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TELECINEMATIC DISCOURSE: MULTIMODAL AND STYLISTIC
ASPECT

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INTRODUCTION

Nowadays, with the recent rise of interest in interdisciplinary studies, the field of research in linguistics is expanding. New vectors for investigation are introduced, including the distinction of telecinematic discourse and its analysis from a multimodal perspective. The art of film has received much attention from cognitive linguists (Kuhn, 2013; Ryan & Lenos, 2012; Tseng & Bateman, 2012), who focus on its structural and conceptual elements from multimodal point of view. Telecinematic discourse and corresponding stylistics are relatively new scientific phenomena, and need thorough investigation as refer to a combination of multimodal forms, which are multi-dimensional, thus have a number of aspects to study. One of them is the category of paradoxicality, or paradoxical forms, which deals with individual cognitive processes and is often confused with a paradox. Therefore, the study of paradoxicality in different type of discourse still receives little attention and remains widely overlooked, making the paradoxical forms in telecinematic discourse an ideal research topic. In addition, paradoxicality in telecinematic discourse presents us with a vast area for research considering a multimodal nature of various film genres, since cinematic units have a wide range of verbal and non-verbal elements that may serve as potential manifestations of the paradoxicality at its disposal.

The heightened academic interest to the study of telecinematic discourse, particularly from the standpoint of multimodality combined with the provisions telecinematic stylistics and paradoxicality, predetermine the **topicality** of this paper. We occupy a niche of paradoxicality research as a multimodal category of coherence incorporating conceptual, verbal, and non-verbal sides.

The object of the paper is *the Croods: A New Age* animated movie viewed in terms of paradoxicality.

The subject-matter of the present study is multimodal manifestation of paradoxical forms in *the Croods: A New Age* animated movie.

The theoretical value of the master's paper lies in the fact that the results obtained in the research make contribution to the following areas of philology and

humanities in general, namely (telecinematic) stylistics and literary studies (means of the paradoxicality realization in film texts), multimodality studies (revelation of verbal and non-verbal semiotic modes integrated in the paradoxicality actualization in animated movies, determining structural elements embodying the paradoxicality in fictional worlds), cognitive poetics (reconstruction of key conceptual metaphors serving the basis for the paradoxicality realization in film).

The practical value of the results gained in the study is in their application in the classes of practical English, seminars and lectures in stylistics, elective courses on multimodality, cognitive studies, as well as telecinematic stylistics. The results can also be applicable to writing students' papers, master's papers and post-graduate research.

The aim of this paper is to reveal multimodal and stylistic specificity of the paradoxical forms in *the Croods: A New Age* animated movie via investigating verbal and non-verbal signals of paradoxically manifested on different levels of a fictional world and with regard to the cognitive dimension of paradoxicality in this movie.

The aim of this study is achieved by performing the following tasks:

- to define the notion of paradoxicality in telecinematic stylistics;
- to characterize a range of cinematic techniques which lay the ground for cognitive representation of paradoxicality;
- to outline the way various semiotic modes are integrated in constructing the category of paradoxicality in telecinematic discourse;
- to analyze verbal and non-verbal manifestations of paradoxicality in *the Croods: A New Age* animated movie with regard to their stylistic functions;
- to reveal the layers of the fictional world manifesting paradoxicality multimodally in *the Croods: A New Age*.

Methods of the research used in the paper include semantic analysis, conceptual analysis for establishing conceptual dimension of the paradoxicality

realization in the animated movie *the Croods: A New Age*, as well as multimodal analysis for determining the role of various modes in the creation of multimodal metaphors and evoking the perception through paradoxicality prism.

The novelty of the paper is in the investigation of the paradoxicality realization in telecinematic discourse, which the paper defines as a multimodal category to achieve coherence embracing conceptual, verbal, and non-verbal facets. For the first time, the research outlines a paradoxical representation of the fictional world in the animated movie *the Croods: A New Age* and ties the cinematic techniques involving different semiotic modes together with the paradoxical prism of cognitive perception.

Compositionally, the paper consists of the introduction, two chapters, conclusions to each chapter, general conclusions to the whole paper, the list of references and illustrative material.

The paper's **introduction** sets up the object and subject-matter of the research, emphasizes the problem's relevance, states the novelty of the obtained results, establishes the primary objective and tasks for achieving it, considers the research methods employed in the paper, and discusses the content of each chapter.

Chapter One dwells on the theoretical foundations and methodology of stylistic and multimodal studies in fiction and telecinematic discourse; provides the explanation of paradoxicality category through the notion of coherence and points out its difference from the paradox; looks into the techniques of cinematic influence and delineate the ways of their interpretation; dwells on verbal and multimodal manifestations of the paradoxicality; develops the methodology for analyzing paradoxicality in telecinematic discourse, as well as outlines the approaches to the study of paradoxicality from the stylistic and multimodal perspective.

Chapter Two concerns the analysis of the paradoxical forms in telecinematic discourse on different layers of fictional world and animated movie scenes; analyzes the verbal, and non-verbal manifestations of paradoxicality in *the Croods: A New Age*; conducts the analysis of the trailers to the animated films that

compose a fictional world of the Croodaceous period; reconstructs the system of characters manifesting the category of paradoxicality in *the Croods: A New Age* animated movie; looks into the cinematic techniques (such as music, visual images, shot framing, montage, etc.) and the ways they trigger the audience that constitutes the conceptual dimension of the category of paradoxicality causing the perceptual peculiarities; looks into the conceptual dimension of the paradoxicality in *the Croods: A New Age* animated movie in terms of song episodes and defines the elements that constitute it, as well as finds the ways these concepts are contextually interconnected to the usage of human needs theory.

CHAPTER ONE.
THEORETICAL FOUNDATIONS AND METHODOLOGY OF
MULTIMODAL AND STYLISTIC STUDY OF PARADOXICALITY IN
ANGLOPHONE TELECINEMATIC DISCOURSE

1.1 Paradox VS Paradoxicality

Terms paradox and paradoxicality seem to be very close in meaning, which is quite obvious as they have the same root, but do not denote completely synonymous phenomena.

Notion of paradox, however, has existed for several centuries and been interpreted by philosophers and mathematicians. They have argued and put forward new theories of solving them, which still happens up to now. Even though it has been a topic of polemics and thorough investigation, most scientists are not excited by it as it prevents science from being accurate and trustworthy.

On the other hand, when found in fiction, paradox evokes interest and gets more people entertained than with movies or stories without it.

Paradox is a situation or statement that seems impossible or is difficult to understand because it contains two opposite facts or characteristics (Cambridge dictionary, 2022). As any term, it is much easier to imagine what it is by providing examples.

In traditional meaning paradox is understood as a riddle, for instance, a question of which came first – the chicken or the egg? So, there is a lot of try and error before one finds the answer, and it usually will be none of the given variants, but rather explanation of evolution in this case.

As it is seen from the definition, paradox is variable as it *seems* to be impossible or difficult, but not *is*. That is why it can be solved or refuted. What is more, such explanation implies that different people have different way of thinking, and what may seem as a paradox for one person, will not be the same for another.

Following the train of thoughts, paradox is based on traditional thinking and is often used to identify creative individuals who think outside the box (Mc Guinness, 2021). An example of it can be the following task (fig. 1). You need to connect nine dots with four straight lines without lifting your pen. It seems impossible at the beginning, but only until people are given a solution or an option to go beyond the dots.

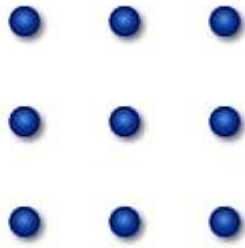


Figure 1. “Think outside the box” task

Actually, there exist two possible ways of solving it, and both could be seen below (fig. 2, 3).

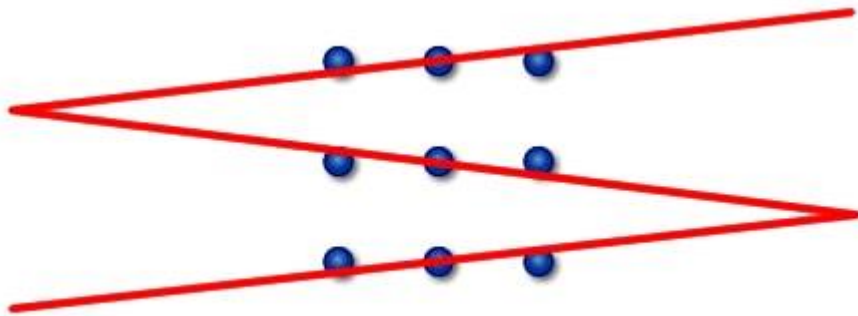


Figure 2. “Think outside the box” solution 1

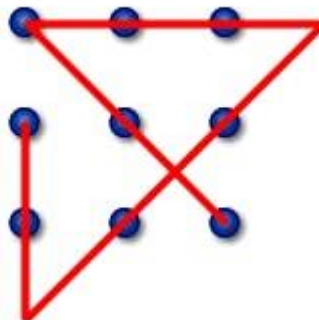


Figure 3. “Think outside the box” solution 2

This example explains that there is a way out for any paradox as most of them are created on purpose to challenge human thinking and help them explore the unknown depth of their own minds.

1.1.1 Paradox & Paradoxicality in telecinematic discourse.

Paradox is also used in fiction to make perception more entertaining by challenging one’s brain activity. The genre of mystery novels is infested with them. Take any story about Sherlock Holmes and there is a paradox, which comes out because of the available evidence that makes people confused (Hall,2013). The approach that helps find out the real state of affairs is explained with a quote by the same character: “When you have eliminated the impossible, whatever remains, however improbable, must be the truth.”

