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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.

PRAGMATIC ASPECT OF EVALUATION

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J. Austin, a philosopher, with his book 'How to Do Things with Words', written in the second half of the last century, pushed great start to the pragmatic investigation of languages. John Searle, studied at Oxford, developed his teaching and the communicative aspect of the language acquired new aspects of analysis: communicative intentions of the participants and perlocutionary effects they plan, speech tactics, utterance meaning, situation of communication, addressee/speaker factors. As for the speaker one pays special attention to the explicit and implicit purposes (illocutionary forces, J. Austin), Grice's Principle of Cooperation, speaker's references and presuppositions.

The speaker makes use of different language instruments to make the addressee think his/her way, to achieve the planned communicative purpose. The influence of the context on the proposition of the sentence is one of them. The positive meaning of the sentence `You are very bright, Jane` acquires a negative one in the context of the situation of the immediate communication: `You are very bright, Jane. It's because you never think'. The intention of the speaker is to express negative evaluation of the addressee. But the speaker veils his intention because it is not polite to say to the addressee's face `You are a fool'. In this situation one of the six maxims of politeness of G. Leech is observed. It is tact maxim. Evaluative attitude to the objective reality is inherent in men. Evaluation in linguistics is the category which helps us to express our subjective point of view about the objective world. In the example above evaluation is a pragmatic category. Pragmatics embraces many problems which have been learned within the framework of rhetoric and stylistics, communicative syntax, theory and typology of speech and speech activity, theory of communication and functional styles, sociolinguistics and psycholinguistics, text theory with which pragmatics has wide spheres of research interest intersection.

PECULIARITIES OF THE FUNCTIONING OF CONCEPTUAL METAPHOR IN ENGLISH ADVERTISING DISCOURSE

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Due to globalisation, modern advertising discourse overwhelmingly uses intercultural values in advertising texts to promote its products aimed at an international audience, such as the slogan of Coca-Cola: Share a Coke, Share a moment (figure 1). The idea of shared values is also reflected in the text of the advert: ...Open happiness, and enjoy the taste that unites us all. However, when it comes to a local product that conveys cultural identity, advertising texts can also appeal to the cultural characteristics of a particular country, for example: Your true piece of Switzerland (figure 2).



Figure 1

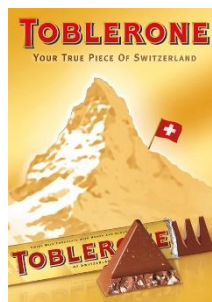


Figure 2