

Міністерство освіти і науки України  
Київський національний лінгвістичний університет  
Кафедра англійської філології, перекладу і філософії мови  
імені професора О. М. Мороховського

**Кваліфікаційна робота магістра**  
**Образність природних і техногенних катастроф у сучасному англomовному**  
**поетичному дискурсі: мультимодально-стилістичний аспект**

Макобок Олександри Олександрівни  
Студентки групи Мла 52-19  
факультету германської філології  
денної форми навчання  
Спеціальності 035 Філологія

*Допущена до захисту*  
«\_\_» \_\_\_\_\_ року  
*Завідувач кафедри*  
\_\_\_\_\_ проф. Маріна О. С.

*(підпис)*                      *(ПІБ)*

Національна шкала \_\_\_\_\_

Кількість балів: \_\_\_\_\_

Оцінка ЄКТС: \_\_\_\_\_

Науковий керівник  
доктор філологічних наук,  
професор Маріна О. С.

**Київ – 2020**

Ministry of Education and Science of Ukraine  
Kyiv National Linguistic University  
Professor O. M. Morokhovsky Department of English Philology, Translation and  
Philosophy of Language

**Master's Thesis**

**Imagery of Natural and Technogenic Disasters in Contemporary English Poetic  
Discourse: A Multimodal Stylistic Aspect**

Oleksandra Makobok  
Group MLa 52-19  
Department of Germanic  
Philology  
Full-Time Study  
Speciality 035 Philology

Research Adviser  
Prof. O.S. Marina  
DrSc. (Philology)

**Kyiv – 2020**

## TABLE OF CONTENTS

INTRODUCTION.....	4
<b>CHAPTER ONE. THEORETICAL FOUNDATION OF THE RESEARCH OF NATURAL AND TECHNOGENIC DISASTERS IMAGERY IN CONTEMPORARY ENGLISH POETIC DISCOURSE.....7</b>	
1.1.Views on natural and technogenic disasters in the light of humanities.....	8
1.2.Imagery of natural and technogenic disasters in the context of  ecopoetics.....	25
1.3.Main characteristics of contemporary English poetic discourse.....	27
1.4 English poetic discourse and disasters imagery from perspective of Multimodality.....	31
<b>Conclusion to Chapter One.....</b>	<b>37</b>
<b>CHAPTER TWO. ANALYSIS OF NATURAL AND TECHNOGENIC DISASTERS IMAGERY IN CONTEMPORARY ENGLISH POETIC DISCOURSE.....</b>	
<b>.....41</b>	
2.1. Images of natural disasters in English poetic discourse.....	43
2.2. Images of technogenic disasters in English poetic discourse.....	53

2.3..Images of global warming and climate change in English poetic discourse.....	
.....56	

<b>Conclusions</b>	<b>to</b>	<b>Chapter</b>
<b>Two.....</b>		<b>60</b>
<b>GENERAL</b>		
<b>CONCLUSIONS.....</b>		
<b>.....62</b>		
<b>RESUME.....</b>		
<b>.....64</b>		
<b>LITERATURE</b>		
<b>CITED.....</b>		
<b>....65</b>		

## **INTRODUCTION**

The master's thesis focuses on the research of natural and technogenic disasters imagery in contemporary English poetic discourse, its multimodal and eco poetic features.

Today, environmental issues are of high importance in our society, academia, and politics. As we can see in the 21st century, natural disasters become more frequent. New inventions raise the problem of technogenic disasters around the world.

The problem of natural and man-made disasters is a multidisciplinary one. There are many studies on this topic, including multi-vector research in linguistics. In terms of the latter, individual realizations of images, mythologemes or concepts of natural disasters have been revealed, as well as their collective manifestations in various genres of literary discourse, in general, and poetic, in particular.

In this regard, a number of approaches to the study of the imagery of natural elements are outlined: archetypal (Белехова, 2004), linguopoetic and linguosemiotic (Воробйова, 2012), mythopoetic (Александрова, 2007), ethnolinguistic (Волкова, 2015; Макарець, 2013) and ecopoetic (Жихарева, 2015; Fisher-Wirth, Street 2013).

Much of academic attention focuses on the imagery of natural elements, but so far not much research has been conducted on the imagery of man-made, or technogenic disasters, global warming, climate change, their literary embodiment and conceptualization.

The topicality of the thesis lies in the heightened academic interest to the imagery of natural and technogenic disasters, as well as environmental problems actualized in poetic discourse. The topicality is enhanced by addressing multimodal manifestations of the imagery under study in contemporary English poetic discourse, as well as their consideration from the standpoint of ecopoetics.

The aim of the thesis is to reveal multimodal manifestations and features of natural imagery of natural and man-made disasters in modern English poetic discourse, as well as the man-made and technogenic disasters imagery in contemporary English poetic discourse.

Realization of this purpose requires solving a number of **tasks**:

- to outline theoretical foundations of natural and technogenic disasters imagery in poetic discourse;
- to analyze the evolution of views on the phenomenon of natural disasters and catastrophes in the humanities;
- to determine dominant features of contemporary English poetic discourse from the standpoint of multimodality;
- to establish linguistic markers of natural and technogenic disasters in contemporary English poetic discourse;
- to reveal multimodal manifestations and multimodal features of the imagery under study in contemporary English poetic discourse.

**The object** of the study is imagery of natural and technogenic disasters in contemporary English poetic discourse.

**The subject-matter** of the master's thesis is multimodal stylistic features of the imagery of natural and technogenic disasters in contemporary English poetic discourse.

**The material** of the research includes poetic texts selected by from anthologies and collections of contemporary English poetry, as well as from electronic resources of the Internet, which are fragments of the 20th-21st centuries English poetic discourse.

**Methods of the research** are as follows. By means of general scientific inductive and deductive methods, analysis and synthesis, as well as generalization, tendencies in the evolution of views on the notion of natural and technogenic disasters are revealed. The paper also applies stylistic and multimodal analyses of the empirical material.

**Scope and structure of work.** The master's thesis consists of an introduction, two chapters with conclusions to each of them, general conclusions and a list of reference and illustration materials.

**The introduction** substantiates the relevance of the research topic, defines the purpose, objectives, and material of the work, object, subject-matter and methods of analysis.

The first chapter “**Theoretical foundation of the research of natural and technogenic disasters imagery in contemporary English poetic discourse**” focuses on outlining preconditions for the formation of the concept of imagery of natural and technogenic disasters by identifying trends in the evolution of views on the problem from antiquity to modernity. In addition, the essence of each of the natural disasters in the refraction through the theory of psychotypes and in the light of the phenomenological poetics of G. Bashlyar is revealed. It also defines the dominant compositional, genre, and (multimodal) features of contemporary English poetic discourse.

The second chapter “**Analysis of natural and technogenic disasters imagery in contemporary english poetic discourse**” analyses various images of natural and technogenic disasters, as well as their multimodal manifestations. Also, the chapter develops a typology of the imagery under study in contemporary English poetic discourse.

**The general conclusions** summarize the results of the study, outline the prospects for further research.

**CHAPTER 1**  
**THEORETICAL FOUNDATION OF THE RESEARCH OF NATURAL AND**  
**TECHNOLOGENIC DISASTERS IMAGERY IN CONTEMPORARY ENGLISH**  
**POETIC DISCOURSE**

The topicality of global warming imagery research in Anglophone poetic discourse is indisputable. It is predetermined by a general academic interdisciplinary interest to the climate change issues. Despite a wide range of studies focusing on elements of nature in different kinds of literary discourse, imagery of natural disasters remains on the sidelines and should be reconsidered, especially from the standpoint of its multimodal manifestations in poetry. But first consider the two concepts of multimodality and poetic discourse.

Generally, contemporary poetic discourse has turned into the field of conflicting schools and movements. Their contradiction gives impetus to generating new and recasting existing poetic forms as well as novel means and ways of senses construal. (Маріна, 2004).

Nowadays, poetic discourse becomes paradoxical. That is an environment, which include construction of multitude of paradoxical poetic forms. In their turn, they embody knowledge about unusual, anomalous, contradictory, or impossible state of affairs, deconstructing stereotypical conceptualization of the world (Marina, 2004, Marina, O., 2018).

Nature and poetry are very closely related. For poets, natural phenomena have always been a source of inspiration and creative imagination of poets, thanks to which various verbal and nonverbal images were created, from romantic themes to the fiction. Before revealing the concepts of natural and technogenic disasters, it is necessary to understand the ontology of concepts of natural elements: water, air, fire and ground which are considered the first elements of the universe, and which are used in art. Currently, there are many extensive studies that focus on the images of natural elements in poetic discourse, but do not miss the imagery of natural disasters, climate change and global warming. All this is considered by the artistic embodiment and how all these images are rethought. The purpose of this chapter is to describe the theoretical foundations of the study of imagery of natural and technogenic disasters in modern English poetic discourse through the disclosure of natural elements, the prerequisites for the formation of imagery of natural and technogenic disasters from different angles, and understanding through the ecopoetics and multimodality.

### **1.1 Views on natural and technogenic disasters in the light of humanities**

In the linguistic interpretation of imagery of natural disasters appears as a product of artistic reinvention knowledge of the primary elements of life (fire, water, air, land) and the generated them a series of natural events and disasters, resulting in a process of poets generated verbal and non-verbal images of natural disaster.



An analytical review of theoretical sources that in one way or another affect the problems of natural elements, showed that linguistics studies individual realizations of images of natural elements, as well as their combined manifestations in various genres of (non) artistic discourse(Лабенська, 2019).

But at present there is no clear classification of the imagery of natural elements and there are not many studies that fully focus on its various manifestations given the scope of this concept. We are talking about natural elements as the foundations of the universe in their archetypal embodiment, natural disasters, and one of the most important is climate change and global warming. The process of distinguishing between classifications of natural disasters and catastrophes is underway(Лабенська, 2019).

Determining the influence of the first elements of the universe on artistic imagery in general, as well as on the poetic dominates in the light of mythocriticism from the middle of the 20th century. At the same time, the linguistic and stylistic means of its creation, especially metaphor, are taken into account. The influence of the elements on creative activity is determined by the worldview of artists. One of the representatives of this approach is the French philosopher, researcher of the psychology of artistic creativity and poetic imagery G. Bashlar(Глінка, 2009, ).

According to G. Bashlyar's system, each of the four elements has its own special characteristics. Out of here, fire acquires the features of intemperance, disobedience; tamed and subdued. According to the philosopher, the imagery of fire conveys the masculine principle.

It is also noted that the imagery of the element of water is a feminine principle, because it is more stable and constant compared to the imagery of fire, and also symbolizes the hidden forces of personality. According to G. Bashlyar, water is transparent, clean, untamed, dirty. G. Bashlyar notes the advantage of fresh / spring water over salt (ocean or sea). Since fresh water is perceived by man on tactile and emotional levels, and salt, which is present in sea and ocean bodies, becomes a great obstacle to the emergence of dreams, fantasies and dreams, the primacy of the mythological image is associated with fresh water.

The primacy of the mythological image is associated by the philosopher with fresh water, because it is perceived by man directly, on tactile and emotional levels, and salt, which is found in sea and ocean waters, becomes a great obstacle to the emergence of dreams, fantasies and dreams(Орищенко, 2018).

One cannot ignore how Iryna Oryshchenko describes the imagery of the elements of air and earth. The paper describes the element of air as flight, wing, fall, sky, fog, clouds, wind. The earth is embodied through images of rock, labyrinth, root, minerals, hard metals, dirt, or simply through gravity. Depending on the situation and context, each of these forces of nature has an ambivalent character and has both positive and negative qualities. For example, water symbolizes birth, but immersion in it is seen as the end of life. Fire is associated with purification, but it is also associated with the flames of hell. The earth, on the one hand, embodies the features of fertility and obedience, and in another situation, it appears hostile and requires submission, the effort of great effort (Орищенко, 2018).

The imagery of natural elements was considered and classified in antiquity and to this day. Consider how the natural elements were interpreted by ancient Greek philosophers.

In Platon's writings we can see the interpretation of the four elements as manifestations of primary matter, which are able to transform each other. To explain, Plato uses the geometry of polyhedra to explain their properties, such as properties such as hardness, fusibility, airiness and fire. Thus, the corresponding correlations between earth and cube, water and icosahedron, air and octahedron, as well as fire and tetrahedron are established (see Fig. 1.1):

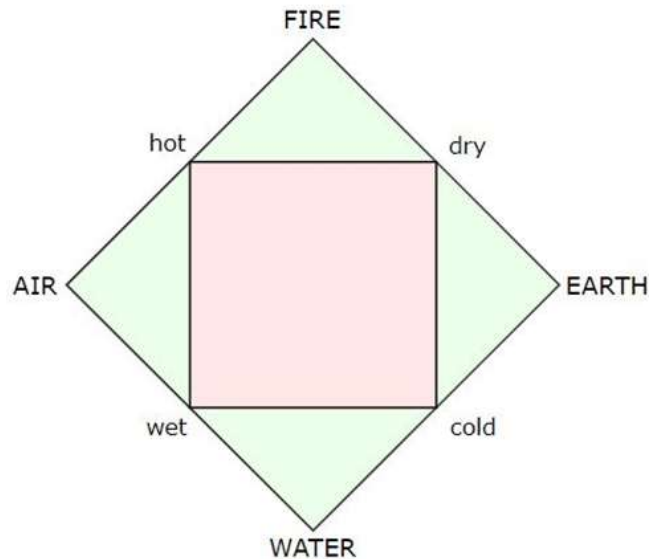


Figure 1. Graphic reproduction of Plato's understanding of the elements

According to the work of Aristotle, there the elements of nature are determined inseparably from the properties that they denote. In Labenskaya's dissertation it is noted that “each element of nature is considered to be one of the states of a single primordial matter, a peculiar combination of basic properties, namely: heat and dryness make fire, heat and humidity – air, cold and humidity – water, cold and dryness – earth”.

