thesis on paradoxicality in

contemporary Anglophone poetic discourse viewed through transdisciplinary lens (Маріна 2015).

Creative personalities resort to figurative ways of explaining what poetry, actually, is. Namely, it appears as "truth in its Sunday clothes" (Roux, *s.a.*), "eternal graffiti written in the heart of everyone" (Ferlinghetti, *s.a.*), "an echo, asking a shadow to dance" (Sandburg, *s.a.*). It is believed that "poetry can be dangerous, especially beautiful poetry, because it gives the illusion of having had the experience without actually going through it" (Rumi, *s.a.*). In academic terms, poetry is a result of a special cognitive activity. It activates precategoryal (unconscious) sensory cognitive processes (Tsur 2012: 1). Poetic discourse is not merely overwhelmed by precategoryal data, but, what is more, it evokes sensations and emotions, representing irrational elements (Freeman 2013: 92; Tsur 2012: 1). This article elucidates poetic discourse in two aspects. Namely, as a creative, emotive and intellectual communicative environment, in which various poetic forms and images are constructed. They are products of poets' literary mind and poetic reasoning. Poetic discourse appears also as a cognitive and communicative activity aimed at poetic (quasi-) communication between addressor(s) and addressee(s).

Generally, contemporary poetic discourse has turned into the field of conflicting schools and movements. Their contradiction gives impetus to generating new and recasting existing poetic forms as well as novel means and ways of senses construal. The present-day poetic discourse becomes to this or that extent paradoxical. In other words, it is an environment, which hosts construction of multitude of paradoxical poetic forms. In their turn, they embody knowledge about unusual, anomalous, contradictory, or impossible state of affairs, deconstructing stereotypical conceptualization of the world.

My earlier research (Маріна 2015) proved that British, American, and Canadian poetic discourses of the 20th and 21st centuries are characterized by paradoxicality. However,

this paper will focus solely on paradoxicality workings in contemporary American poetic discourse. Chronologically, the analysis will embrace the period of late 20th – early 21st centuries.

I suggest that, 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. As a consequence, addressors' (writers', poets', painters', composers') creative linguistic activity generates (special, defamiliarized) verbal and non-verbal forms. The latter express contradiction, incongruity, illogicality, weirdness, unexpectedness, originality, and opposition (Marina 2017b: 41).

Notwithstanding my 'strong bias' towards paradoxicality, which, indeed, is not solely restricted by poetry, I will for a while turn into an outside observer. The purpose of the transformation is to open mindedly display some facts about the state of affairs with paradoxicality today. Firstly, to confirm that paradoxicality is in the forefront of transdisciplinary academic attention. Secondly, to show that the time has come to consider paradoxicality in a broad context and not to limit its interpretation by merely addressing paradoxicality in terms of paradox, particularly in linguistic studies. Thirdly, today conceptualization of events, phenomena and/or objects of real and imaginary worlds is to different extents paradoxical. Various manifestations of paradoxicality in fiction and non-fiction serve as evidence for this statement.

I have just recently found confirmation of validity of my research logic, i.e. proceeding in the direction of expanding horizons of long-standing tradition of paradox treatment as a rhetorical figure or trope. To be more precise, this article views **paradoxicality** rather as a **cognitive and discursive category** realized in cognitive and semiotic unity of its content and form (MapiHa 2015: 33). It is a central category of contemporary American poetic discourse, which takes different manifestations in its various genres to be discussed further in the article.

To underpin this train of thought in Hanebeck's "Understanding Metalepsis: The Hermeneutics of Narrative Transgression" (2017: 11-31), published a year after my defence, I encountered the following chapter title, which, undoubtedly, mirrors the essence of the research: "Rhetorical Metalepsis and Narrative Metalepsis: From **Rhetorical Trope** to Narratological **Category**". A "motion pattern" from trope → to category reveals "shifts in emphasis, a widening or narrowing of the phenomenon's scope or a reconceptualization of one or more of its constituent parts and/or fields of reference" (Hanebeck 2017: 11). In my monograph "Semiotics of paradoxicality in cognitive and communicative elucidation (on the material of modern English poetic discourse)" (Марина 2015) and other recent publications (Marina 2017a: 113-131) I demonstrated similar evolution of the concept of paradox. Namely, paradox has travelled a long way from being interpreted as a statement contrary to a commonly accepted opinion or to earlier evoked expectations (see e.g., Aristotle 2006) to being viewed as a manifestation of paradoxical reasoning (see e.g., Baudrillard 1995; Deleuze 1990; Popper 2002).

The ubiquitous nature of paradoxicality in the 21st century is globally recognized. First of all, there is a growing number of research in the fields of cognitive poetics, cognitive semiotics, literary criticism focusing on the phenomena adjacent to or fostering paradoxicalization of fiction and poetry. In particular, it concerns absurd, nonsensical (Gavins 2013), surreal (Stockwell 2017), impossible, unnatural (Alber 2016; Hanebeck 2017; Martín-Jiménez 2015: 1-40; Ryan 2013: 131-150), ambiguous (Vorobyova 2017: 428-496), transgressive (Ihina 2017: 90-127), uncreative, unoriginal, and anomalous (Goldsmith 2011; Perloff 2012) facets of present-day literary (multimodal) discourse.

Secondly, in 2014 the 39th Annual Meeting of the Semiotic Society of America focused on *Paradoxes of Life: Challenge – Determination – Resilience*. The call for papers stated as follows (Paradoxes of Life: Challenge – Determination – Resilience 2014):

Contemporary societies seem to be especially challenged by paradoxes in all aspects of life. And yet antinomies in life are not fortuitous, nor do they result from incompetence. They are inherent in the human condition and innate forces in cultural and natural systems. <...>Paradoxes present contradictions between irresolvably opposing aspects of life. <...>The evolution of life itself is paradoxical. Because we are born into a world of paradoxes <...> we are compelled to thrive in a reality that is constantly in a state of disequilibrium. <...> the resulting paradoxes can offer unique opportunities for engaging in crucial meaning-making processes. <...> how we deal with paradoxes can give us insight into the nature of complex semiotic processes.

In other words, "signs of paradox", in Pelkey's parlance (Pelkey 2014: v), can be traced in various linguistic and extralinguistic contexts, thus considered from different perspectives, i.e. linguistic, pragmatic, psychological, sociological, historical, mathematical, etc. However, semiotic approach is hypothesized to be the most effective in exploring paradoxes due to its 'openness' to insights from all domains of inquiry (ibid.) as semioticians are involved in an inquiry of "how things are, not being subordinated to the ideology of any kind" (Deely 2009: 119). I would specify these ideas in two ways. Firstly, what proceeds from the given reflections is that it goes rather about paradoxicality as an umbrella phenomenon embracing its various manifestations, but not merely about paradoxes as one of the forms, which paradoxicality might take.

Secondly, absolutely agreeing to the interdisciplinary trajectory of paradoxicality research, bearing in mind broad understanding of semiotics within the presented context, this article admits a general theoretical and methodological principle of paradigmatic dialogue or a jigsaw pattern (Воробьёва 2013: 44). The paradigmatic dialogue in this paper occurs among cognitive poetics, including multimodal, cognitive semiotics, and mobile stylistics, which envisages integration of their key notions, techniques, and methodological tools. Such an approach facilitates developing a completely new view on paradoxicality as cognitive and discursive category, as well as launches a new transdisciplinary direction in cognitive poetics that is **cognitive and discursive paradoxology**.

2. Theory, methods, and material

2.1 General theoretical and methodological remarks to the "portrait" of paradoxicality

This paper **aims** at outlining cognitive and semiotic dimensions of paradoxicality category, taken in their interaction in contemporary American poetic discourse. Taking into consideration multifaceted character of paradoxicality, as well as conflicting nature of contemporary fiction and poetry, revelation of a fully-fledged "portrait" of paradoxicality entails application of cross-paradigmatic toolkit, including, but not limited to the methods used within the framework of the above-mentioned paradigms.

