

INTERDISCURSIVITY AND MULTIMODALITY OF POETIC FORMS: A CASE STUDY OF CONTEMPORARY AMERICAN POETRY

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INTRODUCTION

Today humanity has to accept one more challenge, so to say, to fill in a new “somatic niche” in construing the world mediated by sensor screens, monitors, laptops, iPhones, as well as by multiplicity of novel vehicles, namely segways, balancing unicycles. In such an instrumented life human body becomes computable¹. People have to adjust to a new lifestyle, as well as new ways and means of moving, learning, teaching, and reading.

Consequently, character of human communication in its various manifestations is changing. Introduction of the Internet has caused multimodality of forms construed in fiction and non-fiction discourse. In other words, various semiotic resources participate in meaning making, to a greater extent involving addressees in this process. In addition to that, boundaries between discourse genres and types become blurred. Poetic forms acquire the features of media, legal, or, sometimes, even medical discourse. In its turn, it predetermines interdiscursivity of the created forms. Particularly, this article focuses on crucial modifications of poetic forms construed in contemporary American poetic discourse, namely in its digimodernist and metamodernist genres.

1. Digi- and metamodernist American poetic discourse

In general, contemporary poetic discourse fits in the chronological framework of approximately last sixty years². Analysis of contemporary American poetic discourse has witnessed that it possesses a number of features, such as eclecticism, interactivity, non-linearity, heterogeneity, hybridity, irrationality, mobility, openness, and multimodality. It has demonstrated a tendency towards pejoration manifested via deterioration of poetic forms’ semantics, deformation of their syntactic structure, violation of lexical and grammatical combinability rules, excessive and intentional

¹ Berson J. *Computable bodies: Instrumented life and the human somatic niche*. London, New York: Bloomsbury, 2015.

² Robinson P. *The Limits and openness of the contemporary*. *The Oxford Handbook of Contemporary British and Irish poetry*. Oxford: Oxford University Press, 2013. P. 2.

use of low-flown, taboo vocabulary. Besides, Contemporary American poetic discourse is characterized by different degrees of paradoxicality, namely low, middle, and high.

The main varieties of contemporary American poetic discourse are **digimodernist**³ and **metamodernist**⁴. The further 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»⁵. It presupposes involvement of digital technologies and unfolding in virtual space, i.e. the Internet.

The term «digimodernism» was coined by the British cultural critic Alan Kirby. Digimodernism is a contraction from «digital modernism», which envisages a blend of digital technology and textuality, taking into account the (technical) process of a digital text generation, i.e. fingers and thumbs clicking, keying, and pressing⁶. Consequently, today we are witnessing the development of a new digitally born textuality that is digital textuality in Alan Kirby's parlance. Digital texts are described as onward, haphazard, evanescent, anonymous, social, as well as undergoing multiple authorship and divergent readership⁷. The difference between digimodernism and postmodernism is that in postmodernism «one read, watched, listened», but now one «phones, clicks, presses, surfs, chooses, moves, downloads»⁸.

Generally, the process of digimodernism establishment can be viewed from different perspectives. The term 'digimodernism' is still not trite and it does not have an accurate and single definition. It is predetermined by the fact that in the 21st century the world witnesses multiplicity of «-isms» competing to «reserve a seat» in the socio-cultural arena, claiming that postmodernism is over.

'Pseudo-modernism' is one of the mentioned -isms, which modulates continuity of postmodernism and as a term goes back to 2006, when it was first used in an essay for the journal 'Philosophy Now'. In such a framework digimodernism is interpreted as a set of aesthetic characteristics

³ Kirby A. *Digimodernism: How new technologies dismantle the Postmodern and reconfigure our culture*. New York; London: Continuum, 2009.

⁴ Vermeulen T. & van den Akker R. Notes on Metamodernism. *Journal of Aesthetics and Culture*. 2010. Vol. 2. P. 10–24.

⁵ Goldsmith K. *Uncreative writing: managing language in the digital age*. Columbia: Columbia University Press, 2011.

⁶ Kirby A. *Digimodernism: How new technologies dismantle the Postmodern and reconfigure our culture*. New York; London: Continuum, 2009. P. 1.

⁷ Bell A., Ensslin H.K., et.al. *Analyzing digital fiction*. Routledge studies in rhetoric and stylistics. New York: Routledge. 2014.

⁸ O'Sullivan J. *Towards a digital poetics: Electronic literature & literary games*. Cham: Palgrave Macmillan, 2019. P. 15.

developed by means of different forms of computerization. Thus, it is, by its essence, a new form of textuality.

