МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

КИЇВСЬКИЙ НАЦІОНАЛЬНИЙ ЛІНГВІСТИЧНИЙ УНІВЕРСИТЕТ

Кафедра англійської філології, перекладу і філософії мови

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КВАЛІФІКАЦІЙНА РОБОТА МАГІСТРА

ОБРАЗНІСТЬ COVID-19 В АНГЛОМОВНІЙ ТА УКРАЇНСЬКОМОВНІЙ ПОЕЗІЇ: МУЛЬТИМОДАЛЬНО-СТИЛІСТИЧНИЙ І КОМПАРАТИВНИЙ АСПЕКТИ

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філологічні студії (англійська мова і
друга іноземна мова): лінгвістика та
перекладознавство
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«_____» _____ року

Завідувач кафедри
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(підпис) *(ПІБ)*

Національна шкала _____
Кількість балів:_____
Оцінка ЄКТС _____

Київ – 2021

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
KYIV NATIONAL LINGUISTIC UNIVERSITY
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Master's Thesis

COVID-19 IMAGERY IN ANGLOPHONE AND UKRAINIAN POETIC TEXTS: MULTIMODAL STYLISTIC AND COMPARATIVE ASPECTS

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INTRODUCTION

At the present stage of its development, philology expands and deepens the horizons for new research caused by rapid development of the information society, science, and technology. Due to this, traditional communicative tendencies are transformed and innovative ones are generated realized as a result of synergy of verbal and nonverbal means in contemporary artistic space. Given this, there is a need to revisit the established approaches, methods, and techniques of considering all possible components of communicative interaction explaining their variable functionality by involving theoretical and methodological basis of multimodal studies. The latter influenced outline of new linguistic areas, namely, multimodal linguistics and multimodal stylistics. In the present research the mentioned approaches foster a comprehensive study of various aspects of multimodality of contemporary literary communication realized in English and Ukrainian poetic discourse due to convergence of different semiotic modes are investigated by domestic and foreign scholars.

Multimodal stylistics is a relatively new branch of stylistics, but extremely necessary in modern literary world. Interaction of various semiotic modes (writing, speaking, gestures, visual images, etc.) in the literary field, in particular, in the plane of poetic graphics is highlighted in works of G. Kress (Kress, 2000), T. van Leeuwen (van Leeuwen, 2001); features of book design, use of fonts, involvement of colors, decorative elements are covered in the works of O. O. Reformatsky (Reformatsky, 1987), N. Norgaard (Norgaard, 2019); semiotic representation of films, comics, information graphics and music are examined in the works of K. S. Serazhim (Serazhim, 2008).

However, despite a large number of papers on multimodality and its manifestations in literary discourse, the issue of constructing COVID-19 imagery in Anglophone and Ukrainian poetic texts has not yet been examined.

There are just few COVID-19 imagery studies in poetry (Marina, 2020) as COVID-19 is a relatively new phenomenon that brought many changes to the life

of people all over the world. However, since social changes, as a rule, are realized in language, a poetic one in particular, the phenomenon of COVID-19 should be studied in terms of linguistic research as well. Doing so, this paper makes a contribution to a newly outlined field of ***linguistic covidology*** (Marina, 2021).

The topicality of this study lies in theoretical justification and practical examination of COVID-19 imagery in Anglophone and Ukrainian poetic texts in the light of multimodal stylistic and comparative aspects.

The object of the paper is COVID-19 imagery in Anglophone and Ukrainian poetic texts.

The subject-matter of the present study is multimodal stylistic features of constructing COVID-19 imagery in Anglophone and Ukrainian poetic texts considered in comparative perspective.

Theoretical value of the master's paper lies in the fact that its results can be used in further studies of multimodal linguistics, visual linguistics and multimodal stylistics. The findings of the work are relevant for the theory of language communication, sociolinguistics, applied linguistics, and speech culture, as well as problems related to multimodal literacy.

Practical value of the results gained in the study lies in their application at the classes of practical English. The results can be also used in writing students' papers, course and master's papers, as well as post-graduates' research.

The aim of this study is to determine multimodal stylistic means of constructing COVID-19 imagery in Anglophone and Ukrainian poetic texts in comparative aspect.

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

- to investigate the phenomenon of COVID-19;
- to discuss COVID-19 from a linguistic perspective;
- to examine COVID-19-related poetry;
- to outline the main features of multimodal stylistics;

- to analyse and compare multimodal stylistic characteristics of COVID-19 imagery in Anglophone and Ukrainian poetic texts.

Methods of research used in the paper include lexico-semantic analysis, as well as componential analysis for identifying semantic features of COVID-19 verbal imagery constituents; the method of inference is used to decode connotations implied in multimodal COVID-19 imagery constituents; multimodal analysis fosters determination of semiotic modes integrated in constructing COVID-19 imagery construction in Anglophone and Ukrainian poetic texts; comparative and descriptive method is applied to reveal similarities in constructing COVID-19 multimodal imagery in Anglophone and Ukrainian poetic texts.

The novelty of the paper is in the investigation of multimodal stylistic features of Anglophone and Ukrainian poetic texts about COVID-19, their imagery and presentation in contemporary literature using different types of semiotic modes.

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

In the **Introduction** the paper presents the object and subject-matter of the investigation, highlights the topicality of the problem under study, outlines the novelty of the gained results, sets the aim and the tasks by which it is achieved, considers the methods of the research used, and discusses the content of each chapter separately.

Chapter One presents specific features of the Covid-19 phenomenon, investigates it from a linguistic perspective, gives insights into COVID-19-related poetic texts and general theoretical facet of the study.

Chapter Two examines multimodal features of COVID-19 imagery construction in Anglophone and Ukrainian poetic texts, reveals semiotic modes integrated to construct the imagery under analysis, and conducts a comparative analysis of Covid-19 imagery in Anglophone and Ukrainian poetic texts.

The paper is crowned with the suggestion of other perspectives of research in the area.

CHAPTER ONE. THEORETICAL AND METHODOLOGICAL FRAMEWORK FOR THE RESEARCH OF COVID-19 IMAGERY IN POETIC TEXTS

Contemporary literary discourse is becoming increasingly diverse because of the changing society and the development of new events that bring radical changes in people's lives. COVID-19 is a phenomenon that impressed the whole world and changed the plans of all the inhabitants of the planet Earth. All spheres of human life experienced detrimental effect of COVID-19, such as: science, medicine, education, language and lilerature is no exception. People experienced the events of 2019-2021 caused by COVID-19 in different ways that is why writers from different countries began to create new poetic texts in which they described what society was going through. In poetic texts with such themes it is possible to trace multimodality as there are a set of the hidden modes allowing one to characterize poetic texts precisely from the point of view of multimodal stylistics.

1.1. General Overview of the Covid-19 Phenomenon

The current worldwide pandemic of coronavirus disease (COVID-19) is caused by severe acute respiratory syndrome coronavirus 2 (SARS-CoV-2). In the beginning, it only caused mild concern, but very soon it turned into serious worry (Drake, 2021). The virus was first identified in Wuhan (China) in December 2019, and quickly spread to other parts of the world. The outbreak of the Covid-19 was declared a Public Health Emergency of International Concern by The World Health Organization (WHO) on 30 January 2020, and later, on 11 March 2020, it was declared a pandemic on the basis of over 3 million cases and 207,973 deaths in 213 countries and territories (World Health Organization, 2020). As of 19 August 2021, about 209 million cases have been confirmed, with more than 4.39 million confirmed deaths attributed to COVID-19. Thus, Covid-19 is considered to be one of the deadliest pandemics in history (Wikipedia, 2021).

In fact, epidemics and infectious diseases are a part of the humanity existence. Human beings have been historically susceptible to the transmissions of viruses from their prey. According to the official records, the first world pandemic took place somewhere around the 6th century, but the term “pandemic” was introduced only in 1666. In the dictionary by Merriam-Webster the term “pandemic” is defined as “an outbreak of a disease that occurs over a wide geographic area (such as multiple countries or continents) and typically affects a significant proportion of the population” (Merriam-Webster, 2021). The most famous documented pandemic was a bubonic plague pandemic, which broke out in 1346 and was later related to the term “Black Death”. This pandemic and the subsequent ones have demonstrated their ability to reoccur over time (Woods, 2020, p. 4).

Talking about the current pandemic, such a rapid spread of coronavirus disease around the globe led to various restriction measures that were implemented in most countries. These measures include lockdowns, travel restrictions, wearing masks in public places, physical distancing, etc.

For example, in Ukraine, the Cabinet of Ministers of Ukraine adopted the Resolution that divided the country into four zones: green, yellow, orange and red, depending on the situation in the level of epidemic danger of COVID-19 spread.

The green zone is considered to be basic and the one with the most favorable conditions. The requirements for the green zone are the following:

- mandatory use of face masks in public buildings and transport;
- restricted number of passengers in transport;
- no more than one person per 5 square meters (for mass events);
- cinema can be filled only by 50%.

Requirements for the yellow zone are the following:

- the requirements of the green zone are preserved;

- it is forbidden to visit social protection institutions where elderly people are staying, except for those who provide services of extremely high importance.

Requirements for the orange zone are the following:

- the requirements of the yellow zone are preserved;
- the activity of accommodation establishments (hostels, camp sites, etc.) is prohibited, except for hotels;
- entertainment establishments and restaurants are forbidden to work at night;
- scheduled hospitalizations in hospitals are prohibited;
- the work of gyms, fitness centers, cultural institutions is prohibited;
- it is forbidden to accept new changes in children's camps;
- one person per 20 square meters and no more than 100 people (for public events).

Requirements for the red zone are the following:

- the requirements of the orange zone are preserved;
- the work of public transport is prohibited;
- it is forbidden to visit educational institutions;
- the work of cafes and restaurants is prohibited (Ministry of Health of Ukraine, 2021).

All these measures are considered by health experts and governments as a tactic to slow down the spread of the pandemic. Today, with the increased knowledge of the disease and how to cure it, introduction of vaccines, some countries are starting to soften restrictions (Drake, 2021).