For further terminological precision, I will briefly define what this paper views as a cognitive and discursive category of paradoxicality. The latter involves mental and semiotic processes, as well as discourse configurations taken in their interaction. Synthesis of cognitive and discursive in the category mirrors specificity of rational and irrational conceptualization of the world embodied in paradoxical poetic forms emanating various senses and being constructed in different poetic (inter)discursive contexts. Paradoxicality as a category is a dynamic unity of content and form. The formal facet embraces different paradoxical poetic forms emanating various senses grouped in a number of categorial foci. The latter represent the content of the category. Interrelation between content and form in the category is dynamic as paradoxicality of poetic discourse is realized via interaction of various paradoxical poetic forms and multitude of paradoxical senses they generate. Moreover, being constructed in poetic discourse, the senses can move from one form to another. A detailed description of content and form correlation in the category is given further in the article.

On the one hand, to decode paradoxical senses (multimodally) constructed in the contemporary American poetic discourse one should resort to a complex methodology of research, which this article, actually, represents. On the other hand, to disambiguate conceptualization and interpretation of paradoxical poetic forms, complexity of the chosen algorithm of the analysis should be as transparent as possible. No matter to what extent heterogeneous the methods are.

Following the transdisciplinary path, this article intermixes traditional and novel linguistic methods with transdisciplinary ones to configure a new methodological toolkit able to explain diverse workings of paradoxicality category in contemporary American poetic discourse. At every stage of the research pursuing different goals, the paper applies various sets of methods.

Generally, theoretical and methodological landscape of cognitive and discursive paradoxology within the present research looks as follows (Marina 2017b: 41 'after') (Fig. 1):

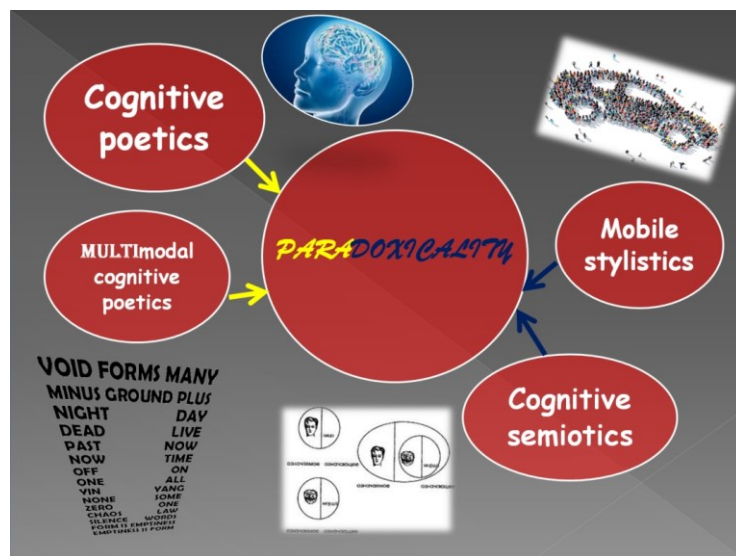


Figure 1. Theoretical and methodological framework of paradoxicality category research

Generally, the word landscape means "the distinctive features of a given area of intellectual activity, regarded as an integrated whole" (Collins dictionary 2018). The picture (Fig. 1) shows paradigms, namely, cognitive poetics, multimodal cognitive poetics, cognitive semiotics, and mobile stylistics, which enter into dialogue to form a theoretical as well as methodological integrated whole, i.e. cognitive and discursive paradoxology. In the center of the picture, there is paradoxicality. As stated above, it is a cognitive and discursive category, an epistemological tool, able to expose knowledge about how poetic discourse becomes paradoxical due to various interactions of paradoxical poetic forms and senses they generate. Further, I will explain step by step what every paradigm adds to the 'portrait of paradoxicality'.

Contribution of cognitive poetics to the research of paradoxicality and, consequently, to its definition as cognitive and discursive category relies on a number of notions. The latter include conceptual oxymoron (Белехова 2002; Марина 2004; Gibbs 1994), verbal poetic image as linguistic and cognitive textual construal (Белехова 2002), precategory information, thing-destruction and thing-free qualities (Tsur 2012), delayed categorization (conceptualization), the TOT phenomenon (on the tip of the tongue) (ibid., 37-51).

Conceptual oxymoron is a way of understanding and experiencing objects, events, or phenomena of real and fictional worlds via contrasting their value-charged features. It presupposes that conceptualization of the world is not just metaphorical, but also paradoxical. This article transgresses the boundaries of traditional, or classical, conceptual schemata theories, i.e. conceptual metaphor (Lakoff & Johnson 1980), conceptual metonymy (Kövecses & Radden 1998), and conceptual oxymoron. The paper rather expands the horizons of metaphorical, metonymical, and oxymoronic (paradoxical) conceptualization of reality proceeding to the theory of multimodal metaphor (Forceville 2006: 379-402). It is applied not solely to the studies of literary discourse, but also to the research of such social and political phenomenon as BREXIT (Morozova 2017: 250-283). Besides, the article uses contextual theory of metaphor (Kövecses 2015), and the 'Stack of Counters model'. The latter explains the process of novelty in metaphorization (Denroche 2015). This model is a feature model, which offers (ibid., 42):

A way of recording which features are selected during metaphorization and where they occur on the denotational-connotational continuum. <...> The Stack of Counters model assumes that information about each word, and each sense of a polysemous word, is stored as features in an encyclopaedic entry in the Mental Lexicon. Each entry is pictured as a stack of counters in which each counter represents a semantic feature. The features are in a continuum from denotational, or 'core', features at the base of the stack to connotational, or 'non-core', features at the top.

Such an image of the model emphasizes that the features in the mind of the individual are stored in a certain order. The features at the base are more stable than the ones on

the top. Each feature is independent and can be selected separately (Denroche 2015: 42-43). This model to some extent echoes Tsur's concept of low and highly categorized, or highly differentiated features in semantic structure of a word (2012).

In terms of cognitive semiotics, it is worthwhile mentioning that cognitive and semiotic facets of paradoxicality cannot be regarded independently. On the one hand, the label "Cognitive semiotics" does **not** represent a completely **new field** of research as, actually, the cognitive sciences and structural semiotics, i.e. "two separate trends in the study of meaning have been crossing each other's paths since the 1980s" (Brandt 2004: 2). On the other hand, cognitive semiotics even in recent years has been recognized as "an **emerging** field for the transdisciplinary study of meaning" (Zlatev 2012). Why emerging? The question is not at all rhetorical. The response is quite simple: it is emerging, because it has the "ambition of **true** transdisciplinarity" and focuses on dynamism to provide new insights into meaning-making processes (ibid.). Within the framework of cognitive semiotics, meaning can be understood both in terms of "the biology of our mind and as a highly 'spiritual' semio-sphere" (Brandt 2004: 2). All cognitive processes, being mediated by verbal and/or non-verbal signs, are involved in semiosis as a dynamic process of sign making (Алефиренко 2010: 56).

Interchange of prefixes in the terms 'interdisciplinarity' and 'transdisciplinarity' is not just an academic whimsy. Interdisciplinarity envisages integrating knowledge and methods from different disciplines, using a real synthesis of approaches (Jensenius 2012). In its turn, transdisciplinarity presupposes creation of a unity of intellectual frameworks beyond the disciplinary boundaries (ibid.) and allows to creatively re-imagine the disciplines and the possibilities for combining them (Bernstein 2015) in studying such multifaceted phenomena as paradoxicality along with paradoxical meaning making. No doubt, paradoxes are pregnant with meaning (Pelkey 2014: v).

"The ambition of new transdisciplinarity" in cognitive semiotic research is fostered by one of the most popular and influential **semiotic** theories and methodologies of the 21st

century – multimodality theory (Jewitt 2009: 28-40), including multimodal cognitive poetics. Multimodal studies are "excellently equipped to tackle the changes across the communication canvas of modern time" (Seizov & Wildfeuer 2017: 1). Being revisited today, multimodality is defined as 'a *modus operandi*' for conducting research on mediated and face-to-face communication (ibid., 3).

