

# On the Essence of Literary Language Paradox


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**ABSTRACT:** *Paradox is a frontier subject in the study of contemporary logic philosophy and scientific methodology, and it is also a cross-cutting and marginal subject involving many subject fields. This paper discusses the paradox phenomenon in the standard language from the perspective of logic: the Paradox in the standard language is a general logical paradox and can be resolved; it serves the literary creation, has the unique artistic quality and the appreciation value.*

**KEYWORDS:** *Paradox; logic; standard language.*

## 1. Introduction

The study of paradox is a cutting-edge topic in the study of contemporary logic philosophy and scientific methods, and it is also an interdisciplinary and marginal topic involving many fields of disciplines, experts from mathematics, logic, philosophy, linguistics, computer science, thinking science and many other fields are discussing the problem of logical paradox, and the word “paradox” is radiating to all fields, in this paper, the “paradox” phenomenon in the standard language is analyzed. 

## 2. On the term paradox originates from Richards

In the field of literature, the term paradox originates from Richards's “quasi-narrative”, which refers to the narrative mode opposite to the objective and accurate scientific narrative, and was finally put forward by American neo-critical theorists Lins and Brooksville. In Brooksville, paradoxes are not only the feature of semantic statements, but also the feature of literary structures, particularly poetry. “The language of poetry is the language of paradox,” he declared. There are many ways to create paradox, but he has a basic principle -- to use language against its will, or to distort the original meaning of language by violence Or by connecting logically unrelated or even opposing statements, so that they collide with each other and distort them, or by resorting to metaphors that do not appear to be appropriate, so that one does not immediately understand them... use these devices, it often leads to the incongruity and inconsistency between language and structure, and then produces rich meaning. The definition of paradox given by Chinese literary theorists is that it refers to the seemingly self-contradictory but actually true sentences, that is, the so-called “paradox” sentences. Literary works do not have to be logical everywhere, and are often logical in nature. “Some are alive / He is dead; / Some are dead / he is still alive” contains such a paradox, “some are alive he is already dead, “ It is easy to understand; “some are dead he is still alive” is hard to understand. In fact, the word “death” and “life” have two meanings: one is death and survival in the sense of physiology, the other is death and immortality in the sense of society. Some people are alive in a physiological sense, but dead in a sociological sense; some people are dead in a physiological sense, but live forever in a sociological sense. It is a paradox of the standard language, and it is also a method of literary creation. The paradox of the paradox is the paradox of the paradox. In order to understand and analyze the paradox in the field of logic, we can refer to the research achievements in the field of logic, especially in the field of semantic paradox. The study of the concept of paradox in the field of logic is very comprehensive and deep. Paradox is the Chinese translation of two English words paradox and antinomy. A paradox is literally an absurd theory or a statement or proposition that contradicts itself. From the time when Greek 6th century BC apimenides first proposed the liar paradox to the present day, the paradox has become a huge family in the course of thousands of years of research, various statements or inferences under the name of “paradox” are so different that it is necessary to clarify the exact meaning of “paradox” in the logic circle. Here, we introduce Mr. Chen Bo to this concept: In the current usage, if the so-called “paradox” (that is, contrary to common sense, intuitive, paradoxical true proposition) set aside in advance. Then the word “paradox” has the following three meanings. First, the proposition or principle that contradicts the Worker's view or point of view is specious, but there is a profound thought or philosophy in it. Second, from a set of seemingly reasonable premises, and through effective logical derivation, a pair of self-contradictory propositions, which were in conflict with the

common sense, intuition and theory generally accepted at that time, but it's not easy to figure out where the problem is, and that's when we say we have a paradox. Thirdly, the paradox is that from a set of seemingly reasonable premises, through the seemingly correct and effective logical derivation, obtained an equivalent form  $p \leftrightarrow \neg P$  composed of contradictory propositions. If the above three meanings are included, it is a broad definition of "paradox". A broad definition is reasonable, but not very scientific; if it includes only the last two meanings, it is the definition of "Paradox"; if it includes only the third meaning, it is the narrow definition of "paradox". Zhang Jianjun, an expert in paradox research, holds that "knowing correct background knowledge, strict logical deduction and establishing contradictory equivalence are the three essential elements to constitute logical paradox in strict sense. ". From this we can get the following definition: logical paradox refers to a theoretical fact or condition under which two contradictory statements or mutually derived contradictory equivalents can be logically established under certain generally accepted and correct background knowledge.