The Covid-19 phenomenon has influenced not only healthcare industry, but also almost all branches of the economy and aspects of people’s lives. Talking about mental state of people during the pandemic, many individuals are now facing stressful challenges that in many cases can cause overwhelming emotions. On the

one hand, public health actions, such as self-isolation, are, of course, necessary to cope with the pandemic, but on the other hand, they make most people feel anxious, lonely, and isolated, thus increasing their levels of stress (CDC, 2021). For example, the research by N. Panchal, R. Kamal, C. Cox, and R. Garfield (2021) presented that during the pandemic, about 4 in 10 adults in the USA have reported symptoms of anxiety or depressive disorder, which is four times more than before the coronavirus spread.

According to The World Health Organization (2021), fear and stress are normal responses to threats, and under circumstances when a person is faced with the unknown or uncertainty. So it is quite normal and understandable that society is experiencing worry during the COVID-19 pandemic. The WHO recommends look after both our physical and mental health during the pandemic as they are affected by the significant changes to our daily lives, such as restriction of our movements, working from home, home-schooling of children, lack of physical contact with other people.

It should be noted, that Covid-19 has also severely affected the world economy. The disease mitigation measures have led to the rise in unemployment, significant reductions in income, business closures, disruptions in the transportation, service, manufacturing, and tourism industries (Frontiers, 2020). Thus, there is no doubt that the COVID-19 pandemic had severe negative impact on the global economy and our life in general.

1.2. Covid-19 from a Linguistic Perspective

The pandemic has had a significant influence both on our lives and the way we communicate (Hua, 2020, p. 2). From a linguistic perspective, the emergence of coronavirus resulted in the appearance of its own specialized discourse. Linguistics and other related fields of study cannot ignore the fact that from the beginning of the pandemic, the production of language has been intensely Covid-19 centered. This has been the situation for both standard and non-standard language varieties,

which could be detected in news media and social media respectively. The updates of the most popular dictionaries with COVID-19-related terms are an illustration of this. Moreover, such updates took shorter intervals than the usual ones (Lew, Kosem, 2020, p. 18).

Hajar Abdul Rahim (2020) conducted the study that shows how language constructs social life. The interest in the language used in reporting about the disease and referring to it caused the appearance of language corpora on the pandemic. The scientific work is based on two corpora that can be accessed online: the Coronavirus Corpus (Davis, 2020) and the Covid-19 corpus (2020). The first one contains texts in the English language taken from online mass media, and it records economic, social, and cultural influence of the Covid-19. The second one contains texts that were published as part of the Covid-19 Open Research Dataset (CORD-19). According to the researcher, many Covid-19-related terms have gained a new level of familiarity in the society since the start of the pandemic. These terms include the following words and phrases: “coronavirus”, “virus”, “pandemic”, “epidemic”, “new coronavirus”, “stay at home”, “work from home” and others. The author provides data on the frequency of use of each term and the frequency of occurrence in relation to time in the Coronavirus Corpus. For example, the word combination “new coronavirus”, which was highly used at the beginning of February 2020, declined in frequency at the beginning of March 2020. This tendency shows that when more information was discovered about the disease, the focus of information and discussions started to shift. When the virus started to spread around the globe, the word “epidemic” was replaced by the term “pandemic”. Later, when lockdowns were introduced in most countries, such words and phrases as “stay at home”, “work from home”, “quarantine”, “social distancing”, “mask” became the most frequent ones in the corpora (Hajar, 2020, p. 14). Thus, by analyzing such linguistic data, one can detect the changes that take place in society and trace their influence on people’s lives.

The consequence of most world health pandemics considering the effect on language is usually adding the name of the new disease to dictionaries. But Covid-19 seems to be affecting public discourse more than that (Lawson, 2020). The current pandemic caused the appearance of various neologisms. According to T. Thorne (2020), more than one hundred new terms (including technical terminology and non-specialized words) have been created since the beginning of the pandemic.

The reason why coronavirus caused a sudden emergence and rapid development of new lexical units is the necessity to cope with the fast disease progression around the globe (Al-Salman, Khaider, 2021).

However, their usage may be limited, Covid-19 neologisms are being created very quickly now. Such neologisms reflect our social reality. These include, for example, "covexit" (the strategy for exiting lockdown), "covidiot" (a person who ignores protective measures), "covideo party"(online parties using platforms such as Skype or Zoom), "Blursday" (a day being lost in time, because the lockdown has a disorientating influence on time), "quaranteam" (online team created during lockdown) (Lawson, 2020). "*smizing"* (smiling with the face mask on, showing the smile with the eyes), "*infits"* (outfits worn under the conditions of social isolation), "*yoba-dobbing"* (reporting about someone's antisocial behavior) (Thorne, 2020).

Another group of neologisms include terms that had their definitions revised. For instance, the very word "*coronavirus*" initially has a broader meaning, covering the family of viruses that include COVID-19. Such terms as "*self-isolation" and "social-distancing"* have also slightly shifted their meanings since the outbreak of the pandemic (Al-Salman, Khaider, 2021).

Lexical innovations given above and the like are used to talk about Covid-19-related issues, such as its influence on our daily life, lockdown measures, people's opinions about the situation. After Robert Lawson, the outpouring of neologisms, the appearance of which we can indicate since the outbreak of the disease, shows that linguistic creativity is an essential part of any language that can

reshape the ways we engage with the world. The author calls such coronavirus neologisms “social glue”, as they help people express their worries about the pandemic, give them an opportunity to feel connected when they are physically isolated from one another, bring people together (Lawson, 2020).

Social media have become the booster of Covid-19 related neologisms, as staying at home and working from home means the increase in the use of social media around the world. Social media have been a part of our lives for many years now, but the current pandemic made us much more digitally connected. Sharing content online means the presence of much more opportunities to coin new words and share them with others (Lawson, 2020).

Neologisms are not the only one lexical phenomenon caused by the pandemic. Various Covid-19 metaphors have also entered the language. An example of this can be Boris Johnson’s (2020) briefing where he stated that: “This enemy can be deadly, but it is also beatable” (here under “enemy” he means Covid-19; beatable – there is a chance to cope with the disease through complying with the protective measures, right treatment, vaccination, etc.). Or another his statement: “Your government is working night and day to repel this virus, and we will succeed, just as this country has seen off every alien invader for the last thousand years” (Johnson, 2020) (here Johnson compares the virus with invaders). Both speech fragments contain war metaphor, which becomes a powerful instrument in empowering public. Portraying the fight against the disease as if it was a war makes it easier for governments to turn to the mindset of emergency, showing people that they are fighting for their health and their lives. Such metaphors, especially used in political speeches, excite people, thus making the speeches more influential (The Polyphony, 2021).

Thus, as the languages we speak are constantly developing and changing (Burridge, Bergs, 2016), words and phrases undergo linguistic changes and shifts of meanings as a result of considerable changes in the life of the society (Hollett, 2020). Like many other challenging events throughout history, coronavirus

pandemic has its own share in the appearance of new terms and concepts that reflect those challenges and become an inevitable part of our everyday conversation. The new coronavirus discourse has emerged as the only one talk of the world in various areas, including health, industry, economy, transportation, tourism, trade, etc. The current pandemic made the individuals talk about their concerns and worries about the same enemy, using the same language as a result. This has become a sort of rapprochement, which unites the nations. (Al-Salman, Khaider, 2021).

1.3. Multimodal Stylistics: A Theoretical Facet of the Study

Multimodality as a phenomenon attracted attention of scholars until the end of the twentieth century, but the whole practice of communication and writing works of art (literary texts, paintings, music, films, etc.) has always been multimodal. G. Kress (2010, p. 79) defines multimodality as a process of communication involving different modes (writing, speaking, gestures, visual images, etc.). Multimodal stylistics is an unexamined phenomenon of modern linguistics.

It should be noted that multimodality in stylistics, is a fairly new area of research. In a narrow sense, the scope of multimodal stylistics includes stylistic analysis of meaning construction and creation of meanings with verbal and other semiotic codes (visual, auditory, etc.), which act as a single value. Therefore, the sphere of multimedia style includes various discursive creations: comics, films, theatrical productions, the artistic discourse itself with its complex of graphical and poligraphic (including, for example, the design of the booklet and the texture of the paper) and hypertext parameters (Tsapiv, 2020, p. 47). In this sense, any text can be considered as multimodal (Kress, 2000, p. 31). In the broad sense of the word, one can speak about the anachronistic multimodality of an artistic text in its accentuated iconicity (Tsapiv, 2020, p. 47).

The origin of multimodal stylistics goes back to the research of the formal linguistic school, represented by Viktor Shklovsky (1983), Roman Jakobson ("Closing statement: Linguistics and poetics" (1960)). Formalists wanted to make literary research more scientific, based on clear observations concerning the formal linguistic features of texts. They devoted their stylistic study to phonological, lexical and grammatical forms. Scholars have focused their stylistic researches almost exclusively on poetry. In his outstanding "Closing statement: Linguistics and poetics" (1960), R. Jakobson argued that the poetic function of language is dominant in texts that "are focused on the message for their own sake", that is texts in which language choice deviates from the norm and thus itself draws attention to itself and the literary nature of the text. In "Art as technique" (1988) V. Shklovsky put forward a similar approach to the poetic function of language, introducing the concept of separation or "alienation". According to V. Shklovsky the function of art is to continue the process of perception by alienating familiar. Representative works of formal style are "Standard language and poetic language" by J. Mukarzhovsky (1964), "Verbal art, verbal sign, verbal time" by R. Jakobson and "Th'expense of Spirit" by W. Shakespeare (1970) (Norgaard, 2019, p. 7).

Researchers of linguistic stylistics use linguistic models and theories as their analytical tools to describe and explain how and why the text works, how we "move" from the words on the page to the realization of their meaning. The analysis, as a rule, focuses qualitatively or quantitatively on phonological, lexical, grammatical, semantic, pragmatic or discursive features of texts, cognitive aspects involved in processing of these features by the reader, as well as their various combinations. New stylistic developments emphasize that the production of meaning should be seen as a double exercise that covers as many textual conclusions as mental processes that allow one to understand the text (Norgaard, Montoro, 2010, p. 1).

The main key concept of multimodal linguistics is multimodal / creolized text and one of its varieties, namely video and verbal text. For the first time the

term "multimodal / creolized text" was developed by scientists G. Kress and T. van Leuven in a joint article "Multimodal Discourse" (Makaruk, 2019, p. 56). By this concept they mean a text that combines different semiotic systems in order to obtain more detailed information. G. Kress identified the following four main categories of multimodality:

- mode as a result of cultural formation of the material through its use in the daily social interaction of people;

- semiotic resource or semiotic mode, which shows the interaction between representational resources and their implementation;

- modal compatibility is a concept related to the material, cultural, historical aspect of the use of the mode; this category is responsible for the adequate use of the mode;

- intersemiotic modes is compatibility of modes in a certain context (Kress, 2002, p. 14).

