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INTRODUCTION

The term paper is focused on a multimodal facet of the present-day Anglophone Discourse of Installation Poetry.

At the turn of the XX-XXI centuries, the socio-economic and socio-cultural life of mankind is characterized by crisis phenomena. In an effort to reproduce these collisions and contradictions in various poetic works, artists of poetic words construct the experience of a person experiencing social changes and events caused by the rapid development of modern information technologies.

In turn, this is expressed in the emergence of new types of poetic discourse as a process and result of mental and speech activity of mastering and conceptualizing the surrounding world through the prism of its beautification in poetic texts by creating new poetic forms and categories.

Today's poetic discourse is turning into an environment of collision of opposite, sometimes contradictory poetic schools and directions, which at the same time generate and deny each other, creating the paradox of such a discourse, and it is precisely this that contributes to the maximum activation of creative efforts, without which the emergence of new knowledge is impossible.

Given the prominence of the paradoxical nature of poetic categories and forms, modern English-language poetic discourse is characterized by multimodality, which is reinforced by its other features: eclecticism, interactivity, non-linearity, heterogeneity, transgenreity, anti-art, mobility and irrationality.

The chronological limits of the modern English-language poetic discourse are determined based on the traditional periodization of world history and clarification proposed by M. Epshtein (Epstein 2005: 27).

It is about the necessity of distinguishing between the concepts of "modern" and "post-modern" in view of the specificity of the historical content embedded in their understanding. The term "modernity" denotes the entire epoch of the New Time, and "modernism" is its final period. In turn, "postmodernity" is interpreted as a

centuries-old era that follows the New Time, instead, "postmodernism" is the initial period of postmodernity.

In the modern British poetic tradition, on the one hand, it is about the possibility of establishing the chronological limits of modernity, and on the other - about their openness. After all, the concept of "modernity" is ontologically dynamic, that is, it implies a constant movement forward (Epstein 2005: 31).

In addition, poetic texts that are relevant today, regardless of the period of their creation, are conditionally but also considered fragments of modern English-language poetic discourse. This positions the **topicality** of this term paper.

This term paper is focused on outlining the multimodal format of the modern English-language discourse of installation poetry, which is actually its **object**. In other words, it is about the contemporary English-language discourse of installation poetry in its hybrid diversity and variety of multimodal manifestations.

Anglophone Discourse of Installation Poetry was studied by such linguists as: Bernstein Ch. [5], Gibbons A. [17], Goldsmith K. [18, 19], Hayles N. [23], Kirby A. [25], Robinson P. [32], Vermeulen T. [35], and many others.

The aim of the research is to study the main features of the installation poetry in present-day Anglophone discourse.

The objectives of the research are the following:

- To study general specific of the poetic discourse and its varieties.
- To examine digimodernist and metamodernist varieties of the poetic discourse.
- To analyze the use of the artificial intelligence in modern poetic discourse
- To study main features of the installation poetry
- To consider the role of the installation poetry in modern Anglophone discourse
- To differentiate intersemioticity and multimodality in present-day poetic discourse
- To distinguish multimodality in present-day installation poetry.

The installation poetry is **the subject**.

The methods used in research – the method of qualitative analysis, the method of context interpretation, the method of definitions and the method of analysis.

The theoretical value of this research is ensured by the contribution that the obtained result may be used in general linguistics, communicative linguistics, text and discourse theories, lexicology, stylistics.

Research paper structure. Term paper consists of an introduction that explains the term paper's main idea. Chapter 1 that dwells upon the theoretical foundation of the poetic discourse; chapter 2 where we consider the theoretical foundation of the installation poetry; and chapter 3 which cover up manifestations of multimodality in present-day Anglophone discourse. In conclusions we compile the results of our investigation and main points of the term paper, list of references show all the literature and sources that were used to give scientific foundations to the ideas and examples provided in the term paper, summary gives the final thoughts and concludes the term paper.

CHAPTER I

Theoretical foundation of the poetic discourse

1.1. Varieties of the poetic discourse: hybrid diversity

Discourse is another word for written or spoken communication. The term is a broad one that has slightly different definitions depending on the discipline in which it is used; in literature, discourse refers to a presentation of thought through language. Discursive language typically contains long, detailed sentences that address a specific subject in a formal manner (Hatim 1990).

Discourse comes from the Latin *discursus*, which means “a running about.” This illustrates the basic idea of relaying information through the natural rhythm and flow of language (Hatim 1990).

Poetic discourse is a highly creative approach to fictional writing. The writer presents thoughts, feelings, events, places, and characters in imaginative, sometimes rhythmic, language that appeals to readers’ emotions. Poetic discourse emphasizes theme, imagery, and feelings. It is a central component of poetry but is also evident, to some degree, in most novels and short stories (Hatim 1990).

Discourse is crucial to how readers understand the world the author is trying to create, but its function is much larger in scope than any one literary work.

Discourse serves to inform and shape how the individual sees the world and how they form a baseline for responding to different concepts. At its most basic, it may seem like discourse is only communication, but communication is how we interact with one another, with ourselves, and with our societies (Hatim 1990).

Written communications – be they novels, poems, nonfiction books, letters, diary entries, or emails – are records of how a society shares information. They provide insights into why we think the way we do and how we connect with people and ideas. They influence behavior, relationships, and social change (Hatim 1990).

Discourse has a somewhat different meaning in the field of rhetoric, which is how speakers inform and persuade their audience of a specific perception of reality. Rhetorical discourse contains a central, organizing voice – the person doing the speaking or narrating – attempting to motivate the audience to come to a conclusion

that serves the speaker's goals. Rhetorical discourse only utilizes narrative elements to convince the reader or listener; they're rarely complete narratives. The purpose here is persuasion, not aestheticism, didacticism, or poetic expression (Hatim 1990).

The application of discourse in semantics is even more complex. Discourse semantics is an analysis of how we utilize vocabulary in specific areas of intellectual inquiry. This analysis explores the connection between language and structure, such as the relationship between a sentence and the larger context it exists in. An example of this is the use of a pronoun in a sentence, which a reader or listener can only understand as it relates to another part that denotes to whom the pronoun refers (Hatim 1990).

Social sciences and the humanities describe discourse as a formalized way of thinking expressed through language. It is the way society thinks and communicates about people, things, and social organization, as well as the relationship between these three elements (Hayles 2008: 94).

Sociology considers discourse to be a way to give meaning to reality. Political science understands it as a formal exchange of rational views to solve a social problem. Finally, psychological discourse assesses language form and function, whether written or verbal, as they relate to mental health.

Poetic discourse is literary communication in which special intensity is given to the expression of feelings, thoughts, ideas or description of places or events by the use of distinctive diction (sometimes involving rhyme), rhythm (sometimes involving metrical composition), style and imagination.

Hayles (Hayles 2008: 103) states that poetry is a personal and concentrated form of writing with “*no redundancy, no phatic language, where, as a unit, the word has greater importance than in any other type of text,*” and “*poetry presents the thing in order to convey the feeling, in particular, and however concrete the language, each represents something else – a feeling, a behavior, a view of life as well as itself.*” (Hayles 2008: 115).

In support to the above, Hatim (Hatim 1990) points out: “*Poetry uses powerful words and phrases to convey ideas, moods and emotions. The words may be rare or*

difficult, but more usually they are ordinary words used in an unusual or striking way. Sometimes the results are very concentrated, and you have to add your own thoughts, ideas and reactions to get the full sense of what the poet is trying to say – like diluting concentrated fruit squash with water so you can drink it. Some words in a poem may work very hard to achieve that concentrated effect,” and “a few words can create a very rich, complicated mental picture.” (Hatim 1990)

Further, he reveals the process of poetry formation, stating that in poems, we “*choose words for their meanings, for the emotions they create, and for the sound they make*” (Hatim 1990).

We can see onomatopoeia, alliteration, sonnet, assonance, rhyme, rhythm, and various shapes and styles. We can also see metaphors. “*Poems are usually set out in regular short lines, making a distinctive shape on the page,*” (Hallet 2014: 101) and “*their regular rhythm produces a musical effect.*” (Hallet 2014: 104)

“*Some poems have extra lines which are there simply to keep a regular musical rhythm going.*” (Hallet 2014: 107).

We can define poetry as multi-faceted and condensed expression in certain forms that carry styles, images and music as a reflection of the innermost emotion and thoughts of a poet’s inner mind resulted from all kinds of events, feelings and passions including disasters, sorrows, pains, tears, anger, frustration, sadness, distress, depression; peacefulness, expectation, hope, encouragement, inspiration, enlightenment; contentedness, gladness, happiness, joy, smile, laughter, etc. (Hallet 2014: 111)

1.2. Digimodernist and metamodernist varieties of the poetic discourse

In the context of this article, we interpret poetic discourse as a mental-speech activity that includes a process and a result – a poetic text (a fragment of a poetic discourse) aimed at poetic communication between the addresser and the addressee, which takes place in its various modes (a poetic text, its audiovisual version – video clip, or screen adaptation and illustration), which are in relations of interaction, mutual influence and mutual dependence (Маріна 2019).

Moreover, poetic discursive activity appears consciously or unconsciously intentional in view of the specifics of the creative, or author's idea. In today's poetic discourse, the addresser and the addressee are not always spatially and chronologically distant (Маріна 2019).

In the virtual space – in the online mode, the interaction between the addresser and the addressee takes place in a synchronous mode, that is, in the same time interval. In addition, the addresser can turn into the addressee during the creation of a video based on one or another poetic text or if he adds a poetic text suggested by the addressee.

We will gradually reveal the specifics of *digimodernist* and *metamodernist* poetic discourse, based on their multimodal nature and genre hybridity (Маріна 2019).

