

Стаття надійшла до редакції 31.05.2025 р.

Перевірено на плагіат 05.06.2025 р.

унікальність –70 %

<https://doi.org/10.17721/StudLing2025.26.63-76>

УДК 82.0:82-1

## TRANSGENERIC NARRATOLOGICAL VISTA: (POE)TICS READDRESSSED

**Nika A. Marushchak**, [n.marushchak@kubg.edu.ua](mailto:n.marushchak@kubg.edu.ua),

ORCID: <https://orcid.org/0000-0002-8435-242X>

*Lecturer, PhD student*

*Borys Grinchenko Kyiv Metropolitan University*

*Contemporary narrative theory has undergone significant changes, integrating new approaches to literary analysis. This field now encompasses “new narratologies”, including the transgeneric one, which concerns the application of narratological concepts to genres and media that are not primarily considered narrative, but nevertheless betray narrative features. This paper outlines new directions in poetic text interpretation. To this end, the study offers a comparative stylistic and narratological analysis of “Dream-Land” and “A Dream Within a Dream” by the American poet and prose writer Edgar Allan Poe, looking at style (e.g., foregrounding) and such narrative elements as the situational model, the plot, and the narrative perspective. Such forms of foregrounding as graphological deviation and parallelism on the lexical, phonological and syntactic levels are examined. As a result, the poem “Dream-Land” is defined as ultimately narrative. On the other hand, “A Dream Within a Dream” does not meet the criteria of narrative poetry while still containing several narrative elements. Therefore, the term “quasi-narrative” poetry is introduced. Thus, a promising direction for further investigation of Poe’s poetics lies in establishing regularities between the form and genres based on more texts of the author. Additionally, as the last decade witnessed a significant development of reader-oriented research models, another direction of the analysis could involve an empirical study of real readers’ responses to the author’s poetry and prose.*

**Keywords:** *Edgar Allan Poe, poetics, transgeneric narratological analysis, checklist on narrativity in poetry, narrative poetry, quasi-narrative poetry, foregrounding.*

---

## МІЖЖАНРОВА ОПОВІДНА ПЕРСПЕКТИВА: НОВИЙ ПОГЛЯД НА (ПО)ЕТИКУ АВТОРА

*Ніка Андріївна Марущак, [n.marushchak@kubg.edu.ua](mailto:n.marushchak@kubg.edu.ua),*

*ORCID: <https://orcid.org/0000-0002-8435-242X>*

*Викладач, аспірант*

*Київський столичний університет імені Бориса Грінченка*

*Сучасна нарративна теорія зазнала значних змін завдяки інтеграції нових підходів до аналізу художнього тексту. Ця галузь наразі охоплює чимало «нових наратологій», зокрема міжжанрову, яка зосереджується на застосуванні наратологічних концепцій до різних текстових жанрів та форм, що традиційно не вважаються оповідними, але, так чи інакше, втілюють деякі нарративні аспекти текстотворення. У статті розглянуто нові підходи до інтерпретації поетичного тексту у контексті поетики окремого автора. Основним методологічним прийомом слугує порівняльний стилістичний та наратологічний аналіз віршів “Dream-Land” та “A Dream Within a Dream” американського поета і прозаїка Едгара Аллана По. Досліджено стиль (наприклад, висунення), а також такі нарративні елементи, як ситуаційна модель (наратор(и) / персонажі, місце подій, час), сюжет та нарративна перспектива. Увагу приділено таким типам висунення, як графологічна девіація та паралелізм на лексичному, фонологічному та синтаксичному рівнях. У результаті розвідки встановлено нарративність вірша “Dream-Land” у той час, як “A Dream Within a Dream” не відповідає критеріям нарративної поезії, проте налічує декілька нарративних елементів, що уможливило введення терміну «квазінарративна» поезія. Перспективним напрямом подальших розвідок поетики Е. А. По вважаємо встановлення закономірностей між формою та жанрами художніх творів із залученням більшої кількості текстів автора. Окрім цього, з огляду на активну розбудову впродовж останнього десятиліття читачкоцентричних дослідницьких моделей, доцільним є проведення емпіричної розвідки реакції реальних читачів на поетичні та прозові тексти автора.*