In the works of Plato and Aristotle, we can find something similar, namely the elements are defined through the category of spontaneity, which is due to their ontology, being on the border of real and imaginary(Шадов, 2017)

In addition, in Bachurin's work there is a description of people's perception of the elements and natural disasters. What in Antiquity, what in the Middle Ages, people consider the natural elements as powerful, supernatural forces, which it can prevent or remove the negative effects through magical rituals, so as not to harm the environment. Therefore, in antiquity and the Middle Ages, the imagery of natural disasters and catastrophes were a common theme and issue of concern to mankind, and philosophers and scientists have interpreted the imagery of natural disasters and catastrophes from different aspects. Interestingly, people perceived natural disasters as a punishment for their actions, for their sins, and tried to correct something to avoid the destructive power of nature (Бачурин, 2007).

An explanation for this can be found in the work of Labenskaya, which describes

natural disasters, ie abnormal astronomical, atmospheric, climatic, tectonic and other similar natural phenomena, such as earthquakes, tsunamis, floods, which had negative consequences for man, which occur in antiquity and in the Middle Ages. All these natural disasters, which caused death and devastating consequences, have been described in many myths, legends, as well as in many works of philosophers. Thanks to this, we can now analyze and draw parallels with the description and perception of natural disasters by mankind.

Of course, the imagery of natural disasters was interpreted in the text of the Old Testament. It describes one of the most global catastrophes – the Great Flood. Researchers and philosophers interpret the Great Flood as a natural phenomenon, and on the other hand, it is a divine punishment for human sins on Earth. And now we turn to our archetypes of natural elements, which underlies the imagery of this image of natural disaster – water. It is here that the sign of water is characterized as a negative dominant sign, which acts as a destructive, destructive force. Thus, in biblical motifs, the imagery of natural disasters is described both positively and negatively(Жихарева, 2015).

If we take into account various studies of natural disasters, we will see that the very definition of “natural disaster” differs significantly from each other. Environmentalists believe that the concept of natural disaster is vague and its interpretation depends on many factors.

According to S. I. Azarov, O.S. Zadunayi the definition of a natural disaster is a “sudden, rapid change in the state of the environment with a large number of victims and significant material damage”(2019). A natural disaster is considered to be an emergency caused by natural disasters, which results in adverse conditions in a certain area and can cause casualties, harm human health and the environment, and cause significant material damage.

Natural disasters can be identified with natural phenomena, but with those that have great destructive power and damage the areas where they occur. And as a result, people and their property suffer. Then natural disasters as natural phenomena of destructive force can be called a natural hazards. That is, a natural disaster is a natural hazard that takes people's lives and harms the economy.

From the point of view of economics and the work *The Economics of Natural Disasters* a natural disaster can be defined as “a natural event that causes a perturbation to the functioning of the economic system, with a significant negative impact on assets, production factors, output, employment, or consumption”. Earthquakes, heat waves, intense precipitations, storms, hurricanes, droughts, and thunderstorms can be examples of these natural phenomena (Hallegatte, 2006).

Also, natural emergencies are distinguished, which, depending on the type, scale or consequences are divided into natural hazards and dangerous natural phenomena. Natural hazards are large in scale and have serious consequences. Dangerous natural phenomena – not so large-scale and do not lead to terrible consequences. Scientists note that recently, even dangerous natural phenomena cause enormous material and economic damage (Лабенська, 2019).

A natural disaster can be defined as a sudden, calamitous, and usually unexpected natural event that causes widespread damage, destruction, and loss of life. The magnitude of the disaster is usually calculated by its effect on humans, including lives lost, injuries sustained, and human property destroyed or damaged.

There are two general categories of natural disasters. One includes disasters that are a result of the movements of the earth’s tectonic plates, which make up its outer shell. When the plates collide, pull apart, or slide past each other, mountains are built, earthquakes occur, and volcanoes erupt. These internal geologic processes can in turn trigger external events such as landslides, mud slides, fires, and tsunamis. Other disasters are caused by the global climate system, which creates hurricanes, flooding, tornadoes and winds, conditions conducive to fires, and temperature and precipitation extremes (e.g., blizzards, monsoons).

This Analysis describes several types of natural disasters and, where applicable, shares insights learned by healthcare facilities that have experienced various natural disasters. It is worth noting that in many cases, insights learned from one type of natural disaster (e.g., lessons learned regarding evacuation and power outages) can apply across the spectrum of disaster preparedness. This Analysis discusses the following natural disasters (Butler, 2006).

Now it is necessary to consider what definitions the dictionaries of Longman and Oxford give to the concepts of natural disaster and natural disaster. Is there a difference between these two concepts in these dictionaries? The Longman dictionary gives us the following definition of a natural disaster “a sudden event such as a flood, storm, or accident which causes great damage or suffering”. This dictionary has two definitions of disaster, so the second one is that “something that is very bad or a failure, especially when this is very annoying or disappointing”(Longman).

In Oxford dictionary this concept interpreted in another way “an unexpected event, such as a very bad accident, a flood or a fire, that kills a lot of people or causes a lot of damage”. And in this dictionary there is also another definition for the concept disaster “a very bad situation that causes problems”. So, if we compare these concept from the point of view Longman and Oxford dictionary, we find here differences in the interpretation. In Longman dictionary disaster is interpreted as “sudden event”, but Oxford dictionary uses “an unexpected event”. Both of the dictionaries gives the examples of natural disasters and gives the information about bad consequences, such as suffering or damages.

In the Azarov and Zadunay’s work(2019) denotes that most authors associate the concept of natural disaster with the concept of environmental security, which appeared due to the need to assess the danger to the population of any territory in terms of getting the damage to health facilities or property as a result of changes in environmental parameters. These changes can be caused by both natural and anthropogenic causes. In the first case, the danger arises due to fluctuations in natural processes associated with changes in the weather situation, the emergence of an epidemic or due to a natural disaster. In the second case, the danger appears as a reaction of nature to human actions. Natural disasters are dangerous due to their unexpectedness, in a short period of time they devastate the territory, destroy housing, property, communications. One catastrophe, like an avalanche, is followed by others: famine, infections, diseases.

All natural disasters are subject to some general regularities. First, each type of natural disaster is characterized by a certain spatial timing. Secondly, the greater the intensity (power) of a dangerous natural phenomenon, the less often it occurs. Also, each natural disaster is preceded by some specific signs (precursors). In addition, with all the

surprises of a natural disaster, its manifestation can be predicted. Lastly, in many cases passive and active protective measures against natural hazards can be provided. As noted, natural disasters lead to deaths and great economic losses. The variety of causes that lead to these natural phenomena, creates some difficulties in their prediction, thus the ability to prevent large losses is still very low (Azarov & Zadunay, 2019).

For today, the scientists give a lot of different information about the classification of natural disaster. We overlook one classification work of Angelika Wirtz (2009), so she gives new and broad classification of natural disasters. In her work (2009) she established that the new classification distinguishes two generic disaster groups: natural and technological disasters. The natural disaster category being divided into six disaster groups: Biological, Geophysical, Meteorological, Hydrological, Climatological and Extra-Terrestrial. Each group covers different disaster main types, each having different disaster sub-types. She defines a disaster as “a situation or event which overwhelms local capacity, necessitating a request to a national or international level for external assistance; an unforeseen and often sudden event that causes great damage, destruction and human suffering” (Wirtz, 2009). Tables 1 and 2 give an overview of the grouping of natural disasters.

Disaster Subgroup	Definition	Disaster Main Type
<b>Geophysical</b>	Events originating from solid earth	Earthquake, Volcano, Mass Movement (dry)
<b>Meteorological</b>	Events caused by short-lived/small to meso scale atmospheric processes (in the spectrum from minutes to days)	Storm
<b>Hydrological</b>	Events caused by deviations in the normal water cycle and/or overflow of bodies of water caused by wind set-up	Flood, Mass Movement (wet)
<b>Climatological</b>	Events caused by long-lived/meso to macro scale processes (in the spectrum from intra-seasonal to multi-decadal climate variability)	Extreme Temperature, Drought, Wildfire
<b>Biological</b>	Disaster caused by the exposure of living organisms to germs and toxic substances	Epidemic, Insect Infestation, Animal Stampede

Figure 2. Disaster sub- group definition and classification

So, according to these classification, we distinguish geographical, meteorological, hydrological, climatological and biological natural disasters. There is the definitions of each types of disaster subgroup and disaster main type. But another table, has not similar to these structure.

The second table was dedicated directly to types of natural disasters. It is not about the disaster subgroup, but about the typology of disasters. Here, we have biological, geophysical, hydrological, meteorological and climatological. To the first type we refer epidemic, animal stampede and insect infestation, to the second type we refer earthquake, volcano and Mass Movement. For the hydrological we define flood, Mass Movement. In meteorological and climatological there are storm, extreme temperature, drought forest fire(Figure 3):

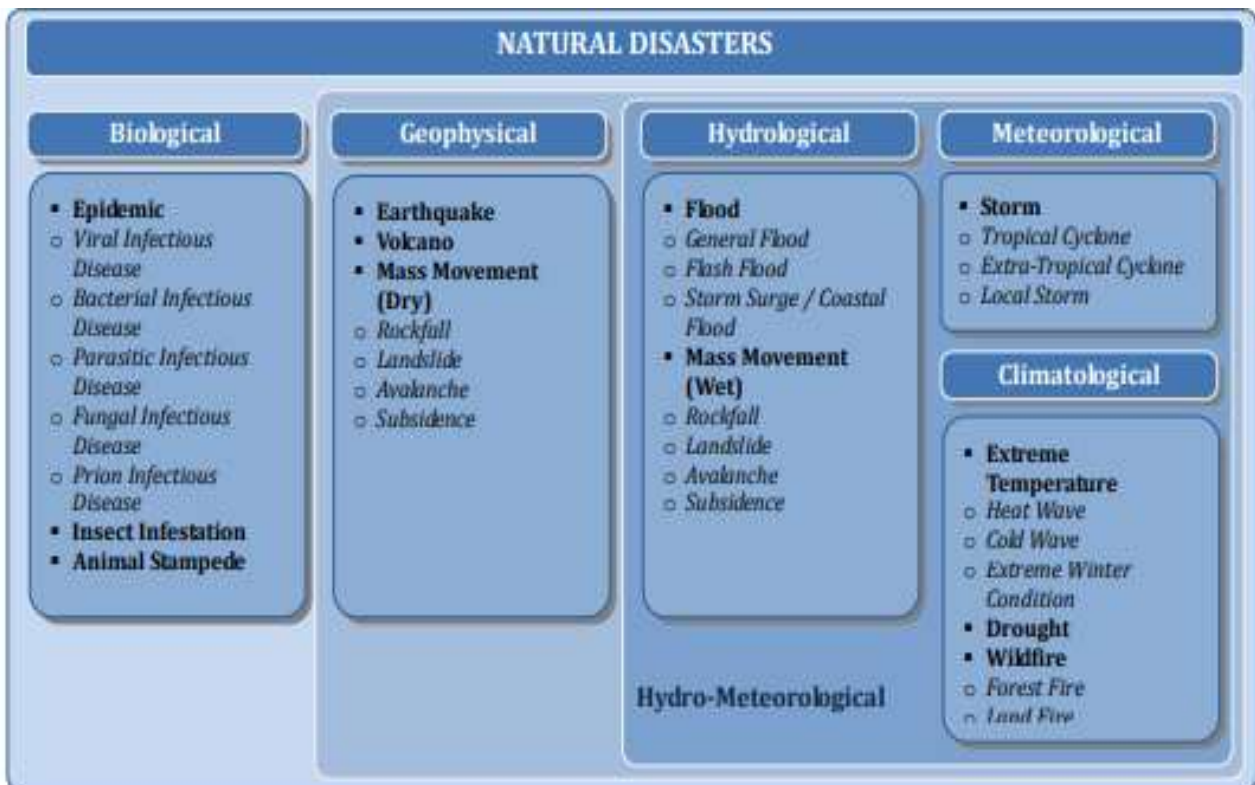


Figure 3. Natural Disaster Classification

If we take into account several definitions of natural disaster, then in any of them will be noted natural disasters lead to deaths and great economic losses. The variety of causes that lead to these natural phenomena, creates some difficulties in their prediction, thus the ability to prevent large losses is still very low.

Natural disasters are divided into:



1. Geological: earthquakes, volcanic eruptions, landslides, karst;
2. Meteorological: hurricane, storm, tornado, squall, downpour, hail, heavy snowfall, ice, severe frost, avalanche, severe heat, drought, dust storm, natural fire;
3. Hydrological: floods, mudslides, early glaciation, early logging;
4. Marine natural disasters: tropical cyclone (typhoon), tsunami (earthquake), strong storm, difficult ice conditions;
5. Heliophysical: biomagnetic storms, increased solar activity, violation of the conditions of radio wave propagation (magnetic storms);
6. Biological (biological-social): epidemics – mass diseases of people, epizootics - mass diseases of animals, epiphytosis – mass diseases of plants;
7. Natural fires: forest, peat, steppe;
8. Space: asteroids, comets, radiation, interplanetary gravity (Azarov&Zadunay, 2019).

It is very bad to predict that in the future this list of natural disasters may be supplemented by new types, such as collisions with space bodies, man-made nuclear disasters, a sharp change in the earth's magnetic field, and so on.

