

## IS POE A POET OR A PROSE WRITER? (POE)TICS READDRESSSED

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In modern research, the notion of *poetics* has numerous interpretations and is applied in various contexts. Aristotle was the first to define *poetics* as an artistic form and reasoned the distinctive features of poetry, comedy and drama. Since then, the research has been mostly restricted to looking at preferences of an author (either a poet or a prose writer) in language and style. Hence, Bezrebra, in her study on Emily Dickinson's poetry, defined the three components of *poetics* of an individual author: idiolect, idiostyle and cognitive style.

Leech argues that a poet, more obviously than a prose writer, does 'interesting things' with the language. In his *Style in Fiction*, Leech claims that in poetry the aesthetic effect cannot be separated from creative manipulation of the linguistic code, whereas in prose, it is reflected more in other factors (such as the character, theme, or argument), which are expressed through language. In his turn, Boyd holds that narrative and verse are closely related to each other as he points out that most lyric poems implement elements also found in a story: situations, emotions, settings, characters, etc. Shakespeare, for instance, experimented with forms and genres, turned from plays to narrative poems and later to sonnets, deliberately avoiding narrative structures and favoring other patterns: emotional, verbal, and structural. Thus, Shakespeare is considered one of the first authors who applied narrative elements in poetic texts.

In line with this, our research aims at analysing the language preferences of Edgar Allan Poe (both a poet and a prose writer) as well as establishing whether the form and genre of the text affect each other, since in Poe's case both artistic forms are considered canonical. Taking into account that the above mentioned studies attempted to establish correlation between poetic forms and a narrative, we offer the analysis of narrative structures in Poe's "The Haunted Palace".

Finally, we supply arguments in favour of reconsidering the established approach to the definition of *poetics*, focusing on the author's idiosyle rather than on the form or genre of the text.