***Ключові слова:** Е. А. По, поетика, міжжанровий наратологічний аналіз, чекліст на нарративність у поезії, нарративна поезія, квазінарративна поезія, висунення.*

### 1. Introduction

Recent developments in narrative theory embrace a range of new methodologies and perspectives. According to J. C. Meister [2009], the area now includes a variety of “new narratologies,” which can be grouped into three dominant paradigms: contextual, cognitive and transgeneric. The latter is concerned with the approach of narratological concepts to genres and media which are not primarily regarded as narrative, but do possess, in this way or another, some narrative aspects. Thus, Meister’s claim enables the application of transgeneric narratology to the interpretation of poetry.

Although the use of narratological categories in the analysis of poetry has faced severe criticism, P. Hühn [2005] defends this idea, offering the transgeneric narratological approach for the analysis of poetic texts. He suggests its application not as a contribution to the definition of the poetry, but as a “viable operational toolkit” for its interpretation [Hühn 2021, p. 64–65]. Hühn claims that “[b]ecause of the pervasive use of narrative elements in poetry, it is legitimate and fruitful to apply categories and methods originally designed for the study of narrative prose fiction to analyse how lyric poems provide an aesthetic expression of experience and reflection” [ibid., p. 66].

In his turn, B. McHale [2009] draws a line between *poetry* and *lyric*, claiming they are *not* the same thing. He holds that the latter can occur in poetry, but at the same time, it can easily be found in prose, sometimes in combination with the narrative, sometimes not. McHale insists on the importance of considering narrative manifestations in poetry and looking at what differentiates it from other genres, namely its *poetic* component.

The question arises whether narrative poetry should be analysed in the same way as non-narrative one. We argue that the former needs a different approach to distinguish the specificity of the genre, as it comprises both narrative and purely poetic elements. Additionally, in the last decade, the line of thinking in poetics developed into more reader-oriented research models. In their *Experiencing Poetry. A Guidebook to Psychopoetics*, W. van Peer and A. Chesnokova [2022] offer the term *psychopoetics* for the theory of poetic experience (both narrative and non-narrative), focusing on evidence-based approaches. According to the authors, psychopoetics is connected to the study of psychological aspects of language, as it is a combination of psychology and poetics. Van Peer and Chesnokova hold that poetry is about words (though not only) and “words in poetry often carry such powerful meanings because it aims at powerful emotional experiences” [ibid., p. 2]. This leads us to acknowledging the limitations of stylistic analysis proper as a method of interpretation, which might be complemented by the narratological approach to the study of poetry as a new and promising trend in Stylistics, thus being a step toward broadening the boundaries of traditional stylistic analysis.

## 2. Methodology and material

This research looks at both linguistic and stylistic preferences in the texts of the canonical American poet and prose writer Edgar Allan Poe. We claim that in Poe’s texts, form and genre affect each other, which determines the specificity of the author’s poetics. As a result, poetic narrativity becomes a characteristic feature

of Poe's "idionarration" [Marushchak 2025]. The term refers to that component of Poe's poetics, along with his idiolect and idiostyle, which marks the author's individual preferences in selecting (consciously or not) narrative structures in both poetry and prose.

In Poe's poetry and prose, narration is predominantly in the 1<sup>st</sup> person. W. Riggan [1981] claims that all 1<sup>st</sup> person narratives are potentially unreliable "[in] that the narrator, with these human limitations of perception and memory and assessment, may easily have missed, forgotten, or misconstrued certain incidents, words, or motives" [ibid., p. 19], thus we suggest a close look at the concept of unreliable narrator.

Following S. Chatman [1978], a narrator is "unreliable" when he or she offers an account of some event, person, thought, thing, or other object in the narrative world that is opposed to the contents the implied author would offer, excepting the point that the implied author knows the narrator is not worth trusting. It is still, however, difficult to apply the definition, given that it is often impossible to determine what the "implied author's" version is, or what it would be. Hence, Chatman suggests that, as readers, we can understand when the "teller" in the story differs from the "author".