Another -ism goes for 'Automodernism', or 'Automodernity'⁹. A new phenomenon facilitates digital automation and personal autonomy, as well as their merge. The automation states the autonomy people get by using present-day technologies and altering conventions, traditions, and standards.

'Altermodernism Manifesto' claims that postmodernism is dead and proposes to stick a new label to socio-cultural processes taking place today, namely 'Altermodernism'. It represents the culture of globalization, as well as its influence on social, political, and cultural spheres. Altermodernism is a term that does not impose any standards or a certain way of understanding reality. It just states the fact that contemporary art, in general, and verbal, in particular, is different or altered: «Today we are more living in a maze, and we have to get meanings out of this maze, and this is the big stakes around altermodern, what is our modernity, what is the modernity of today?»¹⁰.

Another term to describe changes in all spheres of human life is 'Performatism'. The latter is viewed as a period, in which a unified concept of sign and strategies of closure have begun to compete directly with the split concept of sign and the strategies of boundary transgression typical of postmodernism¹¹.

Hypermodernism is based on hyperconsumption and hypernascissism. Hypermodern society changes so rapidly that it is merely impossible for scholars to infer its particular features to elaborate a new literary paradigm¹². In its turn, 'Metamodernism'¹³ giving rise to 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.

No doubt, the above-stated list of terms to label a new cultural formation is not complete. However, it is not the label that is important, but rather its essence and factors influencing its gradual emergence. So, this paper regards digimodernism and metamodernism as core varieties of

⁹ Samuels R. *New media, cultural studies, and critical theory after Postmodernism: Automodernity from Zizek to Laclau*. New York: Palgrave Macmillan, 2009.

¹⁰ Bourriaud N. *Altermodern: Tate Triennial*. London : Tate Publishing, 2009.

¹¹ Eshelman R. *Performatism, or the end of Postmodernism*. New York: The Davies Group Publishers, 2008.

¹² Lipovetsky G. *Hypermodern times*. Malden: Polity Press, 2005.

¹³ Vermeulen T. & van den Akker R. Notes on Metamodernism. *Journal of Aesthetics and Culture*. Vol. 2. 2010. P. 10–24.

American poetic discourse, proceeding from the character of forms construed in it.

All changes in social, cultural, technical and other spheres of human interaction take place due to the shift in people's mentality, purposes, and technology. Postmodern worldview no longer exists as its focus has relocated to computerization transgressing the boundaries set by postmodern theories. One of the tools to explain the mentioned modifications is the mobilities theory as, among others, it focuses on current processes of dynamic, complex, and trackable changes in human mentality. Mobility theory discusses the world from the standpoint of its liquidity and constant alteration in the inner layer of human functioning, politics or language implementation. Mobility Turn, which displays a vector of cross-area research in linguistics, allows to explicate the 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». 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. Thus, in a present-day society a number of mobility manifestations are distinguished, such as a corporeal travel, physical movement, or imaginative, virtual and communicative travels. The latter three have a direct link to language and discourse¹⁴.

Essentially, *mobile stylistics* aims to further investigate the diverse ways in which (stylistic) mobilities emerge in (literary) texts and the way we analyse them¹⁵. 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. 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 poetic forms is expressed in gestalt-free character of words – components of

¹⁴ Sheller M., Urry J. The New Mobilities Paradigm. *Environment and Planning*. # 38. 2006. P. 207-226.

¹⁵ Büsse B. Introduction. *32-nd PALA Conference «Mobile Stylistics»*. 31 July – 4 August 2013. *Book of Abstracts*. University of Heidelberg. 2013. P. 1.

poetic forms' semantics, in Tsur's parlance¹⁶. In other words, this mobility is embodied through freeing of various semantic features of a poetic form and achieving the highest degree of their abstraction via their unrestricted «movement» and hardly discernable manifestation in other poetic forms construed in a poetic discourse.

In digimodernism the theory of information is revisited as it has to fit a new form of textuality. While the traditional scheme of information transmission includes a sender, receiver, message, signal, encoder and decoder, digital textuality presupposes a more advanced, multilinear, mechanism. Owing to the authoritative role of the reader, the message can be decoded twice or even more times, though still encoded once. The act of encoding and decoding a message is predetermined not solely by mental processes, but also by physical specificity, namely encoding a text into the format of QR codes or setting the meaning, proceeding from hyperlinks, for Youtube videos.