Therefore, the importance of developing effective technologies and criteria that could with a high degree of probability warn of the possibility of dangerous natural disasters (Бондур, 2012).

In this regard, the phenomenon of natural disaster is associated with the concept of environmental safety, which arises as a consequence of the need to assess the danger for the population of a territory to fall under the influence of damage to health, buildings or property as a result of changes in environmental parameters. Such changes can be caused by natural and anthropogenic factors. In the first case, the danger is caused by fluctuations in natural processes associated with the synoptic state, the emergence of an epidemic or as a result of a natural disaster. In the second case, the danger is caused by human actions and appears as a reaction of nature to them (Бондур, 2012).

Based on the above data on the interpretation of the concept of natural disaster and associated phenomena, we represent an indicative list of lingual markers of the imagery of natural elements in the perspective of images of natural disasters. First, "umbrella"

lingual markers are phrases with components that echo meanings: *danger, hazard; disastrous, catastrophic; emergency; causing serious damage, causing deaths, suffering, distress, tension, pressure* та ін.: *natural catastrophe, natural disaster; dangerous natural phenomenon, natural calamity, natural hazards, elemental disaster, act of the elements, act of God; emergency natural situation, disaster, global warming, climate change.* Безперечно, наведений перелік не обмежується лише цими мовними одиницями(Лабенська, 2019).

Of course, the above list is not limited to these language units. According to the categorization of natural disasters, their lingual markers are such that for ease of perception we represent in the form of a table:

Lingual markers of images of different types of natural disasters

<b>Types of natural disasters</b>	<b>Varieties that fall under the type of natural disaster:</b>
<b><i>Metereological</i></b>	<i>gale, windstorm, williwaw, blizzard, tempest, stress of weather, hurricane, tornado, typhoon, twister, whirlwind; (wind)storm, massive storm, ride the whirlwind, rattler, severe storm, drought, dramatic increase (rise) or decrease (fall) of temperature</i>
<b><i>Tectonic</i></b>	<i>earthquake, tsunami, convulsion of nature, seism, tidal wave, seismic seawave, seismic sea spillage, trembler, fault, hade slip, shift fault, flaw, offlap; overthrust, robble</i>
<b><i>Topological</i></b>	<i>deluge, overflow, spate, floodwaters, land-flood, waterflood, alluvion, debris flow, earth flow, lahar, (mud) avalanche, mud flow, mud stream, mud-and-stone landslide, mudrock flow, rubble flow, mudspate, mudstream snow bank, snow drift, snow blockage, conflagration, wild(fire), lire emergency, fire event</i>

<b>Types of natural disasters</b>	<b>Varieties that fall under the type of natural disaster:</b>
<i>Cosmic</i>	<i>increased, excessive, hyper- radioactive irradiation, radioactive emission, radioactive radiation, nuclear radiation, radioactive emanation, radioactivity, fall of a big cosmic (space) body</i>
<i>Biological</i>	<i>abnormal, anomalous increase of macrobiological objects number, plants and animals diseases, epidemic, outbreak</i>
<i>Potentially emerging of mixed types</i>	<i>collisions, clashes with cosmic bodies, nuclear disasters generated by people, harsh changes in the magnetic field of the earth, bioterrorism</i>
<i>Related to present-day ecological problems</i>	<i>global warming, greenhouse gas emissions, climate change</i>

In modern English-language poetic discourse, a variety of images of natural disasters is constructed with a corresponding train of meanings generated by them. Therefore, the list of their lingual markers is given in the table cannot be exhaustive, however, serves as a basis for cognitive-semiotic analysis of the imagery of natural elements in our study.

Thus, in the linguistic light we interpret the imagery of natural elements as a product of artistic rethinking of knowledge about the elements of existence (fire, water, air, earth) and the series of (dangerous) natural phenomena and catastrophes generated by them. In the process of linguo-creative activity of artists, verbal and non-verbal images of natural elements are generated, embodied by a number of verbal and non-verbal means in modern English-language (multimodal) discourse with a train of symbolic meanings constructed by them.

The formal plan of imagery of natural elements covers a number of individual images of natural elements, which in terms of content is a semantic complex of diversity of poetic images, the main focus of which are images of the elements of existence, namely fire, water, air, earth. In turn, these tricks, as a kind of semantic nodes, accumulate a number of images of each of the natural elements with the release of natural disasters, including but not limited to: earthquakes, tsunamis, volcanic eruptions, landslides, heavy snowfalls, dips, avalanches, floods, showers, melting glaciers, typhoons, tornadoes, fires, storms. In addition, images related to the environmental problems of global warming and climate change are highlighted (Лабенська, 2019).

Technological disasters have haunted humanity since it invaded the role of nature. This is the creation of new aircraft, a variety of land and water transport. But nature in its wisdom created perfect things that knew no flaws or breakage. The activity of man to create things that are now the property of civilization was formed by trial and error, which killed people.

Technogenic disasters arise as a result of sudden failure of machines, mechanisms and units, accompanied by significant disruptions of the production process, explosions, the formation of fires, radioactive, chemical or biological contamination of the area, which led whether they can lead to significant material losses and the impression or death of people. Nevertheless, the term “tecnogenic disaster” has synonym which is widely used – “technological disaster”.

A technological disaster is an event caused by a malfunction of a technological structure and/or some human error in controlling or handling the technology. Technological disasters can be considered a man-made disaster meaning there is an “identifiable cause” characteristic. Due to this characteristic, impact on communities can often be more detrimental (Goldsteen&Schorr, 1982).

Technological hazards are an increasing source of risk to people and their environment. This is an effect of the globalization of production, an increase of industrialization and a certain level of risk of accidents connected with production, processes, transportation and waste management. These risks are associated with the release of substances in accident condition or with the production of such substances

under certain conditions as fire. Substances which could affect human health or the environment by contamination and their effects on animals and plants.

As defined in one of the work by Peter Krejsa(1997), today the greatest and growing source of danger and risk to humans and the environment are technogenic disasters. This can affect the globalization of production, the creation of industrialization and a certain level of accident risk associated with production, processes, transportation and waste management. This is due to the release of substances in an emergency or with the production of substances for certain conditions, such as fire. Substances that may affect human health or the environment due to pollution and their effects on animals and plants.

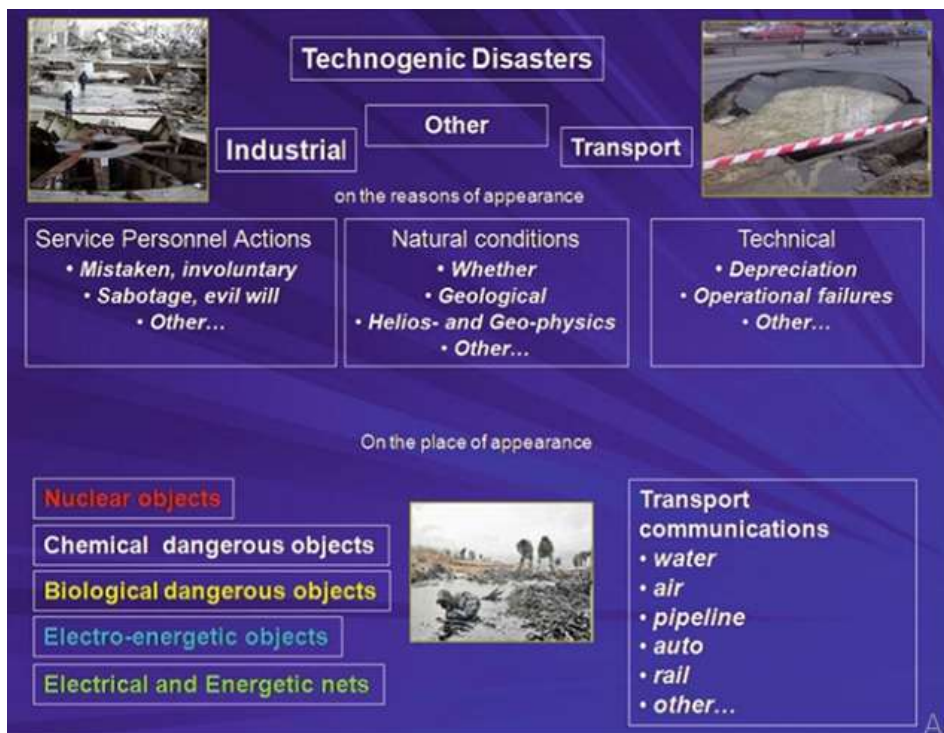


Figure 5. The classification of technogenic disasters

According to this table(Figure 5), a technogenic disaster is dangerous because in the process of its culmination uncontrollable forces are released, carrying huge destructions. Such cataclysms develop uncontrollably and have an extreme color. As a result of a technogenic disaster, there are usually many human casualties and destruction. The consequences of disaster are sometimes irreversible. Technogenic disasters are classified according to their destructive factors. According to results of research of

Portyanko, Rotte and Pshenushna(2018) we distinguish different character of technogenic disaster:

- fires;
- explosions;
- release into the environment of dangerous poisonous and toxic substances;
- destruction of immovable structures and structures;
- flooding;
- destruction of transport;
- disruption and destruction of communications and means of communication.

Valery A. Menshikov, Anatoly N. Perminov in their work(2018) consider the technogenic disaster as unique in its own way and associate them with failures of complex organizational and engineering systems. In their turn it involvs during all cycles of their operation not only equipment but also people, whose faultless actions are critical to the reliability and efficiency of its work. In technogenic disasters the “human factor” plays one of the main role. Technogenic disasters can happen everywhere in any time, so there are some tools or factors which can prevent them and reduce its consequences.

Also, in this work(2018) was given the origin and reasons of technogenic disasters. They can be caused by:

- unintentional, erroneous actions of the maintenance personnel whose incorrect actions due to lack of attention or poor training provoked an accident;
- intentional actions of the maintenance personnel with evil intent or as sabotage;
- tectonic, natural, or weather conditions;
- wear and tear of equipment, or other unforeseen and undesirable consequences of standard operation of complex organizational and engineering systems.

Due to their research(2018) we can classificate the technogenic disaster bu their place of occurance

<b>By the place of occurrence</b>	<b>Types of technogenic disaster</b>
nuclear facilities of engineering and	destruction of production premises and

research centers and nuclear power plants	radioactive contamination of the surrounding area
hazardous chemical facilities	release, spill, or leak of toxic substances
research institutes (enterprises)	heavy casualties or pollution of port waters, coastal territories, inland water bodies
Pipelines	mass release of the substances being transported, resulting in explosions, fires or environmental pollution
air crashes	loss of life; train collisions or derailment (subway trains)
at major power plants, systems and in power mains;	
at waste disposal plants; and hydrodynamic accidents	dam breaks

## **1.2 Imagery of natural and technogenic disasters in the context of ecopoetics**

Today, anthropocentrism has been replaced by the principle of ecocentrism, or ecology, according to which man is only a small part of the world and does not occupy a priority position in relation to his environment. In the light of the ecological approach, the subject appears as immersed in the world, not removed from it (Морозова, 2018).

According to Todd Le Vasseur(2014) ecolinguistics is “an emerging field of study within the social sciences, with implications for all domains of knowledge production. From its initial emergence within the field of linguistics in the early 1990s, it has meant different things to different scholars, so to date lacks a coherent self definition”. Someone interprets ecolinguistics as means of the iterative

interaction between human discourses and the natural world; but there is another interpretation, it as the study of the ecology of language; while others suggest it deals with declining linguistic diversity, broadly.

Ecolinguistics provides a comprehensive introduction to an emerging field that sets out to critically analyze how language is implicated in human engagement with the natural environment in both destructive and life-sustaining ways. From urban development and agribusiness, to nature writing and climate change (Stibbe, 2015).

In the stream of ecolinguistics a separate direction is formed – ecopoetics. On the one hand, in the narrow sense, ecopoetics combines different genres of poetry, the theme of which is related to nature, the environment, issues of ecology or environmental protection, natural disasters. That is, it is not just poetry of nature or about nature. It is also poetry that touches on contemporary environmental issues. In this perspective, ecopoetry is characterized by the embodiment of motives directed by the so-called ecological and biocentric perspectives. In turn, they determine the interdependence of nature and anthropology. Such poetry also reflects the idea of the need for mutual adaptation of man and nature. Finally, ecopoetry is designed to foster skepticism about hyper-rationality, which is expressed in the condemnation of the over-technological world and the prevention of environmental catastrophes (Bryson, 2002). In a similar vein, ecopoetics explains the way of expression, which can affect the imaginary reunion of mind and nature through poetic speech (Bate, 2000). In addition, in this sense, ecopoetics correlates with ecological culture, ecological discourse and ecological consciousness (Жихарева, 2015).

In the context of the ecopoetic approach, in particular in the perspective of constructing the imagery of natural disasters, we can talk about a number of newly formed types of poetry, such as poetry of disaster (poetry of disaster, poetry of catastrophe), poetry of global warming, or climate change. change, global warming poetry), poetry of science. Let us dwell in more detail on these types of poetry, in which the imagery of natural elements functions in one or another perspective, in the relevant section devoted to the delineation of dominant features and the description of various genres of modern English poetic discourse (Лабенська, 2019).



### 1.3. Main characteristics of contemporary English poetic discourse

In our research, poetic discourse is understood as mental-speech activity in the aggregate of a number of aspects (cognitive, socio-pragmatic and linguistic), which includes process and result, the latter is a poetic text, a fragment of poetic discourse aimed at poetic communication between the addressee and addressee, ie to construct meanings. Such communication takes place in different modes (poetic text, its audiovisual version – a video based on it, poetic installation in nature, digital mobile poetic text; visual – visual poetry, poetic text accompanied by illustration), which are in the relationship of interaction, interaction and interdependence(Лабенська, 2019).