Paradoxes are also often used in horror genres, both literal and film. Tara Fox Hall has explained it in detail and has provided more examples of how paradox functions in fictional settlement and thus keeps the audience alert and engaged.

Paradoxicality in its turn is not defined as a certain situation; it is a category, which allows changing the angle of research and explaining inconsistencies in different type of discourse from the point of view of semantics, cognitive studies, and in broad meaning, multimodality (Marina, 2018).

The very first distinctive feature of paradoxicality that separates it from paradox is that it isn’t a statement or situation as has been mentioned above and it cannot be solved.

In this paper paradoxicality will be seen as a means of achievement coherence or channel of its interpretation. Such decision has been made taking into account functions coherence performs and certain features it and paradoxicality possess. First of all, paradoxicality has dual nature, which means it cannot appear in text or animated movie without their interaction with the audience. Moreover,

different interpretations may come out depending on viewers' background and level of cognitive activity. The latter is true about coherence as well.

Thus, term "paradoxicality" is the right one to use in the paper as focus of the study is not on the situation, but its perception and purposes.

1.2 The notion of telecinematic discourse and its features.

Telecinematic discourse is defined as an exploration of spoken and written language used in fictional/narrative film and television from various perspectives and discussing different kinds of data. It attempts to understand, describe and define such language in its relation to real life and in consideration of its functions within the fictional narrative (Piazza, Bednarek and Rossi, 2011).

One of the features of telecinematic discourse is an emphasis on the relationship between represented and interactive participants, as the diegetic characters and the viewers respectively (Kress and van Leeuwen, 1996). It is stated that films build such a relationship as an isolated experience unless there is the universe of them, which is achieved through release of sequels and prequels. So, taking into account that different part of the Croods are films and series, so are shown in the cinemas and broadcasted on TV or streaming platforms like Netflix, the characters have construed a rapport with the audience through persistence and regularity of broadcast (Bednarek, 2017).

Another feature is the connection between the verbal and the visual modes. Thus, not only the verbal mode, but visual one as well can be analyzed with the help of cohesion and coherence discourse analysis. Usage of coherence and cohesion strategies in Anglophonic discourse is relevantly applied to all spheres of human communication. Both of them are the linguistic notions of a great importance, however the complexity of coherence is still less-established category for analysis (Dontcheva-Navratilova&Renata Povolná, 2009). This category will be mostly explained through paradoxicality, which is a cognitive and discursive

category realized in a dynamic semiotic unity of its content and form (Marina, 2018).

It has been stated that there exists variation in the interpretation of coherence and paradoxicality by one and the same piece of discourse by different audience, or by the same audience, but under different communicative conditions. Both paradoxicality and coherence exist as partially temporary units as their reveal depends on many factors.

One more crucial feature that will be analyzed further is creation of characters in telecinematic discourse. A typical way to construe a character is to conceptualize it in relation to the surrounding context (Kress and van Leeuwen, 1996). Thus, fictional chronotope is a key that allows creating a fictional world and characters in it. Basically, time and space presuppose all scenarios or their deviation from traditional storytelling.

1.3 Telecinematic stylistics and multimodal analysis

Telecinematic stylistics studies telecinematic discourse.

There have been several advances in these studies over the recent years (Hoffmann, 2020). The first and the most important one concerns the expansion of field of investigation to more kinds of films and accumulation of standards and deviations according to the properties of form and function. Another extension deals with film types and formats used as material for investigation, which has acquired new methods from related disciplines in order to provide deep and reliable analysis of telecinematic language. One more step forward is seen in tendency to multimodal analysis of the material, thus incorporating not only verbal component, but visual, auditory and editorial modes as well (O' Halloran, 2004; Tseng and Bateman, 2012).

Keeping in mind all mentioned peculiarities, it becomes clear, that stylistic analysis has become not only more complicated in terms of structural elements, but also in a procedural fulfillment. Therefore, it is impossible to discuss the complex

unity without foregrounding of certain parts or effects they produce. Thus, focus in the study will be put on the most prominent features that work together to achieve paradoxicality in a frame of multimodality.

Such direction includes a pragmatic approach, which considers the technical apparatus behind telecinematic discourse in a form of expressive means available to a filmmaker, as well as usage and functions of the different techniques in telecinematic communication. Its system is multimodal and multicode, containing a number of subsystems that take their own forms and perform various discursive functions. As all these subsystems interplay, the interpretation of a piece of discourse can proceed from a dual perspective, with a filmmaker on the one side, and spectator on the other (Janney, 2012).

1.4 Methodology of paradoxicality study in Anglophone telecinematic discourse.

The paper deals with telecinematic discourse, thus, with films and animated movies which have certain features, different from literary texts. They refer not only to structural components, but meaningful as well.

The pragmatic and functional approaches have been widely used in telecinematic discourse analysis to unfold the interpretation process and give explanations to the choice of foregrounding strategies in filmmaking. The viewer's meaning-making process, or in other words, interpretation, is bound by textual qualities, such as cohesion and coherence. However, a film is not a text, and its meaning is constructed multimodally, which means interrelations between the various semiotic resources. They correspondently are decisive for cohesive and coherent means of the film that create its meaning and lead to further interpretation by the audience. It will be further explained how filmic devices keep and develop the meaning potential of the film. The idea is not to discuss them separately, but rather combine pure description of filming techniques and semantics they possess with cognitive pictures of film and reality to explain the category of paradoxicality (Wildfeuer, 2014).

One of the most common ways to analyze filmic discourse is the application of shot-by shot analysis. When doing it, the researcher describes and explains the meaning of the techniques, which are used in a series of shots or images of a film sequence. It is worth mentioning, that this strategy is usually associated with visual mode and camera position along with angle are taken into consideration. In detailed analysis the arrangement and relation of elements within the image comes first, and then the focus of attention is switched to more technical features, for example lighting, set, costume or color. A great deal of researches focuses on colours as they tend to suggest moral states and influence the mood of a film. The latest stage is connecting the ideas of all described images, comparing and contrasting them to come up with the conclusion (Ryan , 2012).

Even though the paper will provide examples from the animated movie, the same method is applicable. What is more, shot-by-shot analysis also works well with other modes, both verbal and non-verbal. In the practical parts modes will not be discussed separately as there is no attempt to end up with structural analysis. So, their relations and effect they produce is of the main focus. Moreover, the paper deals with paradoxicality, so only the most prominent part containing or creating it will be taken into account.

It is important, that the majority of modern filming techniques create paradoxical effect, thus making the audience watch the film through the prism, or category of paradoxicality. So, as thorough preparation for the practical part the most common film techniques were studied.

1.4.1 Devices of perspective.

Film industry is developing fast and along with that develops the techniques filmmakers use to keep the watcher's attention and release quality product.

At the beginning of filmmaking it was just enough to copy the real picture to the film tape and then be able to show it to the audience. It is widely known that when the Lumiere brothers showed their film about a fast moving train people

were absolutely frightened and tried to escape not to be hit by it. These days no one will be impressed by it unless certain effects or techniques are applied. The audience gets used to existing movies, that is why filmmakers are in constant search and development of tools that can be applied in order to attract the audience and challenge their perception and cognitive activity as film products today are not only a kind of entertainment but a channel to talk about present day problems and bring up a generation with healthy critical thinking.

Cinematic devices of perspective such as close-ups and point-of-view shot sequencing are widely used by filmmakers to emphasize facial expressions associated with affective states. They may lead to different understanding of the characters and various interpretation of the context. Close-ups tend to appear in intense scenes, mostly dramatic ones. Along with it, sequencing breaks the fourth wall, which engages the audience more and evokes higher range of emotions. It has been proved that shots with many characters in them do not get a very emotional respond, because it is impossible to focus on all of them at the same time and, what is more, the viewer feels distanced and often gets bored at this point (Clinton, 2017).

1.4.2 Narrative tension.

The impact story has on the audience is a criterion to identify a good story. Emotional response is triggered by adding triggers that make it possible for the viewers to relate to the characters. Such connection involves the watcher into the story forcing to project themselves into it and experience the spectrum of both positive and negative events the characters go through. Audiences also anticipate the dramatic tension that the conflict creates and are eager to find out what will happen next. Emotional involvement lets a story become more valuable than just a sequence of events (Jackson, 2012).

Narrative tension, which is a level of audience engagement, can be achieved through the use of characters, plot and location and is a key to a coherent product.

The first and the most common tension-making tool is a conflict. It has been proved that the presence of two different characters at odds will result in visceral tension created in the audience. An intelligent character opposed to a not really smart one will create contrast in a scene and thus a conflict. The same will work with other widely used oppositions. Moreover, this technique is often applied in making comedic stories.

Another tool is understanding, which deals with intellectual engagement. It can be achieved by incorporating the talks or actions that the audience does not usually do in their everyday life to the scenes of the film. A good example for this will be flying a pursuit-plane or the characters talking about confidential country secrets. This causes more neural connections to appear, just in the same way as neurogymnastics does, and the release of certain hormones leads to higher level of attention and involvement.

Entertainment is a tool that guarantees tension as the audience who is drawn to the performance is an engaged audience. In films cast's artistry at a high level is entertaining. In animated movies human focus is switched to a play with voicing, which explains that professional actors are invited to do that as they do not just read the script, but act it out, thus, adding matching emotions to the animation. Most of animated movies are comedies or an adjacent genre, so they contain jokes which naturally draw in the audience.