In its turn, multimodal cognitive poetics has emerged as a response to multimodal literary texts through integrating methods of cognitive poetics and multimodality studies (Gibbons 2012). From a stylistic perspective, the latter focus on meaning making as a *multisemiotic* phenomenon that allows the illumination of how other semiotic modes, except for the printed word, such as typography, colour, layout, visual images, etc., participate in meaning construction (Nørgaard 2010: 30). From a cognitive perspective, multimodal forms are regarded as manifestations of mental construal. In cognitive psychology, a term *construal* is understood as the way in which (or the process of) people perceive, comprehend, and interpret the world around them (Trope et al. 2007). Cognitive linguistics treats meaning as *construal*, i.e. *construction* of meaning appears as one of the cognitive processes that govern language use (Croft & Cruse 2004: 2).

In poetic discourse, in-built multimodality, in Vorobyova's parlance (2012: 5-11), is explicated, first and foremost, in visual, or concrete poetry. In concrete poetry, verbal units are shaped visually. In other words, graphic patterns of letters, words, or symbols rather than the meaning of words convey a poet's intent. The creator of concrete poetry uses typeface and other typographical elements in such a way that chosen units – letter fragments, punctuation marks, graphemes, morphemes, syllables, or words – and graphic spaces form an evocative picture (Concrete poetry 2018). However, a visual image is not merely an accompaniment, decoration, or enhancement of a verbal image. Visual and verbal codes interplay in concrete poetry's meaning making as in Barnes's poetic text "Shoes" (Barnes 2015) (Fig. 2):

Sho
es, Shoes
everybody loves s
oes. Red ones, gre
een ones and purple
ones too!
Heels, flat
s, even ten
nis shoes
are what i
love to shop
for...I can handle ab
out one hundr
ed pairs mor
e! Wea r the
m with blue
jeans, lea
ther, e ve
n with a
swea ter!
know If you
do y me as well as you think you
sho ou'll know just how much I love
nt f es. Shoes are what I live for. All I wa
good or Christmas is more shoes. Hey Mom that's
s. N news! Please or please get me more shoe
get ow you know I how much I love shoes, yo
the clue. **Morghan Barnes**

Figure 2. Barnes's poetic text "Shoes"

Visual image of shoes in the poem is evident and exquisite. The addressor's intent is, at least, to make her mother buy another pair of shoes (for her) as a Christmas present: *"Shoes are what I live for / All I want for Christmas is more shoes / Hey Mom that's news! / Please or please get me more shoes"*. This poetic text is not devoid of paradoxicality features. On the one hand, the visual shape of the text aesthetically satisfies an addressee-viewer's eye. On the other hand, when an addressee-viewer turns into an addressee-reader, a positive response dissolves as split words impede cohesive perception of this multimodal art form and prompts to intellectual activity.

In multimodality context, 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 modalities of a poetic discourse, which appeal to this or that addressees' sensory system. In other words, paradoxical poetic forms are multimodal construal incorporating preconceptual, conceptual, verbal, and non-verbal facets. Each facet is constructed and reconstructed on the verge of two or more modalities of contemporary American poetic discourse. In particular, these are verbal,

visual, auditory, and audiovisual modalities. Poetic texts represent verbal modality, while paintings accompanying the latter, pertain to the visual modality. Auditory modality is an outcome of videogames or street noise's acoustic environment and/or rhythm of current musical genres. Finally, screened or animated versions of poetic texts as well as poetic readings embody audiovisual modality.

The paper elaborates a methodological procedure **of analyzing categorization types**. Namely, precategorization, acategorization, and categorization. The methodological procedure is aimed at inferring and interpreting various types of knowledge realized in paradoxical poetic forms' semantics. It becomes possible due to detecting and elucidating cognitive and semiotic mechanisms of their multimodal construction (Fig. 3):

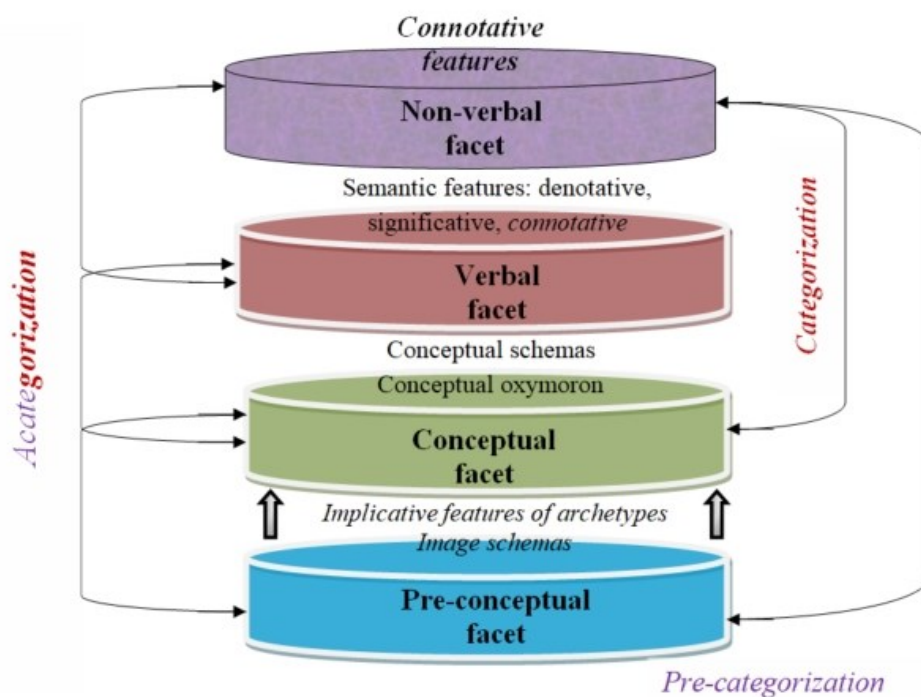


Figure 3. Paradoxical poetic form as a multimodal construal. Picture made by the author with the use of standard Microsoft Office gallery.

Precategorization, **acategorization**, and **categorization** are linguistic, cognitive, and semiotic processes ensuring formation of paradoxical poetic forms. Cognitive and semiotic operations as well as procedures accompany each process at a certain facet of

a form. At every stage and facet, different features of paradoxical poetic forms are activated and triggered.

Before explaining how the processes of paradoxical poetic forms' construal work, I will terminologically specify on the features involved. As is known, a word's semantic structure embraces denotative (thingness, action, manner of action, process, state, quality) and significative features (minimum of the most general and typical features needed to single out and recognize a thing, object or phenomenon) (Уфимцева 1986). In Tsur's parlance (2012: 49), denotative and significative features are highly categorized ones. In their turn, connotative features (axiological, emotive, expressive, functional and stylistic, and socio-cultural) are low-categorized ones (ibid.).

So, step by step methodological procedure of analyzing categorization types works as follows. First, categorization includes linguistic and cognitive operations aimed at determining denotative and significative features of nominative units, which constitute paradoxical poetic forms. Second, precategorization (Белехова 2015: 6-17; Tsur 2012) 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. Third, acategorization (Atmanspacher & Fach 2005: 181-205; Gebser 1986) embraces linguistic and cognitive operations (extrusion, absorption, clash, overlapping) as well as cognitive and semiotic ones (intersemiotic transformations, discursive import). They link 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. Moreover, acategorization links the enumerated features with connotations encoded in visual, auditory, and audiovisual paradoxical poetic forms (non-verbal facet). Acategorization ensures integrity of all paradoxical poetic forms' facets.

Generally, the German philosopher, linguist, and culture expert Gebser to denote one of the key features of what he referred to as an integral structure of consciousness (1986: 103) first coined the term *acategoriality*. He argues that *acategoriality* describes experiences that transgress thinking in categories while preserving their differentiation and autonomy (ibid., 112). The scholar employs the Greek prefix *a-* – *alpha privativum* – not as the one adding negative sense to a word, but as the one denoting the process of 'liberation from' as *privativum* derived from Latin *privare* means 'to liberate'. For instance, *aperspectival* should not be regarded as an opposite of *perspectival*. Its antonym is *unperspectival*. *Aperspectival* rather integrates, makes whole of both *perspectival* and *unperspectival* states (ibid., 2).

