Linguostylistic specifics of the pragmatical and symbolic realization of the English poetic discourse

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Abstract

The article examines linguostylistic specifics of the pragmatical and symbolic realization of the poetic discourse based on English. As the purpose of the work, we analyzed the use of linguistic means of symbolization in the English poetic discourse in the linguopragmatic aspect. The article discusses the importance of stylistic means in English for poetic influence on the addressee. In analyzing verses from pragmalinguistic side is necessary to show their stylistic peculiarities. We did a contextual analysis of poetic works at the text and hypotext levels using the method of symbolic interpretation, stylistic analysis, and linguopragmatic analysis. As the material of the study, we analyzed the poetic works of English poets. The theoretical significance of research results is to identify linguistic specifics of pragmatic and symbol realization of the poetic discourse in the English linguoculture. The study contributes to the development of discursive linguistics, pragmalinguistics, lexicology and stylistics of English, theory of linguistics, linguoculturology. In practical terms, results can be used in teaching the theory of discourse, pragmalinguistics, linguistic analysis of the poetic text, lexicology, and stylistics of English.

Key words: poetic discourse, pragmatics, symbol, linguostylistic means, English

Introduction

Pragmatics is one of the three main areas of semiotics. Semantics explores character and concept. Syntax breaks the relationship between characters, and pragmatics studies the relationship between character and user. That is, pragmatics means the implementation of the language sign as part of semiotics (Morris, 1983, p. 23). The poetic discourse is literary communication in which feelings, thoughts, ideas, or the description of places or events are expressed. The poetic discourse includes distinctive diction (sometimes with rhyme), rhythm (sometimes using metric composition), style, symbolism, and imagination. P. Newmark (1988, p. 163) argues that poetry as a concentrated personal form of art writing without redundancy, a fatal language conveys with integrity and unity greater importance than any other type of discourse. Poetry is designed to convey feelings, that is, poetic discourse contains not only a particular language but also a person's feeling, behavior, view of life, which has a strong influence on the addressee by using the entire palette of expressive means. The mechanisms, means, and methods of implementing symbolism in poetic discourse in the linguistic and pragmatic aspect are not widely covered. Stylistic means help to express people's attitude towards another person, ideas, and thoughts. The pragmatic nature of poetic texts implements the idea of the author and encourages the reader to consider different approaches to solving important life problems.

The purpose of this article is to identify linguistic means of symbolization in the English poetic discourse in the linguopragmatic aspect.

The research question is "how effective are the stylistic means in the pragmatical and symbolic realization of the poetic discourse in English linguoculture"?

Literature Review

To date, there is no fundamental theory that allows you to generalize and describe all the available information about symbols, as well as about the pragmatic potential of poetic symbolism. Among the semiotic means by which a person learns and assesses the world around him, an increased interest in modern philology is manifested in symbols because their significant role in the processes of various kinds of communication in the translation process is becoming more obvious. According to scientists M.M. Makovsky (1996), without symbols, it is impossible to ensure cultural continuity in the diachronic aspect and to regulate the social behavior of the carriers of this culture (Makovsky, 1996; Sabitova, 2019).

For a long time, scientists have not abandoned attempts to explain the phenomenon of the symbol. They study its different concepts, compare the symbol with adjacent categories of sign, archetype, artistic image, allegory, etc. Modern experts in the field of the study of symbolism, emotions, and pragmatics (Levinson, 1983; Biedermann, 1994; Ekman, 1999; Tressider, 2011; Zheltukhina & Malygina, 2015a; Zheltukhina & Malygina, 2015b; Zheltukhina et al., 2017; Volskaya et al., 2018; Avdeev et al., 2019; Zyubina et al., 2019; Zheltukhina, Zelenskaya & Ponomarenko, 2020, etc.) aim to explore not only the religious symbols of different peoples and eras but also the most significant, from their point of view, cultural and historical symbolic images created by humanity.