In poetic discourse there are several characteristics that distinguish it from other types of discourse. Poetic discourse is characterized by a high degree of saturation with metaphors, the use of phonetic means and measured rhythmic-syntactic segmentation of language; in addition, there is a logical structure of the text, which is not always noted usual for the prose text linearity – instead we have numerous violations of the sequence of events or thoughts. The presence of these features is the most important characteristic of poetic discourse – its focus on aesthetics impact on the listener / reader(Цолін, 2015).

The concept of poetic discourse is closely related to linguistic poetics, but these concepts are not identical. Linguopoetics, for A. Lipgart consideredes – is “a section of philology, in which stylistically marked language units used in artistic text, considered in connection with the question of their functions and comparative significance for the transfer of ideological and artistic content and the creation of an aesthetic effect”(Липгарт,1999).

Different elements of language are able to transform, to acquire new ones semantic meanings, emotional connotations, revealing “objectively embedded in them the possibilities of aesthetic expression”(Задорнова,1984). Thus, the subject of linguopoetics is the whole complex of those linguistic means that the author of a work of art uses to aesthetically influence the reader.

Poetic discourse is one of the varieties of art. In poetic discourse, a special poetic reality is created as an imprint of the poetic picture of the world, in terms of J.A. Maslova

(2012). In the works of Bolotnov and Lotman (2009, 1996) it is noted that the semantics of poetic imagery, saturation and dynamics of semantic connections of components of poetic images, activate and activate a peculiar, articulated mental image of reality in the mind of the addressee. This image is refracted through the prism of the aesthetic and emotional experience of the addressee. Emotional and aesthetic knowledge, objectified in the semantics of poetic imagery determine the delay of perception and understanding of poetic discourse (Карасик, 2002; Tsur, 2000, 2012). It is emphasized that in modern poetic discourse the aspect of “voice” is important, ie the explicit expression of an individual speaker (Hoagland, 2019).

Thus, modern poetic discourse appears as an environment of clash of opposite, sometimes contradictory poetic schools and directions, which simultaneously generate and deny each other. Such a discourse is characterized by varying degrees of paradoxification from low to medium (Маріна, 2015). From this interpretation of modern poetic discourse follows the confirmation of Bashlyar's poetics of the elements as the first elements of artistic creativity. In other words, the basis of a poetic text, as a fragment of poetic discourse, is the archetype of a particular element that affects its composition and is manifested in the units and constructions of different language levels(Лабенська, 2019).

Today, poetic discourse becomes an environment of clash of opposite, sometimes contradictory poetic schools and directions, which simultaneously generate and contradict each other, creating the paradox of such a discourse, and it contributes to the maximum activation of creative efforts, without which the emergence of new knowledge is impossible(Эпштейн, 1988).

In our study, poetic discourse is considered from the point of view of multimodality. In her work (2019), Olena Marina interprets poetic discourse as «a mental-speech activity that encompasses process and result – a poetic text aimed at poetic communication between the addressee and the addressee, which takes place in its various modes (poetic text, its audiovisual version) – video clip, or film adaptation and illustration), which are in the relationship of interaction, interaction and interdependence». But poetic discursive activity appears consciously or unconsciously intentional given the specifics of the creative, or author's, idea. In today's poetic discourse, the addressee and the addressee are not always

spatially and chronologically separated. In cyberspace – on the World Wide Web – in the online mode, the interaction of the addressee and the addressee takes place in a synchronous mode, ie in one time interval. In addition, the addressee may become the addressee when creating a video based on a particular poetic text or if he adds a poetic text proposed by the addressee.

Also, we find definition for “poetic discourse” in Oxford Dictionary(2001). It defines poetic discourse as “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”.

Olena Marina in her several works(2015) describes main dominant features of modern English-language poetic discourse. They are eclecticism, interactivity, nonlinearity, heterogeneity, transgenre, anticoncept, mobility, openness, irrationality and multimodality.

According to the concept of modern English-language written by Olena Marina poetic discourse can be genre-divided into two types: digimodernist and metamodernist (Marina, 2015).

Digimodernism is based on the interdependence of digital technologies and new textuality (Kirby, 2009). It is the digimodernist poetic discourse that embodies digital text and discourse creation, which is based on the “aesthetic” principles of intentional borrowing, plagiarism and stamping (Perloff, 2012) and is constructed using uncreative “copy-paste” and “search-compile” techniques. (Goldsmith, 2011). Generating such a discourse involves the use of digital technologies, as well as its deployment in cyberspace, ie the Internet. The producers of this genre of poetic discourse are cyber-poetic generators and artists who involve Internet resources in the creative process (Dworkin, 2011).

But metamodernism is the constant mobility of poetic forms between naive modernist enthusiasm, the desire for endless experimentation and cynical postmodern irony, realized in intense pendulum-like oscillations between heterogeneous forms of verbal and nonverbal art, which simultaneously coexist without denying each other

(Маріна, 2015; Vermeulen, van den Akker, 2010). Metamodernism is characterized by neo-romantic sensuality, which is manifested in the revival of artists' desire for the sublime, frank and lyrical, along with maintaining the tone of apathy, focus on the destruction and simularization of art forms (Vermeulen & van den Akker, 2010). In metamodernist poetic discourse, such dynamics is embodied in the interaction of incompatible poetic forms – from stereotypical, actualized in “compact” syntactic constructions, to fundamentally new, kenotypic, in terms of Belekhova, with a complicated syntactic structure and incompatible poetic worlds (Маріна, 2015).

The two types of contemporary English-language poetic discourse described above are rarely constructed in “pure form”. The features of metamodernism and digimodernism can be mixed together to form a single whole, which will be filled with new information and images. Poetic text, as a fragment of poetic discourse, can be created in the digital environment with the help of digital technologies, which corresponds to the peculiarities of digimodernist poetic discourse. However, all the motives present in it are correlated with elements of metamodernist discourse.

Digimodernist and metamodernist varieties of English-language poetic discourse include a number of poetic directions, which in particular reflect the essence of the object of our study. Among them: poetry of disaster, global warming poetry, or climate change poetry, which is consistent with the poetry of science, after all, the latter is concentrated on similar issues of global warming and climate change. In addition, English-language poetic interview texts are outlined and poetic installations in the field of nature, divided into light poems, fire poems, poetic texts-billboards, poetic texts-paintings made with watercolors, poetic texts carved from wood (woodcuts) (Montgomery).

The issue of global warming, as well as climate change, which is covered in the poetry focuses on the problems of the same name. Through the visualization of the ecological crisis and through poetic words, poets draw public attention to the catastrophic situation and try to force the attention of politicians and the world to solve all these problems. There are a number of poetry competitions dedicated to global warming and climate change. Also, let's pay attention to one of the projects that took place in 2015 with the support of the British newspaper The Guardian. The project consisted in the fact

that most of the famous actors read poetic texts about environmental issues, in particular about climate change. All these articles are posted on the newspaper's website, which attract public attention and call for active action (The Guardian, 2015).

There is a poetry of science that is thematically related to the poetry of global warming and climate change, and they have the same goal - to motivate society to make decisive decisions and actions. For example, Associate Professor at the University of Manchester Sam Illingworth writes scientific and poetic texts. Each week, he finds an article in a journal devoted to a variety of research on climate change and global warming, and adapts the article to a poetic environment (Illingworth, 2015-2019).

#### **1.4 English poetic discourse and disasters imagery from perspective of Multimodality**

Multimodality as a separate phenomenon did not attract the attention of humanities scholars until the end of the 20th century, but the whole practice of communication and writing works of art has always been multimodal. G. Kress defines multimodality as a process of communication using different modes (writing, speaking, gestures, visual images, etc.). In fact, the mode according to G. Kress is a channel of communication, culturally recognizable by transmitting information from one interlocutor to another (Kress, 2009).

Jeff Bezemer and Carey Jewitt defined in their work (2017) that if a “means for making meaning” is a “modality”, or “mode”, as it is usually called, then we might suggest that the term “multimodality is a recognition of the fact that people use multiple means of meaning making”. But that recognition alone does not accurately describe the notion of multimodality. After all, Saussure, writing in the early 20th century, already suggested that “linguistics was a branch of a more general science he called semiology”. Since then the branches of that imaginary science have continued to specialise in the study of one or a small set of means for making meaning: linguistics on speech and writing, semiotics on image and film” (Bezemer & Jewitt, 2017).

Eugenia Labenska in her work (2019) argues that multimodality is a key concept in multimodal studies. This word is formed by prefixation. The prefix *multi-* indicates the

plurality of objects, objects, relationships, functions or the repetition of a particular action. In turn, the noun modality (from the Latin *modus* – size, method, image) has a different content in the context of a discipline in which it is actually used, such as in linguistics, psychology, programming, philosophy, music (Nórgaard, 2010). From the point of view of psychology, multimodality is defined as belonging to a certain sensory system and is used to characterize sensations (Dictionary of Terms in Psychology, 2014). It is claimed that the corresponding stimuli (*stimuli*) cause the appearance of a certain sensation in a particular sensory system of man – visual, auditory, gustatory, tactile. Man perceives and constructs the world in a multimodal way, that is, in the synesthesia of all sensations – sight, taste, hearing.

Verbal and nonverbal means of communication are involved in any communicative act, which makes it multimodal. There is a statement that there is no monomodal text at all (Baldry & Thibault, 2006). Thus, multimodality is the simultaneous involvement of several semiotic codes (resources) in communication (Воробйова, 2012; Gibbons, 2012). Language appears only as one such resource. The most important is to identify the specifics of integration and interaction of different modes, ie semiotic resources, in the process of sign creation (Nórgaard, 2010).

Currently, a number of areas are being developed in multimodal studios, namely: socio-semiotic, communicative, and interactive. One such concept is *mode* (Лабенська, 2019). Such differences are not surprising, because researchers face different challenges. In a broad sense, the concept of *mode* is explained as a volatile, insignificant property of the object, which characterizes it only in certain states, as well as as a way of being, acting, feeling and thinking (Степин, Семигин & Огурцов, 2010).

The analysis of a literary text in the multimodal aspect is the subject of research by O. P. Vorobyova, who belongs to the classification of manifestations of multimodality in the English-language literary text. Thus, according to this classification, multimodality is divided into explicit (external), implied (built-in, hidden) and integrated, and its manifestations can take the form of configurations of different semiotic modes as we see in Picture 6 (visual, audio, taste, tactile, etc.), artistic imitation of other arts (ekphrasis, musicality, etc.), transgression between the material and mental, “real” and virtual art worlds

or verbal holography (Воробйова, 2012).

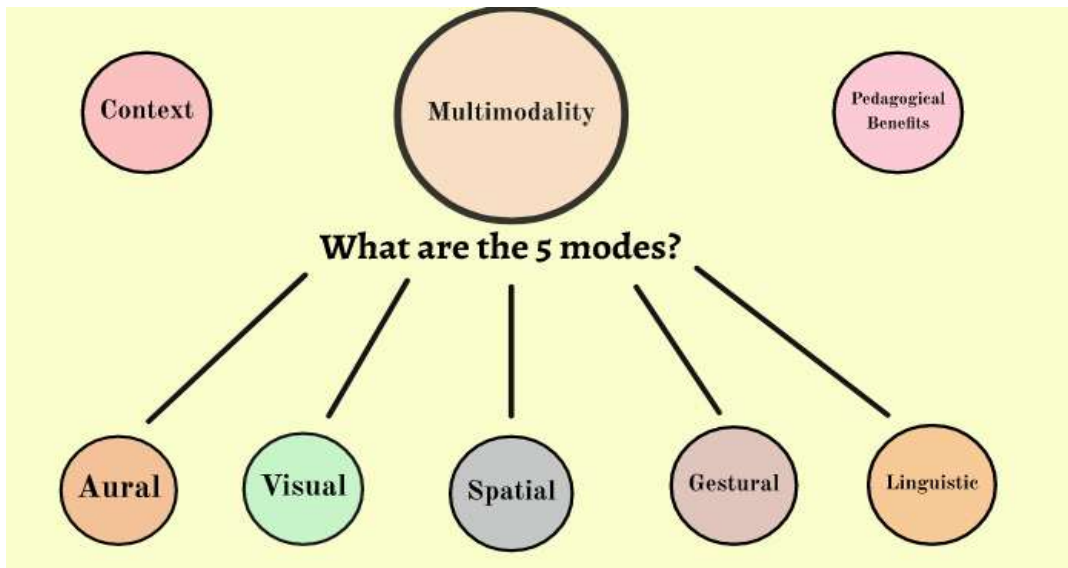


Figure 6. *Modes of multimodality*

As noted above, multimodality involves the construction of images of natural elements at the intersection of different modes of poetic discourse. Each of which appeals to a certain sensory system of the addressee, ie visual, auditory, gustatory, olfactory.

For example, in videos that have been based on various English poetic texts or stage readings of poetic texts, where interact images of natural elements function, auditory, visual, kinesic and verbal modes. In poetic texts, accompanied by illustrations, images of natural elements are constructed at the intersection of verbal and visual modes. Verbal, visual, auditory, kinesic, olfactory and taste modes interact during the construction of poetic images of natural elements embodied in installations located in nature or in urban locations.