From the standpoint of cognitive neuroscience, *acategoriality* is viewed as an unstable, transient state of a dynamic mental system, such states being crucial for creative processes (Atmanspacher & Fach 2005: 184). This paper, as it is stated above, defines *acategorization* as one of the cognitive and semiotic processes underlying paradoxical poetic forms construal. It is an *in-between*, bridging, integrating link, which connects the processes of pre-categorization and categorization proper. *Acategorization* presupposes glimmering, pendulum-like oscillations and simultaneous co-existence of different formats of knowledge representation, various conceptual schemata actualized in verbal and non-verbal (paradoxical) poetic forms.

Processes of (paradoxical) sign- and, correspondently, meaning making are characterized as dynamic. A dynamic character of paradoxicality, as well as paradoxical poetic forms and senses they generate might be explained from the standpoint of a new "turn" (Sheller & Urry 2006), which displays another vector of cross-area research in linguistics, allowing us to explicate dynamism of various linguistic phenomena. Given the recently emerging trends in sociological studies, the notion of mobility is undergoing refinement. The emphasis is laid not merely upon its traditional understanding as a social status shift, i.e. movement of people in social space, but rests on the hypothesis that "all the world seems to be on the move" (ibid.,

207). It entails a new notion of multiple mobilities, involving movements of people, information, imagery, materials, vehicles, places, etc., viewed in their correlation, interaction, and interdependence (Mincke 2010; Sheller & Urry 2006). Thus, in the contemporary society a number of manifestations are distinguished, such as a corporeal travel, physical movement, or imaginative, virtual, and communicative travels (ibid.). The latter three have a direct link to language and discourse. Essentially, mobile stylistics aims to investigate further the diverse ways, in which (stylistic) mobilities emerge in (literary) texts and the way we analyse them (Büsse 2013: 1).

Besides, scholars characterize new mobility as paradoxical (Филиппов 2012). On the one hand, new means of information transmission and communication – mobile phones, laptops, the Internet, etc. – in the context globalization make a person mobile, as well as dynamic, able to solve strategic issues in different places of the world just within a couple of seconds. Cars and airplanes assist people to move rapidly across continents. On the other hand, mobile means transform a person into an immobile creature. Drivers get stuck in huge traffic jams. If you have a mobile phone, a laptop, etc., you do not need to visit your relatives as you can get in touch with them from any place you wish. What is more, there is no need to travel in a real time and space mode as you can travel virtually with the help of your computer. In other words, a mobile world turns into its counterpart, i.e. an immobile world.

Generally, mobility manifested via continuous oscillations of senses is ontologically inherent to poetic forms. The latter may be compared to diamonds, through which the light is refracted, simultaneously permitting light through and detaining it. The angle of light refraction is constantly changing (Гачев 2008: 101). Similarly, senses generated by poetic forms shimmer depending on the context, as well as addressees' point of view.

Taking the above stated points into consideration, mobility of paradoxical poetic forms is expressed in gestalt-free character of words – components of paradoxical

poetic forms' semantics, in Tsur's parlance (2012). In other words, this is embodied through freeing of various semantic features of a paradoxical poetic form and achieving the highest degree of their abstraction via their unrestricted 'movement' and hardly discernable manifestation in other paradoxical poetic forms constructed in poetic discourse. Empirical design of how this mechanism works will be presented further in the article.

In broader terms, mobile stylistics' concepts and tools foster explanation of the workings of paradoxicality category from the standpoint of mobility of its **boundaries** (Marina 2017b: 42). Etymological analysis of a word *paradox* confirms validity of paradoxicality research 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 of words (in the English, Ukrainian, and other languages) denoting deviant, incongruent, anomalous, and unusual phenomena, including paradoxical poetic forms.

2.2 Paradoxicality: Modeling the category

In this article, I model paradoxicality category proceeding from a "fuzzy sets" principle. A world-famous mathematician and logician professor Zadeh (1965), the father of "fuzzy logic", who "originally envisioned fuzzy sets as simply a framework for harnessing language, introduced a concept of "fuzzy sets". But the idea expanded into other areas" (Metz 2017). Fuzzy sets, as classes of objects with a continuum of grades of membership between zero and one, are applied to define concepts having ambiguous or blurred boundaries (Zadeh 1965: 338-353). Relations of inclusion, union, intersection, complement, relation, and convexity characterize fuzzy sets' properties (ibid.).

In evolutionary vein, boundaries of the category of paradoxicality are characterized by **rigidity** within a classical approach in Antiquity. They become more **flexible** in the 20th century, based on Wittgenstein's "family resemblance" principle (1961), and

transform into absolutely **blurred** from cognitive standpoint in the late 20th – early 21st centuries. In other words, today paradoxicality category boundaries are elastic, its formal and conceptual features are asymmetrical, which fosters the category's multifocal structure, and constant accessibility for new members (Fig. 4):

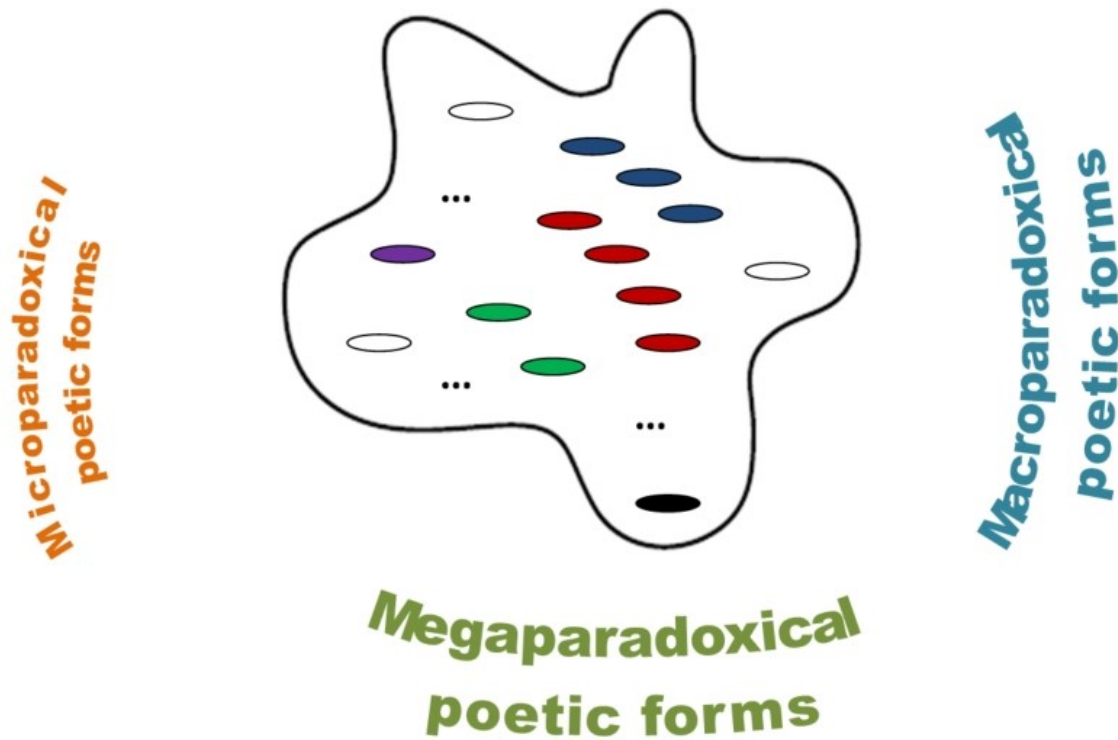


Figure 4. Model of cognitive and discursive category of paradoxicality. Picture is made by the author with the use of standard Microsoft Office gallery.