The main features of the symbol as figurativeness, the complexity of its content, multi-significance, the universality of the symbol in a particular culture, the crossing of symbols in different cultures, the national-cultural features of several symbols, the inclusion of the symbol in the myth and archetype are distinguished. The most common criteria for classifying symbols are

1) a formal feature (highlighting natural objects, artifact objects, structural objects in the spheres of existence),

2) a meaningful feature (depending on their belonging to a particular cultural and historical sphere: religious, magical, astrological, literary, fabulous, Christian, medieval, etc.).

A very interesting interpretation of the symbol is given within the framework of psychoanalysis, which considers it not as an attribute of the conscious activity of a person, but, on the contrary, as the only mediated possibility of manifesting unconscious principles in the individual psyche and culture (Freud, 1984). Even though the symbol is not identical to purely artistic imagery, however, in literature, there is very often the use of an artistic symbol to create an influential effect (Chuldini, 2001).

Pragmatics is the study of the meaning of choosing language means in accordance with the goal and motivation of the thinker, as well as the listener's understanding of the expressed idea, the value transmitted through the language (Zhaksybayeva, 2000, p. 32). The problem of pragmatics arises in the interaction between people when reading prose and poetry. Poetic linguopragmatics has a special expressive power. Any poetic work is aimed at the reader to attract his attention and captivate him, to make him think about the meaning of life and moral values, to influence him to perform deliberate life actions, and to adequately evaluate them. Semiotics of poetic discourse through the triad "semantics – syntax – pragmatics" contribute to the transfer of sensual experiences from the author to the addressee.

The presentation theory of discourse in a linguosemiotic way (Levinson, 1983; Olyanich, 2004; Zheltukhina et al., 2017, etc.) offers the communicant to work with a presenteme as a complex semiotic sign of the triad type (Olyanich, 2004, p. 213):

linguistic sign(s) –
communicative unit
(implementing in the discourse the information embedded in it, cognitively mastered
by the addressee) –

intention of the acting communicant.

The presenteme transmits and captures ideas about concepts and images inherent in the subject of cognitive influence, in the consciousness of the object of cognitive influence.

Such signs are characteristic, first, of artistic discourse, including poetic discourse.

Implementation of presentation function in the poetic discourse is possible due to the realization of presentation tasks at different levels of language and speech.

In the work of Z.Sh. Ernazarova (2001), who paid special attention to the problem of pragmalinguistics in linguistics, the features of pragmalinguistics are revealed. The pragmatic point of language view is associated with the ability of a speaker or listener to understand each other. Concepts of interpretation, understanding lead to the solution of new problems related to the use of language symbols. Presupposition, implicit meaning, metaphor constitute the pragmatic aspects of the poetic discourse (Ernazarova, 2001, p. 48). We cannot disagree with the researcher that pragmalinguistics arises not only in oral communication but also in the discourse of poetry. For example, we see that pragmalinguistics affects not only the addresser and addressee, but also the speech product of the addresser and the interpretation of the addressee in the process of poetic reading.

H.G. Widdowson (1992) described the verses as follows: "Poems are uses of language, but in many ways, they are peculiar uses of language. Their meanings are elliptical and elusive, deflections from the familiar. They seem often to be perversely obscure in their flouting of conventional standards of clarity and commonsense. They are frequently eccentric in choice of word and turn of phrase. They are cast in curious prosodic forms of rhythm and rhyme, assembling language not, as is usual, in sequence but in parallel lines" (Widdowson, 1992, p. 12). This means that the meanings of words in poetry are elliptical and elusive. They often seem unclear, disregard generally accepted standards of clarity and common sense. And poems are cast in prosodic forms of rhythm and rhyme.

Methodology

To achieve the goal in identifying linguistic specifics of symbolization in poetic discourse in the linguopragmatic aspect, we will conduct contextual analysis of poetic works at the text and hypotext levels using the method of symbolic interpretation, stylistic analysis, and linguopragmatic analysis.