Digimodernist poetic discourse is an embodiment of digital text- and discourse-creation, which is based on the principles of "aesthetics" of intentional borrowing, plagiarism and stamping and is constructed with the help of non-creative "copy-paste" and "search-compile" techniques (Маріна 2019).

The specificity of the generation of this type of discourse involves the use of digital technologies and its deployment in the virtual space, that is, the Internet. The producers of this genre of poetic discourse are the so-called cyberpoetic generators – specially developed computer programs and artists who involve Internet resources in the creative process (Маріна 2019).

The birth of digimodernism took place at the end of the 1990s and gradually gained momentum, turning into a leading trend in the actualization of cultural, social,

political and technological practices of modernity. The connections of postmodernism and digimodernism have a different character from the understanding that digimodernism is a follower of postmodernism, a reaction to the latter, its logical continuation to the coexistence of these two formations at the end of the 20th century (Маріна 2019).

The definition of digimodernism is represented in the form of a pun, which becomes possible due to the polysemanticity of the lexical unit *digital* – this one that refers to or is similar to fingers; construction of meaning by pressing a finger on a key or with one click on a computer mouse; discrete action (Маріна 2019).

It is obvious that the term "digimodernism" ("digital modernism") was formed as a result of shortening the word *digital* – *digi* – and its subsequent merger with the nominative unit *modernism*. However, not everything is as simple as it seems at first glance. Behind this name is the interdependence of digital technologies and new textuality (Kirby 2009: 134).

When the construction of meaning and the generation of meaning occurs only by clicking on the computer keyboard, the addressee becomes fully involved in the process of creating the text. In other words, modern English-language poetic discourse is characterized by interactivity, dynamic interaction of the addresser and the addressee in the process of creating and perceiving a poetic message (Newby 2000: 17).

Digimodernism is explained from different positions: as a result of the impact of the computerization of society on cultural and aesthetic forms; as a number of new aesthetic properties; as a cultural revolution (Kirby 2009: 145).

Among the main features of digimodernism, fluidity stands out, which consists in the short-term existence of such texts, firstly, in view of technical capabilities. Secondly, taking into account their content plan (Маріна 2019).

Thanks to them, the poetic texts of Stephen Crane, Robert Frost, Sylvia Plath, John Ashbery, Edward Cummings and many others acquired a "new breath".

Asystematicity, reinterpretation of textual roles, variability of textual boundaries, aesthetics of infantilism, exaggerated reality, semanticization of errors are characteristic of digimodernist poetic texts (Маріна 2019).

The functional reorientation of participants in poetic communication is explained by the American poet ("poetry of language", or metapoetry), essayist, editor and translator Charles Bernstein (Bernstein 2011: 91). Thus, he notes that the addressee of a poetic message is actively involved in the construction of its meaning, thus turning into its addressee, "producer".

In fact, in digimodernism, the reader turns into the author. Firstly, when he is offered to add a poetic text or create it himself in an interactive mode. Secondly, when the reader of the poetic text/texts composes (produces) its/them visual interpretation (Bernstein 2011: 96).

A mandatory condition for defining this or that genre of poetic discourse as digimodernist is its direct connection with digital technologies. In other words, the specificity of the generation of this type of discourse is dictated by the environment in which it is deployed, the means and methods of its generation by the addressees and its understanding by the addressees. In other words, it is a discourse that is generated with the help of digital means of transmission, creation and storage of information, such as computers, tablets, iPhones (*born digital*) (Bernstein 2011: 98).

In digimodernism, the poetic image in its classical interpretation turns into a techno-image – mobile and unstable. The difference between a technoimage and a textual image lies in the connection of its creation with interactivity, a virtual process and a means of distribution via the Internet, when the roles of the author and the reader/interpreter are mixed (Bernstein 2011: 101).

Undoubtedly, digital technologies and new means of communication are becoming the most decisive factors in the transformation of artistic consciousness, poetic thinking and their manifestations. However, not all genres of modern English-language poetic discourse fit into this circle. As a result of empirical observations of the artistic forms of modernity, the direction of metamodernism is formed, which is becoming more and more widespread. The etymology of the prefix *meta-* (from

Greek *μετα* – between, after, through) lays down the essence of the interpretation of the proposed phenomenon. In metamodernism, poetic forms are characterized as dynamic (Bernstein 2011: 103).

The unification of metamodernism lies in the constant mobility, dynamics of artistic forms, including poetic ones, between naive modernist enthusiasm, a desire for endless experimentation and cynical postmodern irony, which is expressed in a tense pendulum-like oscillation between heterogeneous forms of verbal and non-verbal art, which simultaneously coexist without denying each other (Burwitz-Melzer 2013: 55).

Meta-modernism is characterized by a heightened neo-romantic sensibility, that is, a revival of the artists' desire for the sublime, frank and lyrical, along with the preservation of the tonality of apathy, a focus on the deconstruction and simulacrumization of artistic forms (Burwitz-Melzer 2013: 56).

In the metamodernist poetic discourse, such dynamics are embodied in the interaction of incompatible poetic forms - from stereotyped, imageless, actualized in "compact" syntactic constructions, to fundamentally new, phenotypic ones with a complicated syntactic structure and incompatible poetic worlds that differ according to the following parameters: possibility/impossibility, reality/illusion, iconicity/unknownness, uniqueness/multiplicity, integrity/fragmentation, clarity/blurring. Such a context contributes to the "revitalization" of the inner form of words, from which poetic forms are formed, that is, to the understanding of their barely hidden, "fake", changing and apparent semantic signs and to the discovery of hidden meanings (Маріна 2019).

The hybrid variety of digimodernist and metamodernist varieties of poetic discourse consists, on the one hand, in the variety of genres coexisting within the boundaries of one or another variety, on the other hand, in the interweaving of characteristic features of different genres even in one poetic text. There are different types of digimodernist poetic discourse. In particular: kinetic poetry, found poetry, code poetry, interactive poetry, Facebook poetry, Flarf-poetry and Spam poetry (Маріна 2019).

It follows from the conducted scientific research that modern English-language poetic discourse is characterized by genre hybridity, varying degrees of paradoxicalization, and a variety of multimodal manifestations of poetic forms.

Poetic discourse is interpreted as a mental-speech activity that includes a process and a result – a poetic text (a fragment of a poetic discourse), aimed at poetic communication between the addressee and the addressee, which takes place in its various modes (a poetic text, its audiovisual version - video clip, or screen adaptation and illustration), which are in relations of interaction, mutual influence and interdependence (Burwitz-Melzer 2013: 57).

Modern English-language poetic discourse is divided into two varieties – digimodernist and metamodernist. By multimodality in modern English-language poetic discourse, we understand the construction of poetic forms at the intersection of its various modes that appeal to one or another sensory system of the addressee (Маріна 2019).

It is, in particular, about the visual mode, which is activated in poetic texts accompanied by illustrations, as well as the auditory one. The latter is involved in the unfolding of poetic discourse as a result of rethinking the acoustic environment of video games, the noise of the streets or the rhythm and size of modern music genres. In addition, a symbiosis of visual and audio modes is observed, which is revealed in videos created based on the motives of poetic discourse, or in stage readings of poetic texts (Burwitz-Melzer 2013: 58).

1.3. The use of the artificial intelligence in modern poetic discourse

The artificial intelligence research is indisputable. It unites scholars and scientists from different fields of study, which testifies to its interdisciplinary character. Generally, there is no unique definition of the concept of intelligence subject to its multifaceted nature, evolution and a number of theories of intelligence (Dawson 2018).

One of the explanations of what human intelligence is, in particular, reads as follows: *“it is mental quality that consists of the abilities to learn from experience, adapt to new situations, understand and handle abstract concepts, and use knowledge to manipulate one’s environment.”* (Dawson 2018).

Howard Gardner (Gardner 1983/2003), an American psychologist, developed a theory of multiple intelligences. The latter include linguistic, logical-mathematical, spatial, bodily-kinesthetic, musical, interpersonal and intrapersonal kinds (Gardner 1983/2003).

The concept of “artificial intelligence” is not less complicated either. It ranges from the recognition of intelligence in a computer, solving logical or any computational tasks, to labeling as intellectual only those systems that settle the whole complex of tasks performed by a person or even a wider set (Dawson 2018).

Consequently, the scope of the term “artificial intelligence” can embrace anything from “from Google’s search algorithms to IBM’s Watson and autonomous weapons” (Ibid.). Today, in a rapidly developing area of artificial intelligence a crucial issue is to what extent artificial intelligence can outperform all cognitive human tasks (Gardner 1983/2003).

Actually, multimodal forms, which artificial intelligence takes in the analyzed film, are in the focus of this paper. Multimodality explains the workings of various semiotic resources, or modes in the process of multimodal meaning making. It describes interactions between verbal texts and images, video, speech, gestures, size, and text color (Gardner 1983/2003).

Multimodal construction of artificial intelligence in the film becomes possible due to the interaction of verbal (conversations of Theodore and Samantha, involving various stylistic means), visual (visual metaphors, artistic details, close-ups of the protagonist, expressing his emotional state), auditory (prosodic features of Samantha's voice), and kinesthetic (gestures, body movements) modes (Gardner 1983/2003).

The words and concept of this poem are really very simple, and without its structure and the use of unusual punctuation it would create a sense of calm. The broken structure and illogical punctuation in places where they certainly do not belong in the grammatical sense create an image of disorder and chaos. This technique conveys the feeling of something breaking, disappearing, falling apart and almost nothing remaining – like a tree that loses all its leaves and remains bare and vulnerable to the elements (Dawson 2018).