In our research we pay attention on that there are built-in, derivative and integrated multimodality(Воробйова, 2012; Nørgaard, 2010).The first multimodality is only a verbal text in which numerous codes function, delimited by the corresponding parameters. The configurations of these codes determine the construction of meaning and the generation of meanings, which is embedded in the images of natural elements (Маріна, 2015). The second type of multimodality (derivative) is the result of resemiotization of poetic discourse (Воробйова, 2012), ie its recoding into another coordinate system (Маріна, 2015). These are the above videos, shot on the basis of poetic discourse, or there may be a transfer of fragments of, say, scientific, Internet or news

discourse in an unusual poetic context using the technique of discursive import.

In addition, we are talking about installations in nature, visual poetry and more. In this way, in the creation of images of natural elements, the verbal code is supplemented by visual, auditory and / or audiovisual, kinesic, olfactory, gustatory and tactile. It is noted that such transformations of poetic images and forms, in particular paradoxical, determine their mobile, ie mobile nature. Some images, at first glance, remain static in the pages of printed collections of poetry, accompanied by illustrations. However, they reproduce the mobility of the imagination, the rise of creative imagination, as well as a kind of fictional movement hidden in the semantics of the components of poetic forms and images (Маріна, 2015). Images of natural elements that appear in poetic installations simultaneously actualize the dynamics and statics in their various formats.

The third type of (integrated) multimodality (Воробйова, 2012) is the result of the interpenetration of verbal, visual and audio codes, regardless of the degree of adaptation of the built-in original text program of its interpretation (the same). This makes it possible through intermedia analysis of the original and derived poetic discourses to establish the cognitive-communicative strategies of the author of the original poetic text and their adaptation in derivative (audio) visual text (Маріна, 2015). In addition, there may be a definition of interpretive strategies of the addressee (reader) and at the same time the addressee-addresser (author) of the audiovisual series.

First of all, it should be emphasized that in the light of this approach, the trails have become multimodal. In particular, the metaphor, which in the new format appears as a multimodal metaphor, has been studied quite deeply (Forceville, 2006, 2017). Here is the theory of conceptual metaphor (Lakoff & Johnson, 1980) is refracted through the prism of multimodality. It is argued that the study of the implementation of metaphorical conceptual schemes exclusively in the verbal plane does not indicate the metaphorical nature of thinking. Instead, the conceptual metaphor becomes the basis of visual, auditory and tactile metaphors. In other words, metaphorical conceptual schemes become the basis for the formation of metaphors at the intersection of different modes in their interaction (Forceville, 2006). Note that multimodal metaphor and metonymy are most elucidated in relevant studies. However, other figurative means have not found such an embodiment



from the standpoint of a multimodal approach.

As already noted, multimodality in its various manifestations does not bypass the images of natural elements. In general, multimodality in poetry, first of all, is realized in poetic texts that belong to the visual, or concrete poetry. This is a current of experimental poetry, the key idea of which is to accompany the verbal series visually (A Brief Guide to Concrete Poetry, 2012). In other words, such poetic texts combine visual and verbal codes. Dominantly, the visual form of the poetic text reflects its content on the iconic principle, ie imitates, is similar to the constructed imagery in terms of meaning. For example, in the verbal-visual poetic text of Mike Johnson *The Iceberg that Sank the Titanic* (Johnson, 2013) (see Figure 7)

**THE ICEBERG THAT SANK THE TITANIC**

Well,  
it wasn't  
my fault, I thought  
I had the ocean to myself:  
drifted off the ice-shelf, was

---

enjoying the sensation of a casual, carefree  
melt. Who would have thought, in the wide  
North Atlantic? Out of the mist came the  
*Titanic!* Yes, changed my life – as I  
said to the wife – my big chance  
to become a *celebrity*.  
Next time you see  
a movie with  
some ice in  
that'll  
be me.

*Figure 7. M. Johnson's poetic text The Iceberg that Sank the Titanic (2013)*

The death of the Titanic as a result of a collision with an iceberg is subject to artistic rethinking. The analyzed text constructs an image of the natural element of water in its liquid (ocean, North Atlantic, mist, graphic symbols representing the ocean) and

solid states (iceberg, ice-shelf, ice).

This poetic text is multimodal, here it is realized in a combination of two modes – verbal and visual. Accordingly, the images constructed in this text are multimodal. In particular, the poetic image of iceberg, which is based on the element of water in its solid state, appears personified, embodied in verbal and visual modes.

### **Conclusion to Chapter One**

In this chapter, several tasks and issues were considered such as: the ontology of the context of imagery of natural and technogenic disasters; views on natural and technogenic disasters in the humanitarian aspect; Imagery of natural and technogenic disasters imagery of natural disasters in the light of ecopoetics.

Before we began to characterize natural and man-made disasters, the paper described 4 elements of nature: earth, water, air and fire. In our study, we turned to the system of characteristics of these 4 elements written by G. Bashlyar. The author of this system of characteristics denotes that the imagery of fire conveys the masculine principle. In his classification, each of the elements of nature has a masculine or feminine principle. For example, the imagery of the element of water is a feminine principle, because it is more stable and constant compared to the imagery of fire, and also symbolizes the hidden forces of personality. It also characterizes other natural elements as water is transparent, clean, untamed, dirty. For instance, the paper describes the element of air as flight, wing, fall, sky, fog, clouds, wind. The earth is embodied through images of rock, labyrinth, root, minerals, hard metals, dirt, or simply through gravity. Depending on the situation and context, each of these forces of nature has an ambivalent character and has both positive and negative qualities.

In our research there is results of different studies of philosophers of antiquity. There natural elements were interpreted by ancient Greek philosophers. For example, in the works of Plato and Aristotle, we can find something similar, namely the elements are defined through the category of spontaneity, which is due to their ontology, being on the border of real and imaginary. In Antiquity and the Middle Ages, people saw natural elements as powerful, supernatural forces that they could prevent or weaken their

negative effects through special magical rituals to not be catastrophically affected by the environment. People perceives various natural disasters as a punishment for sins, as well as a sign of future disasters. Natural disasters, ie abnormal astronomical, atmospheric, climatic, tectonic and other similar natural phenomena, such as earthquakes, tsunamis, floods occur in both Antiquity and the Middle Ages. Such events were recorded in the myths, legends, historical and geographical works of contemporary authors. One of the first global natural disasters is the Deluge. This catastrophe qualifies as natural, and on the other – as a divine punishment for human corruption, violence, and the spread of evil on earth.

Also, in the first chapter we studied the different definitions to two concepts: natural and technogenic disasters. We consider definition of “disaster” in two dictionaries. If we compare these concepts from the point of view Longman and Oxford dictionary, we find here differences in the interpretation. In Longman dictionary disaster is interpreted as “sudden event”, but Oxford dictionary uses “an unexpected event”. Both of the dictionaries gives the examples of natural disasters and gives the information about bad consequences, such as suffering or damages.

In this chapter we gave different interpretations and definitions to these two concepts: “natural and technogenic disasters”. Different researchers gave classifications of natural and techogenic disasters. Some of the results are given in the table. In our research we gave classification to natural disasters: Natural disasters are divided into: geological, meteorological, hudrological. Marine natural disasters, natural fire.

A technogenic disaster is dangerous because in the process of its culmination uncontrollable forces are released, carrying huge destructions. Such cataclysms develop uncontrollably and have an extreme color. As a result of a technogenic disaster, there are usually many human casualties and destruction. The consequences of disaster are sometimes irreversible. Technogenic disasters are classified according to their destructive factors. According to different studies we distinguish different character of technogenic disaster: fires; explosions; release into the environment of dangerous poisonous and toxic substances; destruction of immovable structures and structures; flooding; destruction of transport; disruption and destruction of communications and means of communication.

In the context of the ecopoetic approach, in particular in the perspective of constructing the imagery of natural disasters, we can talk about a number of newly formed types of poetry, such as poetry of disaster (poetry of disaster, poetry of catastrophe), poetry of global warming, or climate change. change, global warming poetry), poetry of science. Let us dwell in more detail on these types of poetry, in which the imagery of natural elements functions in one perspective or another, in the relevant section devoted to the delineation of dominant features and the description of various genres of modern English poetic discourse.

In this chapter, several tasks and issues were considered such as Main characteristics of contemporary English poetic discourse and main features of multimodality. These two topics have different researchers, so these two topics are discussed nowadays by many linguists.

So, in our research, poetic discourse is understood as mental-speech activity in the aggregate of a number of aspects (cognitive, socio-pragmatic and linguistic), which includes process and result, the latter is a poetic text, a fragment of poetic discourse aimed at poetic communication between the addressee and addressee, ie to construct meanings.

Today, poetic discourse becomes an environment of clash of opposite, sometimes contradictory poetic schools and directions, which simultaneously generate and contradict each other, creating the paradox of such a discourse, and it contributes to the maximum activation of creative efforts, without which the emergence of new knowledge is impossible(Эпштейн, 1988).

In our study, poetic discourse is considered from the point of view of multimodality. In her work (2019), Olena Marina interprets poetic discourse as «a mental-speech activity that encompasses process and result – a poetic text aimed at poetic communication between the addressee and the addressee, which takes place in its various modes (poetic text, its audiovisual version) – video clip, or film adaptation and illustration), which are in the relationship of interaction, interaction and interdependence». But poetic discursive activity appears consciously or unconsciously intentional given the specifics of the creative, or

author's, idea. In today's poetic discourse, the addressee and the addressee are not always spatially and chronologically separated.

In the modern English-language poetic discourse of catastrophes, imagery is constructed in which natural, anthropogenic, natural-technogenic, meteorological and ecological catastrophes are articulated. Analysis of the imagery of natural elements in such a poetic discourse makes it possible to identify the mechanisms of formation of images of natural disasters, the types of reader response to such poetry.

Poetry is devoted to the problem of global warming, as well as climate change, respectively, focuses on the problems of the same name. Through the poetic word, as well as through the visualization of the ecological crisis, poets try to draw the attention of not only society but also scientists and politicians to the dangerous situation and force politicians and the world community to address these problematic issues at the global level.

Also, our study found out that multimodality involves constructing images of natural and technogenic disasters at the intersection of different modes of poetic discourse. Each of them appeals to a certain sensory system of the addressee, ie visual, auditory, gustatory.

For example, now videos based on one or another English poetic text are created, where images of natural elements function as auditory, visual, kinesic and verbal modes.

In poetic texts, accompanied by illustrations, images of natural elements are constructed at the intersection of verbal and visual modes. Verbal, visual, auditory, kinesic, olfactory and taste modes interact the construction of poetic images of natural elements embodied in installations located in nature or in urban locations.

## CHAPTER TWO

### ANALYSIS OF NATURAL AND TECHNOGENIC DISASTERS IMAGERY IN CONTEMPORARY ENGLISH POETIC DISCOURSE

The imagery of natural elements appears precisely as the “umbrella” that encompasses the diversity of individual images of natural elements. This mosaic, sometimes contradictory images, requires a certain order, folded into a unified “picture”, which will contribute to a number of criteria for classifying images of natural elements.

The formal plan of imagery of natural elements covers a number of individual images of natural elements, which in terms of content is a semantic complex of diversity of poetic images, the main focus of which are images of the elements of existence, namely fire, water, air, earth. In turn, these tricks, as a kind of semantic modes, accumulate a number of images of each of the natural elements with the release of natural disasters, including but not limited to: earthquakes, tsunamis, volcanic eruptions, landslides, heavy snowfalls, dips, avalanches, floods, showers, melting glaciers, typhoons, tornadoes, fires, storms. In addition, images related to the environmental problems of global warming and climate change are highlighted (Лабенська, 2019).

In turn, the typology of imagery of natural disasters and catastrophes is based on such criteria as: the degree of novelty, conceptual and semantic, formal. According to the degree of novelty, based on the concept of prof. Belekhova L. I., we divide the images of natural elements into archetypal, stereotypical, idiosyncratic and kenotypic. In the selected types of verbal poetic images, different knowledge of the ethnos about the world is objectified.

In addition, the basis for the formation of each of the types of image is the corresponding conceptual scheme (conceptual incarnation of the verbal poetic image). Accordingly, the construction of an image occurs with the help of one or another linguocognitive operation (Белєхова, 2004).

In our research, archetypal images are the very elements of existence in their mythological embodiment, and stereotypical – those in which stereotyped knowledge about natural elements, their states and human attitudes with nature in general and natural elements in particular.

According to the conceptual and semantic criterion, the imagery of natural elements includes three types, namely: images of tranquil states of nature, images of natural disasters and images of global warming and climate change.

According to the formal criterion, all images of natural disasters are multimodal, they are constructed at the intersection of different modes – audio, visual, tactile, and so on. In multimodal studios, *modus* means socio- and culturally conditioned semiotic resources involved in the process of constructing meaning (Kress & van Leeuwen, 2001). It is implied that modes are not autonomous and fixed, they are constructed in the context of socio-cultural processes, which determines their variability and propensity for change. In addition, the mode categorizes the “channel” of information representation or communication. The list and nature of modes still remains open, as different researchers establish criteria for distinguishing modes, in particular based on the needs of their own research. Therefore, the range of modes is quite wide from verbal and graphic in printed text, kinesic and sound on the screen, to speech gesture, look and posture in direct communication. For example, according to the parameter of attachment to sensory perception, modes are categorized into graphic signs, verbal signs, gestures, sounds, music, taste, touch (Forceville, 2017). Image, color, font, music and gestures, etc. are also recognized as modes (Page, 2012).

In modern English-language poetic discourse, the types of these images are distinguished based on the environment and the method of their construction. Thus, we distinguish interdiscursive, installation, digital, digitized multimodal images of natural elements.