The concept of "mode" does not have an unambiguous interpretation, that is why it needs additional clarifications and justifications. In multimodal communication, several modes are combined simultaneously to achieve the set goals. Examples of above-mentioned are drawing and verbal text, drawing and textual description to it, text and other non-verbal graphic means, oral verbal text and facial expressions of the interlocutor, distance between communicators, verbal means on television or on the Internet together with illustrations or other graphic objects that move and perform certain actions. According to G. Kress and T. van Leeuwen all modes affect meaning, forming its essence. This concerns to means (visual, linguistic, written, etc.), the use of which is limited by the possibility of individual communication channels and thematic focus of each specific information block (Kress, 2001, p. 105). Other researchers incline to the view that the modus (visual or semiotic resource) (from the Latin modus - measure, method, image, type) - is a means of transmitting information, which means text, sound, video, a characteristic and key feature of which is possible to place and transmit

values. It is obvious that several modes are involved in one communicative act at the same time, due to which multimodality is formed. It should be noted that, K. Jevitt resorted to a detailed interpretation of semiotic resources. Thus, a mode is a certain set of resources that belong to one system and are able to transmit values, connecting with units of different systems. Separate groups of modes are verbal units, numbers, punctuation marks, photographs, icons, etc. (Kress, 2002, p, 107). T. van Leeuwen (2001) states that semiotic resource is one of the key concepts in multimodal linguistics, which is the products of human activities, which are used for communicative purposes and which are produced physiologically. For example, our articulatory apparatus or muscles allow one to make certain facial expressions and gestures. Technical communication resources include pen, ink, or computer hardware and software. No less important concept of multimodal linguistics is modal compatibility, within which, in fact, the expediency of using a particular mode is determined taking into account the preferences, traditions and customs of ethnic communities. Modal compatibility is a key concept that determines the degree of intersemiotic correlation of different modes, in particular several nonverbal and verbal or only a few nonverbal and paraverbal at the same time.

Modal compatibility is the possibility of semiotic resources to communicate with each other, without contradicting each other both in terms of expression and content. Multimodal linguistics and multimodal stylistics are designed to study the convergence interaction processes that are realized as a result of the use of verbal, nonverbal and paraverbal means in different genres, regardless of the chosen channel and environment (Kress, 2002, p. 107). It follows that multimodal stylistics is a fairly new branch of stylistics, which aims to expand the ways and means of mass media to which stylistic analysis can be applied. Thus, the tools of multimodal stylistics make it possible to study both the role and significance of the word in the creation of meanings, and the means of typography, color, layout, visual images (Norgaard, 2019). From this stylistic point of view, all

communication and all texts are considered to be multimodal, even ordinary literary narratives without special visual effects, because written verbal language automatically and without exception includes both wording and typography (or graphology), as well as implementation in space in terms of layout.

Thus, the object of study of multimodal linguistics is a combination of verbal, nonverbal and paraverbal means that coexist in one plane. Multimodal stylistic is a branch of multimodal linguistics. The subject of research of multimodal stylistics is methods, techniques and mechanisms of production of stylistic means.

1.4. Poetry in Covid-19 Times

Covid-19 poetry is a fascinating phenomenon, which demonstrates that poetry as a genre has gained much wider use during the world health crisis. As a rule, poetry is considered as an elitist and inaccessible genre limited for a particular group of people (Dera, 2021). For instance, literary sociologist Gisele Sapiro(2003, p. 448) admits that poetry is a hermetic genre, which is functioning in a closed segment of a literary field. In his turn, Pierre Bourdieu says that poetry has its own logics, and it is directed by aesthetic considerations (Dera, 2021). Marjorie Perloff (1996) also supports these opinions and differentiates between the ordinary language for practical communication and the autonomous language of poetry.

However, there is a number of cases, when poetry can be used in everyday circumstances to convey a message that is designed to affect people's feelings. These are, for instance, weddings and funerals. Thus, here poetry becomes heteronomous as it is used intentionally as a part of a social process. Here the goal of poetry shifts from literary aesthetics to meeting everyday needs. According to J. Dera, the autonomy and heteronomy are inevitable constituents of poetry, as the social context cannot be taken away from the poetic work of art – especially nowadays when poets "promote" their works in different ways trying to attract a

reader (Dera, 2021). Eventually, poems are written to be read by the public and they intent to evoke feelings and emotions.

When coronavirus disease started to wreak havoc across the world, the world's cultural space has been enriched by a large number of books, illustrations, art projects dedicated to the pandemic and everything connected with it. In particular, the interest towards poetry has increased immensely. Professional and amateur authors have begun to write poems about the new social reality (Dera, 2021). Covid-19 poems are mostly designed to inspire hope in the time of isolation, suffering and loss brought about by the new enemy of humanity (Campo, New, 2020).

One can observe that during the pandemic poems are considered not simply just as linguistic works of art, they are something much more than that, because they help people to survive the difficulties they face, through their social, psychological, therapeutic, and ideological functions.

The reason why people turn to poetry during the pandemic is that it gives them an escape from their anxiety, panic and fear of the unknown. Approaching poetry can become a cure against the fatality of the illness, it has a great influence on people's hearts and souls. Through Covid-19 inspired works of art poets attempt to establish new human connections between people of different nations and social classes (Acim, 2021).

Moreover, Covid-19 poetry allows people to bring to life their experiences living through the pandemic. Poets share their struggles in these works of art and voice hope for a better future. Coronavirus poetry that flourished in the age of lockdown was an attempt of people to turn their pain into art. Quarantine writings are those works of art touching on the unique loneliness of worldwide isolation (Rankin, 2020).

In her interview to the NG EX LIBRIS, a poet Stephania Danilova (2021) even compares coronavirus and poetry. She says these two phenomena have more in common than it seems. Coronavirus lives anywhere: in the air after a cough, on

unwashed hands, etc. Poetry, too, does not choose where to live: in a smoky kitchen, in a book with a gold edge, or in a text by a young author with no publishing experience. Some people say that coronavirus is a myth and poetry is dead. As a rule, these are people who have not encountered either of them. However, they both are equally paradoxical. Coronavirus at the same time separates people and brings them together. Poets are people who find it difficult to get along with each other, but under the circumstances of world pandemic, they unite to create (Lesin, 2021).

Coronavirus has canceled or frozen many of the manifestations of human activity. The desire for creativity cannot be canceled, and a person who writes poems will write them under any circumstances. Now poets around the world respond with verse to the radically changed reality around us, which influences both our everyday life and our consciousness. And these changes take place constantly, whether the pandemic is growing and expanding introducing new severe restrictive measures, or whether such measures gradually weaken.

In their Covid-19 poetry authors reflect the realities of the constantly changing world, they speak of the illusory, ephemeral nature of our life, our plans, reasoning, they show how depressing and painful quarantine has become for the humanity (Kan, 2020).

Today there are thousands of works of art dedicated to the coronavirus pandemic. Professional and amateur poets around the world express their thoughts and feelings in verses. Poems written in all languages of the world describe the difficulties of human life right now. Some of the poems reflect the current reality, some of them aim to bear people up and encourage them, and some of them express pain of loss. Nevertheless, all such pieces of art deserve to be recognized, as they speak about human emotions and feelings that they experience in this difficult time. Moreover, the increased presence of poems about the world pandemic gives the opportunity to scholars around the world to examine this

practice more closely and study it from the point of view of various fields of study, including linguistics, psychology, sociology, and others.

1.5. Methodology of Covid-19 Imagery Study in Poetic Texts

A complex methodology of COVID-19 imagery in Anglophone and Ukrainian poetic texts, which is based at use of general scientific, interdisciplinary and certain scientific methods and means, is formed in the paper formed.

The methodological basis of the study of literary discourse is a set of such methods and techniques as: method of continuous sampling, methods of induction and deduction, descriptive method, distributive and multimodal reception analysis and system-functional approach. The comparative method, contextual method, method of graphic composition, method of visual syntax and semantic-stylistic method are also used in the work.

In the process of the research we also used the theoretical and methodological basis of graphical linguistics, visual linguistics, visual and multimodal literacy. The chosen technique made it possible to conduct a comprehensive study of multimodality implemented in literary discourse due to the synergy of verbal and non-verbal resources, among which the following means (modes) of expression are important for formulating results: placement of text on the page, line spacing, positioning underlining, inserting, highlighting, merging, font and colour variations, punctuation marks and pictures.

The method of continuous sampling was first used in the thesis, which allowed one to identify verbal and nonverbal components to be analyzed. The methods of induction and deduction, analysis and synthesis with the involvement of elements of the descriptive method were involved.

The essence of induction is to study one component and identify its multifaceted specificity with the ability to extrapolate the results to all other components of the same group or class. Deduction works in the case of the whole class or group of units, and on this basis, the criteria that are characteristic of it,

correspond to one component. Both techniques used made it possible to identify the semantic and structural features of nonverbal units and their functional load.

The specificity of the selected techniques allows one to say that the distance (interval) between the lines can be both clearly fixed and arbitrary and used at the request of the author. The outlined parameter (line spacing) is closely related to the positioning of the text on the page. There is an arrangement of one or more lexemes, phrases or sentences that depend on each specific situation and thematic orientation.

Feeling trapped...

Looking around I see these walls,
These dull brown walls,
These four sharp walls,
These lonely but united walls.

So constricting yet so welcoming

They will hold you tight,
As long as you're alright,
They will keep you warm,

(Meziani, 2020)

Based on the application of inductive and deductive methods of analysis, it can be argued that the font performs the following functions: concretizing, generalizing, identifying and meaningful.

The selected methods also allowed one to establish that punctuation marks should be considered multifunctional, as they have a fairly wide range of capabilities and functional roles.

The methods of analysis and synthesis, which are designed to divide the whole into parts and combine parts into a single whole, were also used. These

techniques have contributed to the study of graphemes and lexemes for the purpose of step-by-step and element-by-element study to identify their differential features.

Descriptive method served as a basis for analyzing the multimodal stylistics and modes, by means of which are represented non-verbal components of investigated poetic texts, and also for making conclusions of the research.