CHAPTER II

Theoretical foundation of the installation poetry

2.1. Main features of the installation poetry

Firstly, let us define “installation poetry”. Visual [installation, graphic] poetry is an art form that synthesizes a literary text and elements of visual forms (graphics, painting, decorative arts, architecture, mathematical symbols, etc.) into one aesthetic whole. Its essence is that the external visual form of the poetic text not only captures the oral (sound) but also forms an aesthetic unity together with it. At the same time, it can have a completely self-sufficient content, which gives the work additional poetic energy (Council of Europe ed. 2018).

As a synthetic formation, visual poetry combines to varying degrees literary and visual elements, on the basis of which its varieties arise. In the latest European poetry, the borders of the 19th and 20th centuries, visuality is most expressed in the works of representatives of *futurism*, *dadaism* and *surrealism* (Маріна 2019).

The visual details vary between shows, but every installation features remote broadcast headphones, each playing several short, looped recordings of poets reading their work. Listeners can change channels or switch headphones to hear a different reading. Colored lights on the headphones correspond to a particular channel, so you and a friend can coordinate, tuning in to the same poem at the same time. The poets themselves are there, not as lecturers at a podium or panelists at a table, but as people you can talk with over a beer or a cup of coffee (Council of Europe ed. 2018).

A good example of such poetry was a “poetical tree” in form of an inversion of one old proverb and the manifestation of another. There is the 8-foot-tall poetry tree, whose leaves are handwritten or typed poems. It was able to take a leaf home for free.

At art shows and concerts, Tieger (Macon URL) found a social element that can be missing from poetry readings, with their “stages and folding chairs arranged in rows.” With *Looped*, she helps create an atmosphere that could be more inviting to people outside of the usual suspects (other writers) often found at poetry readings – Tieger says there were many unfamiliar faces in the audience at one of *Looped*’s

earlier installations, during Piero Golia’s Chalet Dallas exhibition at the Nasher (Macon URL).

This installation was performed by Leah Tieger (Macon URL).



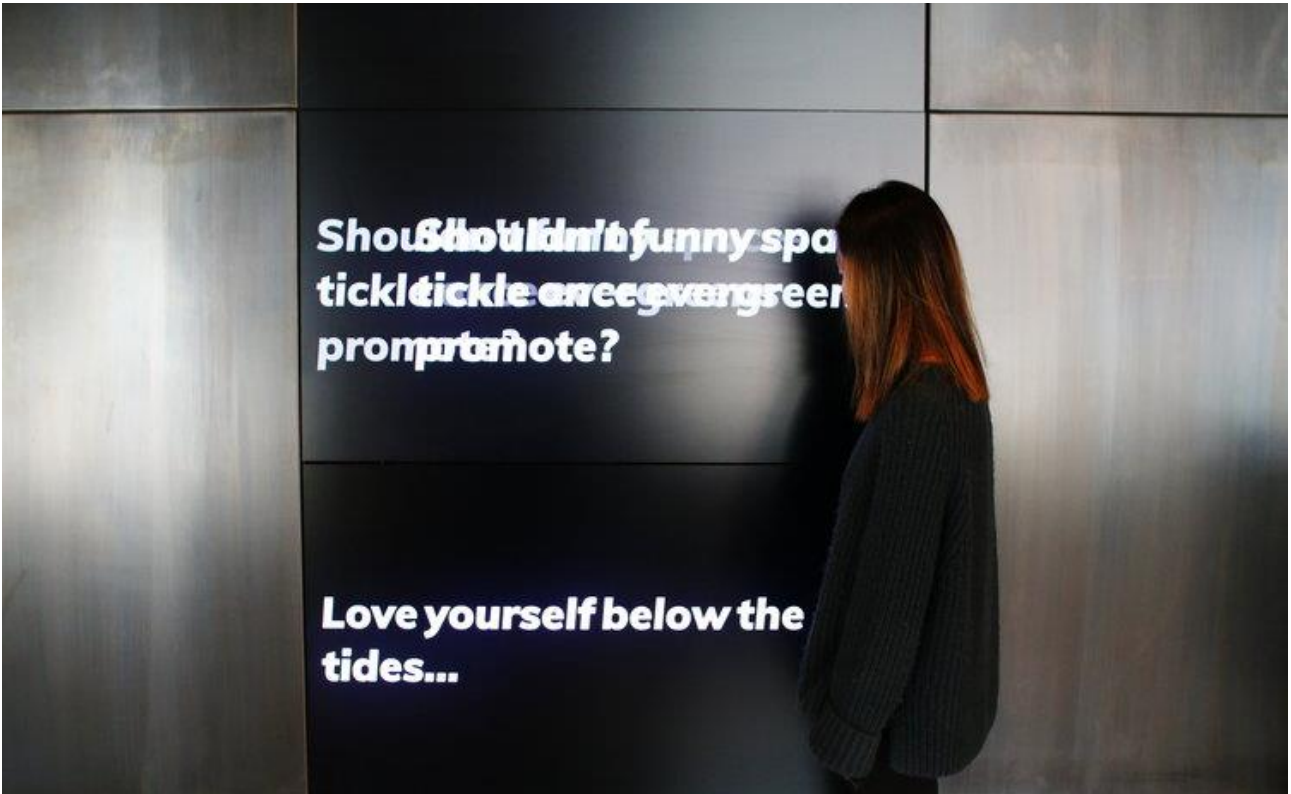
Pic. 1 “a poetical tree”

Tieger says she’s interested in “taking poetry and putting it back into our daily lives.” That could mean surprise readings, or scavenger hunts. She refers to the poems spray-painted on the sidewalks of Boston, which reveal themselves in a downpour (Macon URL).

In Chicago, poets may compose a custom verse on a typewriter while you wait in line at a festival. Closer to home, Shakespeare is just as brilliant in a bar as in a theater. And even when the world seems incomprehensibly tragic, poetry grows on trees.

There is also good example for installation poetry in present-day Anglophone discourse. It was an exhibition “Ocean Poems 000001”.

Using real-time weather data and a software algorithm, *Ocean Poems 000001* constructs poems that interpret local weather patterns (*Ocean Poems* URL).



Pic. 2 "Love yourself below the tides"

Using real-time weather data and a software algorithm, Ocean Poems 000001 constructs poems that interpret local weather patterns (*Ocean Poems URL*).



Pic. 3 "he adapted"



Pic. 4

Each poem is a one-time composition that will likely never occur again. This work takes a “Soft UX” approach to expressing data, asking viewers to consider the way that we interact with the information that surrounds us all (*Ocean Poems URL*).



Pic. 5 “Sprint, fade, indulge”

The next great example is the installation by visual artist Agnieszka Matejko, videographer Bob Lysay and poet Jannie Edwards (*Ocean Poems URL*).



Pic. 6 "wind keeps hunger"

Through an interdisciplinary artwork, it addresses the growing social problem of homelessness.



Pic. 7 "Jasper"

The metaphor of wind and the weather it creates is symbolic of the powerful but often invisible socioeconomic systems that result in "shadow people" – the homeless, who are frequently afflicted with mental health or addiction issues and who drift through the city's edges and alleys – marginalized, largely unsupported, and virtually invisible (*Ocean Poems URL*).

2.2. The role of installation poetry in modern Anglophone discourse

The role of installation poetry in modern English-language discourse determines the relevance of this entire study.

Currently, it is no secret that poetry is less relevant and interesting for the consumer, observer and reader. The world is digitizing and the need to spread poetry to the masses of young generations is huge.

Thanks to modern technologies, you can create any exhibition, demonstration of poetry that you can imagine. In the examples above and discussed below, you can see what we are talking about. Nowadays, you can see more and more symbolic installations on the different themes – war, global catastrophes, social problems, mental health and others.

Installation poetry in the context of modern Anglophone discourse is something worth paying attention to. That is which should be valued and reckoned with (Bland 2013).

On the linguistic side, installation poetry makes a breakthrough - syntactic, lexical, grammatical and stylistic transformations. All this in order to convey the meaning intended by the author to the listener/reader/receiver as accurately as possible (Bennett 2015).

In installation poetry, the author is completely free to create – where he could be limited by punctuation or grammar, he is able to close his eyes to all that. He is able to rework, transform and create a new form of poetry as he sees it (Bennett 2015).

Present-day Anglophone poetic discourse is characterized by genre hybridity, varying degrees of paradox, and a variety of multimodal manifestations of poetic forms. Poetic discourse is interpreted as a mental-speech activity that includes a process and a result – a poetic text (a fragment of a poetic discourse) aimed at poetic communication between the addressee and the addressee, which takes place in its various modes (a poetic text, its audiovisual version – a video clip, or a screen adaptation and illustration), which are in relations of interaction, mutual influence [pic. 8], which are in relations of interaction, mutual influence, and interdependence.

Modern English-language poetic discourse is divided into two varieties – digimodernist and metamodernist. By multimodality in modern English-language poetic discourse, we understand the construction of poetic forms at the intersection of its various modes that appeal to one or another sensory system of the addressee (Маріна 2019).



Pic. 8

Poetic texts by K. Goldsmith from the collection "73 poems" (Goldsmith, 2010)

2.3. Methodological principles of graphic analysis and techniques in Anglophone postmodern poetic texts

In this subsection we will analyze the methodological principles of defining the concepts of expressive means and stylistic techniques in general and graphic means and techniques in particular. We also consider the complex methodology of comparing graphic means and techniques in English-language postmodern poetic texts (Bland 2013).

