POETIC DISCOURSE: TEXT, HERMENEUTICS, HARMONY

INTRODUCTION

Poetic discourse is an extremely interesting object of research, mysterious and multifaceted, characterized as a complex structural and content phenomenon that requires a multidimensional interdisciplinary study. In this regard, deep researches in this area are quite rare and few.

The article is devoted to the investigation of poetic discourse. Discourse is considered as a complex structural-semantic formation, the axiological system having a certain functional perspective. The system of concepts is a basis for each type of discourse. A concept is a unity of meanings representing an important axiological category in the space of particular discourse. Language is social and pragmatic in its nature, so the conceptual part of linguistic is connected with socio-cultural factors, the ways of viewing and understanding of objects. Concepts are verbalized in accordance with the character and singularity of corresponding material, spiritual and social culture, in tight correlation with linguistic and pragmatic factors.

The aim is to analyze fiction that allow the author to retrace the formation of poetic formation of text is also presented. The main concepts are determined. The authors come to the conclusion that structure and unity of meanings of the concept determine the peculiarities of functioning of poetic discourse. The given examples illustrate the statements under consideration.

The analysis method was carried out by means of contextual and linguistic-hermeneutic methods. The practical value of the paper consists of the application of the results of the investigation in the course of stylistics, text interpretation, discourse theory, theory and practice of translation.

Poetic texts are special structural and semantic formations, the semantic world of which is open and inexhaustible. The phenomenality of the poetic word is not in the rhyming of the lines and not in the rhythm, which, as a rule, is brought to the foreground and, of course, it exists, but first of all, in “thickening” (POTEENYÀ, 1999) as a definition of poetry. This is also associated with polysemy, which becomes the basis for creating an infinite number of translations and interpretations of one work (NIKOLAEVA, 2017). The space of poetic discourse should be defined as a process of linguistic-hermeneutic search for a path from the opposition of the individual to the world to harmony. V.I. Karasik (2014, p. 346) notes that “poetic understanding of the world is the most ancient way of cognizing and transforming reality”. The life of poetry is based on an axiogenic situation (KARASIK, 2017), which allows and requires rethinking of values. Appealing to the reader’s reflective reality, the axiogenic situation becomes the basis for the birth of new meanings within the framework of an individual axiological system.

Working with a poetic text opens up an idea of it as a harmonious whole, reproducing the harmony of the world (STEIN, 2006, p. 11), acting as a universal category, coordinating general structural principles (dimensionality, integrity of things), a dynamic factor organizing and driving form and content. K.E. Stein singles out the most important layers in the system of harmonic organization of the text: 1) graphic; 2) a layer of verbal (sound) instrumentation; 3) metric-rhythmic; 4) morphemic; 5) verbal; 6) word combinations and sentence segments; 7)
sentence. The author points to the formation of harmonic verticals and horizontals (STEIN, 2006, p. 218-238).

It is necessary to add conceptual and symbolic levels. High poetry is certainly distinguished by conceptual richness, focus on supersensible experience, as well as interpretive depth and multidimensionality. The search for inner harmony is associated with the use of different types of lexical and semantic concentration, deontic assessment, imagery and symbolism.

Yuri Lotman (1996) defined poetry as a complexly constructed meaning and noted the growth of the information content of the text - the fact that, at first glance, contradicts information theory. Researchers note that a poetic word is characterized by two main properties: 1) polysemy - much stronger than in general language or normative texts; 2) the combination of different meanings of the word - as the norm of word use (PAVLOVICH, 1985). The poetry of the text appears due to the interaction of language and thinking, the author's axiological paradigm and the reader's reflective reality, the unity of being, the linguistic picture of the world and meaning. The dialogue space “text - reader” is determined by the “absent-mindedness” of meaning and the possibility of its “crystallization”.

PROBLEMS OF UNDERSTANDING POETIC DISCOURSE

The question arises about the problems of understanding, methods of comprehension and the method of analyzing a poetic text. Understanding the poetry of a text is an understanding of the unity of language and thinking, the author's axiological paradigm, refracted through the prism of the dynamics of cultural experience. The internal structure of the text can be characterized as a trinity Seiendes – Sein – Sinn des Seins according to M. Heidegger (1993), where there is being, its realization and meaning.