Descriptive method served as a basis for analyzing the multimodal stylistics and modes, by means of which are represented non-verbal components of investigated poetic texts, and also for making conclusions of the research.

Comparative analysis was applied to identify common characteristics of COVID-19 imagery in Anglophone and Ukrainian poetic texts.

The further research was based on the analysis of poetic texts taking into account the geosemiotic approach. This approach is used mainly for the study of photographs, pictures, drawings and videos (Kopylova, 2020). The use of this method was especially effective in the analysis of social networks and iconic elements.

The way text is placed on a page can also be attributed to common multimodal text-making strategies. Arbitrary location of the text does not change the content of the text (Fig. 1)

Figure 1. Це всесвітня змова проти тебе

Thus, one can conclude that the list of mentioned approaches in the analysis of multimodality is not fixed and can be used depending on the studied objects and situations of verbal and nonverbal nature.

Conclusions to Chapter One

Thus, the Covid-19 phenomenon has influenced not only healthcare industry, but also almost all branches of the economy and aspects of people's lives. Talking about mental state of people during the pandemic, many individuals are now facing stressful challenges that in many cases can cause overwhelming emotions.

Literary discourse is formed through prose and poetry. The subject of research of multimodal stylistics are techniques, techniques and mechanisms of production of stylistic means.

The methodological basis of the study of literary discourse is a set of such methods and techniques as: method of continuous sampling, methods of induction and deduction, descriptive method, distributive and multimodal reception analysis and system-functional approach. The comparative method, contextual method, method of graphic composition, method of visual syntax and semantic-stylistic method are also used in the work.

It is proved, that Covid-19 has also severely affected the world economy. The disease mitigation measures have led to the rise in unemployment, significant reductions in income, business closures and tourism industries etc.. Thus, there is no doubt that the COVID-19 pandemic had severe negative impact on the global economy and our life in general.

It is revealed that the coronavirus pandemic has its own share in the appearance of new terms and concepts that reflect those challenges and become an inevitable part of our everyday conversation. Moreover, new coronavirus discourse has emerged as the only one talk of the world in various areas, including health, industry, economy, transportation, tourism, trade, etc. The current pandemic made

the individuals talk about their concerns and worries about the same enemy, using the same language as a result.

It is examined, that there are thousands of works of art dedicated to the coronavirus pandemic. Some of poetic texts reflect the current reality, some of them aim to bear people up and encourage them, some of them express pain of loss.

The following four main categories of multimodality were analyzed:

- mode as a result of cultural formation of the material through its use in the daily social interaction of people;

- semiotic resource or semiotic mode, which shows the interaction between representational resources and their implementation;

- modal compatibility is a concept related to the material, cultural, historical aspect of the use of the mode; this category is responsible for the adequate use of the mode;

- intersemiotic modes is compatibility of modes in a certain context

The methodological basis of the study of literary discourse is a set of such methods and techniques as: method of continuous sampling, methods of induction and deduction, descriptive method, distributive and multimodal reception analysis and system-functional approach. The comparative method, contextual method, method of graphic composition, method of visual syntax and semantic-stylistic method are also used in the work.

Thus, in chapter one the phenomenon of COVID-19 is investigated. The phenomenon of COVID-19 from a linguistic perspective is discussed.

CHAPTER TWO. COVID-19 IMAGERY CONSTRUCTION IN ANGLOPHONE AND UKRAINIAN TEXTS

Multimodal stylistic is the most modern direction of linguistic research. In the narrow sense the competence of multimodal linguistics includes stylistic analysis and semiotic codes, namely visual, auditory that are integral.

Functioning of nonverbal resources at different levels, from the lowest to the highest should be analyzed. Since non-standard graphemes, which are the object of our study, are components of multimodal lexemes, syntactic constructions and texts. It appropriate to examine their structure, levels of functioning and communicative-pragmatic features.

2.1. Covid-19 Imagery in Anglophone Poetic Texts: Multimodal Stylistic Features

Lockdown provoked many individuals (both professional and amateur writers) into writing pieces of poetry where they expressed how they experienced life during Covid-19. The pandemic had especially great effect on children, since they had to stay at home, turn to home schooling, and did not have the opportunity to go out and meet their friends. Children's lives have literally turned upside down and as well as adults, young generation had to get used to the new reality. Thus, there have been a lot of Covid-19 poems written by school children. For instance, the organization "Save the Children" (2021) collected short poems about COVID-19 written by children all over the world (from Italy to Mexico, from United Kingdom to the Democratic Republic of Congo and Nigeria), that describe their life under lockdown, and how the new virus has changed their lives.

This collection of poems is especially interesting from the point of view of multimodal stylistics, as every poem goes along with the photo of a child by whom it was written. Thus, the multimodality of the poems is formed by the use of iconic elements (images). This can be considered as a psychological technique, because having an idea of how the author looks like, makes readers more impressionable

and susceptible to what they read. Moreover, some of the children are holding their writings on the photos. Handwriting is another mode that adds to the multimodal nature of the poems presented. It is widely known, that handwriting can tell a lot about a person. So, looking at the pieces of paper that children hold, one can have an idea of the authors' personalities in general.

Children's facial expressions on the pictures are another factor that needs to be pointed out. As can be seen in Appendix 1, most of the children smile, one of them looks serious-minded and thoughtful and one boy looks rather sad and distressed. It is interesting, that these emotions can be traced in the writings by children. For example, Vilma, 10 (2021) (who is widely smiling at the photo) writes about her life before the lockdown, how she misses some of the past activities that are impossible right now, and tells about her fears:

Before the virus, I went to school, everything was happy.

I'm afraid that my family and friends will get sick.

I miss playing with my friends at school.

I miss visiting my grandparents at their house.

I dream about seeing my best friend and then us going to the beach (Save the Children, 2021).

However, then she also mentions some advantages that she finds in staying at home, and expresses her hopes for a better future:

but I am happier to have more time with my mom and I have more days to play.

I hope that this ends so I can go back to seeing my friends.

When all this ends, I will go to the park to skate.

All this will pass, we will be fine, if we take care of ourselves [and] wash our hands, the virus will die (Save the Children, 2021).

Therefore, this little girl, holding a pink piece of paper (here the color also plays an important role, as bright colors are considered to be happy and cheerful)

with her own poem, surrounded with little drawings, tries to cheer all the humanity up with her hopes for a better future.

On the other hand, children, who do not smile at the pictures, tend to touch deeper topics than just everyday life during lockdown and are not that optimistic about the future. For instance, Purity, 14 (2021) writes:

You put our health at risk and our education has been halted by you

We can longer go to school, we want to be in a learning environment

We find it hard to eat, street children, poor homes, suffering, fending for themselves

We wish you no successes every day running lives across the nation

You've become a thorn in our flesh (Save the Children, 2021).

However, all the poems presented contain at least one reference to a better future after the pandemic. Anyway, these poems, written by school children and being far from professional pieces of art, manifest fears and hopes of all the humanity.

Another interesting fact about the photos that go with the poems is that none of the children is wearing a face mask, despite today's reality. Such a "sign" shows that during the world pandemic, the Internet is the only public place that stays "free" from restrictions – here people can safely communicate with each other, share content (including their creative works) and do other things that are forbidden outside the Web.

Marilyn Chin – a prominent Chinese American writer and poet, also turns her talent to the Covid-19 poetry. In her poem "Hospital in Oregon", she provides her view of a loss:

Shhh, my grandmother is sleeping,

They doped her up with morphine for her last hours.

Her eyes are black and vacant like a deer's.

She says she hears my grandfather calling.

A deerfly enters through a tear in the screen,

Must've escaped from those there sickly Douglas firs.

Flits from ankle to elbow, then lands on her ear.

Together, they listen to the ancient valley (Chin, 2020).

The poem begins with the linguistic unit *shhh* that is for the word *hush* and is used to request silence or quiet. *Shhh* is considered to represent multimodality in this case as it is the reference to a particular sound and gesture that appear in the head of a reader when they read the given poem. The presence of multiple letters *s* is a graphic effect. This word at the very beginning of the poem sets a vector of a meaning of the whole work of art. It shows that something extremely important is going on. Seeing *shhh* as the first word of the poem, the reader prepares to perceive something that is very personal to the author. So it is – Marilyn Chin writes about the death of her grandmother from Covid-19 in the hospital conditions. Through this poem, the author lives through her personal loss, her pain and hurt.

Studying multimodal stylistic features of Covid-19 imagery in poetic texts, special attention should be paid to the font. According to L. Makaruk (2019), font is not only a technical tool and an integral typographic element, it is a paraverbal component that has a wide palette that allows for various manipulations and satisfies the most creative and demanding communicators. The choice of fonts, as well as other typographic elements, is not accidental, it is explained by several factors: compliance with the author's intention; selected topics; unity of style and graphic composition.

The digital age has modified the traditional notion that the font is a formal graphic shell that converts oral utterances into written ones and transmits them over long distances, fixing them over time. L. Makaruk (2019, p. 187) thinks that in modern society it is impossible to change the oral text into a written one without considering in detail the form, structure, style and pragmatic orientation of the final product. Saturation, width, and font size can both increase the importance of what is said and vise versa. The scholar also does not agree that the font is exclusively a typographical element – a "mediator", the purpose of which is to "translate oral

utterances" into writing. Taking into account the fact that written speech, in contrast to oral, is deprived of some additional features, such as: musical accompaniment, additional voice effects – it is the font that "takes responsibility" for constructing the meaning and making it pleasant and easy for the recipients to read the presented text.

In the illustrated poem there is the line that is in italics (in the original; underlined – in the thesis). The use of the font other than the most lines of a poem, first of all, aims at laying emphasis to it, showing that it contains something special, something that needs to be made a point of. In the case of the analyzed poem, the by the emphasized line, the author tries to draw a parallel between the disease and the nature, remind the readers that death is an inevitable natural process of any human being life.

Putting a portrait of a writer near his poem is a widespread practice. For a reader, it is always interesting to see the picture of a poet while reading their creation. Thus, readers tend to perceive the lines more deeply and thoroughly. For instance, the poem "One Art" by American poet Elizabeth Bishop (1976) is also accompanied by her portrait at JAMA Network (Fig. 2).

Figure 2. The portrait of Elizabeth Bishop.