## **2.1 Images of natural disasters in English poetic discourse**

As written above, we distinguish interdiscursive, installation, digital, digitized multimodal images of natural disasters. Interdiscursiveness determines the switching of the addressee to another system of knowledge, codes and other types of thinking or vision of the problem (Шевченко, 2009). Interdiscursive connections are established by including units of one type of discourse in another. Note that interdiscursivity is interpreted as the interaction between different discourses, as the integration of different

areas of knowledge and practice, which is to combine in the interdiscourse of categories of multi-genre discourses, as well as to build a discourse of one genre on cognitive and communicative parameters of another. Under cognitive parameters understand discourse-creating concepts, and under communicative – strategies and tactics embodied in a particular genre of discourse(the same).

As a result of our research, interdiscursiveness and media connections were found, where the type of imagery of a natural disaster is formed. For example, we researched a very interesting project by the American poet Cynthia Hogue and photographer Rebecca Ross “When the Water Came: Evacuees of Hurricane Katrina” (Fig. 8) as a result of discursive imports of oral interviews of thirteen New Orleans residents who were evacuated to this city. after the aftermath of the storm, Katrina, noted by the poet, was transferred to poetic discourse. The subject of this poetry is the storm Katrina. It struck the gulf coast in 2005, had terrible and far-reaching effects on that place and people. This Hurricane caused great flooding in one of the city in New Orleans and catastrophic damage along the gulf coasts of Mississippi, Alabama and Louisiana. For those place and for people Katrina caused one of the largest and most abrupt relocations of people in U.S. history. The plight of evacuees was a central theme in the national news coverage of the hurricane, as Katrina dominated the news for an entire month after making landfall(Jeffrey Groen, 2008).

In this poem the base of imagery of natural disaste, which is artistic transformed, becomes one of the element of nature – water, and its transformation and consequences in image of hurricane Katrina.

The main feature of this project is that it consists of several works: photographs and poetry. Let's pay attention to the cover (Picture 9) of the project. It depicts a large earring on the background of some fragments of something. In addition, we pay attention to the shape and appearance of the earring: with a variety of patterns and a large, probably precious stone. This may symbolize that these patterns are an intertwining of the lives of people who have suffered a great deal of grief and loss, or our environment with our diverse lives. And in the very center of the pendant - a large stone, which symbolizes this global catastrophe, which focuses the attention of society, scientists, first



and foremost, politicians. If you look deeply into this pendant, you can imagine that it is an ocean, or a sea or a river with incredible depth, which can capture anything under water, and immediately draw a parallel with the flood that caused this hurricane. We also pay attention to the color in which the photo was taken – a gray color that causes a sad and pessimistic mood, or a feeling of something bad, because the project, which was made by S. Hogg and R. Ross, was dedicated to tragedy and natural disaster, which covered a lot of territory, took a large number of lives, as well as huge losses of property and everything else.

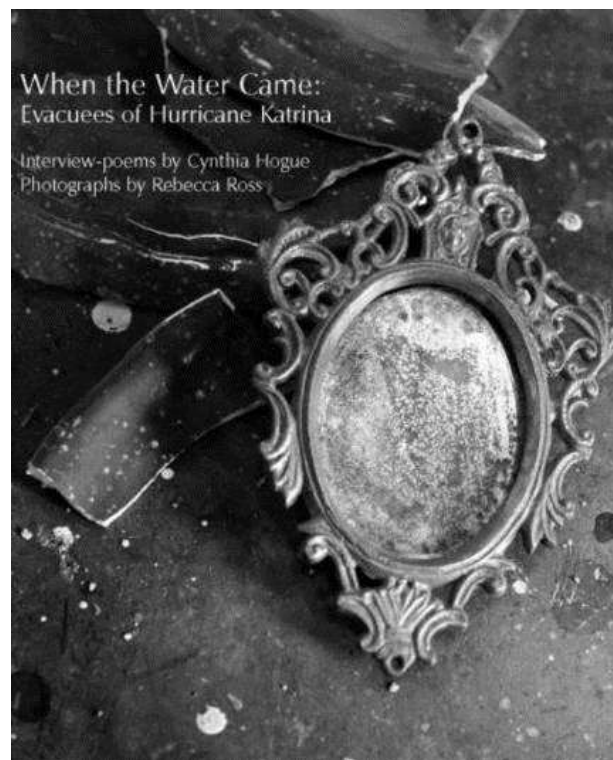


Figure 9. The cover of the book by S. Hogg and R. Ross

We analysed several poems-memory of some people who experienced this terrible nature disaster. The first poem is about *Deborah Green*, also in this project there is her photo in grey colour.

*I listened to the wind all night. 5 a.m.*  
*my mother hollers, Y'all better move your cars*  
*'cause the water is coming up and up.*  
*People were floating their mattresses*  
*to the Dome with their little bitty children.*

*You better feed them children  
before you leave, I called.  
I'm gonna make y'all sandwiches.  
And I did that.  
Must have been an angel  
speaking through me.  
That was the last meal  
them children had for 3 or 4 days.  
Something just told me,  
I can't go to the Dome. Uh-uh.  
One of my friends worked for Charity  
Hospital, and she was sent  
with a boat there to get the sick.  
The man steering made her  
get out at the Dome.  
That was very . . .  
People was so dirty.  
Girl, I ain't never thought  
you were at that Dome, I said.  
Oh, people got cold-hearted  
being there without food or water.  
My friend said, Debby, I looked at the things  
going on there--people urinating everywhere,  
the old dying, children getting raped--  
and prayed to the good Lord,  
whatever you want me  
to do, I'll do it. Please  
get me out of this.  
She was on dialysis so she wasn't  
urinating. That held her calm.*

*Afterwards, the police chief who cried  
 to the press claimed he'd lied about it all.  
 Those stories are the Lord's truth.  
 At night it was pitch dark and hot.  
 Tuesday my brother walked through dirty water  
 all the way uptown from downtown  
 to check on us. He had a long stick  
 and a rag tied round his head.  
 He looked like Joseph.*

*We said, Look at Joseph. That water stayed  
 a long time. The last time I heard  
 the Mayor talk on the television,  
 he was cussing and crying at the same time:  
 We need help here!  
 My girlfriend who lived in the Lower  
 9<sup>th</sup> Ward drowned. That water came up  
 so fast. Didn't give people a chance.  
 The ones that made it  
 was on the Lord's grace.  
 I seen angels so I know(Hogue, 2010).*

The imagery of natural disaster hurricane and flood and their consequences made by using combination of different negative characteristics about Water. In this line readers read about the consequences and negative characteristic of water:

*We said, Look at Joseph. That water stayed  
 a long time. The last time I heard  
 the Mayor talk on the television,  
 he was cussing and crying at the same time:  
 We need help here!  
 My girlfriend who lived in the Lower  
 9<sup>th</sup> Ward drowned. That water came up*

*so fast. Didn't give people a chance* (Hogue, 2010).

So, in this case the imagery of natural disaster, flood, represents only in negative side. The consequences are terrible: destroyed property, deaths, suffering, hunger, people haven't any places to live because the water destroyed their house. It is terrible and horrible to imagine this tragedy.

In this poem there is a hope that one day everything will end up. So image of hope is present in this poem: *Must have been an angel speaking through me. I seen angels so I know*. So despite on suffering and tragedy this women had a big hope that everyone will alive.

As mentioned above, this great project consists poems about memory of this disasters and photos of those who has experienced hurricane Katrin. On this photo(Figure 8) we see *Deborah Green*:



*Figure 8. Photo of Deborah Green*

We see that this photo like the cover of this book made in grey colour. Here we see how nonverbal plane(visual mode) works. This photo is example how it works and how this meanings constructed in the visual mode. Like in the cover of the book woman's face captured in close-up, like the necklace on the cover of the book, especially her eyes convey all the pain of suffering from this natural disaster.

Another poem represent how bild the image of natural disaster in another way. If in Deborah Green's we read about how she and other people survive, so in poem of Kid Marve's memories built on the antithesis of good memories before and during disaster.

*Saturday before the hurricane  
my girlfriend went into labor.  
Everybody's leaving town  
and we're going uptown to Touro.*

*My son was born  
at 2:13 am Sunday morning  
and I was, Wow!*

*I went through years of music—  
Sunshine of my Life, James Brown,  
Bob Marley, some jazz,  
It's a Wonderful World, some*

*Brass Band, Curtis Mayfield—  
so they were the first songs that my son heard though  
our world had crashed.*

*Monday night, we went for a walk  
and could hear water everywhere—  
shshshshshshshshshshshshshshsh—*

*but we could not  
see it and did not know  
what was happening.*

*People called in to the Mayor on the radio,  
asking, Why's the water rising?  
Is the levees...is the pumps on?  
The pumps are working, sir.*

*Mayor Nagin was stalling,  
knowing he had a whole set  
of people to move out,  
as if we were all on Survivor.  
If it been Nebraska or Idaho, everybody  
would have been rescued, given thousands*

*of dollars. This is the land of the free* (Hogue, 2010).

So here the image of natural disaster represents through the antithesis of good and bad memories. For example, Kid Marve told about how he felt when his son was born: *My son was born at 2:13 am Sunday morning and I was, Wow! It's a Wonderful World, some Brass Band, Curtis Mayfield – so they were the first songs that my son hear.* But then we see how he describe disaster: *our world had crashed. Monday night, we went for a walk and could hear water everywhere— shshshshshshshshshshshshshshsh.*

In this poem the imagery of natural disaster perceive through the the visual mode as in poem above and audio mode also. Musician perceives tragedy through the prism of the music of catastrophe, embodied through the symbolic image of water – *water everywhere— shshshshshshshshshshshshshshshsh.*

Unfortunately, there are many natural disasters in the world today, and therefore to warn the attention of society, scientists and politicians. Thus, in the XXI century, formulates fiction about natural and technogenic disasters, climate change and global warming including poetry for example Modern Poems Magazine “The Poetry of Science”.

In our research we consider one example of poetry on natural disasters, namely the drought in Africa. And many poems are dedicated to this topic of drought as natural disaster. For example the poem *Forecasting drought* (The Poetry of Science, 2020) dedicate to drought in Africa. It was written after research about special satellite which can make imagery and predict a period of drought in Kenya up to ten weeks in advance. Nowadays, scientists do their best to improve conditions of environment in our world, they invented different ways and tools how to do this, so in this poem are describe the environment in Africa and the author’s attitude to new invention.

*Ghostly quilts of verdant fields  
shimmer in the braying heat,  
picked bare by arid gusts  
that rattle through the landscape  
with malicious intent;*

*a rank, distorted echo  
of where life once flowed.*

*The condition of vegetation  
now exposed,  
as it jostles for space  
on weathered bulletins  
that proclaim your arrival with  
the efficacy of  
a belated funeral wreath;  
well-meant sympathies,  
lost on arrival.*

*We train machines so that  
we will not forget;  
Gaussian processes cutting  
through space and time  
to forecast a future  
that we cannot  
hope to change,  
but for which we can plan  
to expect.*

(The Poetry of Science, 2020)

In this poem present also the visual modes that help readers to imagine and see in which condition our nature, our environment. This poem is built on the antithesis of image of nature in the past and nowadays and there is thoughts for our technical progress to save our planet. So, there are antithesis which are represents through the comparison two conditions of nature. The first is the line about the nature in the past: *where life once flowed*, or *Ghostly quilts of verdant fields*. In this line *Ghostly quilts of verdant fields* we pay attention on the word *ghostly* – due to this word reader can imagine how was the

nature many years ago, and the word *once* in line *where life once flowed* indicates the past. But now it is only *Ghostly quilts of verdant fields*. Soe these lines which characterized the nature in past compared to nowadays:

*Ghostly quilts of verdant fields  
shimmer in the braying heat,  
picked bare by arid gusts  
that rattle through the landscape  
with malicious intent;  
a rank, distorted echo  
of where life once flowed*

(The Poetry of Science, 2020)

So next the reader see the real image of nature, which is describe with the help of these words, which are opposed to words above: *distorted echo; with malicious intent; picked bare by arid gusts*. As a result we see with the help of these words the image of natural disaster describe. These words indicate destruction of the nature, how it was and how it became. Also, we have picture(Figure 9) that are addition to this poem, it is visual mode which help to understand and imagine the problem of this natural disaster. On these picture the message is that our nature is exhausted and dried up bu the droughts. The colours of these photo are dim, grey, the reader see only the groud without verdant fields, animals. In the foreground of the photo is depicted the shadow of branches which like ghost of lush green tree, by the way the poem starts with another form of the word *ghost*, adjective *ghostly*. Also in the foreground the corpe of animal body is depicted, which means total destruction of everything which alive. So, the visual mode can help to understand the meanings of the poem, to encourage readers to do something for this problem.





*Figure 9. A dried-up riverbed, in drought-hit northern Kenya*

## **2.2 Images of technogenic disasters in English poetic discourse**

Disasters are the processes of nature. It can be a hurricane or an earthquake, a flooding, drought or a chemical mishap – it concerns environment and the society. Environment, in the form of natural resource systems, holds a major stake in people's vulnerability to the impacts of these disasters. Concerns and protection of environment within our development planning process as well as day to day activities also reduce our exposure to the challenges of the disasters (Safeguard Environment, 2012).