Poetic texts refer to axiological texts, the impact of which is directed to the emotional sphere of consciousness. V.A. Zvegintsev writes that people do not exchange words, but thoughts, using words as a means of “thinking activity”. The initial is a thought that goes ahead of the language, subordinating it, but in accordance with its peculiarities. Thought and speech, according to the scientist, are activities. The meaning is some formation, the result of this activity (ZVEGINTESEV, 2001, p. 169). That is why the reader of poems, for example, "is not unconsciously worried, but he expresses his own feelings and excitement, speaking with the words of someone else's text" (LITVINOV, 2007, p. 197). Poetic text is a space of dialogue between the author and the reader. The content of the text is only a means of this dialogue. The role of the creator in this process is a special one. The social meanings that define "the behavior of an adapted person are not personal meanings." Social meanings are imputed to a person as a condition for adaptation. But "there are people, and there are human acts that set the scale for a person in principle." (LITVINOV, 2007, p. 13). Creators give “an alternative meaning expressed in a new word” and produce “excitement of sociality” (LITVINOV, 2007, p. 137).

It seems possible to study the poetic space as a whole, as well as the poetic world of an individual author as a vertical structure based on the axiological guidelines of the personality; horizontal structure, reflecting, for example, the dynamics of the use of frequency words, in some cases being key concepts, depending on the periods of the author’s life, poetry cycles, etc.; also the nuclear structure, within which the nuclear, perinuclear and peripheral zones can be distinguished. It should be noted that all such structures will be interconnected, since they will be based on the author's axiological system, which predetermines the systemic relationships between keywords, which are so strong and significant that they become a mechanism for meaning formation (FOMENKO, 2006).

The study of the processes of understanding poetic texts is possible within the framework of hermeneutic experience, as well as taking into account philosophical reflections on the essence of the word. The method of “hermeneutic circle” by G. Gadamer (1991), as well as the methodology and schemes of actions of the reader in understanding the meaning of G. Bogin, are interesting and significant.

The method of "hermeneutic circle" assumes the infinity of knowledge of the text, in which the process of understanding the meaning goes in a circle, or rather, in a spiral: movement is
carried out from the meaning of the whole text to its details and means of expression or other texts, and then back to the whole. Thus, at each turn of the spiral, the level of understanding increases significantly.

G.I. Bogin paid great attention to the questions of the study of the text. He linked them to problems of understanding. The methodology is based on the idea of identifying the meanings of the text and on their basis the formation and study of metassenses and meta-links of the text. According to G.I. Bogin, understanding has two sides: substantial and procedural. The scientist also distinguishes the taxonomy of procedural and epiphenomenal understanding. When this taxonomy turns to text, in the author’s opinion, hierarchically arranged types of understanding are found: 1) semantising (“decoding” of text units); 2) cognitive (mastering the content of cognized information); 3) semantic (de-objectification of ideal realities). Within the framework of his theory, the researcher identifies the “facets of the understood.” When comprehending the text, the facets of the content of the text and the facets of the recipient's experience (reflective reality) enter into a complex interaction, as a result of which the object of understanding is outlined. Since human activity changes and is enriched historically, the relevance of one facet can be lost over time, while the other can be actualized. Reflection is the link between reflective reality and the edge of the content of the text. As a result, firstly, assimilated image (the mastered image) acquires signs of previously mastered situations; secondly, the attitude towards old experience changes. These changes provide a new experience underlying understanding, due to which the act of understanding the text leads to new knowledge (BOGIN, 1995).

A.G. Baranov (2008) identifies the following models of understanding within the framework of the analysis of artistic discourse: constructive model, hermeneutic model, functional-semantic model, contradict-synergetic model, and configured model. Moreover, each text makes its own special requirements for the researcher. The experience of structural analysis shows that a text can be studied purely technically, non-philologically, or philologically, taking into account the semantic space. “Shuttle movements” between approaches are also possible, for example, quantitative analysis can be used as a basis for posing questions and proposing hypotheses about the poetic world.

In the process of understanding, special techniques are used - techniques of understanding. As techniques of understanding, GI Bogin (1995) calls: the breaking of the hermeneutic circle, the technique of deepening into the essence, the technique of decoding, the technique of building up meanings, the technique of connection, etc. Crystallization can also be considered as a technique of understanding, which is a process of increasing meaning, which allows not only to determine the basic meanings, but also to trace the process of their interaction, and sometimes the displacement of some meanings by others. It can be argued that the process of understanding is associated both with the process of decoding and de-objectification, and with the process of crystallization (TKACHEV, 2017).

Researchers identify the fundamental levels of analysis, aspects of the study of a poetic text, such as: the presence of a concept (conceptual, figurative, value components), types of semantic concentration (polysemy, allowing for the conjugation of different interpretations, anomalous combination of words, semantic gaps between text fragments, intertextual connections), types of symbolic depth (empathic symbols, eidetic symbols, enigmatic symbols), poetic presuppositions, deontic assessment, etc. (KARASIK, 2012). A step-by-step analysis of a poetic text, taking into account these levels and aspects, allows you to reveal the space of the poetic world.