The woman on the picture looks strong, experienced and wise. Due to this iconic element, readers reflexively tend to believe her and perceive her work of art as seriously as possible. In the meanwhile, she writes:

The art of losing isn't hard to master;
so many things seem filled with the intent
to be lost that their loss is no disaster.
Lose something every day. Accept the fluster
of lost door keys, the hour badly spent.
The art of losing isn't hard to master.
Then practice losing farther, losing faster:
places, and names, and where it was you meant
to travel. None of these will bring disaster.
I lost my mother's watch. And look! my last, or
next-to-last, of three loved houses went.
The art of losing isn't hard to master.
I lost two cities, lovely ones. And, vaster,
some realms I owned, two rivers, a continent.
I miss them, but it wasn't a disaster.
—Even losing you (the joking voice, a gesture
I love) I shan't have lied. It's evident
the art of losing's not too hard to master
though it may look like (<u>Write</u> it!) like disaster (Bishop, 1976).

It should be noted that the poem itself was written in the 1970s, however many people now associate it with Covid-19 as it is all about losses – the topic that is apt for our time . Moreover, the educational multi-platform – Poetry in America (2020), that makes public television series to bring poetry to screens all over the world, created a video with the poem "One Art". Talking about videos in terms of multimodal semiotics, they become a valuable resource for the research, as they contain visual and auditory semiotic modes to construct the meaning. This feature

of video resources successfully combines oral and written communication (Makaruk, 2019, p. 63).

The video under study demonstrates several people reading the poem. The shots change slowly, showing the readers; also different pictures appear as a transition from one reader to another (pictures of world map, empty room, empty city – to convey the image of Covid-19). Being read by different people, who have their own particular voice, accent, intonation, pace – represents that the experience of losing something (or someone) is familiar to everyone, especially now under the conditions of world pandemic. This technique is intended to represent that the poem is written for all the people, who have ever lived through the loss. Calm music sounds all through the video. It is neither distracting nor interfering. On the contrary, well-fitting music in the background fully integrates into the video, making the product complete.

Text segmentation is another factor in which multimodality of Covid-19 related poems is manifested. According to L. Makaruk, text segmentation includes the placement of text on the page, line spacing, general page orientation, formatting of text, its placement (vertical, horizontal, diagonal, situational (arbitrary), underlining, insertion, intentional merging of components without the necessary intermediate distance (Makaruk, 2019, p. 177). Based on the analyzed material, we note than Covid-19 poetry is mostly characterized with the presence of peculiar line spacing, which can be seen in the poem “The Walls” by Maria Meziani (original line spacing, placement of text on the page, size and color of lines is preserved):

Feeling trapped...

Looking around I see these walls,
These dull brown walls,
These four sharp walls,
These lonely but united walls.

So constricting yet so welcoming

They will hold you tight,
As long as you're alright,
They will keep you warm,
Helping you mourn.

The holes in the wall let me see,
That very tree.

It reminds me.

It reminds me of those days,
Where nothing went my way,
Where I skipped through the grass
And wasn't looking through stained glass.

It reminds me of the times I didn't spend alone,
Before any of this was known.

Before the drama and the trauma,
Before the pain and the rain.

Before the deaths and the threats.

Making me wonder if I was ever alone,
Away from home.

Oh, what a shame it would be!
To leave these four walls and flee.

You can't free someone who is trapped in their own cage.

(Meziani, 2020)

Analyzing the line spacing, it should be noted that the term itself focuses on the lines. Line spacing applies to all levels: graphic, morphological, lexical, syntactic and textual. It is obvious that one line can contain as many graphemes, morphemes, tokens, phrases, sentences as the author decides (Makaruk, 2019, p. 178). As it can be seen in the example, the intervals between the lines are uneven, the author decided to group lines according to the model one-four-one-four-two-onw-four-two-two-one-two-two-one, thus arranging the sense and the meaning. To illustrate this, when the author starts speaking about her memories of her life before the Covid-19 pandemic, she introduces the topic by one line: *"It reminds me".* The separation of the line directs the meaning into a new way and prepares the reader to perceive new information. Then the author continues talking about her memories, again uniting them into groups of lines.

The above example shows that line spacing can vary within one poem. Sometimes this type of presentation is unusual. However, such steps of the author are not accidental, because this way of presenting information promotes the expression of thoughts and ideas, enhances the importance of what is said, creates a powerful communicative and pragmatic impact on the recipient (Makaruk, 2019, p. 181).

Moreover, some of the analyzed poem components are formed by the same font size, type and color, others – by different. The first line *"Feeling trapped…"*and the last one "*You can't free someone who is trapped in their own cage*." Feature different distance to the edges of the page and their location of the page is uneven. They are also characterized by different font size, color (first line) and type (last line). Of course, this technique was used by the author to emphasize

these lines and attract attention to them, as they play an important role in the overall perception of the text. Here they convey a very clear image of Covid-19 that is formed in the minds of most people during the lockdown – staying at home is compared to being trapped.

Punctuation marks belong to non-pictographic and non-photographic elements (Makaruk, 2019, p. 192), however, they are also a resource of creating multimodality in poetic texts. These include dots, commas, semicolons, exclamation marks, question marks, colons, single and double quotes, parentheses, dashes, apostrophes, hyphens) (Makaruk, 2019, p. 192). It should be noted that punctuation marks do not belong to the English alphabetic graphics system, but they are an important component of communication. This is a separate system of signs, which, according to L. Makaruk (20019, p. 192), can also function independently, without being involved in the symbiosis of different systems. In the traditional view, punctuation marks are integral components of the text, they express the emotional state of the speaker, show pauses during written interaction or the end of a thought. In some cases such non-verbal elements contribute to the fact that Covid-19 poetry acquires signs of multimodality. This can be traced in the above poem ("The Walls"). The first line of the poems ends with the ellipsis (three dots), which indicates an intentional omission of a word (words). Therefore, a reader is given the opportunity to guess the end of the line. This technique activates imagination of the recipients and stirs up their interest in reading the poem.

In June, 2020, a collection of poems written by medical personnel and patients that received treatment from Covid-19 was published by HarperCollins Publishers (Poems for a Pandemic: Voices from the front line of a global epidemic, 2020). The poems were collected by Angela Marston – a palliative care nurse. The authors were people of different professions, such as doctors, nurses, teachers, journalists, etc. Their age varied from 9 to 92. According to A. Marston (2020), "*these poems record for all eternity the thoughts and feelings of ordinary people at*

an extraordinary time.". A very interesting thing about this collection, from the point of view of multimodal stylistics, is its cover (Fig. 3).

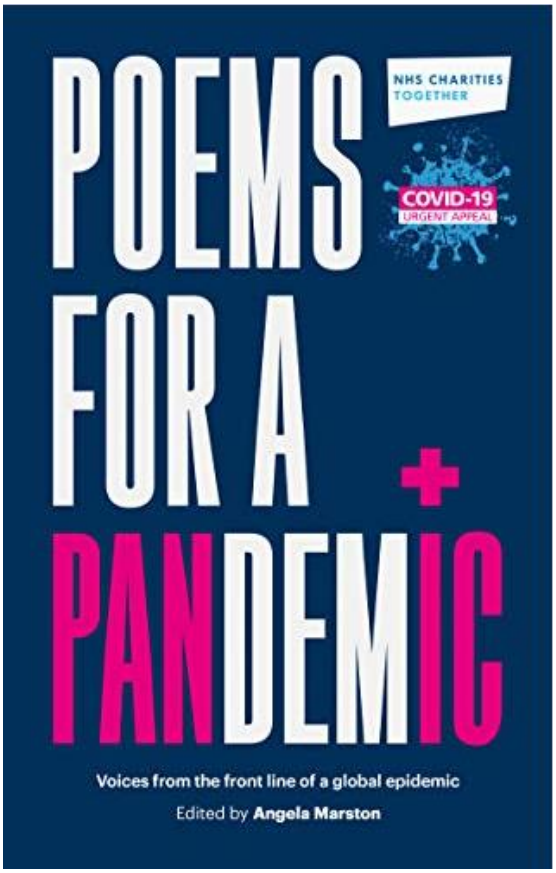

Figure 3. Poems for a Pandemic: Voices from the Front Line of a Global Epidemic

On the cover of the collection such resources to create multimodality, as font size, color, text segmentation, iconic elements are used. For instance, the title of the book is written by using two colors – white and pink. The letters that are pink create the word *"panic"* – a technique used to represent the havoc caused by the epidemics. Also, in the word "*pandemic*", letter "*i*" is typed not with a dot, but with a plus sign above it (+). Besides being a mathematical sign, it also refers to medicine and is used as a medical symbol. Another mode, used on the cover of the collection, is the image of a virus cell, which directly represents the coronavirus

disease (SARS-CoV-2) and pursues the aim of attracting attention to the cover of the book.

It is a commonplace phenomenon in an online environment for the poems written by one author to be illustrated by somebody else. In case of the poem about coronavirus by Cory Booker – an American politician (2020) (Fig. 4), it was illustrated by Jessie Gaynor (2020) (Fig. 5) and published on the web-site Literary Hub (2020).

We can't touch
But we still reach out

We hunker down
But we still rise up

Our bodies are attacked
But our spirits fight back

The enemy is invisible
But so many of our heroes are now seen

Weeks and weeks of isolation
But still Infinite and invincible determination

We are distant
But we stand together

And together
We shall overcome

Figure 4. A poem by Cory Booker

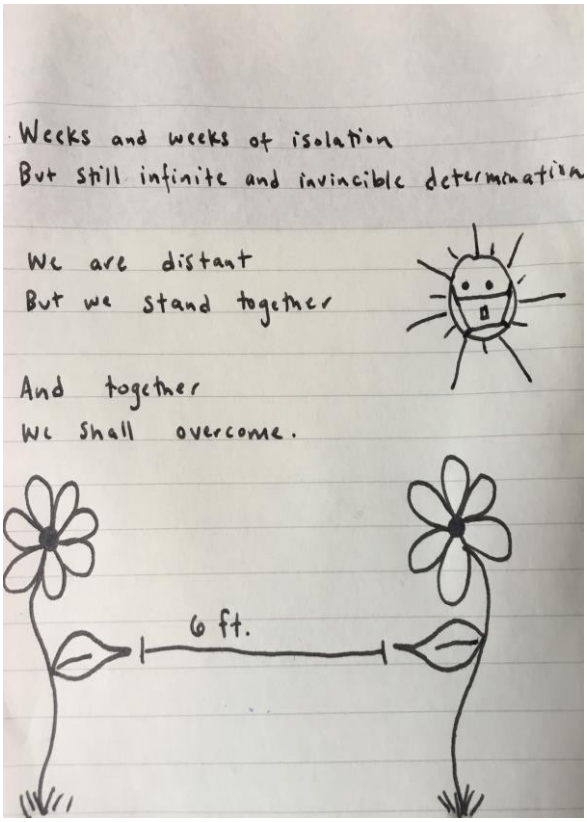

Figure 5. Illustration by Jessie Gaynor

As one can observe, the author of the illustration used the second part of the poem. The poem itself tells about weaknesses and strength of the humanity in the fight against coronavirus disease. The author of the illustration supports this theme in his drawing and adds additional expression to the poem. By drawing the sun in a face mask and showing the distance between flowers, the author of the illustration makes a parallel between the disease and the nature – a common comparison for COVID-19 poetry.