Postmodern poetics began to abandon complex lexical means of expression in favor of a complex external form expressed graphically (Bland 2013). Analyzing the correlation between the concepts of *grapheme*, *graphic device* and *graphic means*, we note that graphic devices consist of graphic devices based on syntagmatic relations, and graphic devices consist of a grapheme as one of their types (Delanoy 2015: 7).

The class of graphemes, as a type of graphic means, consists of independent graphemes and non-independent ones (diacritic marks). Independent characters include letters, auxiliary characters (punctuation), spaces, numbers, and special characters (Eisenmann 2018: 11).

Having analyzed the existing works on paragraph semantics and outlined the directions of research, the work considered a complex methodology for the analysis of graphic means and techniques in Anglophone postmodern poetic texts (Eisenmann 2018: 13).

At the first stage, using the contextual-interpretive method, the influence of graphic means and techniques on the creation of the style and meaning of the postmodern poetic text was analyzed (Eisenmann 2019).

At the second stage, the types of graphic means and techniques in Anglophone postmodern poetry were identified (Eisenmann 2019).

The third stage was associated with the application of distributional analysis, which made it possible to classify graphic means used both individually and as part of graphic methods, and to study their properties based on compatibility with other graphic means in the context (Eisenmann 2019).

The fourth stage involved the use of transformational analysis and contributed to the establishment of a centralized system of graphic means and techniques in Anglophone postmodern poetic texts. At the same time, an analysis was carried out by direct components and the nature of paradigmatic and syntagmatic relations between graphic means and techniques (as elements of a centralized system of creation (organization) of American postmodern poetic texts) was established. The involvement of quantitative analysis confirmed the reliability of the obtained actual research results (Epstein 2005: 211).

Next, common patterns and differences in the establishment of paradigmatic relations in the system of graphic tools were revealed, which are divided into linguistic and stylistic, which influence the language and style of the text, forming a language toolkit, and compositional and stylistic, which form the structure and meaning of the text, belonging to the text space (Goldsmith 2011: 75).

Among the graphic forms of modern poetics, related to the concept of graphic techniques, there is a palindrome and its variant literal cancer, for example, “*Able was I ere I saw Elba*” and “*And suddenly free love has lost its gilt. It's guilty!*” (Gibbons 2014: 8)

In concrete poetry, the graphic form is necessary for the lexical part because thanks to the former, the latter can be understood.

Graphics not only create the content of a text message, but also serve as an expressive tool with a separate associative meaning (Kirby 2009: 169).

CHAPTER III

Manifestations of multimodality in present-day Anglophone discourse

3.1. Multimodality in present-day poetic discourse

Since the late twentieth century, there has been a growing multimodality of communication in education as a result of the rapid development of technology and globalization. Audio, visual, and other symbolic representations are all used in multimodal literature. A multimodal text is typically a digital text, but it can also be a book, such as a picturebook, information text, or graphic novel. Unlike linear reading of monomodal texts, multimodal materials necessitate the processing of more than one mode as well as the recognition of interconnections between these modes (Goldsmith 2011: 201).

In this chapter, we will make a comparative analysis of the concepts of *multimodality*, *intersemioticity*, *intertextuality* and *interdiscursiveness* (Маріна 2019).

We interpret intersemiotics as involvement in the construction of poetic forms of various semiotic systems, i.e. codes: verbal, graphic and non-verbal – visual, audio and audiovisual (Маріна 2019).

Multimodality involves the construction of poetic forms at the intersection of different modes of poetic discourse, each of which appeals to a specific sensory system of the addressee, i.e. visual and auditory (videos created based on the motives of poetic discourse; stage readings of poetic texts), visual (pictures accompanied by poetic texts) and auditory (poetic discourse, the source of which unfolds is the acoustic environment of video games, the noise of the streets, or the rhythm and size of modern music genres) (Hallet 2015: 286).

The basis of intertextuality is the establishment of intertextual connections. The interaction of poetic discourse with various genres of non-artistic discourse (legal, Internet discourse and news discourse) is understood by us as interdiscursiveness (Hallet 2015: 290).

For example, the nature of poetic forms constructed in modern Anglophone poetic discourse, actually ensure its multimodality. Manifestations of the latter are

observed in sound (non-verbal) poetic forms, the variation of which depends on the genre of discourse to which they actually belong, on the poet's idea, as well as on their comprehension and reconstruction, and in some places also on the construction by the addressees (*Poetry installation* URL).

Thus, in the multimodal poetic discourse of J.M. Bennett, heterogeneous forms coexist, distinguished by paradox. In general, such a multimodal poetic discourse is realized in three modes: verbal, visual, and sound. (Bennett 2015)

In the above poetic texts from the collection "*The Gnat's Window*", the multimodality of paradoxical poetic forms is the result of the use of several non-verbal codes in their creation – verbal, visual and auditory – which determines the potential multiplicity and multi-vectority of their interpretation. (Bennett 2015)

The "non-poetic composition" of each text unfolds on the repetition of two lexical units – *wind text*, *wind slab*, *wind shoe*, graphically highlighted in italics. However, in each of them, a foreign lexeme is embedded in the middle – *pants*, *fork*, *stone* – and at the end of the first and second verses in a larger bold font – *gasp* or in capital letters highlighted in color – *blood*. Considering the title of the book and the poet's intention to create visual images of windows and screens, we interpret the nominative unit *wind* as a short form of *window*. (Bennett 2015)

For the purpose of inference of sound-symbolic associations hidden in phonemes and phonemic combinations, let's turn to B. Shisler's dictionary of phonemes. (Bennett 2015)

Thus, [w] in the initial position together with [i] denotes uncertain, unstable movement in different directions, [sh] is associated with rustling, rustling, indistinctly sweet sounds, [g] is associated with processes occurring in human larynx. In view of the above, we believe that the first verse constructs the meaning of *the speed of the flow of text information in the virtual world, on the TV monitor*, as well as *the possibility for the addressee to interweave and twist data at his own discretion (wind text wind) until patience is enough (gasp)*. (Bennett 2015)

In the second work, meanings related to *dynamics, mobility, freedom (wind)* and *statics, limitations (slab)* are generated, and *suddenly their collision (fork)* and

the *inevitability of freezing, getting lost in the vortex (blood)*. (Bennett 2015) After all, in the last work, the motive of *unceasing mobility* is fixed, which stems, in particular, from the semantic sign of *mobility*, which is characteristic of the lexical unit *shoe*, but suddenly a drop of *immobility (stone)*. (Bennett 2015)

The graphic dimension of verbal poetic signs contributes to their unfolding in the audio mode, highlighting in italics creates the effect of *changeability, speed*. On the other hand, lexical units presented in ordinary font delay attention, slow down reading, perception and understanding. (Маріна 2019)

wind text wind text wind
text wind text wind text
wind text wind text wind
text wind text wind text
wind text
pants
text wind
text wind text wind text
wind text wind text wind
text wind text wind text
wind text wind text wind
gasp

slab wind slab wind slab
wind slab wind slab wind
slab wind slab wind slab
wind slab wind slab wind
slab wind FORK wind slab wind slab wind
slab wind slab wind slab wind slab wind
slab wind slab wind slab wind slab wind
bloodl

shoe wind shoe wind shoe
wind shoe wind
shoe wind
shoe wind shoe wind shoe
wind shoe wind shoe wind
shoe wind
stone
wind shoe
wind shoe wind shoe wind
shoe wind shoe wind shoe
wind shoe wind shoe wind
shoe wind shoe wind shoe

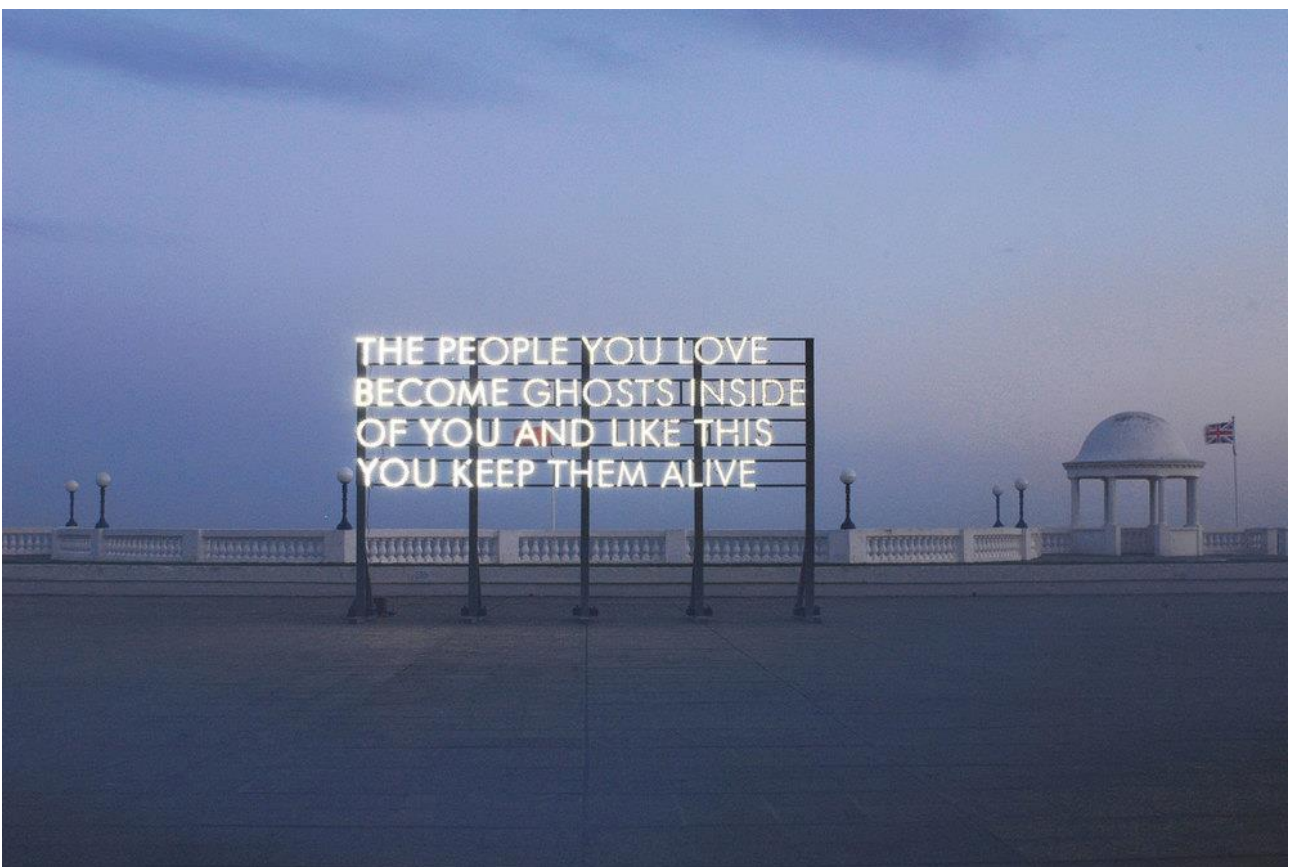
(Bennett, 2015)