The basis of a true poetic text, of course, is the concept, which is the result of experiencing in the process of comprehending the communicative situation “man - world”. The difference between the poetic concept and the sociolinguistic one consists, firstly, in the accentuation of the figurative component, which appeals to the reflective reality of the recipient and is the basis of the multiplicity of interpretations. Secondly, the conceptual component is implicit and allows for the “stretching” of the meaning. The concept is born in the process of rethinking images and crystallizing meaning. The value component is in direct proportion to the multiplication of meanings that are born as a result of the dialogue “image - concept”.

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HERMENEUTICS AND HARMONY

Hermeneutics and harmony, which go back to mythology and spread their influence on all genres of literature and arts, are surprisingly interconnected. Harmony is hermeneutic in an attempt to unite opposing principles. Hermeneutics leads to harmony of the space of being and being. In unity, they mysteriously transform the struggle of opposites into a multifaceted unity and colorful diversity.

In Greek and Roman mythology, Harmony is the daughter of the god of war Ares and the goddess of love and beauty - Aphrodite. First, the divine principle in it is the highest level of spirituality, which realizes the transformation and unification of the energies of diametrically charged poles with the aim of creating a space of pleasure and love in unity. Secondly, it is the feminine principle, symbolizing the birth of a new world, new relationships. Thirdly, it is a force that forms the unity of social (political) and natural principles. This is the embodiment of the world order (ROSCHER, 1886).

The statements of the philosophers of the Renaissance sound in unison. The dichotomy of being is the basis for the existence of the world. Nemesius Emessky (1996, p. 81) writes: “The Creator harmoniously adjusted and connected everything to each other, and through the creation of man, he connected the intelligible and the visible together”. Philosophers find harmony in the unity of mind and word, which acts as a dwelling place for intellect and soul (ERIUGENA, 1996, p. 87). Other types of harmony are also noted: the relationship of the souls of gods, people and unreasonable beings, the interaction of four types of life (intellectual life in angels, rational life in people, sensual - in animals and insensible - in plants), etc. (ERIUGENA, 1996, p. 88). All types of harmony in their interpenetration with secret threads connect life forms in the space of the universe. It is the secret of the transition of opposition (and sometimes chaos) into harmony that is a challenge to thinking, which has the gift of revealing the depths of implicit meanings and intertextual connections with the help of hermeneutic experience.

Hermeneutics goes back to the name of the ancient Greek god of the air and winds Hermes, who served as one of the main predecessors of the angel as the messenger of God. He was credited with physical perfection, strength and speed of movement. Hermes was considered the god of science and the god of good luck. He is also credited with inventing the pipe, flute and lyre. In addition, Hermes was revered as the god of sleep and dreams, the guide of souls. It was he who could bring itinerant (literally and figuratively) unexpected happiness (ROSCHER, 1886).

The fundamental concept in this connection is the word that comes from God and transmitted through a person. Hermes Trismegistus believed that it was equal to immortality. Thought was viewed as an internal word (HERMES TRISMEGISTUS, 1996). According to philosophers, a person is between rational and sensory being: the mind helps to come into contact with incorporeal intelligent beings, and the body - with non-intelligent animals. A perfect life in this connection is seen in the verbal nature of a person responding to the call to thinking.

Reflecting on the essence of man as “thinking of sense”, M. Heidegger (2007, p. 44) turns to poetry: “We, today's people, probably do not have the slightest idea of how the Greeks, thinking, experienced their high poetry ... no, we didn’t worry, but allowed ourselves to be in the presence of ... clear radiance”. Comparing the types of what has been said, the cited author writes that “what is said poetically and what is said by thinking are never identical; but both are sometimes the same, namely when the gap between poetry and thinking freely and clearly gapes. This can happen when poetry is high and thinking is deep.” (HEIDEGGER, 2007, p. 44).

LEVELS OF INTERACTION OF HARMONY AND HERMENEUTICS: TEXT, STRUCTURE, SEMANTICS

The interaction receives different realization depending on the given situation, value orientations, the depth of the author’s (lyrical hero’s) experience, the linguistic means used by the author and the recipient’s reflective reality.

1. Concept. One of the most difficult tasks in the process of analyzing a poetic text is to define the conceptual component clearly, to say unambiguously what this or that text is about. To
define is to cut off ambiguity. But the poetic text is fundamentally polysemantic. R.M. Rilke writes:

“Ich fürchte mich so vor der Menschen Wort
Sie sprechen alles so deutlich aus…
kein Berg ist ihnen mehr wunderbar;
 ihr Garten und Gut grenzt grade an Gott”.