Thus, we have reason to believe that COVID-19 imagery in Anglophone poetic texts features signs of multimodality, mostly represented by the presence of iconic elements, font variations, text segmentation, graphic effects, non-pictographic and non-photographic elements (punctuation marks). Since writing poetry is a creative process, which engages author's individual perception of the reality, there are no clearly defined rules and criteria for placing the text in poems, which gives writers the space for application of their creative skills, while pursuing a certain goal. The use of images, especially authors' photos near the poem also performs a number of important functions and is a characteristic feature of multimodality. Certainly, any poetic text can be treated as multimodal, since it always involves several modes to convey the meaning as fully as possible.

2.2. COVID-19 Imagery in Ukrainian Poetic Texts: Multimodal Stylistic Features

One can observe multimodal stylistic features in the poetic texts of Ukrainian writers. Poetic texts about the COVID-19 pandemic are no exception. Multimodal stylistic features in Ukrainian poetic texts about COVID-19 are represented with the help of the following marks: font, spaces, punctuation, spacing between lexemes and text formatting. Below we will examine some cases in which multimodal stylistic features are clearly depicted.

It is common for the same part of a sentence to be duplicated several times in a row. The most important parts of the poetic text can be both highlighted and not highlighted in another color or font size.

We consider such repetitions as a means of attracting attention and emphasizing what seems to the producer to be the most important. They make possible so-called cross-reading. For instance, the lexeme "саме" separates the lexemes given to the right of it. Therefore, they can be read separately. Cross-reading is in Serhiy Zhadan's poem "Карантинна гавань" (“Karantynna havan”).

Саме відстань, неможливість торкнутись руки
й попрощатись із тим, хто виходить із дому,
заримовані з темрявою рядки,
саме простір, який підкреслює втому,

саме ця неможливість тут і тепер
залишатись разом, саме ці перебої
розуміння в роботі небесних сфер,
саме брак тепла, мов нестача зброї,

саме зелень, що б'ється з чорного дна,
саме небо, що вигорає відразу,
саме наша самотність, саме вона
запам'ятається з цього часу (Zhadan, 2020).

Based on the existing factual material and characterized examples, we get grounds to claim that in the Ukrainian communicative space there are no clearly defined rules and criteria for text placing.

The example of using iconic elements as a means of creating multimodality in the Ukrainian COVID-19 poetry is the image that accompanies Natalia Karpenko's poem "Ізолятор" ("Izoliator") (2020). The image depicts people sitting in the cage and the birds flying outside the cage (Fig. 6).

This is a clear reference to human being's life under the conditions of quarantine. The author wants to say that we all are literally caged now. However, the birds outside the cage represent a "deep breath" that our nature took during this time. Lockdowns in most of the countries slowed down human activity, which had a positive impact on the environment. The image completes the text of the poem:

Figure 6. Izolator

Ізолятор

Як же хочеться гуляти,

Як же хочеться пройтись.

От би ноги розім'яти

І чкурнути хоч кудись.

Там надворі грає промінь,

А у мене карантин.

Ізолятор в нашім домі,

Під замком я не один (Karpenko, 2020).

The poem by Natalia Karpenko "Минаю корону за тридесять кроків …" (Mynayu korony za trydesiat krokiv...)" (2020) (Fig. 7), which intertwines the suggested graphic with the verbal-nonverbal equivalent, is interesting for analysis.

Figure 7. Mynayu korony za trydesiat krokiv...

Special against the background of the figure is the word “stop”, which contains a label, semantically known as a ban. Such a graphic element is an icon that signals a ban. This message can be read in two ways: stop COVID-19 (stop coronavirus). However, the "verbal sentence" is illustrated by people holding hands and uniting to overcome the disease. This technique can be considered a bipolar marker of impact on the audience, trying to convey information to readers in two ways (verbal and visual), which are thematically related and logically compatible. The importance of the topic is realized by images and verbal-nonverbal sentences, which testify the multimodal nature of this text.

In addition, it is worth noting that the title contains three dots. Of all the punctuation marks, dots are also used for other purposes in addition to the established function, but this does not significantly affect the meaning of the sentence or text. For the most part, such options are close to permanent. For example, in the title of the poem, three dots indicate that the author allows the reader to guess the end. It is worth noting that the title is highlighted in claret red, thus the author draws additional attention to this element in the poem, highlighting it graphically.

МИНАЮ КОРОНУ ЗА ТРИДЕСЯТЬ КРОКІВ...

Минаю корону за тридесять кроків,

За тридесять метрів, за тридесять миль.

У тої корони таке хиже око,

Такі довгі руки, такий гострий шпиль.

Кусає і жалить, усе їй замало!

І де те точило, що гострить шипи?

– Усі проти тебе! Ховай своє жало!

Іди в своє лігво! Іди й не шипи! (Karpenko, 2020)

The most common is the double two-element quotation. For example, in Oleksandr Irvanets' poem "Неділя" (“Nedilia”) (2020), dedicated to the peculiarities and rules of behavior during quarantine, the word "hosanna" is taken in quotes. This is what attracts the reader's attention, and the lexical units themselves become expressive. Quotation marks can be used at the beginning of a statement. Often they serve as its completion.

Неділя

Ти в’їздиш у місто.

Доцвітають вишні.

Люду щось негусто

Навстріч тобі вийшло.

Вийшли тільки ті, хто

Не знайшли відмазок.

Їх «осанна» тихо

Лунає з-під масок.

І не так ефектно

Гілками махають,

Бо від дезінфектора

Гілки намокають.

Йде патруль у латах —

Три центуріони.

З ними ще й глашатай —

Гласить заборони.

А патруль знетямлено
Зирить із-під каски.
— Гей, Назаретянине!
Ти чому без маски? (Irvanets, 2020)

Multimodality involves design of poetic forms at the intersection of different modes of poetic discourse, each of which appeals to a specific sensory system of the recipient, namely visual and auditory (videos based on poetic discourse; stage poetic readings), visual (pictures, accompanied by poetic texts) and auditory (poetic discourse, source the deployment of which becomes the acoustic environment of video games, street noise or rhythm and the size of modern music genres) (Marina, 2019).

The poem "Poetry about COVID-19" ("Poezia pro COVID-19") by Daryna Kopylova (2020), 8 is accompanied with video, which desacribes the present stage of human life under the conditions caused by the pandemic. The title of the poem is taped in bold type to draw attention of the reader. The dots at the end of the sentence "*І міркувань безмежна веремія, На часі, але вірю, до пори…*" give hope to the recipient for better future without the deseases caused by COVID-19. But another sentence "*Життя втрачає фарби кольорові…*" expresses sadness because people are deprived of a great amount of things that can make them happy. Here we can see another example, which contains dots "*Помити руки, не чіпать лице… –* ". In this case the author allows the recipient to think "What can I do to stop the coronavirus?" and do it.

Поезія про COVID-19
Лавиною зірвалася згори
І рветься в наші хати пандемія.
І міркувань безмежна веремія
На часі, але вірю, до пори…
Пори, поки збагне кожна людина,

Що Бог простягне руку лише тим,
Хто двері вчасно зачиняти вміє
І бореться із явище таким.
Життя втрачає фарби кольорові…
На звичні явища накладено табу.
Та зрозуміти варто терміново:
Піднятись треба всім на боротьбу.
Дослухатись порад, надіти маску,
Помити руки, не чіпать лице… –
Елементарні засоби безпеки,
Але тепер рятує навіть це.
Чи бачили ви в своєму життя,
Як вихор на шляху усе зриває,
Як річка в повінь хати затопляє,
Лишаючи людей на самоті?!
Все пережити можна й подолати:
Тайфуни, повені, сьогоднішній ковід.
Тож вчасно хатні двері зачиняйте,
Хай не залишить він у вас свій слід (Kopylova, 2020).

Another example of multimodality in COVID-19-related Ukrainian poetic texts is the positioning of the text. Generally, the following types of text positioning are distinguished: vertical, horizontal, diagonal and arbitrary (Makaruk, 2019, p. 179). The last type can be considered the most original. In this case the location of the text s decided by the author. It is necessary to note, that this includes not only the positioning of the whole text (in our case – poem) in general, but also separate graphemes, morphemes, tokens, phrases and sentences. For example, the poem by Kateryna Kalytko “Vsi nashi mista pid praporamy khvoroby” (“All our cities are under the flags of the disease”) (2020), is written in

usual font, without any special signs. However, the title of the poem is written in the shape of a circle (Fig. 8).

Figure 8. Vsi nashi mista pid praporamy khvoroby

Such arbitrary location of the text enables the successful realization of the author's intentions. The geometric figure is formed through verbal means. In this case, the circle can be used to demonstrate many things connected to COVID-19 at once: the circular nature of coronavirus (the growth and decline of new cases of Covid worldwide, the numbers of infected people that change every day); the shape of the Earth, as the disease is now the problem of the whole planet; the natural unity of life and death, etc. It is obvious, that this placement of the text is unconventional. However, the author used it with an emphasis on enhancing the content of the message. In addition, such text positioning is designed to expand the semantic boundaries of traditional graphics and allow the author to convey the additional meaning.

Moreover, the background for circulat title contains the photo of the author, which is also a powerful tool of multimodality, which was discussed in Chapter 2.1.