The last tool for achieving tension is intimacy. It can be revealed in different forms according to the target audience, and is one of the most successful attention-getting methods. People rarely look away from nudity or love scenes, or other exposure of feelings that are intimate and sacred, but still shown to the audience. Such interest can be explained with the help of Maslow's hierarchy of needs, which laps into human primal needs for sex and safety. At the same time, other human needs can be covered. Actually, the more of them are touched upon in the film, the more dimensions for interpretation it has and causes more response. The exposure of such scenes triggers primal brain and it takes over the developed brain to react to the trigger (Love, 2021).

1.4.3 Reptilian brain response.

This old brain is also known as the reptilian brain and is responsible for instinct and survival. The main focus of it is to avoid pain, so the decisions people are driven by this area. The specific of brain functioning is taken into consideration in marketing to grab the audience's attention and sell the product. The same strategy is applied in filmmaking for captivation. There exist specific marketing techniques for this, which include tapping into the audience's pain points, appeal to their innate selfishness, demonstration of importance through contrast, emphasizing value tangibility, focus on beginning and end, using a visual metaphor, and striking an emotional chord. All of them are based on human needs and have been put into usage to provide all of them and make the audience fully satisfied (Haskell, 2015). There is no doubt that threat of the audience's survival will get their attention and keep their tension till the end of a film, because horror films, where plot usually spins around life-or-death situation, get the best reviews from the viewers and are released every year to meet the demand. At the same time, films of such kind tend to cover only the basic needs. In the animated movies the range is wider and is usually presented in a more visible way. These days filmmakers tend to cover more human needs in their works to involve more audience. Modern cartoons raise painful social issues and inequalities, so become interesting not only for children, but their parents as well. From children's point of view it may seem paradoxical as there are films designed specially for adults, but with reasons explained, paradoxicality turns to be revealed in other aspects.

1.4.4 The 4th wall as a tool for interpretation.

The technique that serves the same function as all discussed above is breaking the fourth wall. Basically, it is the acknowledgement of the audience's presence by fictional characters. The most vivid representation and striking effects it has have been found in avant-garde or experimental cinema as well as in musicals and comedies (Brown, 2012). It is worth mentioning that the fourth wall has both physical and metaphorical dimensions. From the physical point of view, it can be

explained as a camera that films the action of the screen the audience watches the film on, TV, laptop, phone or any other device. With the invention of three-dimensional effect and animation, this border has almost disappeared because of the 3D glasses and the effect of being present in the set. The same applies to other following dimensions that provide the viewer an opportunity to experience smell, textures and motion specifics of a film. With animated movies the physical fourth wall is broken in the same way, but causes paradoxicality while watching as the audience finds it more difficult to identify with the fictional worlds there, because it usually does not resemble the reality to the extent it can be achieved in other genres. The outcome is that animated movies simply use three dimensional animation for better rendering of the shapes and space, but are not usually produced to watch in 3D effect in the cinema.

So, it has been mentioned that in modern filmmaking the fourth wall is broken with the help of innovative technology, but there also exist other, more traditional ways, to do it. They do not cross the physical border, but influence perception on the cognitive level. Among them are look in the camera (viewer's eyes), direct address, moving towards the camera. Even if there is no direct communication with the audience, but they are given a position of one of the characters in a dialogue, for example, the connection is much stronger than with watching the whole scene as observers. In animated movies this move is widely used as animation could be drawn from any perspective without technical problems about placing the camera right. In any case, such technique is seen through the category of paradoxicality as does not go along with real life experiences and contradicts human knowledge about the organization of the world. At the same time, the level of id depends on the frequency of exposure to the move and individual characteristics.

Conclusions to Chapter One

1. In this chapter we have clarified the difference between paradox and paradoxicality, where paradox is seen as a situation that requires some kind of solution, and paradoxicality is a category of discourse to achieve coherence based on the interaction of the piece of discourse with the potential viewer. A research on the theoretical foundations and methodology of stylistic and multimodal studies in fiction and telecinematic discourse has been made. It has been revealed that the constituent features of telecinematic discourse such as relationship between represented and interactive participants, the connection between the verbal and the visual modes and creation of characters predetermine its existence as a separate kind of discourse.

2. The methodology for analyzing interesting cases of paradoxical forms in telecinematic discourse has been chosen. It covers the study of devices of perspective and variations of narrative tension that influence the potential viewer's response. Such manipulations are seen as psychological tricks with the reptilian brain that is responsible for instinct and survival. One of the techniques to trigger this area is to violate the existence of the so-called 4th wall with the help of modern technology in filmmaking and animation.

CHAPTER TWO.

MULTIMODAL MANIFESTATION OF PARADOXICAL FORMS IN ANGLOPHONE TELECINEMATIC DISCOURSE

2.1 Multimodality of paradoxicality in trailers

The studied feature film is a part of the media franchise by DreamWorks Animation. It includes two feature films, two television series and video games. They all share the characters, the storyline and paradoxical forms. In order to prove this below is given the analysis of the trailers to the all existing elements of the franchise that is put in chronological order according to the release date, not the setting in sequels and prequels.

2.1.1 Multimodality of paradoxicality in the trailer to *The Croods* (2013).

It could be basically divided into 2 parts: before and after Eep leaves the cave. The scheme corresponds to the move used in advertising, e.g. for care products. As the purpose of the trailer (Peacock Kids, 2012) is to make people watch the movie, this is quite applicable.

Putting the focus on the before part it is worth saying that it reminds of the parables told by ancient people to prevent accidents. The reason to say this is the parallelism used by Grug (the father of the family) comparing the bear and his kids whom he wants to stay in cave because of his beliefs. The narration is enhanced by the visual part which includes gestures and mimics of the character. The colours are also dull, grey and brown shades prevail. The last but not the least mode is the auditory one – the music at the beginning of the trailer sounds mysteriously so as to tell a fairy tale, which is basically all fiction.

The turning point between before and after is an unexpected accident, which is either a landslide or an earthquake. The two parts are also divided with the help of window, which is a device widely used in literature and in all fictional discourses. The main function of it is to separate the worlds or to show the transition between them.

So, the first thing that the audience sees about ‘after’ is that it differs in terms of colours, the spectrum of which becomes wider and brighter. At the same time it seems to be more dangerous for the characters as they are always running and screaming. Here opens the paradoxical prehistoric world with unknown creatures, flora and challenges in both physical and mental meanings.

2.1.2 Multimodal representation of paradoxicality in *Dawn of the Croods* trailer (2015-2017).

As this part of franchise is a series, trailer (DreamWorksTV World, 2015) does not show only one story, but several scenes to hook the audience and make them watch the prequel. The focus here is put not on the words said by the narrator to outline the concept of the product. The motto “*even the beginning had a beginning*” is a bit of tautology, but precisely describes what the series is going to be about. “*First best friend, the first pet, the first foodie*” is the anaphora that shows the variety of topics to be covered, which all deal with the prehistoric family. Below there is an example of the scene that is described in terms of multimodality and paradoxicality and creates humorous effect in best traditions of Netflix.

Grug whispers “*they are going for a sneak attack*” to his son, and the latter shouts “have a good sneak attack” to other members of a pack. The visual mode illustrates the ongoing action and along with verbal mode creates a cause-effect move that is enhanced by exaggeration in facial expressions of the characters. Paradoxicality is demonstrated by fast-changing relations between the modes, such as dichotomy, displacement and overlapping.

2.1.3 Paradoxicality in *The Croods: A New Age* trailer from multimodal perspective (2020).

The trailer (Universal Pictures UK, 2020) can be divided into three parts (attract-keep-nudge) which are distinguished with the help of background music and action itself. The analysis below cover the attract and keep part, because the nudging one overlaps with further more detailed investigation.

“*My name’s Eep, and we’re the world’s first family, the Croods.*” – is the first utterance of the trailer and it outlines the referential strategy of it. In addition, verbal moves of zoom-in and zoom-out coincide with the visual mode.

“*Another glorious morning*” is said by Guy and leads to paradoxicality as his intonation sounds sarcastic and he finds himself under the pile of cavemen and a huge saber tooth tiger, and this combination creates dichotomy between the modes. Moreover, no modern person will say the same in similar conditions as ‘glorious’ represents positive emotions and intensifies them.

“*Dad always says the pack stays together.*” is illustrated with the family running away from dangers together. The words ‘*pack*’ and ‘*family*’ are equal in this context because of the setting.

“*That’s my girl! Boom.*” shows the interaction of modes where the visual one represents the cause (put in slow-motion to intensify it) and the verbal mode along with illustrating zoom-in shot stand for the effect.

“*Seatbelt mode.*” sounds inappropriately because of the setting, but is understood through visual illustration. Paradoxically, the function of a seatbelt is performed by a sloth.

“*Now we’re searching for a perfect place to call home.*” explains all the fuss in the video and links the attract and keep parts together. Visual mode may sign how exhausted characters are because of their search. Intensifying strategy is realized through the word ‘perfect’.

“*What the heck is that!*” is evaluation from the character’s perspective, and from the audience’s it signals the turning point in the story supported by the whoosh sound and visually by paradise-like rays coming through the wall. At the same time the word ‘*heck*’ is the opposite to ‘*perfect place*’ in the previous utterance.

“*It’s the end of the world... Dun-dun-dunn*” continues evaluation coming from the previous shot and intensifies curiosity of the audience.

“*Well, that’s it for me. I’m glad it’s you, Chunky.*” is a concluding utterance before the nudging part of the trailer. While saying this, Granny walks into the

open mouth of an amazed tiger, which is impossible, thus paradoxical, in terms of size and action itself.