The shape of the suggested model of paradoxicality category (Fig. 4) reminds that of an amoeba (Fig. 5). The choice of such shape as basic in the category's model is predetermined by the following facts. Amoebas possess an ability to alter shape and move around. They do not form a single, homogeneous taxonomic group (Vidyasagar 2016).

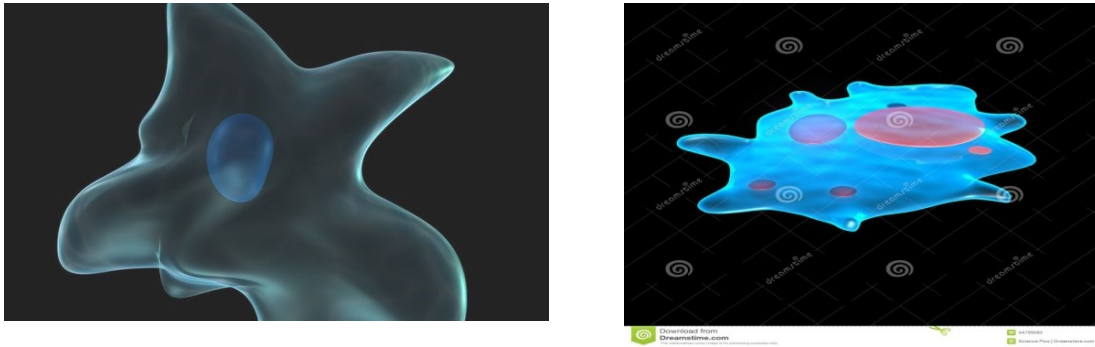







Figure 5. Visual representations of amoebas (Dreamstime 2018; Telegraf 2012)

The cognitive and discursive category of paradoxicality is manifested via different types of paradoxical poetic forms, which emanate various senses. The model (Fig. 3) represents the foci, i.e. key features of the category. Namely, conceptual and semantic features (content of the category), and three types of paradoxical poetic forms, i.e. microparadoxical, macroparadoxical, and megaparadoxical poetic forms (formal facet of the category). As proceeds from the model, the category is multifocal. In other words, it embraces a number of heterogeneous foci (Table 1):

Table 1. Foci of paradoxicality category

Contradiction	Unusualness	Anomaly	Mobility	Boundedness
illogicality	weirdness	deviance	flexibility	
opposition	unexpectedness		graduality	
impossibility	mysteriousness			
incongruence				
				

In Fig. 4 and Table 1, the colours of ovals correspond to a relevant focus they represent, while quantity of ovals displays a number of features accumulated in a relevant focus. In particular, contradiction, unusualness, anomaly, mobility, and boundedness are the foci actualized to a different extent in contemporary American

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** of poetic texts' **interpretation**. The stated foci of the paradoxicality category serve as umbrella concepts embracing other adjacent semantic features of paradoxicality. Ellipsis in Figure 3 points to vacant spots to be filled up with new foci, presumably unlimited in number, constantly emerging due to the category's mobility, or dynamics. To determine and differentiate the foci of paradoxicality category, the article applied semantic, interpretative, textual, and conceptual analytic tools, as well as the analysis of dictionary entries.

Now, the article will present a sketch about the formal facet of paradoxicality. Microparadoxical poetic forms are words, whose outer shape is distorted, or ruptured, as in *dr ape, c loud, b read* (Bennett 2015), nonsensical quasi-lexical units, authors' nonce-words, for instance, *erriff. ceol pliney/bracsp. ceid,oeuf,loet. seaid. ithpr.* (Inman, *s.a.*).

Macroparadoxical poetic forms include paradoxical poetic imagery expressed by a number of stylistic means. Firstly, these are phonographical or phonetic stylistic means, when clash of heterogeneous phonemic clusters, phonesthemes, homophones, and homographs generates implicit and contradictory senses. Secondly, such stylistic means are 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. Thirdly, contrastive tropes and figures, which actualize various categorial features of paradoxicality, such as oxymoron, antithesis, paradox, catachresis, adynaton, and irony.

Megaparadoxical poetic forms are impossible poetic worlds constructed in contemporary American poetic discourse. As a rule, these worlds are metaleptic ones, whose creation proceeds from the following principles. In particular, ontological contradiction or incongruence of poetic worlds, that prompts their clash, flicker or immersiveness. Besides, distortion of poetic worlds' boundaries, which causes absorption of non-fiction worlds (legal, newspaper, medical discourse) by fiction (poetic). Blurring the boundaries of poetic worlds caused by compression of virtual non-fiction worlds constructed by means of the Internet search engines. Finally, discrepancy between state of affairs in poetic and real worlds.

3. Results and discussion

At the turn of the 20th – 21st centuries postmodernism has unquestionably gone (Hutcheon 2002) and has been displaced by either of or multiplicity of other *-isms*, including digimodernism (Kirby 2009) and/or metamodernism (Vermeulen & van den Akker 2010: 10-24).

This article looks at contemporary American poetic discourse represented by its main varieties – digimodernist and metamodernist ones. 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" (Goldsmith 2011; Perloff 2012). It presupposes involvement of digital technologies and unfolding in virtual space, i.e. the Internet. Actually, today we are witnessing the development of a new digitally born textuality that is **digital textuality**. Digital texts are described as onward, haphazard, evanescent, anonymous, social, as well as undergoing multiple authorship and divergent readership (Analyzing digital fiction. Routledge studies in rhetoric and stylistics: 2014).

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.

Further, the article will present case studies of two poems, which foster heterogeneous manifestations of paradoxicality category. The first poem by Andrew Joron "Spine to spin, spoke to speak" (2010) presents a case of in-built multimodal construal of paradoxical poetic forms and correspondently the senses they generate. The second poem is "Paradoxes and oxymorons" by Ashbery (1980) and its multimodal reincarnation on YouTube created by a group of authors (collective authorship), namely DJ Spooky (reads the poem), Ray Chi (music), Liam Callanan and Bred Lichtenstein (executive producers), and, finally, Tim Decker and Jenny Plevin (producers) (YouTube 2008).

3.1 Andrew Joron's "Spine to spin, spoke to speak": A case study of the metamodernist poetic discourse

Andrew Joron is an American experimental poet. He creates "speculative lyrics" merged with science fiction and surrealism. The poet plays with the auditory matter of language, rather than relies on its semantics (Poetry Foundation, *s.a.*). Joron's poems can be viewed as multimodal. Verbal and auditory codes intermingle in creating paradoxical poetic imagery. The analyzed fragment from "Spine to spin, spoke to speak" actualizes several foci of paradoxicality, namely that of contradiction, unusualness, anomaly, and mobility, which foster potential multiplicity of its interpretation.

Point of view

Hovers, a circular cloud, over evacuated

Time.

That heard its herd bellow below

the terraced cities, the milled millions

as sold as unsouled, ghost-cargos. (Joron 2010)

The poetic text generates various senses, which co-exist in its poetic world, thus integrally constructing an idea of *unfailing human desire to conceive true essence of being through its core landmarks – time and space and impossibility to attain this goal caused by their violation, i.e. destruction*. The poem re-conceptualizes the notion of truth, which consequently acquires contradictory features due to semantic features of a word collocation *point of view* being a component of a paradoxical poetic form *Point of view / Hovers, a circular cloud, over evacuated / Time*, expressed by a paradox. *Truth* loses semantic features of *uniqueness, precision, and stability*.

The poem is full of paradoxical poetic forms. Namely, poetic oxymoron *Spine to Spin*, whose components are divided by the preposition *to*, along with the oxymoronic epithet *evacuated time*. Morphological oxymoron – authors' nonce-word *unsouled*, constructed on opposite notions of material and spiritual, thingness and abstractness, complements the oxymoronic ensemble. Next comes the poetic paradox *Point of view / Hovers, a circular cloud, over evacuated / Time*, which syntactically is an example of enjambment. A number of phonetic means foster paradoxical senses construal as well.

