

**Література:**

1. Berg S. Dein Fuß in meinem Schuh. Hanser Verlag, München, 2009.
2. Houellebecq M. Unterwerfung. DuMont Buchverlag GmbH & Co. KG, Köln, 2015.
3. Kehlmann Daniel. Schluss. Rowohlt Verlag, Hamburg, 2021.
4. Maier A. Das Zimmer. Suhrkamp Verlag, Berlin, 2010.
5. Maier A. Der Tag, an dem ich meinen toten Onkel zum letzten Mal sah. Suhrkamp Verlag, Berlin, 2012.
6. Meyerhoff J. Wann wird es endlich wieder so, wie es nie war. Roman. Alle Toten fliegen hoch, Teil 2. Kiepenheuer & Witsch, Köln 2013.

DOI <https://doi.org/10.30525/978-9934-26-485-6-19>

**INTERMEDIALITY AND TRANSMEDIALITY  
OF CHILDREN'S POETRY**

**ІНТЕРМЕДІАЛЬНІСТЬ ТА ТРАНСМЕДІАЛЬНІСТЬ  
ДИТЯЧОЇ ПОЕЗІЇ**

**Pikalova A. O.**

*Ph.D. in linguistics, Associate  
Professor,  
Associate Professor at the Department  
of Foreign Philology  
Municipal establishment "Kharkiv  
humanitarian and pedagogical  
academy"  
Kharkiv regional council  
Kharkiv, Ukraine*

**Пікалова А. О.**

*кандидат філологічних наук, доцент,  
доцент кафедри іноземної філології  
Комунальний заклад "Харківська  
гуманітарно-педагогічна академія"  
Харківської обласної ради  
м. Харків, Україна*

Nowadays, the popularity of the Internet and increasing of new media have generated a visual turn in the linguistics and literature researches. Research on the interaction between different types of media, their transformation or combination are engaged in intermedial studies that focuses on "the interaction within and between different media" [1, p. 4].

From L. Elleström's point of view intermediality "refers to all types of relations among different media" [4, p. 3]. In general, the term "intermediality" refers "to any phenomenon involving more than one medium" [8, p. 216]. Intermediality is considered as "transgression of boundaries between media or modes" [2, p. 288].

Intermediality and transmediality are related phenomena through which the media transformation reveals. Transmediality is considered as “a concept that denotes the possibilities of transgressing media borders” [1, p. 13]. Transmediality is an essential aspect for intermedial studies and one of the central aspects of media transformation analysis [1, p. 13]. Transmediality occurs across individual media which are “motifs, themes, archetypes, thematic variants, figuration, and narrativity, which all can be found in the texts of literature, opera, theatre, ballet, film, the visual arts, music” [7, p. 45]. Modern society is characterized by using computers, information technology, and virtual reality. It attests more and more literary works “tend to appear in various media” [5, p. 84]. The digitalization of children’s poetry means it can appear in more than one medium. This aspect testifies the phenomenon of media transformation. This paper focuses on such media product as children’s poetry, its interrelated aspects of mediation and how they equip social interaction.

Following Elleström’s model, Bruhn J. and Schirmmacher B. distinguish technical media of display, basic media type and qualified media types as aspects of media. Scientists state that this division permits to refer to “the physical, perceptual and cognitive aspects of individual media products” [18, p. 16]. These aspects help to determine “the objects we are speaking about, what they give access to, the configuration of a text, images and a sound, or we are referring to the kind of information and how we understand it according to the convention of a specific context” [1, p. 16]. In other words, they deal with objects that we physically interact with and reveal configurations that we experience and realised as significant. Understanding artistic media is based on the experience of how they are used. Children’s poetry as an individual media product involves three aspects of media: the technical media of display, the basic media types and the qualified media types (according to J. Bruhn and B. Schirmmacher).

A rhyme written for children can be an example of a ‘media product’. The access to an individual media product occurs with the help of material objects (paper, loudspeaker, screen etc.) that is determined as “the technical media of display”. Material objects reflect the combination of texts, images, sounded speech. This integration is called “basic media types”. Understanding the third aspect “qualified media types” is formed by ‘technical media of display’ and the way in which the “basic media types” are used in different contexts.

Technical media of display can be described as “the very material bases of mediation” as they provide access to the media products. For instance, a rhymed tale for children “The cat in the hat” (1957) [3], written by Dr. Seuss is an example of an “individual media product’. For this media product, the technical media of display can be paper, which provides an

access to the text and illustrations of the book “The Cat in The Hat” by Dr. Seuss. The technical media of display can be also a loudspeaker (there is an audio version of this book) and a screen (the adaptations of this book are a cartoon and film versions). The audio and video versions are the basis of electronic communication. Physical objects can be storage, for example, children can find the book “The cat in the hat” in the libraries. Moreover, these objects can interact with different production tools, such as pens, typewriters, keyboards for creating a book. There are also microphones for making its audio version, cameras and microphones for shooting a cartoon and a film); storage devices (records, CD-ROMs, electronic systems for saving the book and its audio and video versions); dissemination devices (MP3 players, projectors, screens of different devices etc. for reading a book / listening to its audio version /watching its video version). The qualities of material objects and the ways they function shape the particular context of communication. In general, the major function of the technical media of display is the implementation of media products. While we can use our smartphone, laptop or computer even when we hold a book in our hands, we do not pay attention on the action of manipulating them as we focus on what they display, on the context of communication (the context of the children’s book “The cat in the hat”).