So, scientists pay attention not only to natural disaster but also to technogenic. Famous Modern Poems Magazine "The Poetry of Science" has several poems which are dedicated to this topic. The aim of these poems is to stop society from doing fatal things by forgetting about our environment and nature. For example, the poem *Rewilding Fukushima* (The Poetry of Science, 2020) is dedicated to the consequences of a nuclear accident in Fukushima, Japan. Following a major earthquake on the 11th March 2011, a 15-metre tsunami disabled the power supply and cooling of three reactors at the Fukushima Daiichi Nuclear Power Plant, causing a nuclear accident (The Poetry of

Science, 2020). So, the aim of these poem is to show how we can destruct the nature, even it was destructed not only natural disaster, but technogenic disaster. What is the future of these place. According to these poem, so animals returned to their territory, where there are any people.

*After the accident the forest returned,  
blanketing forsaken machinery  
in a gentle, unfamiliar embrace.*

*Stacks of contaminated televisions lie in  
heaps, repurposed as shelters  
for the returning fauna.*

*Computer screens that once glimmered  
with potency now lie abandoned,  
tainted by a film of excrement,  
and something that we mustn't name.*

*From a certain perspective, time stands still.*

*Sika deer dance across  
radioactive ley lines;  
undeterred by the threatening  
names that we have conferred,  
and which they have  
never understood.*

*Wild boars roam the zones,  
our evacuation excluding them  
no longer as they stomp past  
green pheasants;  
their bronze mantles blazing  
in the solitude of our retreat.*

*After the accident the forest returned,  
staking a claim to the life  
we abandoned*(The Poetry of Science, 2020).

When the author wrote this poem he paid attention to the structure and repetition of several words or lines. For example, the poem starts with the line: *After the accident the forest returned*, and the last column starts with the same line: *After the accident the forest returned*. The usage of this kind of repetition arising from the importance and the size of this technogenic disaster. In this way the reader's attention is paid attention to this problem. Also, there are a lot of metal things which pass atmosphere of emptiness. The imagery of the consequences of the technogenic disaster is represented through the words *computer screens, blanketing forsaken machinery, stacks of contaminated televisions lie in*, and the word forsaken is considered as solitude after disaster. But in the poem different animals are present, the author pay attention that only wild nature has left an after some time it will recover.

In this poems the visual and audio modes are present. The combination of these modes make thi poem sound more seriously and lighter. In the given picture(Figure 10) wild nature is represented without people. The flora is rich, we see that the grass is all over the road, because there is no harm of people. The audio mode cause optimistic mood and willingness to change something in our life, environment an nature. It is terrivble atural disaster which gave people a lot of suffering and death.



*Figure 10.* Adult and juvenile wild boar walking along a road in the abandoned area of the Fukushima Exclusion Zone

### **2.3 Images of global warming and climate change in English poetic discourse**

In modern English-language poetic discourse, catastrophe constructs imagery in which natural, anthropogenic, natural-technological, meteorological and ecological catastrophes are protected. Analysis of the imagery of natural elements in such a poetic discourse makes it possible to identify the mechanisms of formation of images of natural disasters, typical reader reviews of such poetry (Goldsmith, 2013; Tanenhaus, 2011).

The poetry of global warming, or climate change, accordingly focuses on the problems of the same name. Through the poetic word, as well as by visualizing the ecological crisis, poets try to draw public attention to the catastrophic situation and force the efforts of politicians and the world community to address these issues (Hiscott, 2018). There are a number of poetry competitions dedicated to global warming and climate change. In addition, we emphasize one of the projects that took place in 2015 and was initiated by the British newspaper *The Guardian*. These are a number of celebrities, including actors who have read poetic texts on climate change and whose recordings have been posted alongside photographs of the actors on the newspaper's website (Guardian, 2015).

Images of natural disasters are a reflection of the poetics of the environment. In general, the XX-XXI centuries are considered an era of accidents and disasters, caused by rapid scientific and technological progress. To confirm this fact, we present the dynamics of growth in the number of natural disasters from 1970 to 2018 inclusive in the graphic representation (Fig. 11):

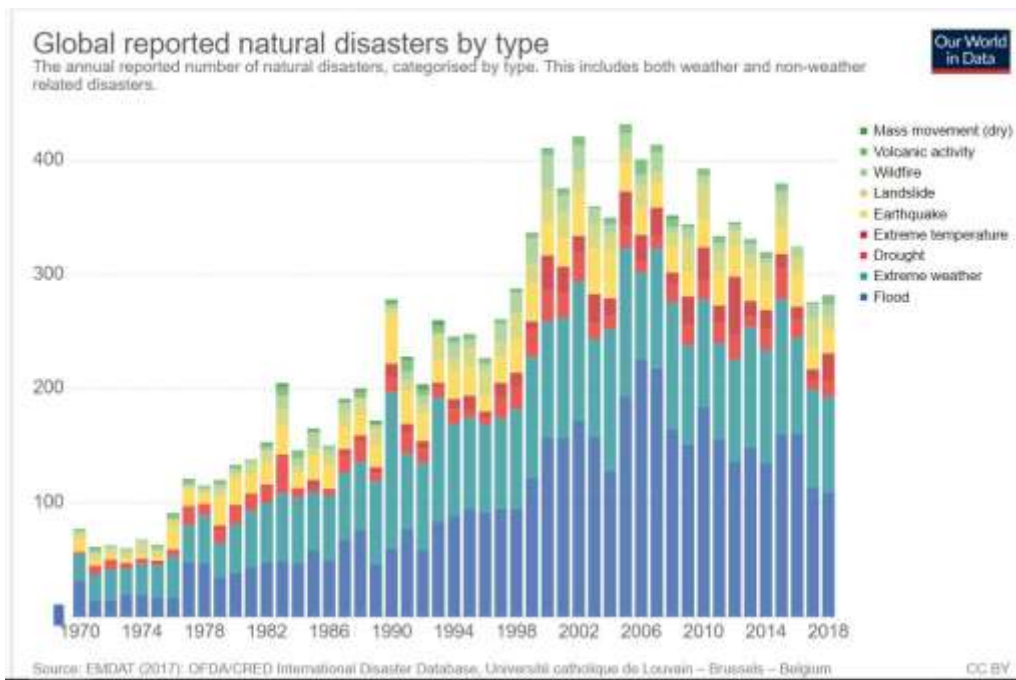


Figure 11. Graph of the dynamics of natural disasters from 1970 to 2018 by type.

In this regard, a whole direction is formed in modern English-language poetry – poetry of disaster. The imagery constructed in such a poetic discourse affects a number of different catastrophes, including: natural, anthropogenic, natural-technogenic, meteorological, ecological, and so on. There are poetic texts-catastrophes and poetic texts about catastrophes. There are discussions about the following: how do natural disasters and catastrophes reproduce in poetic speech? What feelings, the reader's response evokes a poetic word about the elements? What is her poetry-reaction to disasters?

Poetry of global warming, or climate change (climate-change, global warming poetry) is combined with poetry of science, because the latter is concentrated on similar issues of global warming and climate change.

In addition, we emphasize the project, which took place in 2015 and was initiated by the British newspaper *The Guardian*. We are talking about a number of celebrities, including actors who have read poetic texts about climate change and whose records are posted along with photos of actors on the newspaper's website (*The Guardian*, 2015). For example, Scottish actress Kelly MacDonal reads a poem by J. Kay “Extinction” (*The Guardian*, 2015).

*We closed the borders, folks, we nailed  
it.*

*No trees, no plants, no immigrants.  
No foreign nurses, no Doctors; we  
smashed it.*

*We took control of our affairs. No  
fresh air.*

*No birds, no bees, no HIV, no Poles,  
no pollen.*

*No pandas, no polar bears, no ice, no  
dice.*

*No rainforests, no foraging, no  
France.*

*No frogs, no golden toads, no  
Harlequins.*

*No Greens, no Brussels, no  
vegetarians, no lesbians.*

*No carbon curbed emissions, no Co2  
questions.*

*No lions, no tigers, no bears. No BBC  
picked audience.*

*No loony lefties, please. No politically  
correct classes.*

*No classes. No Guardian readers. No  
readers.*

*No emus, no EUs, no Eco warriors, no  
Euros,*

*No rhinos, no zebras, no burnt bras, no  
elephants.*



*We shut it down! No immigrants, no  
immigrants.*

*No sniveling-recycling-global-  
warming nutters.*

*Little man, little woman, the world is a  
dangerous place.*

*Now, pour me a pint, dear. Get out of  
my fracking face (The Guardian,2015).*

*Figure 11. Poetic text "Extinction" and a photo of the actress*

The whole poem is built on negative attitude and consequences of different technogenic invention, different activities. This is poem is about the whole destruction in the world, and people are guilty, everything disappear because of global warming and climate change.

The author claims that people have done everything to destroy nature. : *We closed the borders, folks, we nailed it/We shut it down! No immigrants, no immigrants.* In this poem we are like grit, because the world is large for everyone. So the author compare himself with: *Little man, little woman, the world is a dangerous place).*

Involving famous actors in such a project is extremely important. It is their personalities that serve as a trigger to draw attention to the effects of global warming and motivate action. Thus, the multimodality of constructed images is manifested through a combination of verbal mode – the actual poetic text, visual – a photo of a famous person and audio – recording a poem read by an actor / actress who constructed his own vision of environmental problems with various prosodic means(Лабенська, 2019).

## **Conclusions to Chapter Two**

This chapter “Imagery of natural and technogenic disasters in contemporary english poetic discourse” is devoted to implementation of the problems as stated in the

introduction of master's thesis. In this chapter we analyse poetry and found out imagery of natural and technogenic disasters in contemporary English poetic discourse, moreover images of global warming and climate change in poetic discourse.

Most of the poems in the master's thesis are taken from the the British newspaper The Guardian and famous modern poems magazine "The Poetry of Science". There attention is focused on the topicality of these two sources: both of them pay attention to several global problems. They are natural and technogenic disasters, global warming and climate change.

In most analysed poems there are combinations of imageries of natural elements and natural and technogenic disasters, global warming and climate change. Because the formal plan of imagery of natural elements covers a number of individual images of natural elements, which in terms of content is a semantic complex of diversity of poetic images, the main focus of which are images of the elements of existence, namely fire, water, air, earth. In turn, these tricks, as a kind of semantic modes, accumulate a number of images of each of the natural elements with the release of natural disasters, including but not limited to: earthquakes, tsunamis, volcanic eruptions, landslides, heavy snowfalls, dips, avalanches, floods, showers, melting glaciers, typhoons, tornadoes, fires, storms. In addition, images related to the environmental problems of global warming and climate change are highlighted. To highlite the imagery of natural and technogenic disasters, global warming and climate change authors used the multimodality. Due to visual and auditory modes the imagery of natural and technogenic disasters becomes more opened, readers can imagine the general picture of the problems. Some of the authors pay attention to colors of the pictures, or installation? Another one transmit the auditory modes through the describing sounds in different ways.

The main focus in the poetry is aimed to the images of the elements of existence, namely fire, water, air, earth. In turn, these tricks, as a kind of semantic modes, accumulate a number of images of each of the natural elements in the plane of natural disasters, including but not limited to: earthquakes, tsunamis, volcanic eruptions, landslides, heavy snowfalls, dips, avalanches, floods, showers, melting glaciers,



typhoons, tornadoes, fires, storms (English earthquakes, tsunamis, volcanic eruptions, snowstorms, tornados, avalanches, heavy rains, floods, fires, and typhoons). In addition, images related to the environmental problems of global warming and climate change.

## GENERAL CONCLUSIONS

The results of the research of natural and technogenic disasters imagery in contemporary English poetic discourse are based on theoretical provisions and methods developed in multimodal poetics and stylistics with some elements of ecopoetics, as well as analysis of the empirical material.

In English contemporary poetic discourse natural and technogenic disasters imagery are based on the archetypal images of the elements of nature, namely fire, water, air, and earth. Images of natural disasters include those of earthquakes, tsunamis, volcanic eruptions, landslides, heavy snowfalls, dips, avalanches, floods, showers, melting glaciers, typhoons, tornadoes, fires, storms, as well as images related to environmental problems of global warming and climate change. In their turn, images of technogenic disasters embrace fires, explosions, release into the environment of dangerous poisonous and toxic substances, destruction of immovable structures and structures, flooding, destruction of transport.

Interactivity, nonlinearity, heterogeneity, transgenre, mobility, openness, irrationality, and multimodality are the main features of contemporary English poetic discourse. The key genres of contemporary English poetic discourse are digimodernist and metamodernist, encompassing the poetry of nature, the poetry of catastrophes, the poetry of global warming or climate change, environmental poetry, the science poetry, and ecopoetry. The research revealed that in contemporary English poetic discourse nonverbal components of images of natural and technogenic disasters interact with verbal ones in various combinations. In particular, in the analysed poems visual and auditory modes are combined. The combination of these modes make enhances meaning-making potential of the imagery, as well as potential readers' response. One of the brightest examples of such interaction of modes in creating imagery can be observed in the project, which took place in 2015 and initiated by The Guardian. A number of celebrities, including actors, singers, and dancers recorded poetic texts about climate change. The records have been posted along with photos of actors on the Guardian website.

Interaction of verbal and visual modes takes place in the texts of visual poetry, which is characterized by a certain graphic form, as well as in poetic texts, accompanied

by an illustration. The combination of verbal and audiovisual modes is realized in mobile digital poetic texts, which include verbal components, auditory resources (musical accompaniment), visual mode (change of colors, font, visual forms, images and frames), as well as in audio recordings of poetic texts accompanied by their printed text and a performer's photo.

## РЕЗЮМЕ

Магістерська робота присвячена визначенню мультимодальних і стилістичних особливостей образів природних та техногенних катастроф у сучасному англомовному поетичному дискурсі.

У дослідженні визначаються домінантні риси сучасного англомовного поетичного дискурсу та його композиційно-жанрові особливості. Також розглянуто основні характеристики мультимодальності та екопоетики.