Many different approaches to distinguishing the essence of the pragmatics of a poetic symbol (semiotic, aesthetic, psychological, logico-semantic, hermeneutic, etc.) made it the object of study of various scientific schools of modern linguistics (Levinson, 1983; Biedermann, 1994; Ekman, 1999; Olyanich, 2004; Tressider, 2011; Zheltukhina & Malygina, 2015a; Zheltukhina & Malygina, 2015b; Zheltukhina et al., 2017; Volskaya et al., 2018; Avdeev et al., 2019; Zyubina et al., 2019; Zheltukhina, Zelenskaya & Ponomarenko, 2020, etc.).

As the material of the study act poems written by J. Byron (Byron, 2021) and J.R. Kipling (2021).

The presentation analysis revealed the main types of presentation of the English poetic discourse based on the material of the above-mentioned authors of poetic works.

The theoretical significance of our results is to identify linguistic specifics of the pragmatic and symbol realization of the poetic discourse in the English poetic discourse. The study contributes to the development of discursive linguistics, pragmalinguistics, lexicology and stylistics of English, theory of linguistics, linguoculturology.

The practical vector of the study allows you to use the results in teaching the theory of discourse, pragmalinguistics, linguistic analysis of the poetic text, lexicology, and stylistics of English.

Results and Discussion

In the poetic works we study, there is a close connection between man and nature, especially if the poet considers the perception of the recipient and his influence on him. Almost always, poetic works have a specific addressee. For example, according to the age criterion, there are poems for adults and for children, according to the gender criterion, there are male and female poems that differ in language, worldview, and interests of a certain age or gender groups, which increases the pragmatic effect on the addressee in poetic discourse.

The poetic discourse is a form of artistic language communication. In a broad sense, poetic discourse covers the cultural and linguistic context in a certain period. It includes folk/author spiritual and worldview values. Especially in poetic discourse, the cognitive aspect, self-esteem of the position of the hero or author, special abilities, the original style, and individual use of the poet are distinguished.

In the poetic discourse, the main presentemes are revealed: system-conceptual, lexico-semantic, word-formation, syntagmatic, intertextual signs. They implement their presentation tasks at different linguistic levels (contexts).

In the pragmalinguistic aspect, the presupposition, as a conscious assessment by the subject of speech of the possibilities of understanding it by the addressee, the addressee's assessment of awareness, erudition, mental abilities, views, worldview, interests, personality characteristics, psychological state of the addressee at the time of receiving a poetic message, occupies an important place in poetry (Ernazarova, 2001, p. 63). Since the poet's poem is aimed at the reader, each poem has a pragmatic, symbolic, metaphorical meaning that attracts, arouses, and supports the reader's interest, awakens feelings, prompts reflection. The presupposition is a figurative thought arising between the poet and the reader, affecting the feelings and emotions of the addressee.

Text level contexts

SYSTEM-CONCEPTUAL POETIC PRESENTEMES are complex conceptual entities of a theatrical nature, equal to the entire presentation structure of poetic discourse. They are represented by poetic texts describing situations, objects, phenomena, processes, actions, states, feelings, emotions, etc. In our study, they make up 8.4% of all identified poetic presentations.

It was established that the most vividly pragmatic presentation is revealed at the level of "text + context".

Here we see the process of poetic discursive deployment. This process involves concepts and images chosen to act as integral system clusters. In such a presentation cluster, a person's cognitive capabilities are carried out by a wide variety of language and speech means available to him.

Pragmatic instrumentalism is achieved using different types of linguosemiotic and semantic presentations in the form of complex hierarchical discursive clusters. At the same time, theatricality (dramatic character) as the main pragmatic instrument turns out to be a systematizing factor in the poetic discourse.

This is especially pronounced in the communicative situation of manipulation, which communicants resort to with direct and indirect influence.