The application of technical media of display focuses the reader’s attention on certain combination of the text and images, tends the comprehension of a listener to sound system, and concentrates a viewer on moving images and gestures. They are basic media types. In a multimodal analysis, “these basic media types are configurations” which are divided into “different semiotic modes”. Basic media types are the framework of qualified media types as they “provide meaningful information” [1, p. 18].

Understanding texts, still or moving images, sound expression of the context or speech does not automatically occurred. Basic media types are applied, combined and included in various configuration of meaning-making. This aspect is determined as “the qualified media type” [1, p. 18]. The text of children’s poetry is creating in a specific way and illustrations in children’s books are performing in a particular technique. Thus, Dr. Seuss’s rhymed tale for children “The Cat in the Hat” was written inspired by the author’s imagination and was fixed on the paper. Moreover, this book is a part of the ‘Beginning Reader’ series and was created to improve reading skills. The book consist of 236 words which are from the list of 348 words that the average six year old should know and it was “the publisher task to create the book which kids would want to read” [6, p. 112]. When children start learning to read it is very important to associate the sounds to the written form, to repeat these sounds for developing their reading skill. Dr. Seuss is a master of repetitions and engaging stories. Despite he uses

a limited vocabulary his books are ideal for young learners. Dr. Seuss's book teach to read and to enjoy reading poetry as the author makes it accessible and enjoyable. What is more, the poet created illustrations for his books. There is the balance between the pictures and the words. The author's sense of perspective, contrast and colours emphasizes on the objects or characters of his books, grabs kid's attention, to entertain them. The characters and their images are funny, particularly the cat with a bright hat on its head. Thus, the children's poetry and its illustrations are different for example from poetry in general. This fact proves recognizing specific qualified media types is occurred by the arrangement and expectations of basic media types. Children's poetry can be defined more specifically according to the context into qualified submedia of children's literature [1, p. 19]. The children's rhymed tale "The Cat in the Hat" is qualified as an individual media product and it can be identified as children's poetry on our previous experience of similar media products.

To conclude, the three aspects of mediation are represented in a media product. The technical media of display provide access to the basic media types. Understanding of them is coming across the context and combinations of the qualified media. In modern digital society the technical media of display can give the access not only to the form of written text performed on the pages of a book but the access to the digital text on a screen of a computer or smartphone of a concrete children's poetry "The Cat in the Hat" by Dr. Seuss. Moreover, we can listen to an audio version or watch a YouTube clip of this rhyme, a cartoon or film adaptations of "The Cat in the Hat" produced by Universal. Thus, children's poetry as media product and its interrelated aspects of mediation permit to reveal how they enable social interaction. In other words, the aspects demonstrate one of the levels of intermediality's analyses.

The combinations of technical, basic and qualified media types are changeable because of variability of the media presentation consequently understanding of particular qualified media types modify. So, awareness of three media aspects support to comprehend different ways of media representation, combination and transmediation. Variety of media transformation is discovered by means of intermediality and transmediality.

### **Bibliography:**

1. Bruhn J., Schirmacher B. Intermedial studies. *Intermedial Studies. An Introduction to Meaning Across Media*. Ed. J. Bruhn, B. Schirmacher. NY : Routledge. 2022. P. 3–27.

2. Chrzanowska-Kluczevska E. Visual Narrativity and the Creation of a Text World – a Semiotic Study of Selected Cases of Transmediality.

*Studia Linguistica Universitatis Iagellonicae Cracoviensis*. 2019. 136 (2019). P. 287–296.

3. Dr. Seuss. *The Cat in the Hat*. New York : HarperCollins Children's Book, 2009. 64 p.

4. Elleström L. *Media transformation. The transfer of media characteristics among media*. Basingstoke (UK), New York : Palgrave Pivot, 2014. 112 p.

5. Manovich L. *The Languages of New Media*. Cambridge, Mass. : MIT Press, 2022. 400 p.

6. Nel P. *Dr. Seuss: American Icon*. London, New-York : Continuum Publishing, 2004. 301 p.

7. Rajewsky I.O. *Intermediality, intertextuality, and remediation: A literary perspective on intermediality. Intermédialités*. 2005. 6. P. 43–64.

8. Wolf W. *The Concept 'Transmediality', and an Example: Repetition across Arts/Media. Aletria, Belo Horizonte*. 2022. V. 32. N. 1. P. 213–232.

DOI <https://doi.org/10.30525/978-9934-26-485-6-20>

**LANGUAGE DYNAMICS IN THE DIGITAL ENVIRONMENT:  
IMPACT OF SOCIAL MEDIA ON THE EVOLUTION  
OF THE MODERN ENGLISH LANGUAGE**

**ДИНАМІКА МОВИ В ЦИФРОВОМУ СЕРЕДОВИЩІ:  
ВПЛИВ СОЦІАЛЬНИХ МЕДІА НА ЕВОЛЮЦІЮ СУЧАСНОЇ  
АНГЛІЙСЬКОЇ МОВИ**

**Skyba O. M.**

*Senior Teacher at the Language  
Training Department  
Kyiv Institute of the National Guard of  
Ukraine  
Kyiv, Ukraine*

**Скиба О. М.**

*старший викладач кафедри мовної  
підготовки  
Київський інститут Національної  
гвардії України  
м. Київ, Україна*

**Kurilova Yu. O.**

*Associate Professor at the Foreign  
Philology and Translation Department  
PIHE "Kyiv International University"  
Kyiv, Ukraine*

**Курілова Ю. О.**

*доцент кафедри іноземної філології  
та перекладу  
ПЗВО "Київський міжнародний  
університет"  
м. Київ, Україна*