ЛЮДИНА В МОВНОМУ ПРОСТОРІ: ІСТОРИЧНА СПАДЩИНА, ПРОБЛЕМИ, ПЕРСПЕКТИВИ РОЗВИТКУ

Людина в мовному просторі: історична спадщина, проблеми, перспективи розвитку

A Person in the Language Space: Historical Heritage, Problems and Development Prospects

Друкується за рішенням вченої ради соціально-гуманітарного факультету Бердянського державного педагогічного університету. Протокол № 9 від 26 квітня 2025 р.

РЕДАКЦІЙНА КОЛЕГІЯ:

Салюк Б. А. – кандидат філологічних наук, доцент кафедри іноземних мов і методики викладання Бердянського державного педагогічного університету; **Школа І. В.** – кандидат філологічних наук, доцент кафедри іноземних мов і методики викладання Бердянського державного педагогічного університету.

РЕЦЕНЗЕНТИ:

Дмітренко Н. Є. – доктор педагогічних наук, професор, професор кафедри іноземних мов Вінницького державного педагогічного університету імені Михайла Коцюбинського.

Панченко В. В. – кандидат педагогічних наук, доцент кафедри іноземної філології Комунального закладу "Харківська гуманітарно-педагогічна академія" Харківської обласної ради.

До збірника увійшли матеріали V Міжнародної науково-практичної конференції "Людина в мовному просторі: історична спадщина, проблеми, перспективи розвитку" (Запоріжжя, 24-25 квітня 2025 р.). Матеріали збірника можуть бути корисними для дослідників, науковців, аспірантів, пошукувачів, викладачів і студентів.

Відповідальність за зміст науковий праць та достовірність наведених фактологічних та статистичних даних несуть автори.

Anzhelika BURAVENKO,
Senior Lecturer,
Borys Grinchenko Kyiv Metropolitan University

FLOUTING THE COOPERATIVE PRINCIPLE: PRAGMATIC DISRUPTIONS IN FIRST WORLD WAR TRENCH POETRY

Trauma resists easy articulation. As Cathy Caruth [2, p. 4] argues, traumatic experience often exists outside normal cognitive and linguistic structures, creating what she terms "unclaimed experience" that resists assimilation into coherent narrative memory. This perspective has been nuanced by more recent scholarship. Pederson [8, p. 101] challenges the notion of trauma's absolute "unspeakability," suggesting instead that "innovative literary forms create alternative pathways to articulation."

In the context of World War I, trench warfare not only exposed soldiers to physical danger but also to profound psychological breakdown. The poets who emerged from this experience – Wilfred Owen, Siegfried Sassoon, Isaac Rosenberg, Edmund Blunden, and others – developed innovative linguistic strategies to render trauma legible through poetic form.

This article analyses how trench poets systematically and deliberately violated Gricean conversational maxims as a cognitive and stylistic response to trauma. It argues that these pragmatic deviations – intentional breaches of the cooperative principles of communication – represent not communicative failure, but rather an alternate model of meaning shaped by the fractured cognition of traumatic experience.

Grice's [5] theory of the Cooperative Principle holds that effective communication relies on four conversational maxims: Quality (truthfulness), Quantity (informativeness), Relevance, and Manner (clarity). These principles underlie expectations in both everyday conversation and literary discourse. When they are flouted, as Grice notes, speakers may still be understood – especially if the violation is purposeful and implicature is strong.

However, in the context of trench poetry, such violations take on a more urgent cognitive function. As Caruth [2, p. 4] explains, trauma "is not fully experienced in the moment" but returns, "often in fragmented or distorted form," a phenomenon she terms "unclaimed experience." This perspective has been nuanced by more recent scholarship. Pederson [8, p. 101] challenges the notion of trauma's absolute "unspeakability," suggesting instead that "innovative literary forms create alternative pathways to articulation." Similarly, Craps [3, p. 55] argues for attention

to "culturally specific modes of processing psychological injury". Within this updated theoretical framework, poetic language that violates pragmatic norms can be understood not simply as mimetic of fragmentation but as what Gibbs [4, p. 167] terms "cognitive strategies for managing otherwise unprocessable experience."

Cognitive stylistics adds another layer: according to Tsur [11], foregrounded features of poetic language, such as semantic ambiguity, broken syntax, or grotesque imagery, can externalise internal psychological states. For trauma survivors, whose perceptions of time, causality, and language are disrupted, these stylistic features reflect an altered cognitive landscape.