Poetic discourse is characterized by indirect communication. This is a phenomenon that is most attractive to discourse researchers as a means of indirect influence. Poetic works at the pragmatic level convey different axiological loads depending on the intentions of the addressee.

INTERTEXTUAL POETIC PRESENTAMES (4.2% of all verbals).

Intertextuality is a linguosemiotic phenomenon that characterizes artistic (poetic) discourse. Intertextuality is interpreted as the use of elements of an existing metatext in the form of quotes and reminiscences in the process of creating and functioning a new one.

The element included in the text is designated as foreign. In a certain way, it is highlighted on a common text background: a segment of text containing a foreign element can be visually marked, in particular, by quotation marks. In this case, the text fragment enclosed in quotation marks is turned off, "released" from the context of this phrase; therefore, the audience is thus explicitly demonstrated its alien. The marker of intertextuality is the author's direct reference to the source (Arnold, 1981).

As the study of the functioning of inclusions {presentation-quotes) in poetic discourse shows, they are always used both to support the realization of social and communicative goals, and to evaluate the actions of the individual and society in their implementation. He speaks about the self-presentation of the author or hero of a poetic work as an integral element of communication, involving a special structure of discourse –presentation.

Composite context

The poetic text, being a tightly regulated genre, requires compliance with certain compositional requirements. In the poetic text, strophic, intonation-rhythmic, and figurative compositions are perceived comprehensively (Sazonova, 1984, p. 39).

Like most artistic texts, the J. Byron's poem *"Sun of the Sleepless"* (Byron, 2021) we analyze begins with the introduction ("beginning").

In this case, the reason is the appeal-exclamation, which is characteristic of lyrical work.

The appeal in line 1 of the poem coincides with the title *"Sun of the Sleepless!"*, which creates an additional expressive accent and sets the topic.

The text can be divided into two compositional parts corresponding to two stanzas of the poem.

The first stanza contains an appeal to the main character, and in the second, the author characterizes it. That is, the author's position is expressed.

Chronotope context

Based on the text of the poem, it is difficult to determine the time and place of action. However, the chronotope can be described by the opposition as the present/past, where the author draws a parallel, compares the present and the past as in the J. Byron's poem *"Sun of the Sleepless":*
Whose tearful beam glows tremulously far – So gleams the past, the light of other days (Byron, 2021).

Characterological context

The main "active person" of the J. Byron's poem *"Sun of the Sleepless"* (Byron, 2021) is the *Sun of sleepless*, that is, the *Moon*. This is also evidenced by the appeal to him in the first line and the pronoun *thou* in the future narrative.

We are opposed to two abstract "hero" *Joy/Sorrow*, corresponding to the author's plan to the Sun and the Moon.

The content of the poem is as follows.

Darkness has come, through which a flickering ray of the Moon barely breaks. It is opposed to the Sun, that is, the joyful and happy days of the past. The described picture correlates with an uncertain, unstable, vague period of history, which the author expressed through such allegorical images as *Joy* and *Sadness*:
How like art you to Joy remembered well – A night-beam Sorrow watcheth to behold (Byron, 2021).

Hypotext level contexts
Phonetic context

It will be useful to highlight the concept of instrumentation, which means the phonetic organization of the statement corresponding to the mood of the message (Arnold, 1981, p. 209).

An important element of instrumentation and other phonetic means are repetitions of individual sounds, verbal repetitions. The effect of instrumentation can be quite diverse. Repetition is one of the widely used syntactic stylistic devices.

In the above-mentioned statement, the connection of repetitions to the English language is considered to be peculiar. Because till now, there have been existing two opposite views on the connection of repetitions to literary language:

1. Repetition is the linguostylistic phenomenon or category completely based on literary language.

2. Repetition is a phenomenon opposite to literary language norms and influences negatively the process of language development. Even if it does not influence the development process, it is disabling to add something useful.