Implicative features of the archetypes of Orientation and Spirit as well as the features of image schema CYCLE structure the pre-conceptual facet of a macroparadoxical poetic form *Point of view / Hovers, a circular cloud, over evacuated / Time*. Generally, *orientation* is associated with human self-identification in the world, or exterior reality, with their abilities to recognize or be aware of the time, the place, direction of the body, movement, activity, or interests (Nugent 2013).

A number of lexical units – the paradoxical poetic forms' constituents – are signals activating and at the same time modifying the archetype of Orientation. That is reiterated in the poem's title the preposition *to* pointing to *movement in space in a certain direction*. The list includes the following words. First, *spine* meaning *spinal column, something resembling a spinal column or constituting a central axis, the part of a book to which the pages are attached, a stiff pointed plant process, spicule,*

a stiff in ray of a fish (Merriam-Webster dictionary 2018a). Second, *spin* – *to draw out and twist fiber into thread, to revolve rapidly, to feel as if in a whirl, to move swiftly* (Merriam-Webster dictionary 2018b). Third, *speak* and *spoke* – *the past tense of speak, any of the small radiating bars inserted in the hub of a wheel to support the rim, something resembling the spoke of a wheel* (Merriam-Webster dictionary 2018c). Fourth, *time* and *circular* – *having a form of a circle, moving in or describing a circle or spiral, having a circular base or bases, indirect, marked by or moving in a cycle* (Merriam-Webster dictionary 2018d). Fifth, *cloud* – *a visible mass of particles of condensed vapor (such as water or ice) suspended in the atmosphere of a planet, something resembling or suggesting a cloud, a great crowd or multitude, something that has a dark, lowering, or threatening aspect* (Merriam-Webster dictionary 2018e). Sixth, *hover* – *to hang fluttering in the air or on the wing, to remain suspended over a place or object, to move to and fro near a place, fluctuate around a given point, to be in a state of uncertainty, irresolution, or suspense* (Merriam-Webster dictionary 2018f). The word collocation *point of view* is on the list of signals as well. Interpreting *to* as a preposition becomes possible due to its combination with two nouns, i.e. *spine* and *spin* possessing opposite semantic features.

Archetypal analysis of the archetype of Orientation content, which presupposes working with etymological dictionaries as well as dictionaries of myths and symbols, ensures extraction of the implicative features activated by the word *spine*. Consequently, conceptualization of *spine* as a symbol of the *world axis* uniting Heaven and Earth, sacral and secular activates implicative features of *craving for sublimate* and *divine*, for *stability* and *immovability* (in space) (image schemata UP – DOWN).

Mobility, *instability*, and *fluidity* are semantic features of the word *spin*. They appear to be opposite to the semantic features of the word *spine*. The direction of movement from *spine* to *spin*, given by the preposition, signals about the modification of the archetype of Orientation. *Stability* and *craving for the sublime in search of sense of*

being are implicative features of the mentioned archetype. They are realized in the poetic text due to clash with the contrastive semantic features of *spin* and the conceptual integration of the features of *stability* and *instability*, *mobility* and *immobility*. The clash and integration foster generation of the senses of *chaotic*, *fluid*, and *unstable movement*. The latter violate stereotypical schemata of human orientation in space. The paradoxical poetic form *spine to spin* actualizes the categorial features of opposition and incompatibility united by the dominant sense associated with the focus of contradiction.

The poetic paradox *Point of view / Hovers, a circular cloud, over evacuated / Time*, whose component is the oxymoronic epithet *evacuated time*, embodies categorial features of deviance (deformation of the syntactic construction in the stanza, violation of lexical combinability), weirdness, illogicality, and impossibility, whose realization is predetermined by the foci of contradiction, unusualness, and anomaly. The word collocation *point of view* appeals to the concept of TRUTH, which undergoes re-conceptualization in the poem. In particular, it loses the features of *uniqueness* and *stability*.

The word *time* actualizes the concept of TIME possessing the features of *cyclicity*, *continuity*, *linearity*, *abstractness*, and *duality*. Such a conclusion is based on differentiation of physical and psychological time, its scientific and non-scientific interpretation (Бондаренко 2012). The past participle *evacuated* can be combined solely with concrete nouns, i.e. names of animate and inanimate objects, for instance, *evacuated people*, *evacuated things*, or denote an action of *discharge or removal of something as waste from the body or some space*. Violation of lexical combinability rules causes shifts in the semantic structure of the word *time*. Violation of stereotypical conceptualization of time and thus deviation from the entrenched associations embodied in the oxymoronic epithet *evacuated time* triggers delayed categorization and emotional disorientation, in Tsur's parlance (2012). The paradoxical poetic form construes the senses of *deprivation of a person of time and space localization*. Moreover, the concept

of TIME becomes a landmark of human disorientation in the world due to their inability to grasp the real essence of being. Such search for truth as if glimmers in the fractions of the absent time.

Congruence and combinability of the subject *point of view* with the predicate *hover* and apposition *a circular cloud* foster construal of the senses of *glimmering* as well as of *point of view being in a state of uncertainty*. The semantic structure of the adjective *circular* embraces highly categorized features, such a *cyclic, round, revolving*, and negative connotative low-categorized features, i.e. *indirect, uncertain, ambiguous*. On the one hand, the word *cloud* symbolizes Theophany and the presence of God (Tresidder2005: 154), carving for the sublime and sacral. On the other hand, clouds are the symbol of *fluidity* and *deceitfulness*, borderline state between concrete, tangible, and abstract, shapeless things in the world. It is a result of clouds being visually similar to fog (ibid.).

Conceptual oxymora TIME IS CYCLE vs. TIME IS NON-CYCLE and TIME IS ABSTRACT SUBSTANCE vs. TIME IS CONCRETE THING (SUBJECT), TRUTH IS UNIQUENESS vs. TRUTH IS MULTITUDE → TRUTH IS MULTITUDE OF POINTS OF VIEW structure the conceptual facet of the paradoxical poetic forms under analysis. Each conceptual oxymoron is an outcome of incongruence of two related conceptual metaphors.

The linguistic and cognitive operation of a categorization ensures integrity of all facets of the paradoxical poetic forms functioning in the poem under study due to linking their implicative, connotative, and conceptual features. Consequently, it fosters construction and reconstruction of their senses. Here, phonetics, namely phonetic symbols, ensembles of alliteration, assonance, onomatopoeia patterns really matter in creating and interpreting poetic imagery in general (Stashko 2017: 299-335) and paradoxical poetic images, in particular. For instance, assonance, namely repetition of vowel phonemes /e/ /i/ – *bellow below / terraced cities, milled millions*, creates an auditory

image emanating the features of *lightness, sublimity, easiness, certainty*. On the one hand, sound symbolism of phonemic clusters (verbal facet) correlates with the implicative features of the archetypes of Orientation and Spirit (*spine, unsouled*) (pre-conceptual facet), particularly, *carving for the sublime in search for the real essence of being*. Reiteration of the stated features predetermines their link with the features of the TIME concept (component of the conceptual facet), such as *cyclicity* and *regularity*, which directs the poetic text's interpretation towards the idea of a person's irresistible desire to cognize the real essence of being.

On the other hand, the features of phonetic euphony in the word collocation *milled millions* contradict the semantic features of its components. It causes establishment of a link with the implicative features expressing disorientation in time and space (*evacuated time – violation of cyclicity, regularity*, acquiring the semantic feature of *thingness, concreteness of time; spin, hover, circular cloud – constant, chaotic movement in no direction*). The sound symbolic associations *darkness, moving down, indeterminacy, vagueness* generated by the reiterated diphthong /ev/, homophones (*heard, herd*) and paronyms (*bellow, below*) along with alliterative repetition of the consonants and phonesthemes /h/, /l/, /m/, /s/, /st/ via combination with the above listed implicative features underpin the possibility to explicate the sense of constant glimmering of the truth and impossibility to grasp it.