Generally, digimodernist discourse presupposes combination of three main components aimed at meaning making, i.e. the medium, operator and strings of signs¹⁷. The workings of these components are explained in terms the information theory, however, challenging traditional interpretation of its key concepts. For instance, the notion of strings of signs corresponds to 'textons' and 'scriptons'. Textons are strings of signs as they are presented in the text. Scriptons are strings of signs as they appear to the addressee. Further, the process of transmitting a message within a digimodernist text is characterized by the following features: *dynamics, determinability, transiency, perspective, access, linking, user function, multimodality*¹⁸.

Movability, changeability and interchangeability of scriptons predetermine *dynamic* character of digimodernist poetic discourse, American in particular. *Determinability* is the feature typical for the process of transferring a message in digimodernist text, as a number adjacent scriptons of every scripton is always the same. If not, the text is indeterminate. The role of users, or addressees in perceiving / interpreting digimodernist texts is crucial. The text becomes personal or impersonal depending on the extent of the addressee's involvement¹⁹.

¹⁶ Tsur R. *Playing by Ear and the Tip of the Tongue. Precategorical Information in Poetry*. Amsterdam, Philadelphia: John Benjamins Publishing, 2012.

¹⁷ Kirby, A. *Digimodernism: How new technologies dismantle the Postmodern and reconfigure our culture*. New York; London: Continuum, 2009.

¹⁸ Aarseth E.J. *Cybertext: Perspectives on ergodic literature*. Baltimore, Maryland: The Johns Hopkins University Press, 1997. P. 19.

¹⁹ Aarseth E.J. *Cybertext: Perspectives on ergodic literature*. Baltimore, Maryland: The Johns Hopkins University Press, 1997. P. 19–23.

Digimodernist text is a result of the instrumentation shift that has led to integration of technological achievements into language sphere, stating a new type of *intermediation*. Firstly, a significant change occurred in conceptualizing language as a highly developed and conventionalized form of movement. Movement is involved in meaning-making and influences intrinsic semiotic character of language²⁰.

The genre of digital literature is quite specific, since it has several semiotic systems merged and accumulated, promoting multimodality and hybridity as the most relevant generic features of a digimodernist text. It predetermines several genres, text types and registers intermingling thoroughly to constitute a brand new type of literature.

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

Multimodality of poetic forms in American digi- and metamodernist poetic discourse is explained in terms of multimodal cognitive poetics, which has emerged as a response to multimodal literary texts through integrating methods of cognitive poetics and multimodality studies²¹. From a stylistic perspective, the latter focus on meaning-making as a multisemiotic phenomenon allowing the illumination of how other semiotic modes, except for the printed word, such as typography, colour, layout, visual images, etc., participate in meaning construction²². 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.

In poetic discourse in-built multimodality is explicated, first and utmost, 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. However, a visual image is not merely an

²⁰ Tomasula S. Code Poetry and New-Media Literature. In J. Bray, A. Gibbons, & B. McHale, eds. *The Routledge Companion to Experimental Literature*. London: Routledge, 2012. P. 483–496.

²¹ Gibbons A. Multimodality, Cognition, and Experimental Literature. New York: Routledge, 2012.

²² Nørgaard N. Multimodality: Extending the Stylistic Tool-Kit. In McIntyre, Dan and Beatrix Büsse (eds.), *Language and Style*. In Honour of Mick Short. New York: Palgrave Macmillan. 2010. P. 443-448.

accompaniment, decoration or enhancement of a verbal image. Visual and verbal codes interplay in concrete poetry's meaning making as in M. Barnes's poetic text «Shoes» (Fig. 1):

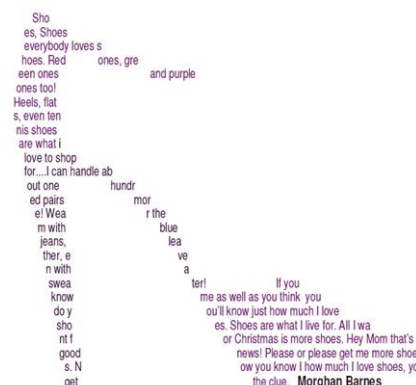


Fig. 1. M. Barnes's poetic text «Shoes»

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 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 poetic forms. Intersemioticity is an interaction of various codes in poetic forms creation, in particular: verbal and non-verbal, i.e. visual, auditory, and audiovisual. Multimodality envisages construction of poetic forms on the verge of different modalities of a poetic discourse, which appeal to this or that addressees' sensory system. In other words, poetic forms are multimodally constructed. They incorporate 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.