The rest of the trailer is rather fast-moving and gives audience a hint of what is going to happen in the feature film. This nudges them to find out more and consequently watch the film.

2.1.4 Multimodal manifestation of paradoxicality in *The Croods: Family Tree* trailer (started in 2021).

The action is set after the events showed in 2020 film, so this is the sequel and currently the newest existing animation in the Croods franchise. However, it is not fully released yet and might have other continuations. The trailer (ONE Media, 2021) features the same characters as in the Croods: A New Age and gives an outline of how two different families, ‘prehistoric’ and ‘more evolved’ live together. The narrator says “*the future of fun starts here*” which is intricate because the setting is on the contrary prehistoric. It is worth mentioning the theme song of the series, because part of it is clearly heard in the trailer.

*“Stuck together, stuck, stuck together,
It’s an evolution for worse or for better
To find some unity for all humanity,
Because we’re stuck together in one big family tree.”*

It is rhythmic and upbeat. The first line corresponds to the motto of the Croods that was first mentioned in 2013 film, the second and the third line allude the changes in the world, challenges and arguments that arise between the two families. The last line corresponds to the name of the series and allows several interpretations: either the place of an action or a symbol of genealogical tree and all corresponding metaphors.

In this section it has been explained that all parts of the Croods universe share paradoxical and multimodal features. All stories are thus interrelated, however can be studied separately. The closest connection is seen between the newest animated series and the feature film. Moreover, they are rated by users on

the internet higher than the previous parts. Therefore, a decision has been made to narrow the study and scrutinize paradoxicality in the latest releases (The Croods: A New Age, 2020).

The chapter that follows moves on to analyze and categorize the system of characters as a component that makes up paradoxical worlds in telecinematic discourse.

2.2 Characters as participants of a paradoxical fictional world

This chapter will be discussing the system of characters of the animated movie “The Croods: A New Age”. The first thing to be mentioned is the division of characters into several categories. The characters may fall into several oppositional groups: male and female, human and animal, the Croods (fig.4) and the Bettermans families. The most appropriate way is to describe each character’s appearance, role and interrelations in the film and later paradoxical features they possess or such situations they get into.

2.2.1 Paradoxical features of the Croods family members.

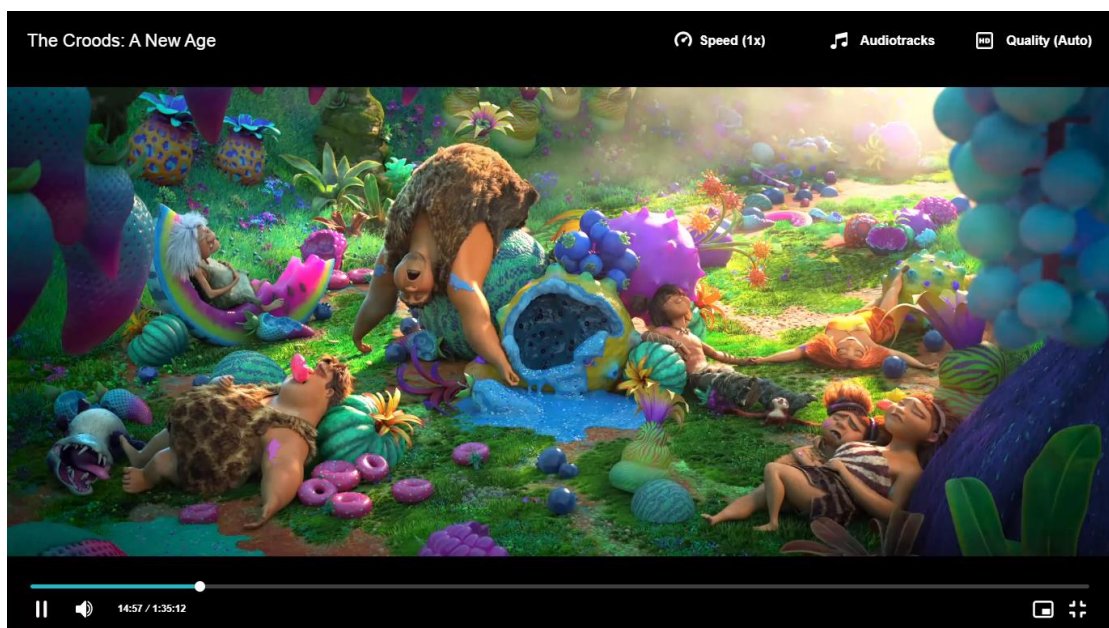


Figure 4. The Croods family after lunch

The first and the most prominent character is Eep Crood. She is a teenage daughter in her family and the main antagonist in the plot. Along with

disproportionate physique and messy curly red hair she is rather graceful and emotional. She always wears a dress of tiger skin, is physically strong and uses all four limbs to perform certain actions. She is brave and adores challenges that come out because of her curiosity. Such personal traits could be explained by the meaning of her name, which is an onomatopoeical expression of surprise or dismay, and also a short scream or yelp (Wordsense Dictionary, 2022).

Another character, who is a connecting link between the two families, is Guy. In translation his name sound as Малий, which marks him as an average person and diminishes his personality. In dictionary (Wordsense Dictionary, 2022), however, this word also means an eccentric person. In the movie these two basic features are combined, and the audience sees a usual driven boy obsessed with idealistic idea of “*tomorrow*”. Thus, even the name of the character is a contradiction, which is later revealed in the plot and gives more food for paradoxicality. So, Guy is not one of the Croods and Bettermans either. His parents were acquainted with the Bettermans, and he is in love with Eep.

Here the concept of “*tomorrow*” is to be explained to avoid future misunderstanding. According to the flashback scene where the audience gets to know more about Guy’s childhood, his parents bequeath: “*Don’t stop. Don’t hide. Follow the light, and you’ll find Tomorrow.*” So, he is in search of it all his life. The understanding of it varies depending on the character and the audience. So, it gives the opportunity to come up with personal meaning of what it is. Paradoxicality here is represented first of all by non-chronological narration and ability of cavemen to speak in verses while getting dead in the tar.

A character closely connected with the previously mentioned is Belt. This is a sloth that is Guy’s pet, and they have been together since Guy’s childhood. The explanation for his name is absolutely clear when the audience see how it hangs on Guy’s body. Paradoxicality here is produced not only with the help of verbal and visual mode, but also auditory one. The most prominent feature of Belt is to say “*Dun-dun-duh*” in the most epic moments of the movie. This is also how the film starts. The audience can see DreamWorks logo with Belt sitting on the Moon and

lighting a torch like he is in a cave. He also says his dramatic phrase, and audience recognizes it, because the film under analysis is a sequel. So, from the very beginning they are put in the atmosphere of a movie. Another important function that Belt possesses is the ability to turn on modes: “*disguise mode/seatbelt mode*”. They get activated by Guy’s voice and help them overcome difficulties on their way. Paradoxicality of this animal cannot be questioned as in real world none of the pets has features similar to Belt’s. That’s why audience loves it and watches further to observe the behavior of pets they will never be able to see in person.

Next characters must be discussed in pair, because they are a couple. The focus is on Uggla and Grug Croods, Eep’s parents. The etymology of Uggla’s name reveals that it means to be afraid, and is an Icelandic one (Wordsense Dictionary, 2022). This may be supported by plot, because she came from another faraway pack and is really worried about her current family. Still, Uggla is not afraid of the world, rather vice versa when she is outraged. Grug’s name means heather (Wordsense Dictionary, 2022) and gives no explanation why he is called by creators so. However, these two names are close in pronunciation and remind of guttural sounds produced by cavemen, and this could be the key to explain their names, because they represent a bit earlier generation of cavemen and are rude to a certain extent. The only special thing about their appearance is Grug’s teeth that are incredibly big and sharp, and the amount of hair on his body. They are paradoxical, because behave like stereotypical couple in southern Europe, where it is difficult for man to control his emotions and family at the same time. He cannot be the head of “pack” without a woman who backs him up and helps understand all the changes that happen around. Uggla is a very positive image of a woman, she is shown as a strong caring mother and supportive wife.

They have two more kids apart from Eep, whose names are Sandy and Thunk. They both are younger than Eep and are absolutely different. Thunk’s name has a meaning of delayed in modern computer science (Wordsense Dictionary, 2022) and corresponds to his character as he is fat and slow and definitely stupid. His actions often make other family members facepalm, for

example “watching” window, or using a frame as a “travel window” to entertain him. Thus, his stupidity brings paradoxical episodes to the plot, which will be discussed later. Sandy is a usual name for modern people, and she might have got this one, because is the youngest of all children, but still she is the wildest of them, because often behaves as a dog and listens to the commands given to her. Here are some examples of them: *“Sandy and Chunky, you stand watch./ No, Sandy! Mom! Sandy’s fetching Douglas’s stick again./ Sandy, drop it./ Sandy, seek./ Sandy’s tracking the scent./Sandy, come/”*. This is supported by corresponding movements and noises as sniffing, catching the stick, growling, salivation, sticking out her tongue. Paradoxicality of these two characters is mostly revealed externally by non-verbal means.

Having mentioned Thunk one should also talk about Douglas that is a crocopup and is not as obvious animal as Belt. He does not behave in a human way but is also a family member. A creature that is a mixture of a crocodile and a puppy behaves and looks like a dog except for his crocodile jaws and eyes. Thunk’s stupidity and sensitivity are depicted by his monologues with Douglas: *“Gross. Right, Douglas?/ Check it out, Douglas. This guy’s my favorite./ Not now, Douglas./ Oh, Douglas, those flowers did not agree with me.”* The crocopup does not answer anything, but is extremely devoted to his human and misses him, when boy does not play with him because of his “window-addiction”.