Repetition as a stylistic device is a standard generalization of expressive means of the excited state, which is expressed in a speech by different devices depending on the degree and character of excitement. Speech may be elevated, pathetic, nervous, and emotive, and so on.

The repetition of words and word combinations in emotively exciting speech is normal when we use repetition in poetry sound. And a stylistic device repetition makes a poem more musical and easy to read.

For example, sound (d) at the associative level is perceived as negatively associated with negative emotions.

In the analyzed poem *"Sun of the Sleepless"*, J. Byron creates an atmosphere of despondency and longing:

darkness, dispel, distinct, distant (Byron, 2021).

Turning to the analysis of units of the phonetic level, it should be noted that in any poetic text, the rhyme in the form of a regular repeat performs a compositional function. It creates the sound organization of the verse and makes its rhythm more tangible.

The original text of the J. Byron's poem *"Sun of the Sleepless"* presents an adjacent type of exact rhyme:

*star-far, dispel-well, days-rays, behold-*cold (Byron, 2021).

As for the rhythm of the J. Byron's poem *"Sun of the Sleepless"*, if we mean by it a uniform alternation of percussive and non-percussive syllables, acceleration, and deceleration, and even repetition of images, then its basis is the syntax (Arnold, 1981, p. 109). In more detail, we will focus on this when analyzing the syntactic context.

Translators managed to preserve the rhythmic structure of the original by using parallel designs, locations of definitions, and repetitions of images. In addition, various types of sound repeats, which are a stylistic sign of poetry, organize the sound system of a poetic work.

In the poem *"Sun of the Sleepless"* J. Byron uses alliteration to create the image of the Moon, cold, indifferent, and tough:

sun of the sleepless, the darkness not dispel, distinct but distant, clear but cold (Byron, 2021).

Another striking example is the poem of the English poet, writer, novelist Joseph Redyard Kipling "*Mother o' Mine*" (2021), which is dedicated to his mother.

Consider the linguostylistic features of the phonetic and other contexts in linguopragmatic aspect. Due to the not too successful end of this book, J.R. Kipling (2021) probably added "Mother o' mine" at the beginning of the book to apologize to his mother for not liking her. She would prefer a happy conclusion. And the main

theme of the poem is the instruction of parents to son. It is a strong bond of love between the mother and her child. The mother ensures unconditional love for her children, and the J.R. Kipling's (2021) poem "Mother o' mine" pays tribute to this fact.

If J.R. Kipling were hanged for some crime or misconduct, his mother would still love him. If he suffers some tragic misfortune, such as drowning, his mother mourns him; and if he committed such a terrible sin that he was cursed by body and soul, he knows that his mother will pray for his salvation.

1 – If I were hanged on the highest hill,
2 – Mother o' mine, O mother o' mine!
3 – I know whose love would follow me still,
4 – Mother o' mine, O mother o' mine!
5 – If I were drowned in the deepest sea,
6 – Mother o' mine, O mother o' mine!
7 – I know whose tears would come down to me,
8 – Mother o' mine, O mother o' mine!
9 – If I were damned of body and soul,
10 – I know whose prayers would make me whole,
11 – Mother o' mine, O mother o' mine! (Kipling, 2021)

First of all, the scheme of rhymes of this poem is ABAB VBVB GGB.

There is a kind of parallelism between two lines 1 and 3 (*hill – still*), it is also directly between 5 and 7 (*sea – me*), between 9 and 10 (*soul – whole*).

And between lines 2-4-6-8-11 there is also parallelism using repetition (*Mother o "mine, O mother o" mine*!).

The number of syllables in many lines is the same, so it helps create a rhyme.

The alliteration is actively used by the author in the poem "*Mother o' Mine*". The alliteration helps in the creation of rhythm and music:

1 – If I were hanged on the highest hill,
2 – Mother o' mine, O mother o' mine!
5 – If I were drowned in the deepest sea,
10 – I know whose prayers would make me whole (Kipling, 2021)

In the poem, there are many examples of a rhyme, a final rhyme (end rhyme), an internal rhyme: (*hill – still, sea – me, soul – whole*).