The artistic concept acts as a “synthesizing linguomental formation” (VORKACHEV, 2014), it gravitates towards the image, but the image in this case is just a hint, the key to disclosure in terms of the whole. And the secret of creativity is manifested in literary texts not in rationality, but in the selection of words and images. It should be noted that artistic concepts, however, like the concepts of cognition, are formed around the basic concepts of being, which invariably find their interpretations in religious and philosophical views. Philosophical concepts combine religious dogma and artistic text. Philosophy begins where problems of value begin, and it tries to solve these problems most often with the help of literature. If we define philosophy as thinking in linguistic form, then literature is philosophy in figurative form. Thus, there is an inseparability of literature and philosophy, realizing in their unity the most important universal human universals and representing individual author’s concepts.

In literary texts, religious and philosophical concepts receive an individual refraction depending on the reflective reality of the authors. The recipients, possessing an individual reflective reality, contribute to the birth of new and new meanings in the space of the author’s concept.

The open space of the poetic text allows us to trace the birth and / or transformation of the concept, for example, in E. Dickinson’s poem, “loneliness” turns into “solitude” with nature under the shadow of divine love for a human creator. This is the case when thinking changes the meaning.

_E. Dickinson_

A word is dead
When it is said,
Some say.
I say it just
Begins to live
That day.

According to the dictionary of symbols, word is sacred, the first element in the process of material manifestation. The Word has creative power, and the Savior is the incarnate Word (DICTIONARY OF SYMBOLS, n.d.).

2. The word underlies the plurality of being, determined by the multiplicity of forms of consciousness, thinking, life, and requiring communication in a broad sense, acts as the basis for responsive thinking (LITVINOV, 2018).

The opposition of life and death, accompanied by the mirror structure of the poem, is neutralized and reaches harmony through the transformation of the concept of “life”: the transition of the “inner being” of the word into “being-action” takes place. Strengthening is achieved by replacing the passive voice with an active voice and using the structure “begins to live”.

The structure of the poem demonstrates, on the one hand, the origin and birth of a word, just as the formation of a thought, embodied in a word, and influencing the listeners takes place. On the other hand, E. Dickinson’s text asserts life in a dynamic that contradicts the stereotypical perception of the world - from death to life.

3. In E. Dickinson’s poem, the opposition between I and World, this and that, is overcome by introducing a unifying image of Nature, personifying divine love (love of Her):

_E. Dickinson_

This is my letter to the World
That never wrote to Me --
The simple News that Nature told --
With tender Majesty

Her Message is committed
To Hands I cannot see --
For love of Her -- Sweet -- countrymen --
Judge tenderly -- of Me

The author, in fact, in a unique way represents one of the statements of hermeneutic-phenomenological philosophy: “the poetic language of a poetic work should be considered and understood as the acquisition-word, or as being-acquired-word of poetic being-in-the-world” (HERRMANN, 2001, p. 113).

4. A special place is occupied by a system of symbols that translates a specific text into an intertextual space:

**E. Dickinson**

*Who has not found the Heaven -- below
Will fail of it above --*
*For Angels rent the House next ours,*
*Wherever we remove -*

The sky has always been associated with supernatural forces. This is a symbol of superiority, power, spiritual enlightenment. According to myths, the sky had to separate from the earth in order for life to arise on the surface of the land. In most traditions, the sky was a region through the levels of which souls ascended to absolute light and peace.

Angel is one of the key concepts that bring the text of the poem to the interdiscursive level. The angel is part of the divine intellect, the embodiment of absolute spirituality, the substance of which is intellectual and immaterial. According to Thomas Aquinas, when communicating with people, angels need bodies and receive them from the air, thickening it with divine power as much as necessary for the formation of the received body. The angel moves locally, and since in relation to a place it appears not as a contained object, but as a containing place, the angel can move instantly (THOMAS AQUINAS, 1952).

The antithesis formed by the opposition of the first and second lines, based on the achievement / non-achievement of bliss, and strengthened by the use of tense forms of verbs and prepositions, is neutralized by introducing the image of a guardian angel. The idea of “fighting for heaven” and the fear of “falling” through the angels is transformed into peace and tranquility of eternal existence.