3.2. Multimodality in the present-day installation poetry

In this chapter, we will examine and analyze the installation poetry of Robert Montgomery. He is a Scottish-born London-based poet, painter and sculptor known for his installations made of light and text and for his "poems of fire". Montgomery works in a "melancholy post-situationist" style, predominantly in public spaces (Montgomery).

All the examples we would take from Montgomery's website (Montgomery).

So, here is the first example:



Pic. 9 "The people you love"

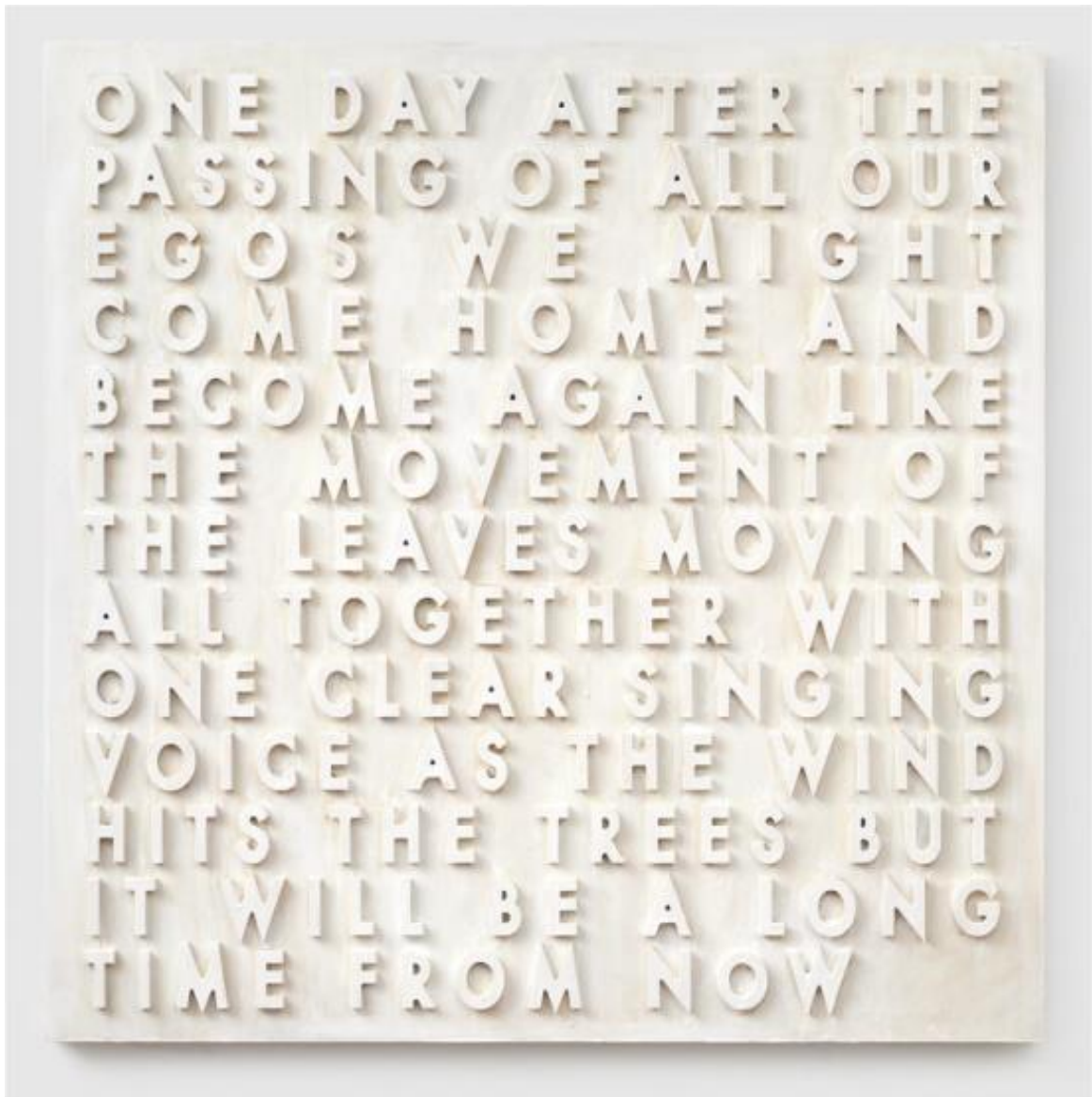
This example gave us such details: well-defined font, lack of graphic features, lack of punctuation. It gives the reader the opportunity to read this expression in a free way, with free intonation, and as a result – to perceive it in his (or her) own way.

From the external changes, you can see only the gradient illumination of the rows – from the beginning the illumination is stronger, to the end – weaker.

From the side of multimodality, it can be stated that this installation affects both stylistic, grammatical and orthographic aspects.

Such words in this poetry: “love” and “inside” have the lowest illumination. According to the sense of the whole poetry, it makes sense – to think about them deepest.

The next example is:



Pic. 10 “One day after the passing of all our egos”

This installation is carved on wood, which represents it among others. In some sense, what is carved on a tree symbolizes eternity, and as a result – this poetry as well. From the graphic features, we again see a well-defined font, and semantically - the absence of punctuation. It also allows the receiver to understand this poetry in

their own way. The last part of the poem "it will be a long time from now" correlates to the fact that what is read by the perceiver should be perceived from the moment of reading.

The next example is:



Pic. 11 "The wild sky calls at the edge of the city"

This sentence is for to think about. The installation is located and photographed in such a way that there is a clearly visible correlation between the location (method of installation) and its semantic understanding – the sky. Graphically, we have the above-mentioned features – a well-defined font and lack of punctuation.

The next example is:



Pic. 12 “Stretch balletic in municipal areas”

This installation has the same graphical features: a well-defined font and lack of punctuation. The exact location of this installation is interesting. The matter is in its location. This is a rather depressing, gray part of the district, but this is where the author decided to leave it.

The next example is:



Pic. 13 “Whenever you see”

This poetry is located on a metal structure and has lighting. In this photo, it is located by the sea – again, it's a matter of location – but semantically it takes the viewer to the city (most likely), because it talks about "windows in which the sun is reflected".

The font and lack of punctuation are still the main features of the author. There is also a reference to a religious theme in this poem – the author speaks of an angel whom the perceiver "can see in the reflection of windows".

The next example is:



Pic. 14 "TO WAKE UP AND BE LIKE THE WEATHER TO BE NO LONGER THE BROKEN HEARTED SERVANTS OF MAD KINGS"

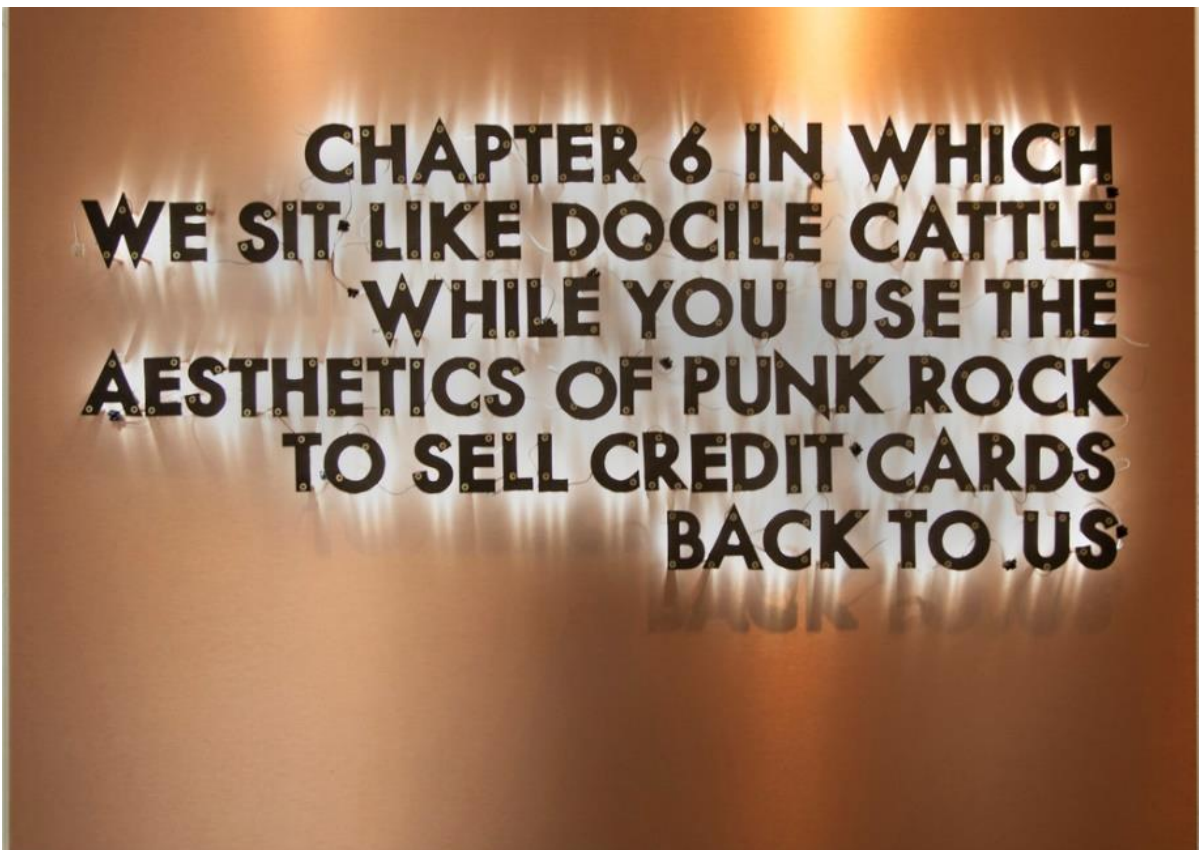
This is one of the most outstanding installations of this author – he calls them "fire poems".