The last and the oldest Croods family member is Gran Stonewell. She is one of the most paradoxical characters in the movie, because does not stick to any moral principles as she is really old and has nothing to lose. Gran is desperate and has a power over all family members. First of all, her age is paradoxical, because it was impossible to live to her years at those times. Secondly, she has a wig named Wigasus, which is actually an animal, and everyone gets to know about it only in extreme situation they all get into. She is not a main character, but her appearance in scenes is definitely well-aimed and adds to general mood of the movie.

One more thing that is important to know about the Croods is that they live in the Croodaceous period, which never existed and is invented. This allows all

paradoxicalities in the movie as the chronotope is fictional time. However, such a name phonetically alludes the Cretaceous period, which is a part of Mesozoic era, which means that action took place a long time ago. According to geologists, dinosaurs lived exactly at that time. As it is impossible for modern people to see or even imagine real world in Mesozoic era, creativity along with paradoxicality drew it and made it possible to observe in the movie under discussion.

2.2.2 Paradoxical features of the Bettermans family members.

Another group of characters is the Bettermans family (fig.5). They act as an opposition to the Croods family and are considered to be on a higher level of development. The major manifestation of paradoxicality is in the existence of such modern people in the meant era in the movie. It is supported by a number of visual attributes and is highlighted by their behavior. Moreover, their surname is also a reflexing of self-representation as a better version of humanity, which goes to selfish nature from time to time. Another important observation to keep in mind is distancing the Bettermans from modern people by making them old-fashioned hippie-like humans. However, hippie culture has never disappeared completely and still can be observed in any community; it is seen as weird by many people and is considered to be outdated in its absolute manifestations.

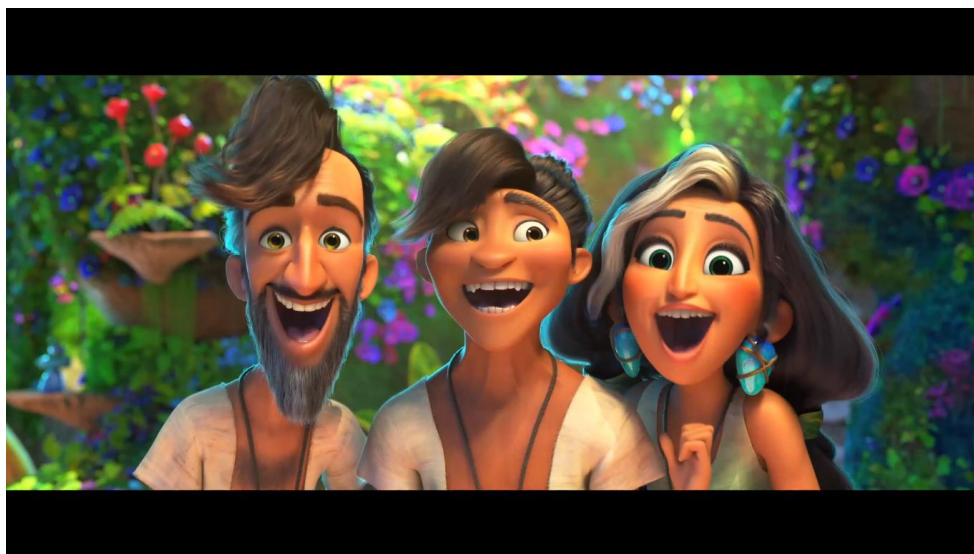


Figure 5. Phil and Hope Betterman producing influence on Guy

The thing that unites all Bettermans is their clothes. While the Croods wear animalistic ones, they are dressed in pale-colour clothes, flip-flops and sapphire jewelry. Moreover, their bodies are slim and hair is always perfectly done.

Dawn Betterman is the daughter of the family and she is a kind of allusion to Disney princesses who have never been out of their palace and were brought up in beautiful world with certain strict rules. The main rule for this character is not to go outside the wall, which exists in the movie both physically and metaphorically. It is a fence that defends the inhabitants from wild creatures outside it and also means the border between the two worlds: ideal one where the Bettermans live and old full of dangers and unknown where the Croods came from. The idealistic mode of the in-wall place is also enhanced by the girl's name. It means the beautiful beginning, the raise of the new day (Wordsense Dictionary, 2022) and was perfectly localized by being translated as Зоряна in Ukrainian.

Her mother, Hope Betterman, only seems ideal at first. Later her real personality is released, and it turns out she is not happy to see the Croods in her place. It can be explained by constant close-to-bohemian routine she was surrounded by and fear of what might be there beyond the wall they built.

Phil Betterman is the father of the family and is an amazing actor. His facial expressions are very moving as well as his gestures. On the one hand, he is a leader of the family, because he has built everything in the place where they live and managed to protect his own paradise from outside evils. On the other hand, he is not as sincere as the Croods are, and cannot openly admit that is tired of managing the things himself.

At this point, the outline of the most essential features possessed by the characters in the movie has been provided. They form one of the crucial constructs for a fictional world. Characters are the moving part of it that allows the world to develop and be presented fully to the audience. At the same time, the variety of characters keeps it entertaining and helps attract more viewers.

2.3 Fictional dimensions of paradoxicality

There are a lot of theories how fictional worlds are built. The fact that cannot be argued is that they are always multimodal. The two elements that can be applied to the fictional world in the movie under discussion are cohesion, which is structure and coherence, which is meaning. If these writing terms explain the text, everything is understandable, but as soon as used for creating a world in a movie, there appears a question how only two terms describe the movie, which is far more complicated than just a text. The idea that came out as a result while doing a research is application of these major elements on each level and mode.

For example, take level of characters. It is cohesive, because there is a certain hierarchy, from the oldest to the youngest, or from the main antagonist to the main protagonist. In the movie discussed the age hierarchy is easily observed according to character's appearance and, more important, family relations. This level is also coherent, because characters interact and reveal their personal traits.

Going on to a bit lower level, which is the plot. On the one hand, it is cohesive, because all characters and environment are bound by a certain time period, which is imaginary in the studied case. So, they correspond to it in a way of visual representation, auditory mode and verbal specifics that deals with vocabulary and organization of thoughts. In addition, it has a structure with introduction, main event and conclusion, which is not a detailed description of it, but the general one. On the other hand, it is coherent, as it is actually the story put in the animated movie. Moreover, it evokes certain feelings while audience is watching it, and is stylistically coloured to make audience get interested and find out what happens in the end.

The final level is movie representation, thus, the final product. It goes beyond the cartoon itself, because deals with public reaction and all creators. It also has a structure because there are release dates, director and a team of animators and other technical workers who make a huge amount of work to create the movie and make it a product of demand. Coherence in the emotions the product evokes.

Paradoxicality can appear on different levels. In this paper it is discussed from the multimodal and stylistic points of view, which makes it possible to put focus on the most prominent and interesting parts that are a subject of linguistic studies. Thus, some features are to be ignored as they relate to other disciplines, however may be touched upon.

2.4 Receptive image of paradoxicality

Paradoxicality exists only because of the difference of the adopted norms and one's perception and comparison of a situation to them. Thus, paradoxicality is purely subjective and does not deal with objective explanations and scientific exposition. It hugely depends on the background of the recipient as well as their personal beliefs. Once situation becomes logical and corresponds to the norms of taken society, it stops being paradoxical, however may be still so in other circumstances.

A great example how paradoxicality is understood is the correlation between the fictional and real worlds before and after the full-scale invasion of Ukraine. Before that the conceptual metaphor of finding a new home could be explained in terms of moving to a city from a remote village, meeting of people being on different socio-economic levels or simple experience of another, more advanced culture. These days the plot triggers huge pain of Ukrainians who were made to leave their home, which has been destroyed, and seek for a safer place to live in. In such explanation the Croods represent Ukrainian nation with both young perspective representatives and those who stick to soviet forms of life and narratives that are a bunch of obstacles preventing the nation from further development and integration. The Bettermans in this case are Europeans who are thought to have higher technologies and well-planned system of everything. Still, there are drawbacks of such an association that might be offensive for people named. That refers to outdated knowledge of cultural models and type of discourse. It means that studied discourse deals with large audience and covers

topics that are of great importance for all humanity, and not only the named opposition. Moreover, the animated movie was released a long time before the invasion, thus the creators did not imply anything that might discredit any nation. In this way one can see how subjective thinking works: it picks out the arguments and compares them to the real world. Paradoxicality in this case may be seen in both correlating aspects as fictional world cannot be the same as the real one and controversies as usual known patterns are not followed and create a kind of dissonance that always results in the outburst of emotions, either positive or negative.

What is more, the followers of strict father morality and nurturant parent morality, or, in other words, conservatives and liberals, will perceive the content of animated movies and consequently their paradoxicality differently. What releases laughter for ones is the trigger to become outrageous for others.

2.5 Manifestation of paradoxicality through the song episodes

Song is an integral part of any animated movie and its main function is to highlight the key moments in and affect a chronotope by speeding it up, slowing down or throwing in a flashback. They are always multimodal as contain at least two modes, which are words, or voice, and music. The movie under discussion has two episodes with songs, which are analyzed further.

2.5.1 Paradoxicality in “I think I love you” song episode.

The first occasion is at the very beginning of a film and is used to explain feeling that exist between Eep and Guy. The paradoxicality of it is achieved by interruption of the song by spoken phrases of the characters and changing relations between the audial and visual modes into overlapping, displacement and dichotomy really quickly. Another feature of paradoxicality is that certain relation depends not only on the foregrounding, but also on the viewers and their ability to notice and analyze details as every shot is literally filled with them.