In his *Story and Discourse*, Chatman [1978] defines a communication model which analyses the three pairs of communicating entities in a text: the narrator and the narratee (the explicit narrative discourse), the implied author and the implied reader (the implicit narrative discourse), and the real author and the real reader (the extra-textual narrative discourse). Following Chatman [1978], J. Phillips [2009] holds that if there is no discrepancy between the explicit and implicit narrative levels, the narration is reliable. On the contrary, when the discrepancy is observed, textual signs need to be analysed to discover if the narration is unreliable [p. 62].

Looking at a narrative as communication, T. Heyd [2006] outlines three categories of unreliability, depending on the nature of false information given by the character: quiet deception, self-deception and unintentional unreliability. *Quiet deception* is highly intentional unreliability, when the narrator deliberately and flagrantly lies to the reader. *Self-deception* or face-saving appears when the narrator evades, embellishes or lies because he/she wants to avoid embarrassment, or wishes to present himself/herself in the best light, out of politeness. *Unintentional unreliability* refers to a narrator who is not being intentionally uncooperative, but naïve, uneducated or mentally ill [Heyd 2006, p. 227–231].

In this study, to define the unreliable narrator in the text (both poetic and prosaic), we will first analyse a storyteller by establishing or not the discrepancy between the

narrative levels in the communication model. In case there is such inconsistency, we will apply Heyd's [2006] classification of the category of unreliability.

To demonstrate the correlation between poetry and prose, in what follows, we will apply the narratological approach to the comparative narrative and stylistic analysis of two of Poe's poems: "Dream-Land" (1844 – henceforth DL) and "A Dream Within a Dream" (1849 – henceforth DWD). In doing so, we will follow the checklist on narrativity in poetry [Marushchak 2025]:

1. Narrator.
2. Situation model: characterisation, actions, setting, time.
3. Plot.
4. Narrative perspective:
  - a. Type of narration,
  - b. Narrator's (un)reliability (communication model, category of unreliability),
5. Style (e.g., foregrounding: deviation, parallelism).

### 3. Situation Models and Plots in "Dream-Land" and "A Dream Within a Dream" Compared.

To begin with, Poe's DL clearly features a narrator, who makes a coherent utterance, describing his present-days (the time) experience in a specific setting, that is an alternative world in which evil angels haunt a cold and terrifying landscape: "*Bottomless vales and boundless floods, / And chasms, and caves, and Titan woods, / With forms that no man can discover / For the dews that drip all over; / Mountains toppling evermore / Into seas without a shore*" [Poe 2000, p. 344]. The narrator has come to *these lands* from an *ultimate dim Thule* (a very distant, mysterious or mythical region): "*I have reached these lands but newly / From an ultimate dim Thule – / From a wild weird clime that lieth, sublime, / Out of Space – out of Time*" [ibid.]. The narrator, who moves from the world of the Dream-Land to the world of physical reality (the action), is waking up. Thus, his route is "*obscure and lonely*" [ibid, p. 343]. "*Haunted by ill angels only*" [Poe 2000, p. 343] refers to the exaggerated and fleeting memories of actual experience we all feel in a half-wakened state. As the poem progresses, the memories become all too real. The "*Eidolon, named Night*", who "*reigns on a black throne*" [ibid.] is another character in the poem, and *Night* can be metaphorically understood as sleep, which is the so-called "pathway" to the *Dream-Land*. By the end of the second stanza, the tone becomes darker and more mysterious in the line of the

description of waters: “*Their lone waters – lone and dead, – / Their still waters – still and chilly*” [Poe 2000, p. 344].

The plot develops as the narrator moves further and tries to escape from *the Ghouls*. On his way, more characters are introduced as he meets some mysterious travellers who *start and sigh*: “*There the traveller meets aghast / Sheeted Memories of the Past – / Shrouded forms that start and sigh*” [ibid., p. 345]. The tone here is dark and scary, but by the end of the stanza the narrator realizes that they are his friends’ souls: “*As they pass the wanderer by – / White-robed forms of friends long given, / In agony, to the Earth – and Heaven*” [ibid., p. 344]. Eventually, the narrator starts describing this place positively as *an Eldorado* (a mythical city that is thought to contain untold riches and a utopian society): “*For the spirit that walks in shadow / O! it is an Eldorado!*” [ibid., p. 345].