Despite the fire, which makes reading much more difficult, we can still pay attention to the main feature – a well-defined font and the absence of punctuation marks.

This installation contains the goal not only to convey the content of poetry to the perceiver, but also to visually and physically feel the emotion and feelings that the author had in mind. “TO WAKE UP AND BE LIKE THE WEATHER TO BE NO LONGER THE BROKEN HEARTED SERVANTS OF MAD KINGS”.

This poetry literally screams that you need to wake up and be alive, strong, fiery, like the weather - to do everything, if only not to be servants of crazy kings (which is understood as the government, politicians). In some sense, this installation could be perceived as a call to some actions or protests, but after rereading it, you can understand that it can only be a call to the mind of the perceiver.

The next example is:



Pic. 15 “Chapter 6”

This installation is presented in the usual (well-defined) font. There is still no punctuation. But now we see a distinguishing feature – each letter seems to be

screwed to the base of the installation. And from here there is a direct correlation to the semantic content of the poetry – here is about punk rock.

You can also see either the bullet holes or the wrong cut tape – this adds "dirt", "grunge" to this installation.

The next example is:



Pic. 16 "When we are gone the trees will riot"

This installation is a kind of painting. But there are some features here. Firstly, we can see unusual font (some letters stand out from other: **W** and **N** are most sharp than other letters). The next feature is the color – there are two of them. They change depending on the semantic content of the sentence – conditionally, the sentence can be divided into two parts. The first part has a blue color, the second – fiery red.

The next example:



Pic. 17 "Everything in the city"

This installation is on a metal structure, with illumination and is arranged in the trunk of a car. There are a well-defined font and the absence of punctuation marks. The location of the installation correlates with the semantic content of the poetry. The absence of punctuation marks allows the reader to read easily and perceive as comfortable.

This photo very aptly emphasized the semantics of poetry – the lines about "empty streets" were very successfully integrated into the overall picture of the installation.

The next example is:



Pic. 18 "THE WAY THE PAGAN GODS ARE HALF REMEMBERED ..."

This installation is one from the “fire poems” collection. The letters are on fire, so the perceiver should pay attention on them, even if he (or she) did not notice it immediately.

Correlation of the semantics of the sentence, fire and background will create a very strong impression on the perceiver. If they [words] were just lines written on paper, would they be perceived the same way? Definitely not. This is what installation poetry is. First of all, it affects the emotional field of the perceiver.

Words about pagan gods engulfed in flames, as well as letters suspended in the air – this indicates the multimodality of installation poetry: at the same time, this poetry correlates with psychology, linguistics (it is definitely a part of it), religion, art, and even some sculpture.

The next example is:



Pic. 19 "FEARLESS HAILSTONE OPTIMISM"

This installation is also made somewhat in the style of street style, and may seem at first glance to be just some random inscription. But given the location, environment and general atmosphere this photo conveys, it's somewhat ironic. It is an irony bordering with sarcasm. A downtrodden, depressed neighborhood, a lone man walking along the road with his head bowed. And on top is an inscription about optimism.

The author wanted to convey that pain through sarcasm – through this inscription. Take a moment to think about optimism, regardless of the environment.

There are still no graphic highlights – a well-defined font (as if the author is unconcerned) and no punctuation marks.

The author also took a black-and-white photo of this installation, which definitely added a semantic color to this installation – depressing, dispirited, dull.

The next example is:



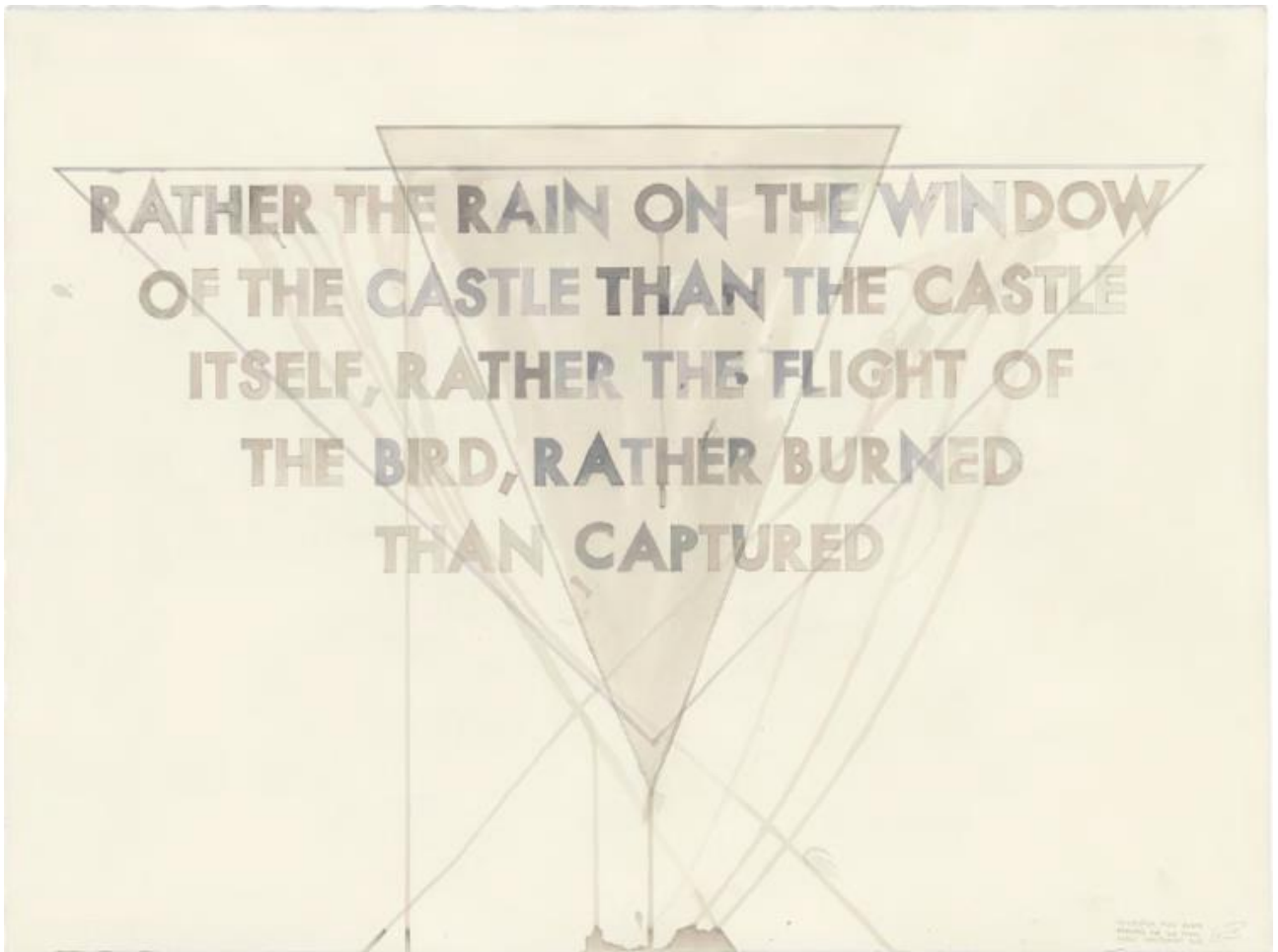
Pic. 20 "ALL KINGDOMS SMASHED AND BURIED IN THE SKY"

This installation is another one from the “fire poems” collection.

In this photo, even through the fire, you can see the unusualness of the font – the corners of some letters are too sharp, asymmetrical. This can be taken as a graphic change in this poetry. There are still no punctuation marks – the author follows his style. The appearance of the installation definitely correlates with the semantic content of the utterance: “ALL KINGDOMS SMASHED”.

The way in which the author showed it once again makes the receiver think about the words.