2. Poetic forms in digi- and metamodernist

American poetic discourse: an empirical design

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

WHY DO I HATE FLARF SO MUCH?

She (Sharon, Nanda) came from the mountains, killing zombies at will her Plants vs. Zombies attack. Some people cried «but that was cool! « and I could only whisper «we should NOT be killing zombies!» What have you gotten yourself to do? Did it ever occur to you that you may in fact hate yourself? I know I do . . . I'm not nearly high enough yet—and you're not helping. My group got invited to join the Flarfist Collective, set up some hibachis and do what we do best, if you know what I mean. I wouldn't have so much of a problem with this writing if it were a library and I checked out the entire world as if it were a single book. Strike «helpful» off your list. The 4th quarter gets pretty intense and the announcers are usually trying to figure out who is going to become overwhelmed by their own arrogant nightmares. It would upset the stomach of the balance of nature. I always go red over the stupidest things and I have no clue why. Whether it's speaking in front of the class or someone asking me why I think I have the right to say anything. Why do I need an enemy to feel okay about what

I'm doing? Observe yourself as you browse with ophistication through the topic of Authorship & Credibility.

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

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

In the poetic text some verbal technoimagery appears as unexpected and weird (*all poetry is written in social mercurochrome*). A word's

mercurochrome semantic structure (liquid antiseptic of a red colour, organometallic compound, has a complex structure and contains mercury) represents denotative feature of *thingness* and signficatory *antiseptic* and *complexity* features. As is known, mercury possesses poisonous properties. Thus, the senses generated by the given poetic image is, on the one hand, «filtering» function of society concerning poetry being created today. On the other hand, it appears that such poetry becomes an outcome of «poisonous» trends emerging in cultural and historical context of the 21st century. Conclusion: «*Why do I hate Flarf so much? Because of the awful conflict it places the law-abiding or police-fearing poets under*».

Spam poetic discourse, or Spoeetry is construed primarily from the emails' subject, content or spam. On the one hand, this genre of digimodernist poetic discourse is viewed as «bursts of random, spam-filter-busting language which somehow transcend their mundane purpose and burst into the golden light of literary glory». On the other hand, it is seen as a «literary sub-culture that has yet to be recognized by the print media», in spite of the fact that it has been around since 1990s.

A vivid example of interaction of digimodernist and metamodernist features can be traced in “Perfection”, a poem by a contemporary British poetess Sophie Collins:

“*Perfection*”

*my eye can't see enough
nothing was perfect or as it should have been
I'm calculating how in the night I'll get up—
no reason
I love roses when they're past their best*

The first impression of this poem is quite plain. The verse seems rather simple and not at all eye-catching. However, a closer look at the way in which the verse was written together with its vertical context provide a somewhat different picture. The poem has been woven from the www.poetryarchive.org search engine results for the word *perfection*. The last line of the verse – *I love roses when they're past their best* – alludes to the title of the *Experimental Poetry Anthology*, which includes poetic texts of 16 young poets from Great Britain and the USA, whose works constitute the global poetics of digital culture. “Perfection” has been composed by means of *cento*, or patchwork technique in its modern manifestation. This is a kind of poetry made up of lines from verses or passages by other poets presented in a new form or order. My reconstruction of Collins's steps in «composing» her poem has given the following results:

Nothing is perfect, or as it should have been – a line from the poem by Patrick J. Kavanagh's (a British poet) "Perfection Isn't Like A Perfect Story" (2001);

– *No reason* – a line from the poem by Jane Hirshfield's (an American lady poet) "The Adamantine Perfection of Desire" (2005);

– *I love roses when they're past their best* – a line from Mimi Khalvati's (a British lady poet of Iranian origin) work "Overblown Roses" (2006).

The poem's (neo)romantic metamodernist mood is conveyed through its predominant motif of striving for the sublime and perfection. However, the created effect entails contradictory connotations caused by this specific versification technique, i.e. a mechanical search through the search engine. Particularly, the two last lines *no reason/I love roses when they're past their best* have been selected as they are italicized in the original texts. Kavanagh's confession concerns the happiest moments of his life, which were spoilt because of some trifles; Hirshfield's poem contains philosophical speculations on human love of life; Khalvati's overblown roses symbolize unrealized hopes and dreams. They all have been re-conceptualized in Collins's poem through a new, quite different view drawn from several poems and merged in one.