Violating the Maxim of Quality: Truth, Irony, and Grotesque Imagery. The Maxim of Quality – "Do not say what you believe to be false" – is subverted in trench poetry through the use of grotesque, surreal, or hyperbolic imagery that departs from realistic description. These violations reflect the dissonance between conventional representation and the horrors of war.

Wilfred Owen's *Dulce et Decorum Est* offers a powerful example:

"If you could hear, at every jolt, the blood / Come gargling from the froth-corrupted lungs, / Bitter as the cud / Of vile, incurable sores on innocent tongues,–"

The grotesque similes *("froth-corrupted lungs", "cud of vile sores")* are neither literally true nor purely figurative; they distort reality to convey a psychological truth – the sheer moral repulsion of what the poet witnessed. This violation forces the reader to experience the impossibility of clean representation. Owen's preface explicitly addresses this: *"My subject is War, and the pity of War. The Poetry is in the pity"* [7, p. 21].

Rosenberg's *Dead Man's Dump* similarly exaggerates physical horror: *"The wheels lurched over sprawled dead / But pained them not, though their bones crunched."*

This line evokes sensory detail that undermines empathy – *"crunched bones"* without pain – complicating the reader's relationship to representation and ethical response. The Quality maxim is violated in order to jolt the reader into cognitive dissonance, aligning with what LaCapra [4] calls "empathic unsettlement."

Violating the Maxim of Relevance: Disjointed Imagery and War's Absurdity. Trench poets violate the Maxim of Relevance when they juxtapose incongruous scenes or interrupt narrative flow. These shifts often mimic the intrusive and fragmented nature of traumatic memory.

Siegfried Sassoon's *Break of Day in the Trenches* opens with a poppy growing from the parapet, a pastoral image abruptly interrupted by

images of rats crossing "sleeping green between the knees of men." The natural world exists alongside the abject and dead, with no explanatory bridge. The reader is left to navigate these juxtapositions: "*A queer sardonic rat, / As I pull the parapet's poppy to stick behind my ear... / Droll rat, they would shoot you if they knew / Your cosmopolitan sympathies.*"

The irony and disjointed tone reflect a world where relevance has collapsed; symbols no longer behave as they should.

Edmund Blunden's *Third Ypres* moves similarly from calm to horror: "*We heard no guns. But, thin and far, / There came a sound – once more – again – / A phantom voice of old despair, / That died away, as mists of pain / Die in the mind.*"

This passage demonstrates how irrelevant or disconnected imagery is used not as a failure of cohesion but as a poetic analogue of memory's instability.

Violating the Maxim of Manner: Obscurity, Ambiguity, and Disorientation. The Maxim of Manner, which requires clarity and brevity, is frequently undermined by trench poets to enact disorientation and emotional confusion.

Wilfred Owen's *Strange Meeting* is emblematic. Its surreal setting ("*It seemed that out of battle I escaped / Down some profound dull tunnel*") offers no firm temporal or spatial markers. The poem's speaker meets the ghost of a soldier he has killed, but the narrative unfolds in a dreamlike register. This deliberate ambiguity simulates dissociation – a common response to trauma.

Similarly, Isaac Rosenberg's *Returning, We Hear the Larks* blends auditory hallucination with poetic description: "*Sombre the night is. / And though we have our lives, we know / What sinister threat lurks there.*"

The obscurity here is not accidental. The violation of clarity reflects a trauma-altered cognitive state.

Violating the Maxim of Quantity: Excess, Silence, and Fragmentation. Trauma often emerges through hyper-detail and radical omission, corresponding to the Maxim of Quantity – "Be as informative as required." Trench poets exploit both poles.

In *Dead Man's Dump*, Rosenberg provides minute sensory descriptions of corpses, metal, and landscape, overwhelming the reader with visceral detail: "*A man's brains splattered on / A stretcher-bearer's face;/ His shook shoulders slipped their load, / But when he retched his soul / He didn't drop the stretcher.*"

This passage is excessive in its attention to corporeal collapse. Yet other moments in trench poetry are marked by conspicuous silence. Owen's *Mental Cases* reveals this tension: "*Who are these? Why sit they here*

in twilight? / Wherefore rock they, purgatorial shadows, / Drooping tongues from jaws that slob their relish, / Baring teeth that leer like skulls' teeth wicked?"