Morphological context

This level draws special attention to personal pronouns, which are the most important from a stylistic point of view.

WORD-FORMING POETIC PRESENTEMES (0.3% of all verbals)

By means of the word, there is a presentation of the inner world of one communicant (his worldview, feelings, ideas, etc.) to another, and the main communicative task in this process is to exert the influence of this world on another, which is the goal of influence. The lexical update of the communicative wedding instrumentation in the modern media course, which is based on the presentation of the wedding ritual, involves such productive methods of word formation as affixation and composition.

A presentation at the level of a complex word as a discursive unit is a set of figurative components of meaning, a semantic picture-image that condenses the property or quality of an object, subject, action, state, event, or phenomenon that is most important for consumption and use, making them attractive for perception and prompting the observer (consumer, affected) to a certain reaction.

The presentation function of the phrase is its ability to vividly emotive display of reality and the development of the dramatic component of the media course.

For example, in modern English, the pronoun *thou* is not used, being an archaism typical of a poetic text, although it carries a usual functional-stylistic connotation

(Novikova, Shama, 1996; Gazizov et al., 2020), giving the poem an elevated character. In addition, personal pronouns perform an autosemantic function, that is, the function of designating a given person (Novikova & Shama, 1996).

In the J. Byron's poem *"Sun of the Sleepless"*, this pronoun applies to the main character of the work, so, to the Sun of sleepless. Personal pronouns are used by the author to appeal to the protagonist of the poem.

Archaic verb forms *showst, canst, art* and *watcheth* also give a solemn exalted color and create a certain color of the era in the J. Byron's poem *"Sun of the Sleepless"*. In addition, verb forms of the original text can describe the chronotope characteristics of the work. Events are represented in the same time plane as the stopped moment (Novikova, Shama, 1996): *glows, gleams, shines, warms.*

In the J.R. Kipling's (2021) poem "*Mother o' Mine*" Lines 1-3, 5-7, 9-10 use second conditional:

If I were hanged on the highest hill,
I know whose love would follow me still,
If I were drowned in the deepest sea,
I know whose tears would come down to me,
If I were damned of body and soul,
I know whose prayers would make me whole (Kipling, 2021).

Syntactic context
SYNTHAGMATIC POETIC PRESENTEMES (16% of all verbals). These are syntactic structures that, with a special structural design, attract the attention of the impacted and give the impacting person the opportunity to realize goals and needs. Syntagmatic poetic presentemes provide additional brightness and illustrative speech, "include" the attention of the impact object, primarily with unconventional revolutions and the constructive extraordinary construction of the statement.

The main presentation poetic syntagmatic means are inverted word order for speech emotionalization. Inversion is a kind of stylistic and pragmatic marker of brightness and semantic expressiveness.

Among the artistic texts, poetic texts are syntactically more strictly regulated (Halperin 1981:142).

To connect the two parts and indicate the content of the entire subordinate sentence in the original text of the J. Byron's poem *"Sun of the Sleepless"*, relative and indicative pronouns are used:

whose, that, which.

At the syntactic level it should be noted the presence of exclamation and negative sentences. Both carry a great emotional burden. I

n the J. Byron's poem *"Sun of the Sleepless"* together with the negative suffix *-less* and the particle *not* in the sentence, a double negation is created, which enhances its expressive function, namely, it emphasizes the irreversibility of the moment:

Which shines, but warms not with its powerless rays (Byron, 2021).

The exclamation at the end of the poem is the final chord, the solemn emotional point of the story. As for the punctuation of the final sentence, attention should be paid to the aesthetic function of the dash. In addition to the fact that punctuation reflects the rhythmic and melodic structure of speech, graphic means are aimed at conveying an emotional color (Arnold, 1981, p. 250).