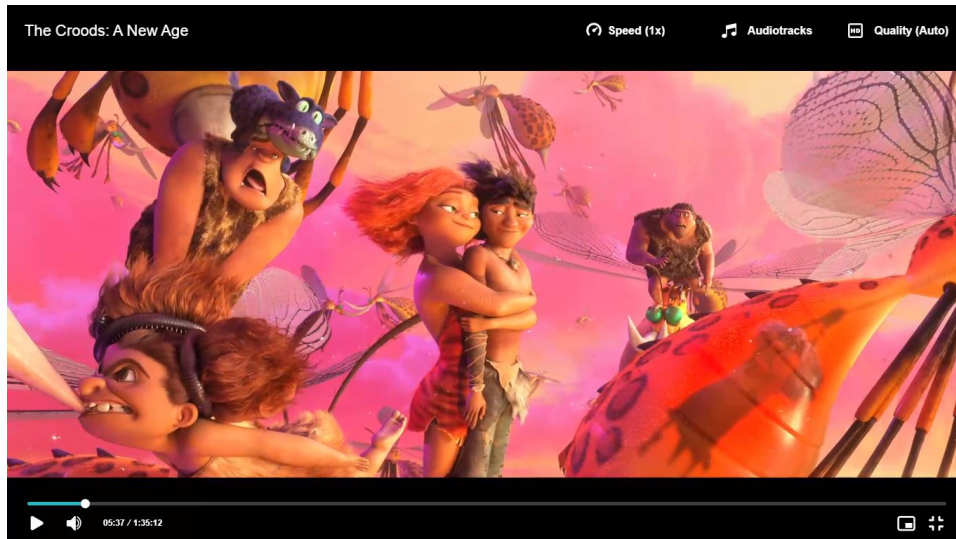


Figure 6. Introductory scene of “I think I love you” song episode

“♪ *I think I love you* ♪” is the first line of the song, which is a thesis in the whole song-part and is intensified first of all by pink colour that surrounds the characters and symbolizes love and playfulness, bursting with immature romance (Olesen, 2022). The evidence of this is a pose of Eep and Guy which looks like the famous one from “Titanic” (fig.6). They are also in the sky, which symbolizes pure love, and this can be explained both logically and paradoxically. On the rational side, characters did not fly up themselves as they are humans, but on the other hand, they were taken up there by huge mosquitos that violate all gravity rules. For viewers with higher cognitive abilities there are other characters in the shot, who express emotions from fear and incomprehension to anger and decisiveness. Emotions expressed are typical for the corresponding characters throughout the whole story. The latter one belongs to Grug, who is against his daughter’s relationship.

In the following seconds he approaches and grabs all pack saying “*Come on!*”

“♪ *I think I love you So what am I so afraid of?* ♪” At this moment focus is zoomed-in and shows only faces of the characters, where Grug is in between Eep and Guy, who are exchanging loving glances. As the word “*afraid*” sounds, there’s a zoom-out, showing the whole family falling down rapidly.

“♪ *I'm afraid that I'm not sure of A love there is no cure for* ♪” As it repeats, one can see the sea of lava, which is red and marks both danger and desire. The other sign of the feeling is a heart-shaped stone, where Eep and Guy fall on and get separated by a splash of lava from the other part of the family.

“*I gotcha.*” says Eep as they land. Paradoxicality is revealed through breaking the paradigm of a strong man, because Eep is definitely more massive than Guy and leads their pair by being more prepared to survive and save others. On the other hand, it may be the proof for the narrative of woman in love as it gives them power to come over any difficulty in life. Characters do not kiss, however attempt to, but burning Thunk gets in between on the background, but at first it looked like a huge candle, which is an example of paradoxicality affecting space.

“♪ *I think I love you Isn't that what life is made of?* ♪” The characters get pulled to a new location, which can be explained with paradoxical space again. It is infested with Venus flytrap of enormous size that can even swallow a person. A symbolic move is that Eep gets trapped but later mouth of the plant opens and she makes an impression of a Roman goddess, who did not symbolize only power, but beauty and love as well. So, the symbolism of the visual part is aesthetic and explanatory, but once put in a context of the Croodaceous period its obviousness is mitigated by changing the focus of narration.

“*Hang on! I'm coming!*” shouts Grug from the back and jumps to save his daughter from the killing trap, but gets into it himself.

“*I gotcha*” says Guy now, and it is supported by the visual mode where he picks up his beloved on liana. Here the balance of genders is restored as Eep and Guy take turns to save each other's lives and narrative of equality is slightly stepping out.

“♪ *Though it worries me to say That I never felt this way* ♪” does not have an active visual support as shows Eep and Guy hanging on liana and flying in the unknown direction with other family members fighting flytraps in the blurred background, which is an example of foregrounding, or exposition. It gives a viewer

some time to distract from hard thinking over ongoing action and prepares for another meaningful scene. There Guy and Eep happily land on the ground, and there is a huge heart shape behind them that is created by Grug hanging between two Venus flytraps and having his hands stuck in them (fig. 7). On the one hand, it deals with reality of their time, but on the other hand it is a metaphor of a proverb “bound hand and foot”, which means that Grug is unable to interfere personal life of other people, even if one of them is his daughter.

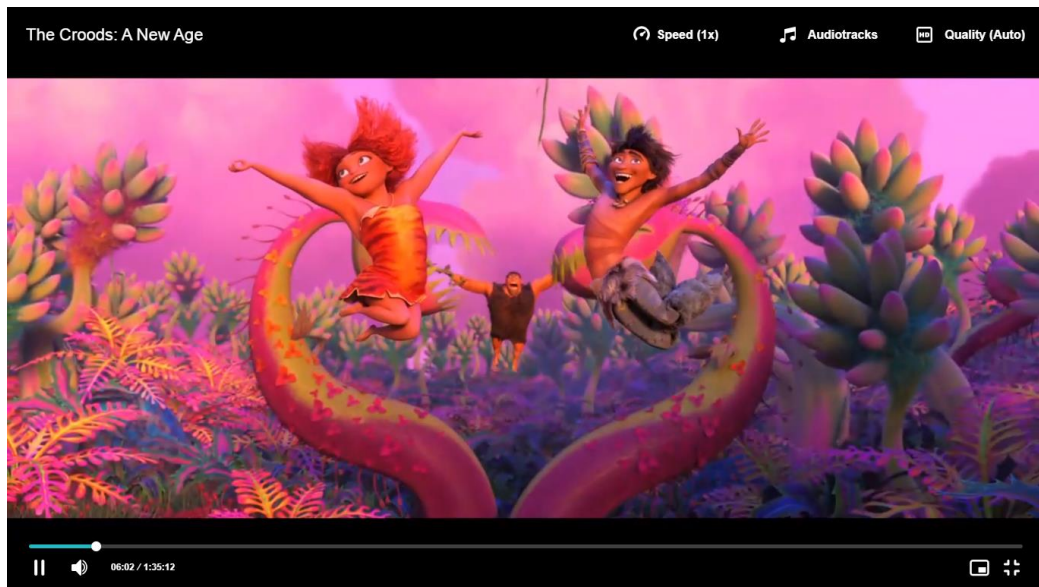


Figure 7. Scene of “I think I love you” song episode

“*Eep!*” before Grug says it, the whole family runs towards the viewer in a perfect symmetric order, only Eep and Guy being unconstrained and holding their hands but it turns out there is a precipice and they two start falling down. So, the mood corresponds to the music mode, but action itself is contradictory.

“♪ *Hey, I think I love you* ♪” As the first word is sung, they splash into the water and look at each other with love, which is simple overlapping, and shot refers both to referential and predicational strategies.

“♪ *So what am I so afraid of?* ♪” the love line keeps developing here, as Guy presents Eep a flower and she looks shy and cute because of this. At the same time, background reminds the viewer that they are watching not a romantic film, but an animated movie about cavemen, so Thunk and Chunky swim behind.

“♪ *I’m afraid that I’m not sure of* ♪” Here Grug again appears in the middle of the shot. However, he is not foregrounded in terms of size and distance, but viewers notice him because of central location.

“♪ *A love there is no cure for* ♪” is the final scene of the song where Eep and Guy finally kiss. It is viewed as electric shock, which is given to the whole family by an eel fish. Paradoxicality is revealed in exaggeration of such phenomenon, because after it the whole family is thrown ashore in a pile, because “*pack always stays together*”.

In conclusion, this song scene is used to describe the situation of current relations in a family and put emphasis on certain characters and their feelings. It is so prominent to make viewers keep it in their mind while watching further development of a story.

2.5.2 Paradoxicality in “Thunder Sisters” song episode.

Another part of a movie that deals with the song is at the end of it and pictures a scene of liberation of men from punch monkeys captivity and death threat of being eaten by a huge hairy mandrill with enormous canines.



Figure 8. Introductory scene of “Thunder Sisters” song episode

“*Thunder Sisters!*” this menacing cry of Gran is preceded by a powerful music introduction and effect of a smoke machine while girls of two families and Thunk ride into the cave on the animals they have met not that long time before. So, the viewer experiences a turning point and expects a positive outcome of all preceding events. At the moment of a shout there is a freeze frame to observe all newly-arrived characters and get interested in further action (fig. 8). Moreover, there is a repetition of the same words on the screen, which really resembles appearance of superheroes in other films. This creates an effect of watching an action film.