The questions accumulate without resolution, creating a void in understanding that mirrors trauma's resistance to explanation. The unevenness of detail – too much and too little – reflects the dysregulation of traumatic memory [12].

LaCapra [6, p. 41] defines empathic unsettlement as a form of ethical engagement with trauma narratives that prevents identification from becoming appropriation. In trench poetry, pragmatic violations perform this unsettlement by creating textual experiences that destabilise readers' cognitive processing without allowing for complete identification with traumatic experience.

The cumulative effect of these maxim violations is to create what Gibbs [4, p. 189] terms "embodied simulation" – a cognitive process whereby readers partially experience the disorientation, fragmentation, and heightened sensory awareness characteristic of traumatic states. However, as Craps [3, p. 127] notes, these texts simultaneously maintain "aesthetic distance that prevents appropriative identification," preserving the ethical boundary between witnessing and experiencing trauma.

Conclusion.

This analysis demonstrates that trench poetry's pragmatic violations are not stylistic ornaments but cognitive strategies for representing traumatic experience. By systematically flouting Grice's conversational maxims, trench poets developed a set of linguistic techniques specifically adapted to communicate experiences that resist conventional representation.

This analysis contributes to contemporary trauma studies by demonstrating how poetic language can function not merely as a vehicle for describing trauma but as what Gibbs [4, p. 201] terms a "cognitive technology" – a tool for processing and communicating otherwise inaccessible experience. The pragmatic model developed here offers a framework for analysing trauma representation across literary periods and genres, from modernist experimentation to contemporary witness poetry.

The trench poets' innovative linguistic strategies demonstrate that trauma, while challenging conventional representation, is not ultimately "unspeakable." Instead, as this analysis shows, trauma demands and inspires new communicative strategies that expand language's representational capacity through deliberate pragmatic disruption.

REFERENCES

1. Blunden, E. Undertones of War. London: Penguin, 1928.
2. Caruth, C. Unclaimed Experience: Trauma, Narrative, and History. Baltimore: Johns Hopkins University Press, 1996.
3. Craps, S. Postcolonial Witnessing: Trauma Out of Bounds. London: Palgrave Macmillan, 2013.
4. Gibbs, R. W. Metaphor Wars: Conceptual Metaphors in Human Life. Cambridge: Cambridge University Press, 2017.
5. Grice, H. P. Logic and Conversation. In: Cole, P., Morgan, J. L. (Eds.), Syntax and Semantics: Vol. 3. Speech Acts. New York: Academic Press, 1975, pp. 41–58.
6. LaCapra, D. Writing History, Writing Trauma. Baltimore: Johns Hopkins University Press, 2001.
7. Owen, W. The Poems of Wilfred Owen. Ed. Sassoon, S. London: Chatto & Windus, 1920.
8. Pederson, J. Trauma and Narrative. In: Davis, C., Meretoja, H. (Eds.), The Routledge Companion to Literature and Trauma. London: Routledge, 2018, pp. 97–109.
9. Rosenberg, I. Collected Works. London: Chatto & Windus, 1922.
10. Sassoon, S. Counter-Attack and Other Poems. London: William Heinemann, 1918.
11. Tsur, R. What Makes Sound Patterns Expressive? Durham: Duke University Press, 1992.
12. Van der Kolk, B. The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma. New York: Viking, 2014.

Kiril DAMYANOV,
English Language Teacher,
149 Secondary School "Ivan Hadzhiyski" (Sophia, Bulgaria)

THE ROMANTIC WORLD AND FOLKLORE ELEMENTS IN GOGOL'S EARLY NOVELLAS ("EVENINGS ON A FARM NEAR DIKANKA") AND THEIR ECHO IN BULGARIAN ROMANTIC PROSE AND POETRY

In nineteenth-century Eastern Europe, literature served as a primary vehicle for articulating national identity and cultural distinctiveness. Nikolai Gogol's "Evenings on a Farm Near Dikanka" (1831-1832) emerged during this period as a groundbreaking collection that masterfully integrated Ukrainian folklore, supernaturalism, and romantic aesthetics to create a distinctly national literary voice. As recent reception studies by Aleksieva have shown, the collection's portrayal of