Here the task of the dash is to convey an emotional pause, place accents, focus on the opposition of *distant – distinct – clear – cold* (Byron, 2021).

In the J.R. Kipling's (2021) poem *"Mother o' mine"* there are many exclamation points (!). The author is excited. He has strong feelings about the subject described in the poem.

Lexical context

LEXICO-SEMANTIC POETIC PRESENTEMES (71.1% of all verbals). These poetic presentemes structurally correspond to lexemes, semantically expressing a certain image, which is an integral element of the event, realizing the function of personal introductions, introductions of a private social environment, status introductions, descriptions of objects of environmental reality, actions, and states involved in the communication process as an influence process.

The linguistic semiotic structure of the lexical presenteme is based on a conceptual image framed in the semantics of the key lexeme, which, in turn, is the basis for the process of discursive deployment.

The dominant features of poetic texts at the lexical level include sublime, outdated, or archaic vocabulary.

Examples of such vocabulary *thou, canst, art, watcheth* (Byron, 2021) have already been mentioned above in the J. Byron's poem *"Sun of the Sleepless"*. The abundance of expressive means, especially emotionally colored, in poetry is mandatory. The epithet, the most emotive lexico-syntactic trail, can perform both a determination function and a circumstance. It can also be enhanced by additional expressive means. The *Melancholy star* example demonstrates the combination of an epithet with impersonation elements in the description of the state characteristic of humans. In the English poetic discourse, it is impossible to express the emotional sound of the text at the lexical level due to the lack of language means.

The metaphor *Sun of the sleepless* attracts particular attention. In addition to being in an original position, it is also the title of the work. In other words, it is the main support for the reader when detecting the internal connectivity of the text. This example is a poetic metaphor because it possesses a sensual image, double vision, analogy, endowment of human feelings (Olkhovikov, 1984, p. 84). Along with the listed pictorial and expressive means, synonyms deserve special attention, through which the original atmosphere is achieved, some melancholy, sadness, longing.

Glows, gleams, shines (Byron, 2021).

The combination with the epithet expressed by the circumstance *tremulously* creates an atmosphere of nocturnal mystery, inexpressibility, stealth.

In the poem "*Mother o' Mine*" J.R. Kipling (2021) used lexical repeats to highlight a significant image in lines 2-4-6-8-11:

Mother o' mine, O mother o' mine!.

The author used the word *if* at the beginning of some neighboring lines. It is a kind of anaphora. The poet repeated the word *mine* at the end of some neighboring lines. It is kind of an epiphora.

Conclusion

So, a poetic work will be perceived as poetic, possessing a combination of content, imagery, and expressiveness.

In the poetic discourse, the main presentemes are revealed: system-conceptual, lexico-semantic, word-formation, syntagmatic, intertextual signs. They implement their presentation tasks at different linguistic levels (contexts).

It should be noted that diction realizes the choice of words that the poet uses to convey meaning. When working on a poem, it is useful to ask why a certain word is used and what effect is achieved when choosing and placing a word. In addition to the implied meaning, diction adds mood and attitude to the poem; word selection can be used to make the reader feel.

Symbols play a very important role in the English poetic discourse (most the nature and the weather symbols), since its main features are associativity, emotionality, ambiguity, stability, cultural determinacy, and contextual conditionality.

Pragmatics considers language primarily in the communicative aspect, that is, in connection with the speaker, subject, its addressee, goals, and conditions of communication.

The problem of the pragmatic effect of the text on the reader is beyond doubt, and if the artistic text is presented poetically, one cannot but conclude that such a poetic manner of presentation is dictated by pragmatic considerations: to influence not only the information contained in the text but also how it is presented.

Therefore, at all analyzed texts (composite, chronotope, characterological) and hypotexts (phonetic, morphological, syntactic, lexical) levels of the English poetic discourse, symbolization is carried out by means characteristic of a certain context.

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