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»²³.

*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*

²³ Ashbery, J. (1980). *Paradoxes and oxymorons*. Available at: <https://www.poetryfoundation.org/poems/50986/paradoxes-and-oxymorons>.

*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. An addressor offers addressees to float through as if simple poetry's language (*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 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 poetic texts' title actualizes the senses of *ambivalence, contradiction, impossibility* and *vagueness* generated by words denoting contrastive tropes – *paradoxes* and *oxymorons*.

Archetypes of Labyrinth, Mask, Trickster, and Metamorphosis, as well as 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 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 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 poetic antithesis 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 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*).

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*. 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*. A poetic form *window* as a symbol of sacral and secular, new opportunities, distancing, penetration, and sensibility, consciousness realizes the opposite features of *external vs. internal, visible vs. invisible, safe vs. hazardous*. 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 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*.

Multimodal animated version of the poem constructs a love story on the verge of different modalities – visual, auditory, and verbal²⁴. It appears that a woman embodies poetry and poetic creativity, while a man represents a reader, who is ready to apply the best of his efforts to reveal her hidden senses (Fig. 2):

²⁴ Ashbery, J. (2008). Paradoxes and oxymorons animated. Available at: <https://www.youtube.com/watch?v=EgcuF86sICQ>.



Fig. 2. 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 of the poem 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 color signals about *strong feelings* and *inconceivable poetic senses*. Visual image, perhaps, of a *drop of water*, or a *tear* (Fig. 2) triggers the archetype of Water (implicative features of dead and living water).

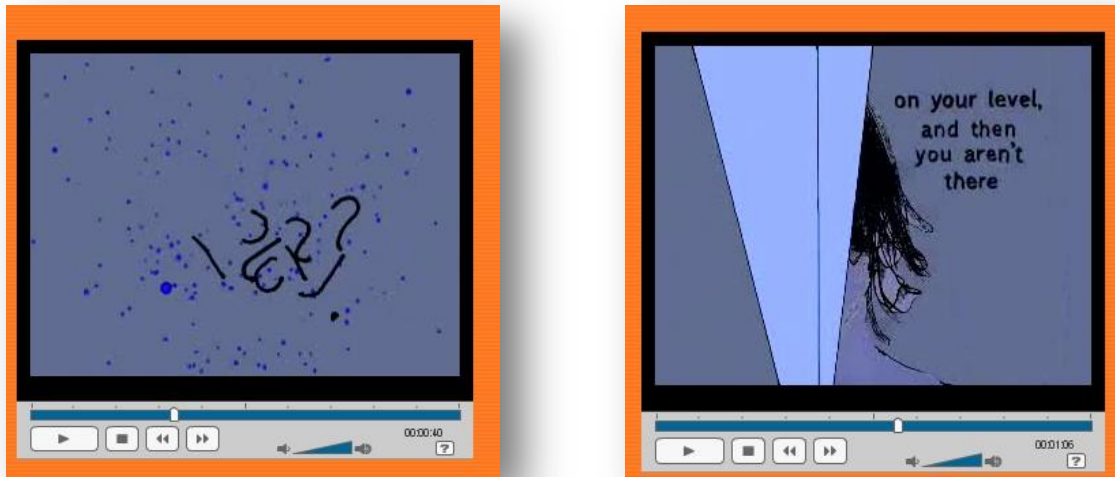


Fig. 3. Fragments of «Paradoxes and Oxymorons» animated version

In the videoclip verbal poetic forms undergo visual destruction (Fig. 3). However, the form destruction fosters construal of multitude of senses, which is visually embodied in multitude of drops-dots. Semi-visible image of the woman correlates with verbal antithesis, oxymora, and paradoxes. They jointly conceal the implicative feature of *seduction*.