As the narrator is a human being and just a traveller, there is a lot in the poem about the place that he will never see: “*But the traveller, travelling through it, / May not – dare not openly view it*” [ibid.]. Moreover, the king “*hath forbid*” humans to open their eyelids, so anyone who passes through this place must do so while wearing “*darkened glasses.*”

The final stanza of DL appears to be a repetition of the first one, but the author introduces an important alteration. He changes the phrase “*an ultimate dim Thule*” into “*this ultimate dim Thule*” and omits lines 7-8. At the end of the poem, the narrator is leaving the Dream-Land, metaphorically falling asleep: “*I have wandered home but newly / From this ultimate dim Thule*” [ibid.]. We thus may treat these stanzas as the entry and exit points to the Dream-Land, being watched by the king *Eidolon*.

The interpretation offered above lends support to the idea that DL is just a story about Poe’s dreams and illusions. Instead, as D. W. Eddings [1975] says: “Dream-Land is not a perfervid nightmare growing out of Poe’s haunted, neurotic mind. It is a poetic statement of his vision of the chaotic, disharmonic world of physical reality and the ability of the imagination through the concept of the Ideal to transcend that disharmony. It is not a nightmare vision, but an insight into the sublime” [ibid., p. 8].

In its turn, DWD, promising, by its title with “Dream” being repeated, some congruity with the DL, is unpredictably different. First, unlike DL with 5 stanzas organized into 56 lines, DWD consists of just 2 stanzas and 24 lines – twice as short as the former. Following the checklist above, DWD features just the narrator, exploring the fragility of reality and the ephemeral nature of life, but no other characters. Unlike in DL, neither the setting nor the narrative time frame is

explicitly mentioned. In what follows, we will show that in the poem, the narrator solely shares his thoughts with the reader, but no actions as such take place.

In the first stanza, the narrator reflects on how a past dream or experience felt real but is now lost: “*That my days have been a dream; / Yet if hope has flown away*” [Poe 2000, p. 451]. He suggests that everything we experience might just be illusions or dreams: “*All that we see or seem / Is but a dream within a dream*” [ibid., p. 452].

In the second stanza, the narrator becomes more desperate: “*And I hold within my hand / Grains of the golden sand – / How few! yet how they creep / Through my fingers to the deep, While I weep – while I weep!*” [ibid., p. 453]. We may understand it as a reference to the inevitability of time and the loss of hope, but there is no clear reason why he feels that way. Ultimately, he questions whether anything in life is real or if everything is just *a dream within a dream*: “*O God! can I not save / One from the pitiless wave? / Is all that we see or seem / But a dream within a dream?*” [ibid., p. 452].

At first sight, one can see a heartbroken man who is grieving and depressed. On the other hand, Poe raises an important question for everyone to think about. In Marginalia (#231) in the *Southern Literary Messenger*, he writes: “*It is by no means an irrational fancy that, in a future existence, we shall look upon what we think our present existence, as a dream*” [Harrison 1902, p. 161].

#### **4. Poe’s Dreams Reflected: Narrative Perspective and Foregrounding**

In this section, in line with the checklist above, we will look at the narrative perspective Poe opts for in the two poems as well as share some observations on the foregrounding features he employs.