The author's neologism *unsouled* (a microparadoxical poetic form), created due to adding the negative prefix *un* and the flexion *-ed* to the stem *soul*, becomes a result of acategorization. It provides for the possibility of co-existence of several opposite connotative features within one word, among which are negative and positive, abstract and concrete ones. The paradoxical senses construed in the poem, i.e. "carving for grasping the real essence of being" and "glimmering of multitude of points of view" do not merge, they rather co-exist in the poem. Paradoxical senses become mobile. They show through phonological, morphological, semantic, and syntactic structures of paradoxical poetic forms. They move from one word to another (multitude – *cloud*,

herd, bellow, cities, millions, vagueness, indeterminacy – point of view, hover, evacuated time, unsouled, ghost-cargos), being linked in constructing an impossible poetic world, where there is no time and space, and, consequently, it appears impossible to grasp the real essence of being as it is "ghost-cargos".

3.2 "Paradoxes and oxymorons" by Ashbery: A digitized animated poem and digimodernist discourse

Many "classical" poems have acquired their "new multimodal life" due to appearance of the Internet and development of digital technologies. Poetic heritage of one of the best 20th century American poets John Ashbery is not an exception. Let us make a virtual analytical trip to the poem "Paradoxes and oxymorons"(1980).

This poem is concerned with language on a very plain level.

Look at it talking to you. You look out a window

Or pretend to fidget. You have it but you don't have it.

You miss it, it misses you. You miss each other.

This poem is sad because it wants to be yours, and cannot.

What's a plain level? It is that and other things,

Bringing a system of them into play. Play?

Well, actually, yes, but I consider play to be

A deeper outside thing, a dreamed role-pattern,

As in the division of grace these long August days

Without proof. Open-ended. And before you know

It gets lost in the steam and chatter of typewriters.

It has been played once more. I think you exist only

To tease me into doing it, on your level, and then you aren't there.

Or have adopted a different attitude. And the poem

Has set me softly down beside you. The poem is you.

The poetic text (*this poem*) is speculation over poetry and poetic creativity. The addressor offers the addressees to float through as if simple language of the poetry (*This poem is concerned with language on a very plain level*). In reality, the poem develops a certain imaginary dialogue of the author, his verbal creation, and reader (*What's a plain level? It is that and other things*), constructed in the format of a *play*. The latter is embodied via oscillations between presence and absence of senses, possibility and impossibility to grasp meanings and construe (and reconstruct) senses of any poetic text by the reader. Such a play is an outcome of paradoxical poetic forms functioning in the poem. They are macroparadoxical poetic forms, expressed by the following stylistic means: oxymoron (*I consider play to be / A **deeper outside thing***), paradox (*You have it but you don't have it. / I think you exist only / To tease me into doing it, on your level, and then you aren't there. / Or have adopted a different attitude*), antithesis, rhetorical questions, and unexpected personifications (*This poem is concerned with language on a very plain level. / Look at it talking to you. / What's a plain level? It is that and other things, Bringing a system of them into play. Play?*). The title of the poetic text actualizes the senses of *ambivalence*, *contradiction*, *impossibility*, and *vagueness*, generated by the words denoting contrastive tropes – *paradoxes* and *oxymorons*.

The archetypes of Labyrinth, Mask, Trickster, and Metamorphosis, as well as the image schema BALANCE constitute the pre-conceptual facet of the paradoxical poetic forms functioning in "Paradoxes and oxymorons". They are activated by the paradoxical poetic forms' semantics. At the same time, the archetypes of Anima and Animus are activated when analyzing the audiovisual version of the poem.

The word *play* with inherent to it highly categorized features of *abstractness* and *concreteness* (*play* can be both an abstract and a concrete noun), simultaneously realized in the poem, are the signals to activate the archetypes of Labyrinth, Mask, Trickster, and Metamorphosis. At the beginning of the poem the poetic antitheses and paradoxes (*You have it but you don't have it / This poem is sad because it wants to*

be yours, and cannot / What's a plain level? It is that and other things) embody the abstract character of the *play* as *manipulation* of the addressees' consciousness. The image schema BALANCE serves as the basis for oscillations between *assertion* and *objection* (implicative features of *balance – imbalance, harmony – chaos, tranquility – anxiety*).

The concrete nature of *play* is embodied via conceptualizing *play* as a certain *concrete* action, which triggers mechanism of ambiguous components (*that and other things*) as if constituting "simplicity, transparency of poetry" (*Bringing a system of them into play. Play?*). However, in the next line the *play* becomes abstract again due to its paradoxical conceptualization *I consider play to be / A deeper outside thing, / a dreamed role-pattern*. The poetry appears both as an intricate pattern of implicit senses and as a train of explicit meanings (*A deeper outside thing*).

The archetypes of Mask, Trickster, and Metamorphosis are also activated while analyzing semantics of the word collocation *dreamed role-pattern*. Its components have low-categorized features, such as *ostensibility, irreality, abstractness, masking, transforming, pretending*, as well as the word *fidget – nervousness, anxiety, mobility, oscillation*. The poetic form *window* as a symbol of sacral and secular, new opportunities, distancing, penetration, and sensibility, consciousness (Tresidder 2005: 358-359) realizes the opposite features of *external* vs. *internal, visible* vs. *invisible, safe* vs. *hazardous*. The semantics of *window* activates the archetype of Labyrinth, which triggers explication of the senses as to existence of a certain *border*, even *obstacle* in solving the dilemma of "What is the quintessence of poetry?", "How can the addressees find a way out of *labyrinth* of intricate senses?", or "Is it really necessary to look for it?", *Labyrinth* of ambivalent poetic senses is *open-ended*.

The multimodal animated version of the poem constructs a love story on the verge of different modalities – visual, auditory, and verbal (YouTube 2008). It appears that the

woman embodies poetry and poetic creativity, while the man represents the reader, who is ready to apply the best of his efforts to reveal her hidden senses (ibid.) (Fig. 6):



Figure 6. Fragments of "Paradoxes and oxymorons" animated version

In the visual modality the archetypes of Anima and Animus, activated by non-verbal (visual) forms of the woman and the man, structure pre-conceptual facet of paradoxical poetic forms. In the animated version specificity of visual poetic forms, i.e. abrupt character of their movements, visualization of the *window* as a *border*, behind which it is impossible to grasp senses, mediates reconstruction of *contradictory*, *opposite*, and *unexpected* senses. Dark blue colour signals about *strong feelings* and *inconceivable*

poetic senses. Visual image, perhaps, of a *drop of water* or a *tear* (Fig. 6), triggers the archetype of Water (implicative features of dead and living water).

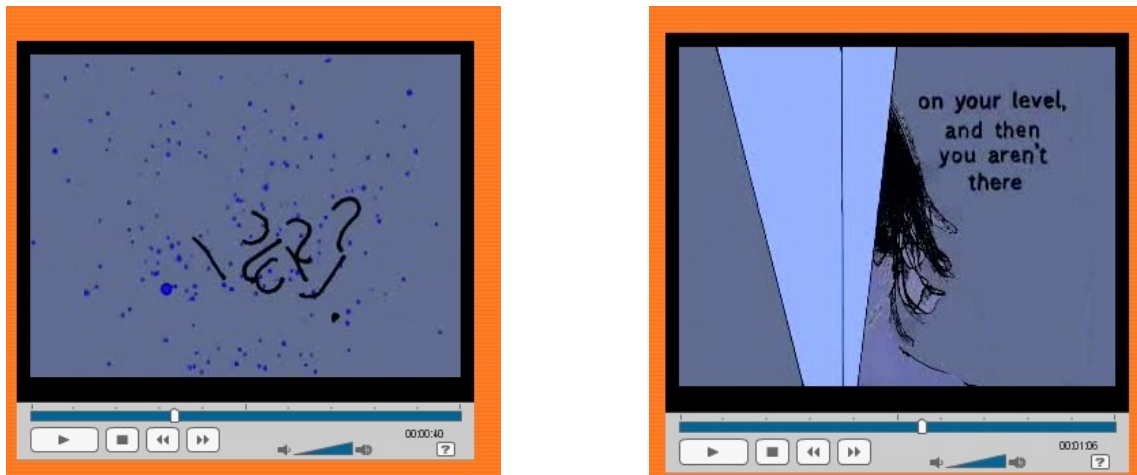


Figure 7. Fragments of "Paradoxes and oxymorons" animated version

In the animated version of the poem, verbal poetic forms undergo visual destruction (Fig. 7). However, the form destruction fosters construal of multitude of senses, which is visually embodied in multitude of drops-dots. A semi-visible image of the woman correlates with verbal antitheses, oxymora, and paradoxes. They jointly conceal the implicative feature of *seduction*.