Yurii Izdryk in the poem “Hush-hush” (Izdryk, 2021) depicts the strong will of human to be free. He repeats this phrase for few times, because freedom for human is one of the essential things in life. One consider that without freedom people lose their identity and desire to live. The title of the poem “Hush-hush” is a symbolic one, because the author draw reader’s attention to the fact that the whole

world has stopped during the COVID-19 pandemic, all spheres of human life were frozen at one time. With this title the athour makes to rethink all the information we get and make own conclusions. The author does not reject the idea that COVID-19 is a secret conspiracy, the victims of which are ordinary people.The cover of the book shows that people are dead (Figure 9). This explains that COVID-19 kills people not only with terrible diseases, but also morally, because the only way to stay alive is to stay at home and listen to silence. The spaicing between lines is not usual ones. Line spacing applies to all levels: graphic, morphological, lexical, syntactic and textual. It is obvious that one line can contain as many graphemes, morphemes, tokens, phrases, sentences as the author decides (Makaruk, 2019, p. 178). In such way the author draws attention to each line of his poem. Thus, a recipient should read each line attentively.

Hush-hush

не відмовляйся від свободи

заради безпеки яку ніхто не гарантує

не відмовляйся від свободи

бо завтра її вже не відвоюєш

не відмовляйся від свободи

дихати рухатись жити любити

не відмовляйся від свободи —

за неї вбитий не будеш та будеш битий

свобода — вона у людській природі

без неї в примарній безпеці і згинеш

не відмовляйся від свободи

як хочеш іще залишатись людиною (Юрій Іздрик)

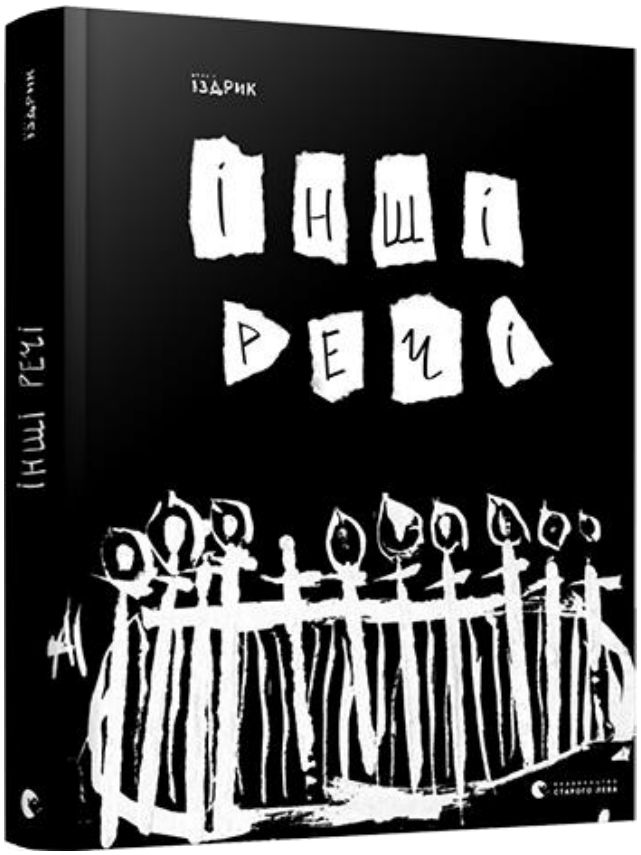

Figure 9. Inshi rechi

Thus, based on the collected factual material, we can say that modern Ukrainian poetry is characterized by non-standard techniques of material presentation, which contribute to the fact that the same fragment can be read in two or even four ways. Such capabilities primarily are provided by color (as a powerful manipulative mode) and additional techniques (dimness of letters or omission of letters due to their shift up, attempt to decorate, highlight geometric figures, etc.).

It should be noted that a lot of Ukrainian writers pay attention to multimodal stylistic characteristics. That is why one can see different modes, which describe a deep sense of poetic texts. Imagery of COVID-19 in Ukrainian poetic texts draws people's attention to the threats and consequences of the virus, as well as ways to overcome it.

2.3 COVID-19 Imagery in Anglophone and Ukrainian Poetic Texts: A Comparative Aspect

The material analyzed has shown that COVID-19 imagery in both Anglophone and Ukrainian poetic texts has features of multimodality. In the majority of cases in the English language as well as in Ukrainian multimodality is represented through iconic elements.

According to A. Donis (1998), when there is a combination of visual and verbal parts, the visual one takes a dominant role. Of course, the printed language is not “dead” yet, and will never “die”, it will always perform its functions, but the language-dominant world in which we live is constantly moving in the direction of the iconic. Most of our knowledge, believes, things that we learn are determined by the image that plays a dominant role in the human soul. And this tendency will prevail in the future.

E. Barry Sewart (1997, p. 140) emphasizes that the power of each image, whether it is produced in art, photo industry or imagination, can be considered as consisting of a number of physiological implications associated with various content factors: color, lighting, angle, focus, size, distance, shape, texture, background. Each individual element has its own influence, and together these factors have a certain relationship that affects each part that affects the whole. Selective perception, past experience, personal attitude to something and cultural vision and values – all these things are combined in different ways in order to interpret and activate perceptual stimuli for rational and emotionally meaningful communication.

Makaruk L (2019, p. 151). raises a point as to whether nonverbal means repeat the function of language units and do they play the same role as written characters, or another. If they play a different role, does it depend on their structure, components or capabilities? The answers to these questions may be found only by analyzing separate texts that have the features of multimodality and contain iconic elements.

Generally iconic elements are divided into various types and genres of illustrations (still lifes, landscapes, paintings, drawings); caricatures, comics and other non-photographic illustrations; icons (symbolic, abstract, logo), logos and emblems, maps, photos, smilies (Makaruk, 2019, p. 79). The analyzed material has shown that in the creation of multimodality of Anglophone COVID-19 poetic texts photographs prevail (namely, the photographs of the authors of the poems). However, the majority of iconic elements used alongside the Ukrainian COVID-19 poetic texts are the drawings depicting realistic persons and facts of reality.

Undoubtedly, graphic trends are popular today. However, if the reader of a poem is inexperienced and for any other reason cannot find the true meaning and establish a logical relationship between verbal components and nonverbal means, the latter become an obstacle and complicate the process of perception (Makaruk, 2019, p. 151). Thus, the authors of the COVID-19 poems should carefully chose the means that would be used together with the text of the poem in order for them only to enhance the meaning and not to distract the reader. The readers, in turn, should develop their skills in visual literacy, since visual literacy is a necessary condition for visual communication (Barnes, 2011). Besides, modern communication environment has become a universal resource that easily accommodates a wide range of information sources in which verbal and nonverbal components coexist.

Today, in the digital age, the use of different types of font plays an extremely important role in the creation of multimodal texts. Font is a kind of tool that converts oral speech into visualized written characters. Its palette is extremely

multifaceted. There can be hundreds of different font variations, including its type, color, etc. Istrin V.O. (1965) claims that each written sign has a more or less stable graphic form, inherent in it as a carrier of a certain meaning, which leads to its recognition regardless of individual and historical handwriting or typefaces.

This typical form of the sign, associated with its meaning, can be called a grapheme, which can have different graphic variants, for example: printed and handwritten, line and title, historical and individual.

According to M. Riznik (1978), linguists understand the grapheme as an analogue of the phoneme. Because of this, they consider that grapheme signs are the same when they have the same phonemic meaning in the writing system, even if they are different in shape, origin and name. Specialists of writing and font, on the contrary, take its typical form as the main feature of a grapheme, often ignoring its meaning. In its turn, the font is interpreted as a graphic drawing of letters and signs, which form a single stylistic and compositional system, it is also a set of characters of a certain size and pattern (Makaruk, 2019, p. 79). In printing graphics various types of font are distinguished due to their size, thickness, presence or absence of slope, etc. (Karpenko, 2006).

Thus, it becomes obvious that the font is directly involved in the formation of meaning (Makaruk, 2019, p. 79). In general, fonts can perform a number of functions: attractive, meaningful, expressive, characterological, symbolic, satirical and aesthetic.

Font as the main element of the printed edition, which carries the content load, first of all, should facilitate the perception of the text, increase its content, unite and organize disparate information. Due to that, font becomes not only a technical tool and a typographic element, but also a paraverbal tool that has a wide range of uses, which allows one to perform various manipulations and satisfy the most demanding communicators (Makaruk, 2019, p. 78).

The use of different variations of font is the most common multimodal stylistic feature of both Anglophone and Ukrainian COVID-19 poetic texts.

Authors mostly use bold type or italics to put the emphasis on a particular part of the poem and attract readers' attention to it. In some cases different color of the font is also used. The analysis has shown that bright font colors are used as attention attractors in the Anglophone poems as often as in the Ukrainian ones.

Text segmentation as a feature of multimodality is found in the Anglophone coronavirus poems as well as in the Ukrainian COVID-19 poetry. However, in the Anglophone rhymes peculiar line spacing prevails. In turn, analyzed Ukrainian texts feature unusual text placement (in particular circular one). Again, these techniques used by the authors and publishers or editors are designed primarily to impress readers, promote understanding, memorization and, consequently, their further reaction.

Punctuation marks are used less often in COVID-19 poems as multimodality markers, however, two of the analyzed languages provided material for illustration. The use of ellipsis as a marker of multimodality occurred in both languages. The Ukrainian coronavirus poetry also features the use of double two-element quotation in order to make the lexical units expressive.

One more important marker of multimodality of the material analyzed is the creation of short videos to support the COVID-19 poems. This technique is used in both languages. Taking into account that nowadays videos are a powerful information resource of influence on people's thoughts, believes and feelings, they become an inevitable part of forming multimodality of any COVID-19-related data and information, since it is a global issue right now.

Thus, the research of multimodal stylistic aspects of modern Anglophone and Ukrainian COVID-19 poetry has shown that poems in both languages feature common techniques in the creation of multimodality, such as the use of iconic elements, punctuation marks, videos, font variations and text segmentation.

Conclusions to Chapter Two

Anglophone and Ukrainian poetic discourse is formed due to combining various semiotic resources. Punctuation marks are used less often in COVID-19 poems as multimodality markers.

It is investigated that COVID-19 imagery in Anglophone poetic texts features signs of multimodality, mostly represented by the presence of iconic elements, font variations, text segmentation, graphic effects, non-pictographic and non-photographic elements (punctuation marks). Since writing poetry is a creative process, which engages author's individual perception of the reality, there are no clearly defined rules and criteria for placing the text in poems, which gives writers the space for application of their creative skills, while pursuing a certain goal. The use of images, especially authors' photos near the poem also performs a number of important functions and is a characteristic feature of multimodality. Certainly, any poetic text can be treated as multimodal, since it always involves several modes to convey the meaning as fully as possible.