**4.1. Narrative perspective in DL and DWD.** As demonstrated above, both DL and DWD are written from the 1<sup>st</sup> person perspective, but in terms of unreliability, we will look at both poems separately. Thus, according to Chatman’s [1978] communication model, in DL, the explicit narrative discourse is what the narrator describes as happening, that is, his trip to the Dream-Land with mysterious and supernatural creatures. At first sight, the reader could interpret DL as a nightmare, but in Poe’s case, it is crucial to refer to the contextual element of his poetics. Poe experiences traumatic events throughout his life (e.g., his mother’s, foster mother’s, and wife’s deaths – to name just a few) that undoubtedly influenced his works. In Eddings’ [1975] words, Poe portrays dreams as a state that unlocks the subconscious, freeing the imagination and restoring the sense of the Ideal [ibid., p. 6]. To support this idea, it is needed to refer to another Poe’s poem,

“A Dream” (1827): “*In visions of the dark night / I have dreamed of joy departed – / But a waking dream of life and light / Hath left me broken-hearted*” [Poe 2000, p. 79]. In this case, *visions of the dark night* are dreams, while *joy departed* is understood as the loss of the Ideal now of waking up (*waking dream of life and light*), leaving the narrator instead with sadness and suffering (*left me broken-hearted*). Over time, the meaning of the Ideal becomes sacred (*holy dream*), it cheers up and guides the lonely soul: “*Hath cheered me as a lovely beam / A lonely spirit guiding*” [ibid.]. As can be seen from this explication, we cannot interpret DL as just the narrator’s trip to the Dream-Land or as a pure nightmare. Instead, we must decipher each symbol and the meaning behind the verse lines. Thus, we argue that the implicit narrative discourse does not align with the explicit one, resulting in the discrepancy between the two narrative levels and the potential narrator’s unreliability. As the narrator, who has just woken up, struggles with the reality of life, we hold that his unreliability might be unintentional.

In its turn in DWD, the explicit narrative discourse is the description of the narrator’s inner thoughts and deep feelings, mourning his loss. As there is no other perspective on what is happening in the poem, and, as we believe, the readers are supposed to sympathise with the storyteller and share his pain, we can assume that the implicit narrative discourse complies with the explicit one, thus leading us to the idea that the narration is potentially reliable.

**4.2. *Foregrounding in DL and DWD.*** In terms of style, it is important to mention that Poe’s poems are highly foregrounded. Recently, in line with the tenets of Empirical Studies of Literature, scholars [Hakemulder 2020; Hakemulder and van Peer 2016; Menninghaus and Blohm 2020; Miall 2015; Miall and Kuiken 2013; van Peer and Chesnokova 2019, 2025, 2025b, 2026] have provided evidence to the effect that foregrounding causes real readers. Furthermore, it has already been established that graphological deviation (e.g., unconventional punctuation, italics, capitalisation and odd indentations) is a characteristic feature of Poe’s idiosyncrasy [Marushchak 2025a, 2025b] as it manifests itself in all his texts (both poetry and prose). Thus, in DL, the author uses numerous unconventional dashes (sometimes in the middle, but mostly at the end of the verse lines), which inevitably attract the reader’s attention:

*With the snows of the lolling lily, –  
By the mountains – near the river  
Murmuring lowly, murmuring ever, –  
By the grey woods, – by the swamp  
Where the toad and the newt encamp, –* [Poe 2000, p. 344]

In DWD, the number of dashes is significantly lower, but, together with exclamation points, they also appear in an unconventional position:

*Grains of the golden sand –  
How few! yet how they creep  
Through my fingers to the deep,  
While I weep – while I weep!* [Poe 2000, p. 452]

Two more characteristic features of Poe's idiosyncrasy are unconventional capitalisation and the use of italics. In his DL, a number of words are capitalised: "Where an Eidolon, named Night", "From an ultimate dim Thule –", "Out of Space – out of Time", "Where dwell the Ghouls, –", "Sheeted Memories of the Past –" [Poe 2000, p. 344]. On the contrary, in DWD only italicised words [here underlined] can be seen: "Is it therefore the less gone? / All that we see or seem", "One from the pitiless wave? / Is all that we see or seem" [ibid., p. 452]. Both typographic devices are foregrounding tools to attract the reader's attention.