“*Eep!*” is both a happy scream that Guy produces and name of his beloved. Paradoxicality is in the scene depicted, because Guy as well as Grug and Phil are wearing a banana costume and shouting this literally from the jaws of a monster, which is a full opposite of reality as such situations are not bound to happen in normal everyday life.

“*What the heck is that?*” is the reaction of the viewers which is expressed by Eep as she sees the ongoing action. At the same time the leader of Punch monkeys orders to get and stop the “Thunder sisters”. So, these animals start moving down as a tsunami wave. Now viewers understand that in a moment they will see a big fight.

“♪ *Can you hear The sisters of thunder are near?* ♪” Is supported by a new freeze frame with Gran’s nickname Queen o' Wimmins and lots of lightnings in the background. This name is chosen to show her superiority and also traces back to old variants of English, thus not being Queen of Women, the plural form is created not according to the exception and spelling also differs, resembling the real pronunciation. These purely linguistic features are paradoxical as such things are not usually in animated movies or in battle scenes. Consequently, the mood of the scene turns into more relaxed one. Gran rides a spider wolf, an animal which has 8 legs and 6 eyes, but is covered with fur and has a wolf head. They are not predators, but become very aggressive if their babies get into trouble. This animal

was domesticated by Gran, because girls had helped them not to get frozen in an ice cave.

“♪ *Crash, full power It's coming right through the clouds* ♪♪ *The need for speed Gonna bring you down to your knees* ♪” shows Eep riding Chunky on a spine of dinosaur heading towards the group of monkeys. The effect used here is slow motion to show the head bump she makes and defeats the monkeys. After that follows another freeze frame with Fire Heart name, and Eep at this moment is surrounded by torches flying away from her. So, the visual mode again supports the auditory one, and gets more sense being complemented by the verbal mode.

“♪ *It's big, it's loud* ♪” is the continuation of a previous shot, where Eep and Chunky get down to earth and run further.

“*Fire Heart, heads up!*” shouts Dawn to warn Eep about the dangers coming.

“♪ *Feel it quaking, you want more?* ♪” She uses her long hair and the two sloths to make a string that stops the monkeys on their full speed. A new freeze frame is also here to present the name Sister Sunset, chosen because of the girl's real name.

“♪ *Feel the thunder Feel the noise* ♪” is a new shot for presenting Eep's mom, whose name in a freeze frame is Blood Horn because of her experience and possible level of rage when there is a danger for her family. She hits the punch monkeys with a huge horn. This also corresponds to the previous line of the song, because she makes more destruction than the previous members.



Figure 9. Sandy in “Thunder Sisters” song episode

“♪ *Feel the thunder, uh-huh* ♪♪ *‘Cause we’re in the mood to destroy* ♪” is a star time for the youngest member of a rescue team, who is Seeker now because of the skills which were discussed earlier. She fights as good as she can and uses her own weapon, which is teeth to bite the monkeys’ booties and throw them away (fig. 9).

“♪ *Feel the thunder* ♪♪ *Feel the noise* ♪♪ *Feel the thunder, uh-huh* ♪” shows Thunk’s role in this situation, of course with a freeze frame with his name Thunk. It is also paradoxical, because other members got their nicknames, but his one is either too self-explanatory or he is just useless that it stayed the same. He does not help with the fight, just watches all the action happening through his “travel window”. It, however, has bright light that prevents monkeys from getting close to him.

“♪ *‘Cause we’re in the mood to destroy* ♪” shows the last member of a crew, and this is Bog Water who is Hope. Names had been given by Gran, and she didn’t really like this lady, so came up with this name for her because of her nasty character. However, it corresponds to her in a battle, since she uses her long thick hair to stop fire torches being thrown into them. The freeze frame shows exactly this moment.

“*Ah!*” the boys start shouting again as they are being eaten by a huge monster.

“♪ *Come on, sisters* ♪” speeds up the girls still running to get the boys.

“*No!*” scream Thunder Sisters as the monster's mouth closes.

“*Eat wig!*” shout Gran and throws her wig into the nostril of that monkey. As the audience remembers from a bit earlier scene, her wig is actually an animal resembling a gliding squirrel, so it heads directly where it is thrown.

“♪ *Feel the thunder Feel the noise* ♪♪ *Feel the thunder, uh-huh* ♪” Here the visual mode represents this animal and also adds a freeze frame with its name Wigasus.

“♪ *'Cause we're in the mood to destroy* ♪” as Wigasus was in a nostril, it caused a sneeze, so the boys got out of the animal's mouth, and at the point they reach the ground, the song and music finish abruptly. It means on the one hand the achievement of their goal, but on the other one brings everyone back to their reality as the monster is still not defeated, so they need to do it and actually a bit later do.

This song at the end of the animated movie sounds more mature than the one in the beginning and represents the family fighting together against their common enemy, but not each other. It is also a good example of girl power, which is being discussed these days, so supports women and their ability to do great things. Men, on the other hand, are often described as dumb, but they still are useful in families and responsible for them. As for paradoxical features, the main is the usage of a freeze frame, which deals with deviation from the chronotope. The same applies to the slow motion and speeding up. They are incorporated in order to keep the audience alert and cut the long story short or highlight the important moments.

From verbal point of view, the names written on the freeze frames refer to it and make it easier to understand the division and stages of the scene, moreover, reminds of the Thunder Sisters' names, because they have been mentioned only once before the scene and thus make viewers come up with their own associations and interpretations of them. The music is rather rhythmic so that it creates the atmosphere of a tense fight.

2.6 Stylistics of paradoxicality

There are a couple of more stylistic and paradoxical moments in a movie that do not fall to any of the previously discussed groups, but still make sense to be analyzed.

First of all, attention is paid to the framing stylistic means. It is applied regarding the beginning and the end of a story as well as repetitions throughout it.

As for beginning-end move, it can go under the name “*Travel log*”. This is a phrase Guy used in the flashback introduction, and he started the final scene with the same phrase. Paradoxicality reveals in the verbal component, because modern-day people tend to say “Travel vlog”, which is quite close phonetically, but means different things.

Here also can be applied another phrase, which is said by Grug at the beginning where the whole family fights kangadillos, which have kangaroo bodies, but covered in the armour of armadillos, and can roll as balls to hit their enemies down. It sounds “*That’s my girl*” and shows how proud of his daughter Grug is. He says it after she defeats kangadillos and punch monkeys. So, this proves that Grug has always had positive emotions about his daughter behavior and believed in her potential.

Another phrase that sounds like a frame is “*Boomsies*”. It does not make any sense separately, but is symbolic sign that Grug and Eep have as they fistbump each other after did something great. So, in the beginning that happens also in the episode with kangadillos. At the end of a movie there is a transfer of roles. As Eep and Guy set off to their own small house on the same tree, Grug get extremely emotional and does not want let her go. At this moment, Sandy says “*Boomsies?*” and looks at her dad, this is her first word, which is a reason to be happy for every parent, both in Croodaceous and modern period.

One more thing to focus on is a punch language. Punch monkeys speak it, and it has no words, only painful hits and bumps. The translation of these gestures is provided in subtitles. There are a number of jokes based on misunderstanding, and the idea of such insertion is to show the importance of words as fighting

achieves nothing. Paradoxicality is viewed in the possibility to learn this language and presence of a person who can act as a translator, who is Guy in this case.

Moreover, animation movie features a lot of funny moments, which are achieved with the help of defeated expectancy. This means is paradoxical itself as it is clear from its name. An example of that may be any animal in the animated movie, such as land sharks, pigators or chicken seals. They all look as their name presuppose, so they are clipped creatures of two usual animals. The case of defeated expectancy is in their behaviour, because land sharks act as guard dogs, pigators are not scary and are farm animals, and chicken seals go really crazy if get scared, so do not resemble any of calm animals as chicken or seal.

Another case of defeated expectancy is the final scene with a monkey-monster. It grabs Eep and holds her toe not to fall down, but she does not have a real one and calls it *“peanut toe”* as wears a peanut on her foot for her father not to notice it. So, she easily gets rid of it and an enemy, however viewers expect more difficult outcome of the situation. The same ease is the scene where she leaves her family, and viewers assume she is going far, and then, zoom-out makes it clear that it is on the same tree just over the bridge (fig. 10).

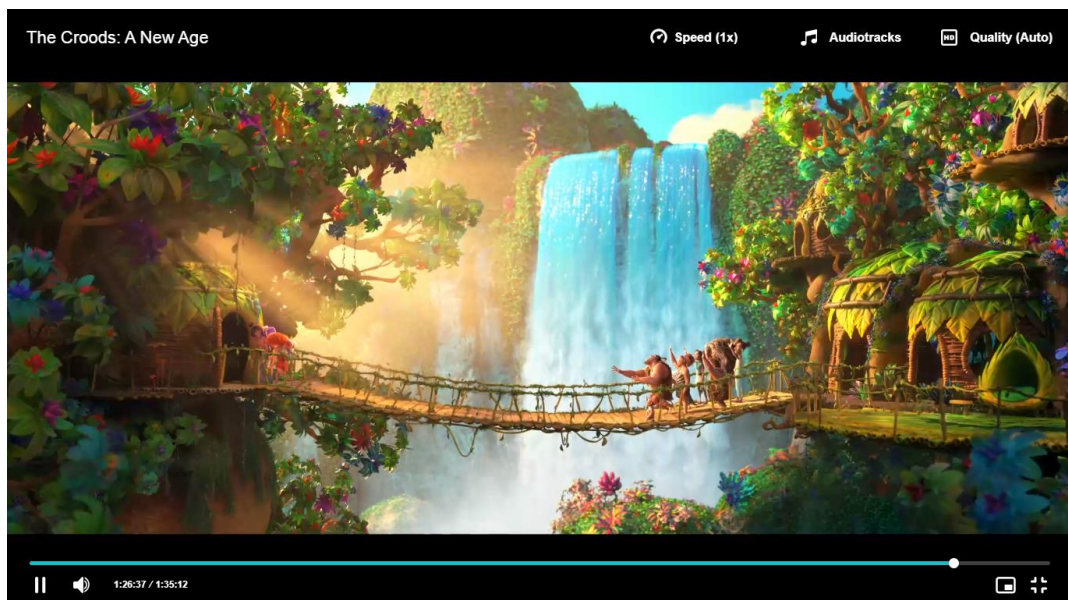


Figure 10. Family over-the-bridge separation scene

2.7 Human needs theory interaction in paradoxical reality

It is also worth mentioning that the movie raises a number of topics that cover all human needs.