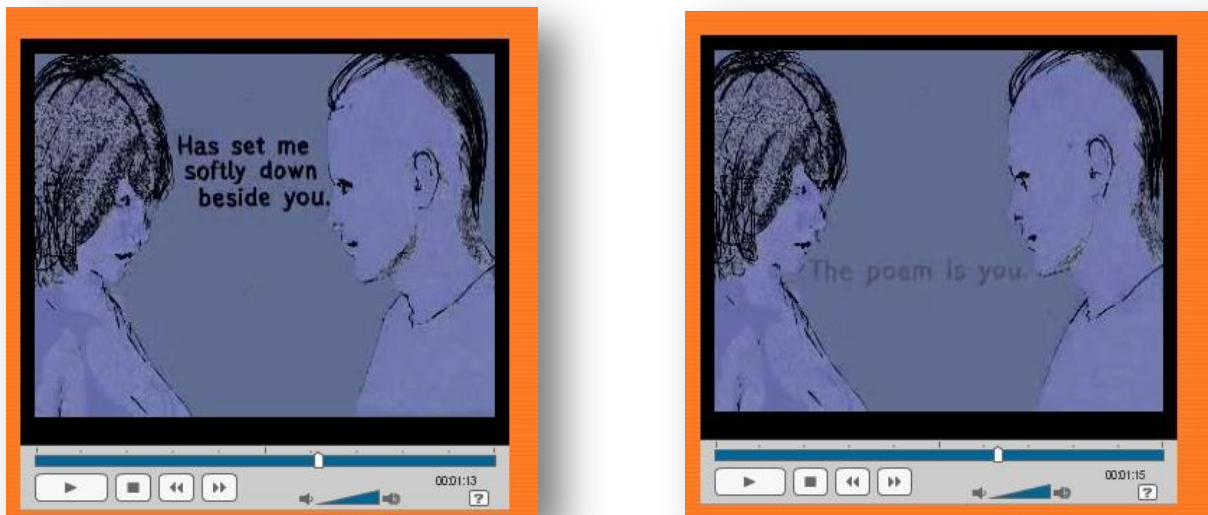


Fig. 4. Fragments of «Paradoxes and Oxymorons» animated version

At the end of the videoclip the man appears (Fig. 3). He as if tells his beloved that she is his poetry.

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

CONCLUSIONS

The 21st century linguistics shatters the limits of a strictly-outlined paradigm within which this or that research may be conducted. It rather urges to blur the boundaries between linguistic and non-linguistic paradigms, whose theories and methodological tools should work in synthesis creating an interdisciplinary «harmony» in investigating complex phenomena.

Contemporary American poetic discourse is characterized by a number of features, such as eclecticism, interactivity, non-linearity, heterogeneity, hybridity, irrationality, mobility, openness, multimodality, and paradoxicality. Its main varieties are digimodernist and metamodernist. It has demonstrated a tendency towards pejoration manifested via deterioration of poetic forms' semantics, deformation of their syntactic structure, violation of lexical and grammatical combinability rules, excessive and intentional use of low-flown, taboo vocabulary.

Digimodernist American poetic discourse embodies digital text- and discourse construing based on «aesthetics» of intentional appropriation, plagiarism and copying by means of uncreative techniques «copy-paste» and «search-compile». It presupposes involvement of digital technologies and unfolding in virtual space, i.e. the Internet.

Multimodality of poetic forms envisages their construction on the verge of different modalities of a poetic discourse, which appeal to this or that addressees' sensory system. In other words, poetic forms are multimodally constructed. They incorporate preconceptual, conceptual, verbal, and non-verbal facets. Each facet is constructed and reconstructed on the border of two or more modalities of contemporary American poetic discourse.

Metamodernist American poetic discourse evolves in constant mobility of poetic forms 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.

Interdiscursivity of poetic forms predetermines their hybrid character as they acquire features of forms construed in non-fiction discourse, namely media, legal and even medical.

SUMMARY

The article focuses on modifications of poetic forms construed in contemporary American poetic discourse, namely in its digimodernist and metamodernist genres. The analyzed poetic forms become multimodal and interdiscursive.

American digimodernist poetic discourse is subdivided into the poetic discourse of Flarf and Spam. Flarf is a work of a community of poets focusing on exploration of «flarfiness», which in early 21st century becomes an avant-garde, experimental, revolutionary poetic, even broader, artistic movement. Flarf poetic speech is characterized by intentional mistakes, taboo words, violation of lexico-semantic and syntactic links. It is meant to create «so bad it's good» poetic effect, achieved by the novel technique of «google sculpting». Spam poetic discourse is construed from the emails' subject, content or spam. This genre of digimodernist poetic discourse is viewed as a literary sub-culture that has yet to be recognized by the print media.

Multimodality of poetic forms predetermines their construction on the verge of different modalities of a poetic discourse, which appeal to addressees' different sensory systems. Poetic forms embrace preconceptual, conceptual, verbal, and non-verbal facets. Each facet is constructed and reconstructed on the border of two or more modalities of contemporary American poetic discourse. Poetic forms acquire the features of media, legal, or, sometimes, even medical discourse. In its turn, it predetermines interdiscursivity of the created forms.

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