Lockdown provoked many individuals (both professional and amateur writers) into writing pieces of poetry where they expressed how they experienced life during Covid-19. The pandemic had especially great effect on children, since they had to stay at home, turn to home schooling, and did not have the opportunity to go out and meet their friends. Children's lives have literally turned upside down and as well as adults, young generation had to get used to the new reality. Thus, there have been a lot of Covid-19 poems written by school children.

It is proved that multimodal stylistic features in Ukrainian poetic texts about Covid-19 are represented with the help of the following marks: font, spaces, punctuation, spacing between lexemes and text formatting. Below we will examine some cases in which multimodal stylistic features are clearly depicted.

Based on the collected factual material, we can say that modern Ukrainian poetry is characterized by non-standard techniques of material presentation, which contribute to the fact that the same fragment can be read in two or even four ways.

Such capabilities primarily are provided by color (as a powerful manipulative mode) and additional techniques (dimness of letters or omission of letters due to their shift up, attempt to decorate, highlight geometric figures, etc.).

It is established that important marker of multimodality of the material analyzed is the creation of short videos to support the Covid-19 poems. This technique is used in both languages. Nowadays videos are a powerful information resource of influence on people's thoughts, believes and feelings, they become an inevitable part of forming multimodality of any Covid-19-related data and information.

Thus, the research of multimodal stylistic aspects of modern Anglophone and Ukrainian COVID-19 poetry has shown that poems in both languages feature common techniques in the creation of multimodality, such as the use of iconic elements, punctuation marks, videos, font variations and text segmentation.

GENERAL CONCLUSIONS

The present research deals with the multimodal stylistic aspects of COVID-19 imagery in Anglophone and Ukrainian poetic texts. As a result of the conducted study the following conclusions can be made:

1. Coronavirus disease has had an enormous impact on all spheres of human life since it started spreading around the world. It has affected people's way of life and changed it drastically. Causing many deaths worldwide, the spread of coronavirus disease has been declared a pandemic, which consequently led to different restrictions that have been implemented in most countries. Such restrictions include lockdowns, working from home, home schooling, etc. Thus, COVID-19 made people get adjusted to the new reality.

2. Besides any other consequences, the pandemic has also changed the way people communicate. Coronavirus neologisms appear almost every day and immediately saturate in the linguistic systems of languages. Such lexical innovations show that there are no limits to linguistic creativity. Moreover, language definitely reflects social life, as since the beginning of the pandemic, the use of disease-related terminology and COVID-19 metaphoric language has increased to a large extent, being disseminated through mass media. From a linguistic perspective, COVID-19 is an extremely fascinated phenomenon that already has its own discourse and has had a great influence on all the languages of the world.

3. Facing new reality, many individuals turned to poetry in order to help themselves and others cope with the worldwide issue. The creativity of the poets has no limits. Coronavirus poems are written by children, amateur and professional authors. Most of COVID-19 poems are aimed at inspiring hope and helping people live through these difficult times. They establish new connections between the representatives of different nationalities. COVID-19 poetry performs social, psychological, therapeutic, and ideological functions.

4. Multimodal stylistics concentrates on the stylistic analysis of meaning creation by means of both verbal and non-verbal semiotic codes that act as a single value. The research has shown that any text can be considered as multimodal, simultaneously combining several modes to achieve the set goals. The examples of modes are verbal text, oral text, graphic objects, illustrations, face expressions, etc. Thus, multimodality is formed through the use of several modes in one communicative act.

5. The findings of the study have shown that both Anglophone and Ukrainian poetic texts have the features of multimodality in the creation of the COVID-19 imagery. The modes, investigated in the scientific paper include iconic elements, font, text segmentation, video resources, punctuation marks.

The group of iconic elements occupies a dominant position in the creation of COVID-19 imagery through the means of multimodality. The illustration material has shown that photographs prevail in the creation of multimodality of Anglophone COVID-19 poetic texts. The majority of iconic elements used in the creation of multimodality of Ukrainian COVID-19 poetic texts are the images depicting realistic persons and facts of reality.

Together with iconic elements, different variations of font are the important element of multimodal poetic texts in Anglophone and Ukrainian environment. The analysed poems mostly feature the use of bold type of font, italics, and colorful font in order to put the emphasis on a particular block of of a poem thus attracting the attention of the readers.

Text augmentation is of no less importance in the creation of multimodal coronavirus poems in both languages. On the one hand, Anglophone poetry mostly features variations of line spacing. On the other hand, arbitrary text placement exists in Ukrainian coronavirus poems.

Non-pictographic and non-photographic elements (punctuation marks) can also perform a function of creating multimodality of poetic texts. This is mostly manifested in the use of ellipsis and quotation marks.

Video resources are another non-verbal means of multimodality represented in Anglophone and Ukrainian coronavirus poetry. According to the material analysed, videos are used in both language environments to make the poems more expressive, enhance their meaning, and simplify the process of perception of a poem.

Thus, Anglophone and Ukrainian poetry features the presence of a vast variety of means that are involved in the creation of multimodality of COVID-19 poetic texts. Such means intend to attract the reader, convey the meaning of a poem as fully as possible, help the reader to understand the true meaning of a poem.

РЕЗЮМЕ

На сучасному етапі розвитку філологічна наука розширює та поглиблює горизонти для нових наукових пошуків, що зумовлені стрімким розвитком інформаційного суспільства, науки та техніки. Завдяки цьому трансформуються традиційні комунікативні тенденції і генеруються інноваційні, що реалізуються завдяки синергії вербальних, невербальних та паравербальних засобів у сучасному літературному просторі. З огляду на це, виникає необхідність у переосмисленні усталених підходів, методів і методик шляхом залучення теоретико-методологічної мультимодальної лінгвістики та мультимодальної стилістики.

Неологізми про коронавірус з'являються майже щоденно і одразу закріплюються в мовних системах різних мов. Такі лексичні нововведення показують, що нема меж для мовної творчості.

Зіткнувшись з новою реальністю, багато людей звернулися до поезії, щоб допомогти собі та іншим впоратися із світовою проблемою. Творчості поетів немає меж. Вірші про коронавірус пишуть діти, аматори та професійні автори. Більшість віршів про COVID-19 спрямовані на вселення надії та допомогу людям пережити ці важкі часи. Поезія про COVID-19 виконує соціальну, психологічну, терапевтичну та ідеологічну функції.

Мета – показати вплив COVID-19 на різні сфери людського життя, особливо на літературу, а також його зображення у англомовних та українських поетичних текстах.

В роботі досліджено явище COVID-19; вивчено особливості явища COVID-19 з мовної точки зору; проаналізовано поезію, пов'язану з COVID-19; з'ясувано основні риси мультимодальної стилістики; проаналізувано та порівняно мультимодальні стилістичні особливості зображення COVID-19 в англомовних та українських поетичних текстах.

Проаналізовано чотири основні категорії мультимодальності:

- модус як результат культурного формування матеріалу шляхом його використання у повсякденній соціальній взаємодії людей;

- семіотичний модус, який показує взаємодію між ресурсами та їх реалізацію;

- модальна сумісність – це поняття, пов'язане з матеріальним, культурним, історичним аспектом використання модусу;

- міжсеміотичні модуси – це сумісність модусів у певному контексті.

З’ясовано, що як англомовні, так і українські поетичні тексти мають риси мультимодальності у створенні образів COVID-19. Модуси, досліджені у науковій роботі, включають знакові елементи, шрифт, сегментацію тексту, відео ресурси та розділові знаки.

Мультимодальна стилістика зосереджена на стилістичному аналізі створення смислів за допомогою вербальних та невербальних семіотичних кодів, які діють як єдине значення. Дослідження показало, що будь -який текст можна розглядати як мультимодальний, одночасно поєднуючи кілька модусів для досягнення поставлених цілей. Прикладами модусів є словесний текст, усний текст, графічні об’єкти, ілюстрації, міміка тощо.

Ілюстраційний матеріал показав, що фотографії переважають у створенні мультимодальності англомовних поетичних текстів COVID-19. Для створення мультимодальності українських віршів про COVID-19 використано зображення реальних людей та факти з реального життя.

Отже, мультимодальність формується шляхом використання кількох модусів в одному комунікативному акті. Англомовні та українські поетичні твори характеризуються наявністю великої кількості засобів, які беруть участь у створенні мультимодальності поетичних текстів про COVID-19. Такі засоби мають на меті залучити читача, максимально повно передати суть вірша та допомогти читачеві зрозуміти справжній зміст вірша.

Ключові слова: COVID-19, мультимодальна стилістика, мультимодальна лінгвістика, поетичні твори, художній образ, семіотичний модус.

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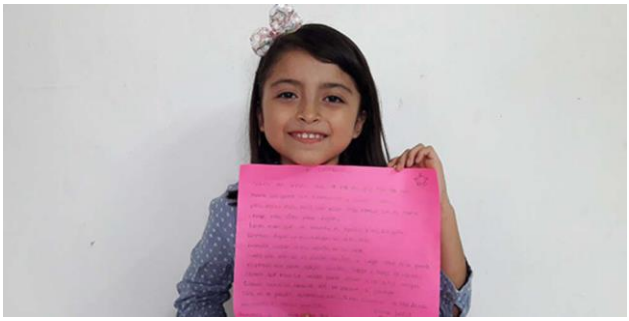
SUPPLEMENTS

Appendix 1

Lockdown Poems from Children Across the World Experiencing Life During COVID-19

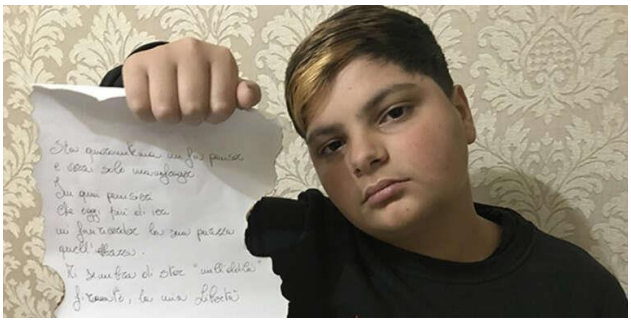


Vilma, 10

Gradi, 14

Lincoln, 11

Purity, 14



Leonardo, 14