The next example is:



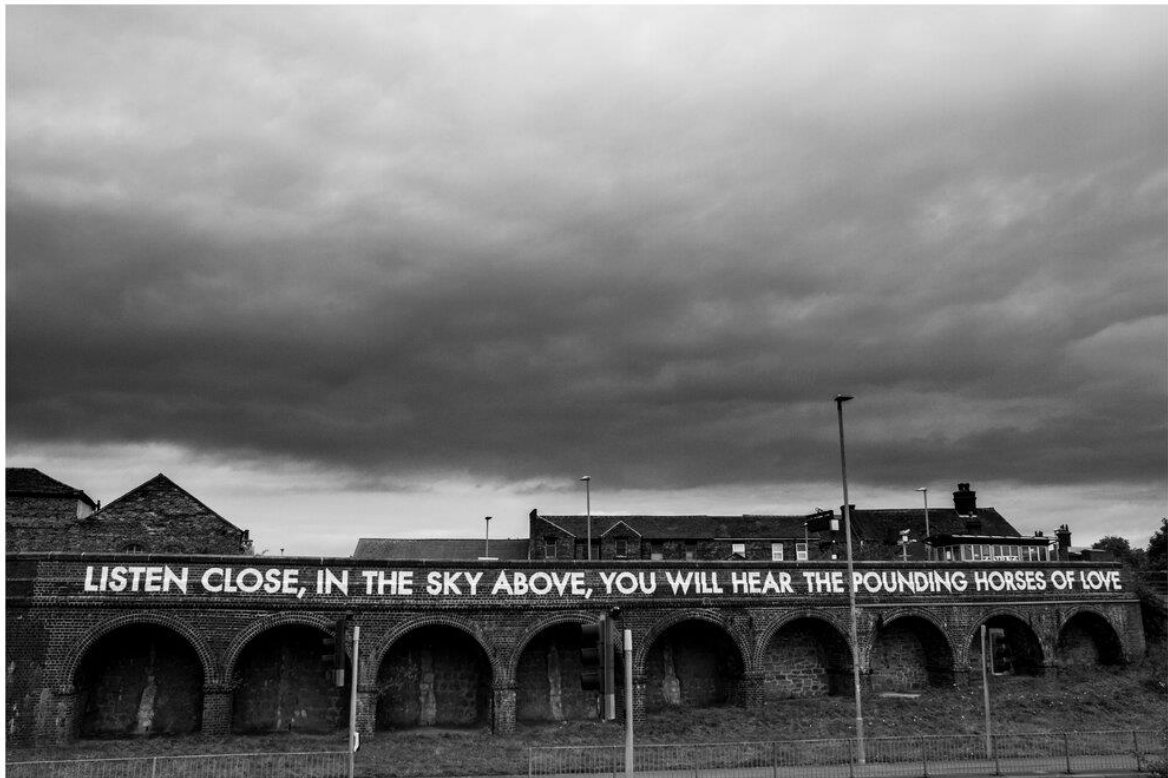
Pic. 21 "RATHER THE RAIN ON THE WINDOW OF THE CASTLE THAN THE CASTLE ITSELF, RATHER THE FLIGHT OF THE BIRD, RATHER BURNED THAN CAPTURED"

This installation from the author's collection is called "Watercolor". In fact, this poetry is written with water and diluted ink. There is a difference in this poetry – there are punctuation marks. The font remains well-defined (as much as possible).

The semantic content of this poetry is closely related to philosophy and psychology: the thought that the author wanted to convey is quite abstract, but very strong.

Also we can see a double triangle in the background which indicates possible (*rather*) but only one (*than captured*).

The next example is:



Pic. 22 "Listen close, in the sky above, you will hear the pounding horses of love"

The author gave this installation a very logical and advantageous location. Again, the semantics correlates to the sky, which can be seen directly above the inscription.

The font remains flat, there are no punctuation marks, which indicates the unchanged graphic style of the author.

The photo taken by the author adds atmosphere to this installation, but if you imagine any weather (or more precisely, the sky above this inscription), then the inscription will already be perceived differently.

Also, this installation is related to myths – the inscription says about the “pounding horses of love”, which of course cannot be perceived directly, but only in a figurative sense.

The next example is:



Pic. 23 "RATHER THE RAIN ON THE WINDOW OF THE CASTLE THAN THE CASTLE ITSELF, RATHER THE FLIGHT OF THE BIRD, RATHER BURNED THAN CAPTURED"

The same expression was already present in the works of this author. It was featured in an installation from the collection "Watercolor".

This installation is the same inscription, but the installation itself has been modified: the letters are engulfed in flames, the structure itself is located on the seashore. In any case, the receiver will feel different emotions from the first and the current (second) option. Fire in any case ignites emotions, strengthens them, attracts more attention to itself.

There are still no graphic highlights – a well-defined font and no punctuation marks.

The next example is:



Pic. 24 "The mountains must have imagined the city"

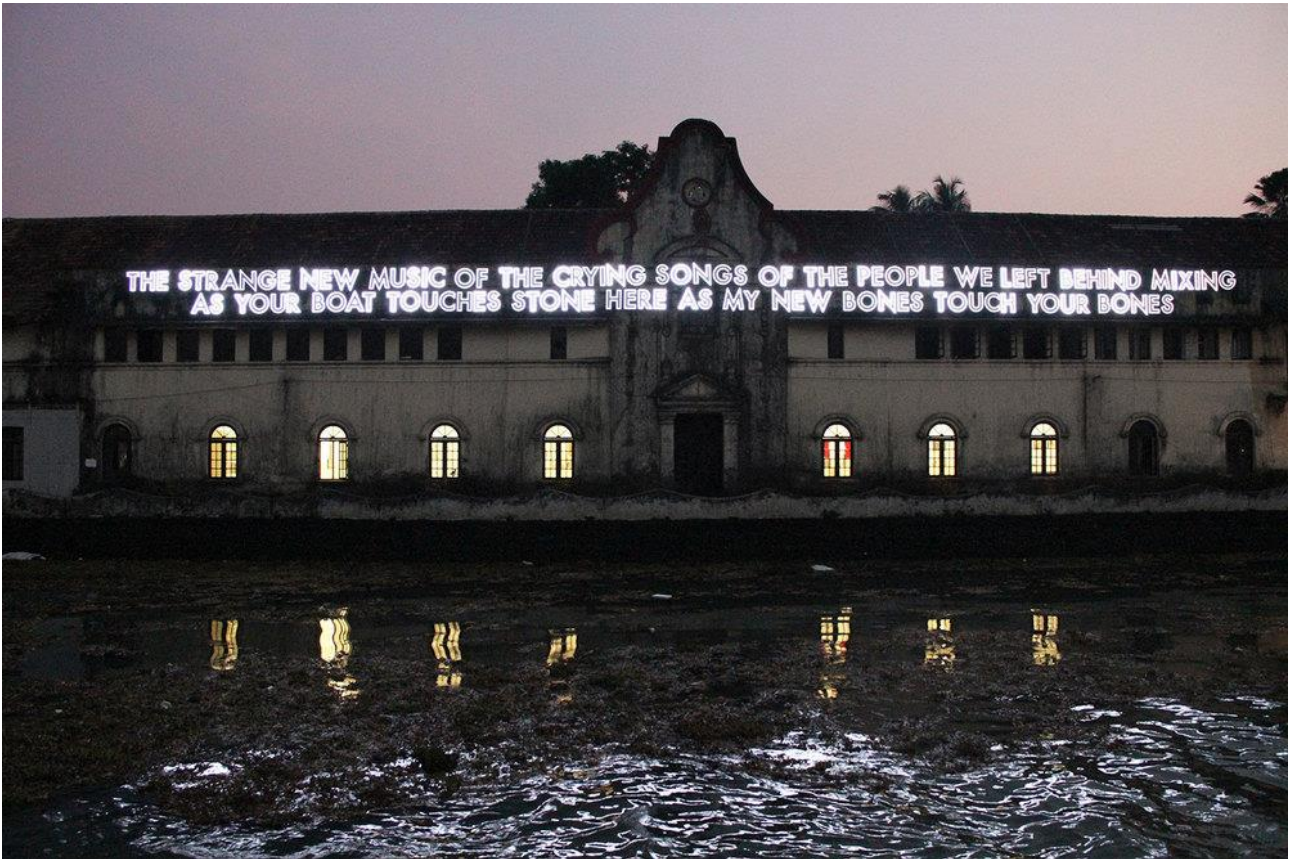
This installation is represented by poetry on a metal structure with illumination.

Talking about graphic means, there are a well-defined font and no punctuation marks. The location of this installation correlates with the semantic content of the poetry: it talks about mountains and the city, but nevertheless, the perceiver sees a sharp difference between the two "worlds".

The poetry also mentions the sea, which somewhat disorients the viewer, but at the same time makes one think of different locations and their climatic and natural conditions.

The absence of punctuation marks again helps the receiver to read and understand the author's writing in his own way, which does not burden perception at all.

The next example is:



Pic. 25 “The strange new music of the crying songs”

This installation is made in a regular font, letters with backlight. They look very modern, which is in stark contrast to the ancient building on which this installation is presented.

The lack of punctuation marks somewhat burdens the perceiver, given the long sentence, with several subordinate parts. The water (river or lake) near which the building with the installation stands is somewhat correlated to the part of the saying about *tears* (crying songs), which also plays a role in perception.

The next example is:



Pic. 26 "WE ARE JUST THE WRECKED AND BROKE N TROJAN HORSES OF OUR DREAMS"

This installation stands out the most from the others. Yes, it has the same flat font, letters with backlight, but the second part of the expression is turned upside down.

Right, the installation is in an empty room right above the arch through which you can go to the next one. The inscription tells about the Trojan horses, which relates us to the myth of the Trojan horse.

The second part of the sentence is turned upside down in order for the receiver to strain a little more to read what the author wanted to convey. It is quite likely that the phrase about Trojan horses in a dream correlates with the fact that the author turned over exactly this part of the inscription.