### 3. The Analysis of paradox phenomenon in literary language

From the above definition of logical paradox, we can analyze the paradox phenomenon in literary language: The Standard Language Paradox discussed in this paper includes propositional paradox and principle paradox, the paradox of the proposition is this: In tradition and the art of lying, by the 19th century British aestheticism writer Oscar Wilde, "Angles was a nationalist Irishman; a Lifelong Catholic Protestant; a married gay man, " he says of his grandfather. He was a musician of words, and yet he complained to Andrenyi de that writing troubled him. "The Western lyric "I am afraid and disappointed, burning and cold. Mr. Lu Xun's "in remembrance of things forgotten" and so on. Paradox of principle, as in Zhuangzi's peripateticism, "if the husband by heaven and earth is right, and imperial debate of the six gas, to tour the infinite, each other evil to treat?". From Mirs to turtledoves, and from ordinary mortals to worldly masters like Song Zirong and Liezi, we all have something to depend on, we all need external conditions like this and that, and we can not obtain absolute freedom. Only obey the nature of all things in the world, "nothing to stay" and swim in no beginning, no end, no life and no death "road", is the ideal state of peripateticism. In fact, this is a paradox in Zhuangzi's philosophy. Small creatures like pigeons, spurns quail, their flight needs the wind, but only Kokaze, relatively speaking, Peng is much more powerful than they, borrow large aquatic ROC. As a result, Peng was more demanding. Song Rongzi could almost get rid of the outside world, but he still had the distinction between internal and external honors and disgraces in his heart: Liezi could fly, but he also depended on the wind. To "not wait for anything" , he had to be like Zhiren, god-man and sage, to achieve "no self" , "no work" , "no name" , so as to reach the state of enjoying freedom and absolute freedom. In fact, to achieve the same as the holy man, god-man and the same as the "free", which itself is the greatest "to be treated" , because people to achieve this highest level to pay a greater price. The above-mentioned propositional paradoxes and principle paradoxes in these literary works are basically presented as seemingly intuitive, self-contradictory and paradoxical, but there are deep thoughts or philosophies in them, which accord with the literal meaning of the paradoxes, but do not accord with the broad definition of the paradoxes expounded by Chen Bo, and do not accord with the narrow definition of the paradoxes. The contradiction form of the above standard language "paradox" is expressed as  $p \wedge \neg P$ , then are they logical contradiction? The so-called logical contradiction refers to the self-contradictory phenomenon that people violate the law of formal logical contradiction in the process of thinking, and give both positive and negative to the same argument. It is a mistake of knowledge, or a confusion of ideas. Sentence is too long, please supply a shorter sentence. There is also a dialectical contradiction, that is, in the objective reality, the object itself contains the opposite Unity of opposites relations, such as "to be treated" and "not to be treated" in Zhuangzi's peripateticism, "to be treated" refers to people's dependence on the external conditions, "not to be treated" refers to the ideal peripateticism, the two constitute a dialectical contradiction, since the two sides of the contradiction in the dialectical contradiction are different from the logical contradiction, then we should not use the form of logical contradiction to express their relationship. Because the conjunctive form of the two contradictory propositions,  $p \wedge \neg P$ , can not reflect the essential relationship between the two contradictory parties in the dialectical contradiction, that is, the relationship of interdependence, exclusion, struggle and transformation, it is only an external phenomenon. This is because we have not yet created an appropriate symbol to replace it. This is my relationship to you, / I must surround you like the foot on the outside, / Your firmness completes the circle I drew, / And keeps me where I started. The poet first talks about how their relationship is as solid as a rock and as consistent. He regards the temporary separation as an "extension" and a "foil like air" made of "gold" . Later, he compares their relationship to the foot of a compass, one foot touching the ground and the other circling it. This is a strange parable, a funny paradox, the paradox of which is difficult to explain, and again as mentioned above, "some people live, he is already dead; some people die, he is still alive, here "dead" and "alive" can be understood from two levels: one refers to the physiological sense of death and survival, and the social sense of death and eternal life. Those who ride roughshod over the people, though

alive, are dead in their hearts; those who ride roughshod over the people, though dead, will always be remembered. In this context, the paradox has been resolved.

#### **4. Conclusion**

From the above discussion, we can know that the paradox in literary language is not a strict logical paradox, and many aspects of it can not be compared with the logical paradox which is called “the challenge to human intelligence”. But he's got his own style. Just as the paradox phenomenon of many disciplines can not be completely lost at present, the standard language paradox serves for literary creation, which is a unique artistic technique in literary creation, whether in poetry, novel, prose, drama or even text structure arrangement, we will see wonderful art of paradox. From this point we can say that literary “Paradox” is the application of logical paradox. The “paradox” phenomenon in many other fields is the same as the “paradox” phenomenon in standard language, they are not strict logical paradox, but it is precisely the “paradox” phenomenon in these fields that widens the practical value of logical paradox, it makes the research subject of paradox more important and more charming. Foundation item: GJXH2013 - 43 Higher Education Research Institute of Hebei Academy of higher education.

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