Завдяки різноманітним методам дослідження було визначено поняття образності природних та техногенних катастроф. Розкрито специфіку мультимодальної побудови зображень природних та техногенних катастроф. Також розроблено типологію образів природних і техногенних катастроф у сучасному англомовному поетичному дискурсі.

Образність природних катастроф включає в себе образи землетрусів, цунамі, виверження вулканів, зсуви, сильних снігопадів, провалин, лавин, повені, зливи, танення льодовиків, торнадо, пожежі, шторми, а також зображення, пов'язані з екологічними проблемами.

Образність техногенних катастроф включає в себе образи пожеж, вибухів, викидів у навколишнє середовище небезпечних отруйних та токсичних речовин, руйнування нерухомих конструкцій та споруд, підтоплення.

Мультимодальність передбачає побудову образів природних та техногенних катастроф на перетині різних модусів поетичного дискурсу.

**КЛЮЧОВІ СЛОВА:** *мультимодальність, модус, поетичний дискурс, образність природних катастроф, образність техногенних катастроф.*

### LIST OF REFERENCE MATERIALS:

1. A Brief Guide to Concrete Poetry. (2012). Retrieved from <http://www.poets.org/poetsorg/text/brief-guide-concrete-poetry>.
2. Arran Stibbe(2015). *Ecostylistics: Language, ecology, and the stories we live by*. New Yourk: Routledge.
3. Baldry, A., & Thibault, J. P. (2006). *Multimodal Transcription and Text Analysis : A Multimedia Toolkit and Coursebook*. Equinox: Equinox Publishing.
4. Bate, J. (2000). *The Song of the Earth*. London: Picador.
5. Bristow, T. (2008). Ecopoetics. In R. V. Arana (Ed.), *Facts on File Companion to World Poetry: 1900 to Present* (pp. 156-159). New York: Facts on File.
6. Bryson, J. S. (2002). *Ecopoetry: A Critical Introduction*. Salt Lake City: University of Utah Press.
7. Butler P.(2006). *Emergency Preparedness and Disasters*. Plymouth Meeting, USA.
8. Cooley, N. *Poetry of Disaster*. Retrieved from <https://www.poets.org/poetsorg/text/poetry-disaster>.
9. Dworkin, C. (2011). The Fate of Echo. In C. Dworkin & K. Goldsmith (Eds.), *Against Expression : An Anthology of Conceptual Writing* (pp. Xxiii-liv). Evanston, Illinois: Northwestern University Press.
10. Forceville, Ch. (2006). Non-verbal and multimodal metaphor in a Cognitivist Framework: Agendas for Research. In G. Kristiansen, M. Achard, R. Dirven, & F. R. de Mendoza Ibàñez (Eds.), *Cognitive Linguistics: Current Applications and Future Perspectives* (pp. 379-402). Berlin ; New York: Mouton de Gruyter.
11. Forceville, Ch. (2017). Visual and multimodal metaphor in advertising: cultural perspectives. *Styles of Communication*, 9(2), 26-41.
12. Gibbons, A. (2012). *Multimodality, Cognition, and Experimental Literature*. London / New York: Routledge.
13. Goldsmith, K. (2011). *Uncreative Writing: Managing Language in the Digital Age*. Columbia: Columbia University Press
14. Goldsmith, K. (2013). Seven American Deaths and Disasters. Retrieved from [://the-poetry-science. scienceblog.com/ tag/climate-change/](http://the-poetry-science.com/tag/climate-change/).

15. Goldsteen, R. and Schorr, J. K. (1982). *The long-term impact of a man-made disaster: An examination of a small town in the aftermath of the Three Mile Island Nuclear Reactor Accident*. *Disasters*, 6: 50–59.
16. Hiscott, R. (2018). *Can Poems Inspire Action on Climate Change? This New Anthology Is Hopeful*. Retrieved from <https://medium.com/kickstarter/can-poems-inspire-action-on-climate-change-this-new-anthology-is-hopeful-4105d3076d2c>.
17. Hoagland, T. (2019). *The Art of Voice: Poetic Principles and Practice*. London, New York: W.W. Norton & Company.  
[https://modernpoetsmagazine.com/posthome/The Poetry of Science](https://modernpoetsmagazine.com/posthome/The_Poetry_of_Science). Retrieved from <https://thepoetryofscience.scienceblog.com/tag/climate-change/>. Stricklend, S., Jaramillo, C. L., & Ryan, P. (2007). *Slipping Glimpse*. Retrieved from <http://slippingglimpse.org/>.
18. Illingworth, S. *The Poetry of Science*. Retrieved from <https://thepoetryofscience.scienceblog.com/author/thepoetryofscience/>.
19. Jeff Bezemer and Carey Jewitt (2017). *Multimodality: A guide for linguists*. London: Continuum. – 2017.
20. Jeffrey Groen (2008). *Hurricane Katrina Evacuees: Who They Are, Where They Are, and How They Are Faring*. U.S. Department of Labor, Bureau of Labor Statistics 131(3). 32-51
21. Johnson, M. (2013). *Mike Johnson's visual poetry displayed*. Retrieved from <http://www.open.ac.uk/blogs/WritingTutors/?p=721>
22. Kirby, A. (2009). *Digimodernism : How New Technologies Dismantle the Postmodern and Reconfigure Our Culture*. London: Continuum.
23. Krejsa, P. (1997). *Early warning for technological hazards: Secretariat, Geneva*
24. Kress, G. (2009). *Multimodality: A Social Semiotic Approach to Contemporary Communication*. London: Routledge.
25. Lakoff, G., & Johnson, M. (1980). *Metaphors We Live By*. Chicago ; London: Chicago University Press.
26. Lipgart A. A. «Irish Melodies» by Thomas Moore: The Linguopoetic Typology of Artistic Texts / A. Lipgart and N. Garkavenko // *Филология языка. Функциональная*

- стилістика. Лінгвопоетика: сб. науч. ст. / под ред. А. Липгарта и М. Э. Конурбаева. – М. : МАКС Пресс, 2001. – С. 161–210
27. Lydia, Ch. (2017). Memory, Poetry, & Place: Recounting Hurricane Katrina With Interview Poetry From ‘When The Water Came: Evacuees Of Hurricane Katrina’ By Cynthia Hogue, Photography By Rebecca Ross. *The Black Lion Journal*. Retrieved from <https://theblacklionjournal.com/2017/08/29/memory-poetry-place-recounting-hurricane-katrina-with-interview-poetry-from-when-the-water-came-evacuees-of-hurricane-katrina-by-cynthia-hogue-photography-by-rebecca-ross/>.
28. Montgomery, R. *Poems*. Retrieved from <http://www.robertmontgomery.org/>.
29. Nørgaard, N. (2010). Multimodality: Extending the Stylistic Tol-Kit. In D. McIntyre, B. Busse (Eds.), *Language and Style : In Honour of Mick Short* (pp. 433-449). London: Palgrave Macmillan.
30. Nørgaard, N. (2010). *Multimodality: Extending the Stylistic Tol-Kit*. In D. McIntyre, B. Busse (Eds.), *Language and Style : In Honour of Mick Short* (pp. 433-449). London: Palgrave Macmillan.
31. O.Zadunaj, S.Azarov(2019). Analysis of natural disasters and their impact on the environment. *Екологічна безпека та природокористування*, № 4 (32), 21-27.
32. Oxford (2001) *New Oxford Dictionary of English* . New York: Oxford University Press.
33. Perloff, M. (2012). *Unoriginal Genius: Poetry by Other Means in the New Century*. Chicago: University of Chicago Press.
34. Poems(2019). *Modern Poems Magazine*. Retrieved from
35. Stéphane Hallegatte, V. Przyluski, T. M. Portyanko, S. V. Rotte, N. M. Pshenyshnaia(2018). *Analysis of historical aspects of development of technogenic safety* T. M. Portyanko, S. V. Rotte, N. M. Pshenyshnaia Analysis of historical aspects of development of technogenic safety. *Гуманітарний Вісник*, №12.
36. Tanenhaus, S. (2011). *The Poetry of Catastrophe*. Retrieved from <https://artsbeat.blogs.nytimes.com/2011/03/18/the-poetry-of-catastrophe/>.
37. The Guardian. (2015). *Our melting, shifting, liquid world’: celebrities read poems on climate change*. Retrieved from [https://www.theguardian.com/ environment/ng-](https://www.theguardian.com/environment/ng-)

interactive/2015/nov/20/our-melting-shifting-liquid-world-celebrities-read-poems-on-climate-change.

38. Todd Le Vasseur(2014) Defining “Ecolinguistics?”: Challenging emic issues in an evolving environmental discipline. *Journal of Environmental Studies and Sciences*, 31(5), 235-239.
39. Tsur, R. (2000). *Aspects of Cognitive Poetics*. Tel Aviv: Tel Aviv University.
40. Valery A., Menshikov O., Anatoly N., Perminov Y.(2011). *Global Aerospace Monitoring and Disaster Management*. Urlichich Springer Science & Business Media.
41. Vermeulen, T., & van den Akker, R. (2010). Notes on Metamodernism. *Journal of Aesthetics and Culture*, 2, 10-24.
42. Wirtz, A.(2009). Classification and peril Terminology for Operational Purposes Regina Below. Munich.
43. Бачурин, А. С. (2007). "Необычные явления", гадание и запрет "мноими" в япВоонском обществе периода Хэйан (794–1185). *Восток*, 5, 35-44.
44. Белєхова, Л. І. (2004). Словесний образ в американській поезії: лінгвокогнітивний погляд [монографія]. Вінниця: НОВА КНИГА.
45. Болотнова, Н. С. (2009). *Коммуникативная стилистика текста : словарь-тезаурис*. Москва: Флинта, Наука.
46. Бондур, В. Г., Крапивин, В. Ф., & Савиных, В. П. (2012). *Мониторинг и прогнозирование природных катастроф*. Москва: Научный мир.
47. Воробйова, О. П. (2012). Смак "Шоколаду": інтермедіальність й емоційний резонанс. *Вісник Київського національного лінгвістичного університету. Серія: Філологія*, 15(1), 5-11.
48. Воробйова О. П. *Спокушання музикою: емоційна аура музичних мотивів у художній прозі(когнітивний етюд)/ О. П. Воробйова// Світ емоцій у дзеркалі когніції: мова, текст. Дискурс: тези доповідей Круглого столу, присвяченого ювілею проф. О. П. Воробйової – К., 2012. – С. 34.*
49. Глінка, Н. В. (2009). Теорія Гастона Башляра як філософський аспект дослідження творчості Д. Г. Лоуренса. *Наукові праці Кам'янець Подільського національного університету імені Івана Огієнка: Філологічні науки*, 20, 110-114.



50. Жихарева, О. О. (2015). Екопоетика: аспекти дослідження. *Наукові записки Вінницького державного педагогічного університету імені Михайла Коцюбинського. Серія: Філологія (мовознавство)*, 21, 151-156.
51. Задорнова В. Я.(1984). *Восприятие и интерпретация художественного текста* / В. Я. Задорнова. – М. : «Высшая школа».
52. Карасик, В. И. (2002). *Языковой круг: личность, концепты, дискурс*. Волгоград: Перемена.
53. Лабенська Є.О.(2019).*Образність природних стихій у сучасному англomовному поетичному дискурсі: когнітивно-семіотичний аспект*. – Кваліфікаційна наукова праця на правах рукопису.
54. Липгарт А. А.(1999). *Основы лингвопоэтики* / А.А. Липгарт. – М. : «Диалог-МГУ».
55. Лотман, Ю. М. (1996). *О поэтах и поэзии*. Санкт-Петербург: Искусство.
56. Маріна О. С.(2019). Сучасний англomовний поетичний дискурс: мультимодальний формат *Науковий вісник Херсонського державного університету*.
57. Маріна, О. С. (2015). *Семіотика парадоксальності у когнітивно-комунікативному висвітленні*. Херсон: Айлант.
58. Маслова, Ж. Н. (2012). *Когнитивная концепция поэтической картины мира*. Москва: Флинта.
59. Морозова, Е. И. (2018). Экологизм как альтернатива антропоцентризму в лингвистических исследованиях. В Є. А. Карпіловська (Ред.), *Doctrina multiplex, veritas una. Учень багато, істина одна* (сс. 219-231). Київ: Університет ім. Б. Грінченка.
60. Орищенко І. М. (2018). Архетипний аналіз – теоретична основа шкільного вивчення образів природних стихій у літературних творах. *Наукові записки НДУ ім. м. гоголя психолого-педагогічні науки*. 2018. № 4
61. *Словник термінів з психології*. (2014). Взято з <http://psychology.net.ru/dictionaries/psy.html?word=387>.

62. Степин, В. С., Семигин, Г. Ю., & Огурцов, А. П. (2010). *Новая философская энциклопедия*. Москва: Мысль.
63. Цолін Д. В. (2015). *Поетичний дискурс: синтаксичний аспект*. Серія «Філологічна». Випуск 52. Наукові записки Національного університету «Острозька академія»,
64. Шадов, А. А. *Понятие стихии в античной философии*. Взято из <http://www.plato.spbu.ru/CONFERENCES/2017/theses11.htm>.
65. Шевченко, І. С. (2009). Інтердискурсивність політичного дискурсу. *Вісник Харківського національного університету ім. В. Н. Каразіна. Серія: Романо-германська філологія. Методика викладання іноземних мов*, 848(58), 53-57.
66. Эпштейн М.Н. Парадоксы новизны: о литературном развитии в XIX–XX в. Москва: Советский писатель, 1988. 416 с