5. In poetic texts, only basic concepts of being are embodied. Existence is not reduced to either a feeling of powerlessness or absolute freedom and is associated with transcendence. Their mutual play forms a complex relationship of dependence in the process of reflection and dialogue about the most important concepts of being. In this regard, it is difficult not to mention the lines of R.M. Rilke about touching happiness within the framework of intertextual relationships:

**R.M.Rilke**

*Und wir, die an steigendes Glück
denken, empfänden die Rührung,*
die uns beinah bestürzt,
*wenn ein Glückliches fällt.*

6. Symbols appear in a system of relationships that form a dichotomy:

**Ch. Morgenstern**

*Novembertag
Nebel hängt wie Rauch ums Haus,*
drängt die Welt nach innen;
ohne Not geht niemand aus;
alles fällt in Sinnen.

Leiser wird die Hand, der Mund,
stiller die Gebärde.
Heimlich, wie auf Meeresgrund,
träumen Mensch und Erde.

The antithesis of Haus (house) and Welt (world), passing through the human mind (alles fällt in Sinnen) and his body (die Hand, der Mund, die Gebärde), passes into the harmonious unity of man and the world (Mensch und Erde). It is a symbol of interconnection and interdependence in the world of here-being, as well as a symbol of mutual attraction between the spaces Welt (earthly world) and Himmel (sky).

7. Centripetal structure:

J. W. von Goethe

Das Beste
Wenn dir's in Kopf und Herzen schwirrt,
Was willst du Bessres haben!
Wer nicht mehr liebt und nicht mehr irrt,
Der lasse sich begraben.

(Johann Wolfgang von Goethe 1749-1832, aus: Epigrammatisch - Quelle: Goethe Brevier, Reclam)

The head acts as a tool that controls reason and thinking, but it is also the embodiment of the human spirit. For Plato, the head was a microcosm of a man. In many cultures, the head has replaced the heart as a possible receptacle for the soul.

The heart is a symbolic source of experience, love, compassion, joy or grief, as well as a source of spiritual enlightenment, truth and intelligence. Often the heart was equated with the soul. Many ancient cultures did not distinguish between feelings and thoughts: a person who “allows his heart to control his head” was considered more reasonable than stupid. Symbolically, the heart was the sun for the body, animating everything. He had to be weighed in the afterlife to determine whether it was burdened with crimes or worthy of going to heaven.

In many religions, the heart is the emblem of truth, conscience; the diamond of purity and the essence of Buddha; center of understanding in Taoism. A heart on fire is a key symbol for zealous Christians, and in art an attribute of mercy and sinful love - as in the painting of the Renaissance, the Greek goddess Aphrodite (TRESSIDER, 1999). Harmony is built by a centripetal movement aimed at forming the concept of “life” with the help of figurative means. At the heart of the dichotomy: “life - death”, “soul - body”, “love - make mistakes”.

CONCLUSION

Thus, the poetic word is multidimensional and multifaceted. The thickening of meaning formed by the synergy of images, rhythm, expression, author’s signs, “the meaning-sense” dichotomy, the associative series that appears in the space of the dialogue “text - the recipient’s reflective reality” allows the researcher to use various methods and techniques in the process of studying poetry. The organization of a poetic text is entirely subordinated to the representation of the fundamental individual-author’s concepts of an elite linguistic personality, capable of seeing and conveying the values recognized in linguoculture in a new unusual light, presenting the harmony of being through a harmoniously structured text. Polyinterpretability and a wide range of associative links generated by poetic space contribute to the involvement of an infinite intertextual space in a small text and turns the author’s concept into a meta-concept, and the individual author’s space into a meta space.
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Resumo

O artigo é dedicado à investigação do discurso poético. O discurso é entendido como a realização de estruturas de texto em interação com fatores extralinguísticos. O artigo considera os problemas de compreensão, os métodos de compreensão e o método de análise de um texto poético; compreensão da unidade da linguagem e do pensamento, paradigma axiológico do autor, refratado através do prisma da dinâmica da experiência cultural. O autor analisa a ficção que permite refazer a formação do conceito poético. Também é apresentada a influência da estrutura na formação do texto. Os principais conceitos individuais são determinados. Os exemplos são que ilustram as declarações em estudo.

Keywords: Discourse. Concept. Poetry. Axiology. Structure.

Resumen

El artículo está dedicado a la investigación del discurso poético. El discurso se entiende como la actualización de las estructuras de texto en interacción con factores extralingüísticos. El artículo considera los problemas de comprensión, los métodos de comprensión y el método de análisis de un texto poético; comprensión de la unidad del lenguaje y el pensamiento, paradigma axiológico del autor, refractado a través del prisma de la dinámica de la experiencia cultural. El autor analiza la ficción que permite desandar la formación del concepto poético. También se presenta la influencia de la estructura en la formación del texto. Se determinan los principales conceptos individuales. Los ejemplos dados ilustran las declaraciones que se están examinando.

Palabras-clave: Discurso. Concepto. Poesía. Axiología. Estructura.