Physiological need is portrayed with the help of food characters consume and their will to live.

Safety need is the key one in the movie as the Croods search for a safe place to live, the Bettermans constructed a wall to stay safe, punch monkeys give their bananas to a monster in order to be safe. Moreover, safety is often questioned in the movie, because the fictional world is full of dangers, for instance take a scene where Dawn got stung by a butterfly bee, which is a huge insect that has butterfly wings and a toxic sting, and had a swollen hand(fig. 11).

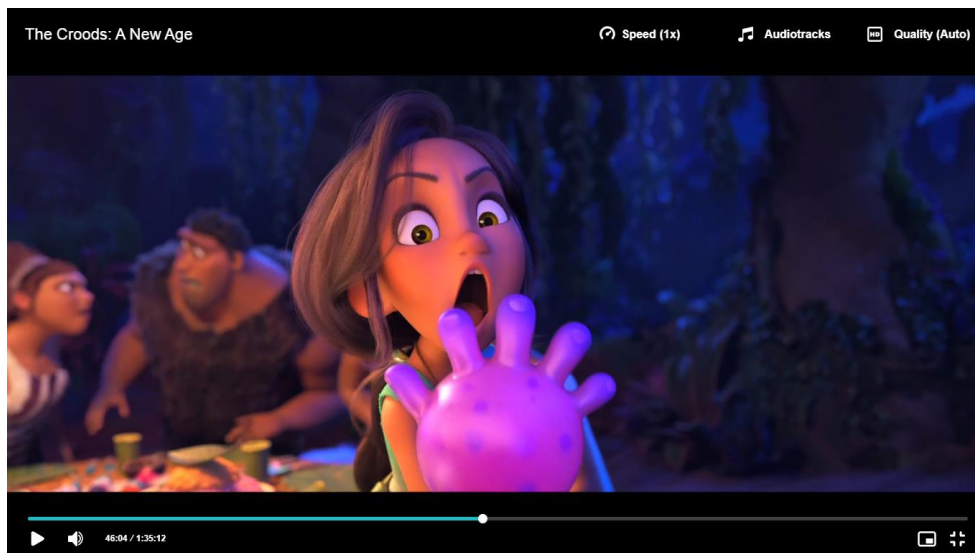


Figure 11. Dawn with her swollen hand

Belongingness need is clearly stated by Grug's "*pack stays together*", so the movie talks about the importance of a family and being a part of a group. Guy experiences a problem with this as he lost his parents and did not become a part of the Croods. So, at some moment he sees himself as a member of the Bettermans, because they knew his parents and accept him as a person, however, making them look like them in a way of appearance and behavior. At this point he also copies their attitude to the group they do not belong to, which is "*cave people*", meaning

the Croods. This is a ground for a conflict, which is later solved through talking and understanding.

Reputation need is described mostly through parent-children problem, for example Grug being scared of losing his face in front of Eep and Dawn behaving the way her parents want it just not to disappoint them.

Self-actualization is conceptualized through “*tomorrow*”, which all characters have been trying to find. For Guy it turns out to be love and family that he will have with Eep, for parents – their children, and for Gran – having fun and developing as many new skills as she can.

Paradoxicality that one can see talking about needs is their presence in such faraway fictional time. Another interpretation is that an animated movie has such a deep message, that audience can think of their needs. However, as mentioned earlier it greatly depends on the viewer. Children will be entertained by a bright moving picture with paradoxical for their brain characters, and adults can notice more details and learn a lesson from it.

Conclusions to Chapter Two

1. In this chapter, we aimed to analyze the manifestations of the the paradoxical forms in telecinematic discourse on different layers of animated movie scenes and explore the ways cinematic techniques trigger the audience’s perception of various dimensions of both fictional and real world. First, we made an overview of the trailers to the existing Croods universe and singled out the most appropriate animated movie to be discussed further. Second, we analyzed the verbal manifestations of paradoxicality in *the Croods: A New Age*. The examination of verbal elements, such as characters’ names, song lyrics and contextual utterances has actualized the paradoxicality in relation to other modes (visual, auditory), thus proving that verbal mode is contextual and therefore is to be analyzed only along with non-verbal ones.

2. Paradoxicality has been found not only on the inner layer of the piece of telecinematic discourse, but outer as well, which deals with established conceptual metaphors of world structure, family and human needs. They are either incorporated in the fictional chronotope or argue the existing beliefs, in both cases leading to the paradoxical perception of the animated movie. Finally, we reconstructed the system of characters and focused on the most prominent episodes of their interaction, which have been empowered by a number of stylistic devices to make the potential viewer apply the paradoxical prism and activate their brain activity in an entertaining way.

3. It has been discovered that trailers and episodes with songs contain the biggest number of paradoxical forms as they allow more devices of perspective and narrative tension to be used. Thus, the interpretation of them requires thorough investigation. Moreover, its final result, which is the viewer's perception, is variable, because of the differences in cognitive correlation of national and personal character. The other condition enhancing paradoxicality is its correspondence to human needs, prominence of which, however, is presupposed by belongingness to a certain age group.

GENERAL CONCLUSIONS

In this thesis we aimed to determine multimodal, i.e. verbal and non-verbal semiotic modes integrated in manifesting paradoxicality in *the Croods: A New Age* animated movie, as well as to outline the way various semiotic modes are integrated in constructing the category of paradoxicality in telecinematic discourse. This aim was achieved by, first, in Chapter One, clarifying the definitions of the notion of the the paradoxicality in telecinematic stylistics and delineating on the cinematic techniques as constituents of influence of the conceptual dimension of paradoxicality. Second, in Chapter Two, we began the investigation of verbal and non-verbal manifestations of the paradoxicality in *the Croods: A New Age* animated movie that evoke contextually interconnected concepts.

It has been discovered that the level of characters is one of the key fiction world-making elements, because the system of characters is bound both by the fictional world in a way of appearance, situational behavior and internal interaction and by the real world with the potential viewers and their background knowledge that allows to consume the content and make appropriate conclusions.

The greatest degrees of paradoxicality are observed in the scenes with non-linear layout of the plot where many cinematic techniques are used. The examples of them are trailers and song episodes. Paradoxicality there is revealed trough the deviation from the chosen chronotope and fast-changing relations between the modes, usually visual and auditory one. Paradoxicality connected to the verbal mode is revealed through non-typical vocabulary for the fictional period, names of the characters, and repetitive utterances. It is very often released as a joke or intensifier of paradoxicality caused by other modes.

Another important conclusion refers to the understanding paradoxicality as a means of coherence, since having applied this category to a piece of telecinematic discourse, the audience can understand the meanings in a fictional world, which could be impossible without cognitive flexibility. This also explains the arguments around the existence of paradoxicality, which is common for the humanity as long

as human needs are concerned, and tends to be shared by certain age groups as well, but may vary according to the viewer's personal experience or beliefs.

РЕЗІЮМЕ

Магістерська робота присвячена розкриттю мультимодальної та стилістичної специфіки репрезентації парадоксальних форм в телекінематографічному дискурсі. Матеріалом дослідження слугували трейлери до телевізійних мультсеріалів та анімаційний фільм «Сімейка Крудсів: Нова ера».

У першому розділі пояснено різницю між парадоксом та парадоксальністю, де парадокс розглядається як ситуація, що вимагає певного вирішення, а парадоксальність є категорією дискурсу, що активує взаємодію з потенційним глядачем. З'ясовано, що, телекінематографічний дискурс є окремим видом дискурсу, якому властиві взаємозв'язок між репрезентованими та інтерактивними учасниками, взаємодія між вербальним і візуальним складниками у його структурі, мультимодальне конструювання персонажів.

У другому розділі проаналізовано вербальні та невербальні вияви парадоксальних форм у телекінематографічному дискурсі. Особливу увагу приділено аналізу кінематографічних технік, задіяних у мультимодальному конструюванні парадоксальних фікціональних світів. Вербальні сигнали парадоксальності в «Сімейка Крудсів: Нова ера» загалом ідентифікуються в іменах персонажів, їх мовленні, текстах пісень. Визначено, що парадоксальність, створена вербальними засобами, контекстуально зумовлена і є тригером формування невербальної парадоксальності (зорової, слухової тощо.), а отже має розглядатися лише у взаємодії з невербальною. До того ж дослідження показало, що парадоксальність простежується і на рівні рецепції парадоксальних форм, що виявляється в активації інферентних зусиль глядача.

Ключові слова: парадоксальність, парадоксальні форми, мультимодальний аналіз, телекінематографічний дискурс, семіотичний модус.

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