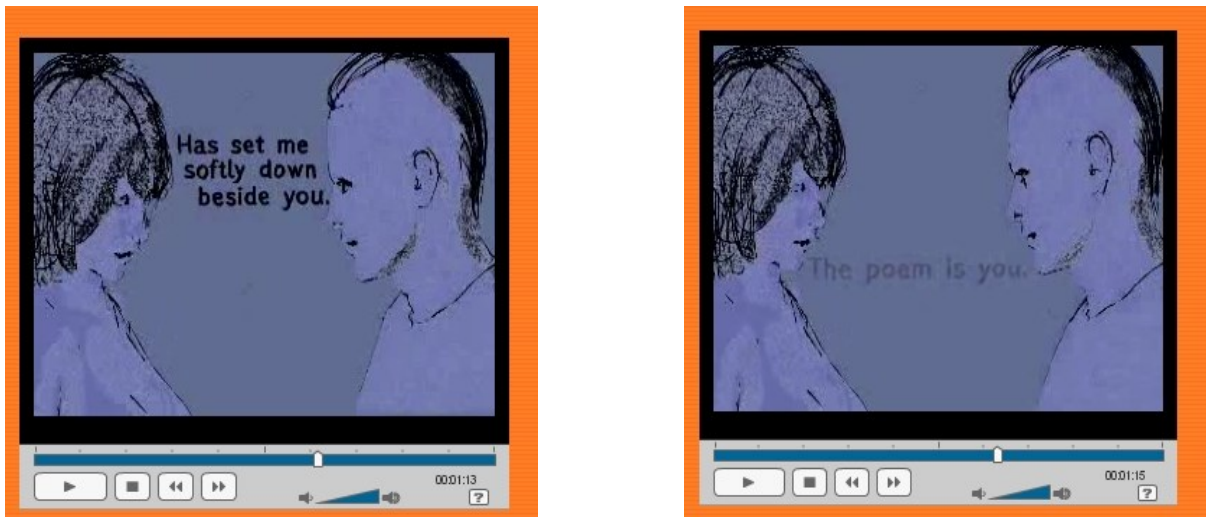


Figure 8. Fragments of "Paradoxes and oxymorons" animated version

At the end of the animated version of the poem, the man appears (Fig. 8). Allegedly, he tells his beloved that she is his poetry.

So, this example shows paradoxical poetic senses' construal across several modalities. Due to intersemiotic transformations, the verbal poetic forms acquire their visual and auditory equivalents.

4. Conclusion

The article suggests a novel transdisciplinary direction of cognitive and discursive paradoxology, which opens vast projects to explore not solely non-stereotypical, unnatural, impossible, deviant, and ambiguous phenomena, but also a wide range of forms, functioning in contemporary fiction, including poetry and non-fiction.

Cognitive and discursive paradoxology is a result of a theoretical and methodological paradigmatic dialogue of cognitive poetics, multimodal cognitive poetics, cognitive semiotics, and mobile stylistics.

The paper demonstrates that paradoxicality has become a central cognitive and discursive category of contemporary American poetic discourse and its core varieties, i.e. digimodernist and metamodernist ones. Cognitive facet of paradoxicality lies in specificity of rational and irrational conceptualization of the world, which, in its turn, is embodied in paradoxical poetic forms emanating various senses and being constructed in different poetic (inter)discursive contexts (a discursive aspect). The model of the category proceeds from the "fuzzy set" principle, which predetermines elasticity of its boundaries and constant accessibility for new members.

The results of the research show that the category of paradoxicality is a dynamic unity of content and form. The formal facet embraces different paradoxical poetic forms emanating various senses grouped in a number of categorial foci. The latter represent the content of the category. Interrelation between content and form in the category is dynamic as paradoxicality of contemporary American poetic discourse is realized via interaction of various paradoxical poetic forms and multitude of paradoxical senses they generate.

Categorial foci, structuring the category, are, on the one hand, its semantic nodes, which accumulate and at the same time generate a wide range of semantic features of paradoxicality. On the other hand, they serve as anchors of poetic texts' interpretation. The foci include: contradiction, unusualness, boundedness, anomaly, and mobility. The contradiction focus of paradoxicality accumulates such features as illogicality, opposition, impossibility, and incongruence. The focus of unusualness projects the parameters of weirdness, unexpectedness, and mysteriousness. The focus of mobility embraces flexibility and graduality, while the anomaly focus predetermines instances of deviance in contemporary American poetic discourse. The focus of boundedness governs the creation of paradoxical poetic forms per se.

In contemporary American poetic discourse a typology of paradoxical poetic forms includes microparadoxical, macroparadoxical, and megaparadoxical poetic forms.

Microparadoxical poetic forms are words, whose outer shape is distorted, or ruptured, as well as nonsensical quasi-lexical units, authors' nonce-words. Macroparadoxical poetic forms include paradoxical poetic imagery expressed by various stylistic means. Megaparadoxical poetic forms are impossible poetic worlds constructed in contemporary American poetic discourse.

The paper explicates that paradoxical poetic forms are multimodal construal, incorporating preconceptual, conceptual, verbal, and non-verbal facets. Each facet is constructed and reconstructed on the verge of two or more modalities of contemporary American poetic discourse – verbal, visual, auditory, and/or audiovisual.

One of the key methodological findings of the article is a procedure of analyzing categorization types, in particular, precategorization, acategorization, and categorization. This procedure fosters explication and elucidation of cognitive and semiotic mechanisms of paradoxical poetic forms' multimodal construction in contemporary American poetic discourse. Cognitive and semiotic operations as well as procedures accompany each process at a certain facet of a form. At every stage and facet, different features of paradoxical poetic forms are activated and triggered.

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 (low-categorized implicative and connotative features) of paradoxical poetic forms' preconceptual facet activated by archetypes. Acategorization embraces linguistic and cognitive operations (extrusion, absorption, clash, overlapping) as well as cognitive and semiotic ones (intersemiotic transformations, discursive import). It ensures integrity of all paradoxical poetic forms' facets.

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Résumé

The article focuses on revealing various manifestations of paradoxicality in contemporary American poetic discourse. An interdisciplinary trajectory of the research fosters a "paradigmatic dialogue" between cognitive poetics, including multimodal, cognitive semiotics, and mobile stylistics, which envisages integration of their key concepts, techniques, and methodological tools. Such an approach launches a new direction in cognitive poetics that is cognitive and discursive paradoxology, developing a novel view on paradoxicality as cognitive and discursive category realized in a dynamic unity of its content and form. It is modelled on the basis of a "fuzzy set"

principle. The latter predetermines the elasticity of the category's boundaries and constant accessibility for new members. A number of categorical foci structure the category, i.e. contradiction, unusualness, boundedness, anomaly, and foci to a different extent in multimodal poetic discourse through paradoxical poetic forms (micro-, macro- and megaparadoxical). On the one hand, the paper treats the foci of paradoxicality as its semantic nodes, which accumulate and at the same time generate a wide range of semantic features of paradoxicality. On the other hand, the foci serve as anchors of poetic texts' interpretation. Paradoxical poetic forms are multimodal construal, incorporating preconceptual, conceptual, verbal, and non-verbal facets. Each facet is constructed and reconstructed on the verge of two or more modalities of contemporary 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 (video clips – screened or animated versions of poetic texts; poetic readings). 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.

Key words: paradoxicality category, cognitive and discursive paradoxology, paradoxical poetic form, multimodal construal, foci of paradoxicality category.

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