Probably, he [the author] appealed to the subconscious (the reverse side of our consciousness), and this is already a direct reference to the psychological aspect.

The next example:



Pic. 27 "The Ages"

This installation is presented in a regular font with slightly pointed corners on some letters. It can be called in a certain graphic mean. We also have numbers and abbreviations that indicate the past era.

The author correlates these expressions with the historical aspect: he calls the period from 3200 BC to 600 BC the Bronze Age, and the period from 1859 to 2015 AD the Oil Age. It is interesting that he called the oil age the period when they began to extract oil. In this way, the author conditionally divides the entire period of time (both before our era and after) into the two most important periods – the bronze and oil ages.



Pic. 28 "WHENEVER YOU SEE THE SUN REFLECTED IN THE WINDOW OF A BUILDING IT IS AN ANGEL"

We have already seen the same inscription in this author's installations. But the location is different: then it was installed on the seashore, and now it is installed on a building.

And it makes sense, because when he encounters this phrase in the middle of the city on a building, the perceiver will stop, read it (again, in his own way due to

the lack of punctuation and a well-defined font) and perceive it differently than from the seashore.

The next example is:



Pic. 29 "MONEY IS A SUPERSTITION"

This installation is made of metal letters, which may indicate the firm position of the author. The font is well-defined, without graphic features. There are no punctuation marks.

In this installation, the viewer should pay attention to the post itself: the author is not even mocking, he literally devalues the fact of money. Moreover, it pleases the perceiver with the same vision. That is, it makes the perceiver think about whether money really plays such a big role in our lives. And unobtrusively indicates that their role is exaggerated.

The next example is:



Pic. 30 “Piles of dirt and glass you walk upon and the kings are dust under your feet”

This installation is located right in the middle of the street as part of one of the storefronts. The font is clear, understandable. The letters are with an illumination. No graphic means and punctuation marks.

This installation forces the viewer to remind himself who he is and where he is. The location of the installation fits well with the semantic content of the poetry. The perceiver should pay attention to words that indicate what was before and what is now. The phrase "the kings are dust under your feet" correlates with the historical aspect. There is still a correlation with philosophy – the eternal question: what was before us and what will be after [us]?

The next example is:



Pic. 31 "A building"

This installation is created in the form of a signpost, but instead there is poetry.

There are no graphic means, the font is well-defined. Punctuation marks are present, indicating awareness of the people to whom this installation is dedicated. This indicates the author's respect for the viewers of this installation.

The installation is in a certain room, so the author points out to the perceiver that no matter what room the person reading this is in – "just imagine".

The next example is:



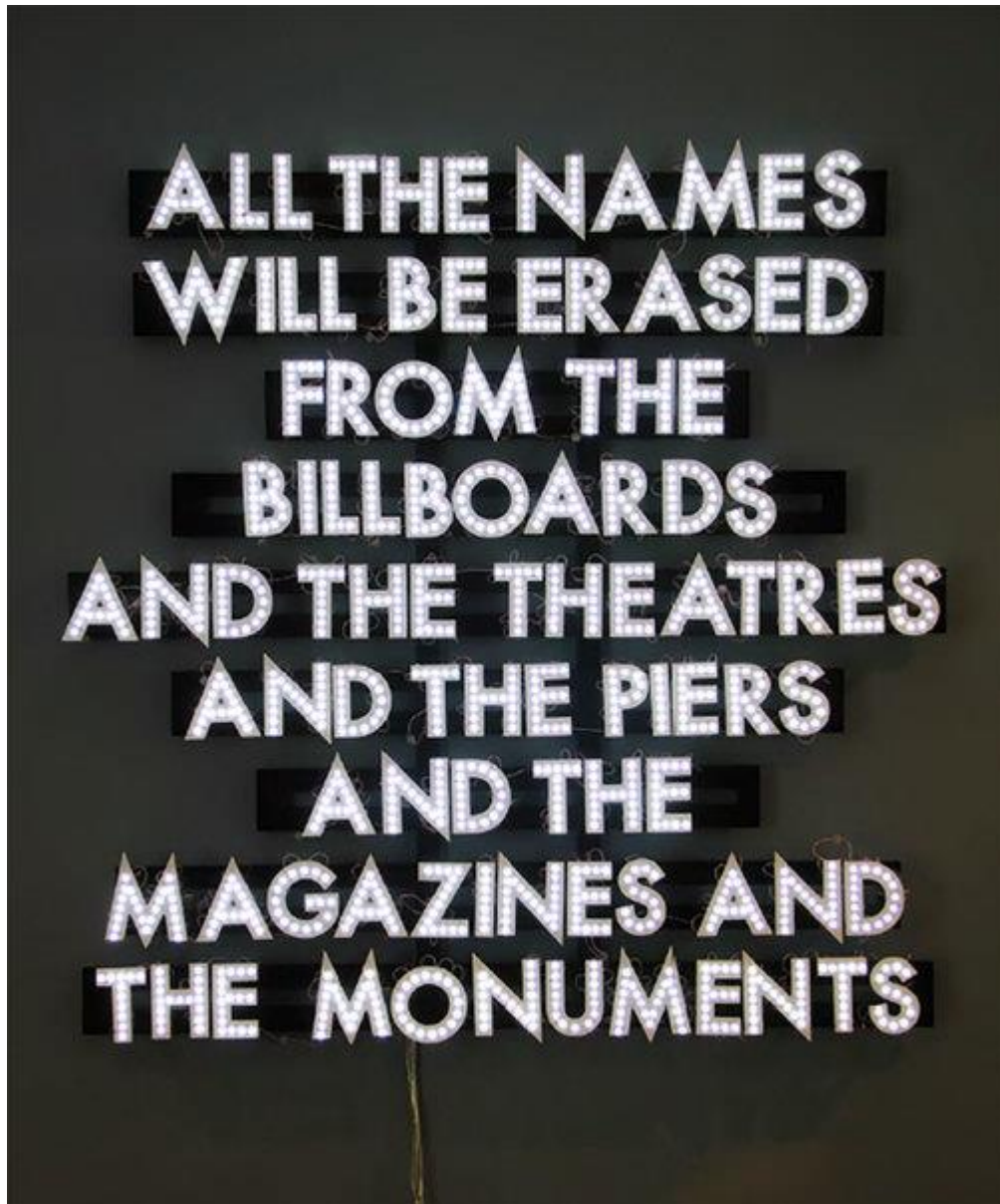
Pic. 32 "Forest"

This installation was installed on a football (or basketball) field. Obviously, the target audience of perceivers is young people. With the semantics of his poetry, the author hints at the fact that youth seems to be eternal, but seems to be fleeting. The author makes the perceiver remember the lipstick on a cigarette.

There are no graphic means here: the font is well-defined, the letters are illuminated. There are no punctuation marks.

It is interesting that the author seems to make the perceiver understand that everything is fleeting, except for nature. "A forest here once forest here again." This again returns the viewer to the philosophical aspect, namely, to the existential question.

The next example is:



Pic. 33 "All the names will be erased from the billboards"

This installation in its semantics is somewhat similar to the one mentioned above (in the shop window). It is made in a slightly unusual font (some letters have too sharp corners), which can already be counted as a graphic tool. There are no punctuation marks. It allows the viewer to perceive the expression at his discretion.

This installation leads the perceiver to an existential question that pushes it into a philosophical aspect.

The next example:



Pic. 34 "Forgotten magic"

This installation has no special graphics features. It is equipped with illumination, which definitely attracts attention. This installation has a somewhat inspirational theme. Due to the absence of punctuation marks, the person who will read it will be able to emphasize exactly the word (phrase) that he (or she) likes.

CONCLUSIONS

The main goal of the work was the study of installation poetry against the background of present-day Anglophone discourse.

In order to achieve this goal, the theoretical foundation of installation poetry and modern poetical Anglophone discourse was considered. Digimodernist and metamodernist varieties of the poetic discourse were revealed. The features of artificial intelligence in modern poetic discourse are presented. The differentiate intersemioticity and multimodality in present-day poetic discourse are considered. The multimodality in present-day installation poetry was studied.

Thanks to modern technologies, you can create any exhibition, demonstration of poetry that you can imagine. In the examples above and discussed below, you can see what we are talking about. Nowadays, you can see more and more symbolic installations on the different themes – war, global catastrophes, social problems, mental health and others.

Installation poetry in the context of modern Anglophone discourse is something worth paying attention to. That is which should be valued and reckoned with.

On the linguistic side, installation poetry makes a breakthrough - syntactic, lexical, grammatical and stylistic transformations. All this in order to convey the meaning intended by the author to the listener/reader/receiver as accurately as possible.

In installation poetry, the author is completely free to create – where he could be limited by punctuation or grammar, he is able to close his eyes to all that. He is able to rework, transform and create a new form of poetry as he sees it.

Present-day Anglophone poetic discourse is characterized by genre hybridity, varying degrees of paradox, and a variety of multimodal manifestations of poetic forms.

Having analyzed several of the above-mentioned examples, we can conclude that modern installation poetry can be perceived in any way and evoke any emotions

and feelings in the perceiver. The fact is that installation poetry has a greater impact on the ordinary perceiver than ordinary printed poetry, and it can be used to interest the audience more.

Installation poetry in the aspect of multimodality is unconditional, because it correlates with an infinite number of other sciences and fields of activity: psychology, philosophy, pedagogy, history, mathematics, physics, linguistics, economics and many others. Poetic discourse itself correlates to many aspects of life, so if we consider installation poetry as a part of present-day Anglophone poetic discourse, then multimodality is one of the main components of installation poetry.

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