One more manifestation of graphological deviation observed in Poe's poems is his manipulation of the poem's shape in that he deliberately adds odd indentations. For example, in DL Poe foregrounds lines 7, 8, and 30, playing with whitespace at the beginning of the lines:

(5) *I have reached these lands but newly*  
(6) *From an ultimate dim Thule –*  
(7) *From a wild weird clime that lieth, sublime,*  
(8) *Out of Space – out of Time.*  
[...]  
(29) *By the dismal tarns and pools*  
(30) *Where dwell the Ghouls, –* [Poe 2000, p. 344]

Along with this, Poe's poems are abundant with parallelism of all levels: lexical, phonological and syntactic.

In DL, Poe anaphorically repeats the following lexical units: "From an ultimate dim Thule – / From a wild weird clime that lieth, sublime", "Their lone waters – lone and dead, – / Their still waters – still and chilly", "Their lone waters, lone and dead, – Their sad waters, sad and chilly", "Murmuring lowly, murmuring ever, –" [Poe 2000, p. 344] – to quote just a few.

Likewise, in DWD repetitions are plentiful: "O God! can I not grasp", "O God! can I not save" (anaphoric), "In a night, or in a day, / In a vision, or in none" (anaphoric), "While I weep – while I weep!", etc. [ibid., p. 451–452].

On the phonological level, in DL alliteration is recurrent: “*Bottomless vales and boundless floods*”, “*By the mountains – near the river / Murmuring lowly, murmuring ever, –*”, “*Shrouded forms that start and sigh*”, “*White-robed forms of friends long given*”, etc. [ibid., p. 344]. Apart from it, Poe uses consonance: “*Where an Eidolon, named Night*”, “*Bottomless vales and boundless floods, / And chasms, and caves, and Titan woods*”, “*Their still waters – still and chilly / With the snows of the lolling lily*”, etc. [ibid.]. Additionally, assonance is observed: “*From a wild weird clime that lieth, sublime*”, “*Murmuring lowly, murmuring ever, –*”, “*By each spot the most unholy – / In each nook most melancholy, –*”, etc. [ibid.].

Similarly, in DWD, alliteration is widely used: “*All that we see or seem / Is but a dream within a dream*”, “*And I hold within my hand / Grains of the golden sand –*”, “*While I weep – while I weep!*”, etc. [Poe 2000, p.451–452]. Besides, consonance is equally frequent: “*In a night, or in a day, / In a vision, or in none*”, “*And I hold within my hand / Grains of the golden sand*”, “*O God! can I not grasp*”, “*O God! can I not save*”, etc. [ibid.]. Furthermore, just like in DL, assonance is abundant: “*Yet if hope has flown away*”, “*All that we see or seem / Is but a dream within a dream*”, “*While I weep – while I weep!*” [ibid.].

Finally, Poe’s both DL and DWD demonstrate repetition of the sentence structure and, thus, more generally, syntactic parallelism. As mentioned above, in DL, the first and the last stanzas are almost identical. One more instance of repetition is observed in the following lines: “*Their lone waters – lone and dead, – / Their still waters – still and chilly*”; “*Their lone waters, lone and dead, – / Their sad waters, sad and chilly*” [Poe 2000, p. 344]. The emotional effect is enhanced as Poe anaphorically opens each line with “By + a/the + N.”: “*By a route obscure and lonely*”, “*By the lakes that thus outspread*”, “*By the mountains – near the river*” [ibid., p. 343–344]. Additionally, the pattern “Adj. and Adj.” is recurrent: “*By a route obscure and lonely*”, “*Their lone waters – lone and dead, – / Their still waters – still and chilly*”, “*Their sad waters, sad and chilly*” [ibid.].

Similarly, in DWD, a refrain is observed in the repetition of the last two verse lines in each stanza: “*All that we see or seem / Is but a dream within a dream*”, “*Is all that we see or seem / But a dream within a dream?*” [Poe 2000, p. 452]. In addition, to shorten the emotional distance between the narrator and the reader, the rhetorical questions are repeated: “*Is it therefore the less gone?*”, “*O God! can I not grasp / Them with a tighter clasp? / O God! can I not save / One from the pitiless wave? / Is all that we see or seem / But a dream within a dream?*” [ibid.]. Finally, the pattern “In + a + N.” inevitably attracts the reader’s attention: “*In a night, or in a day, / In a vision, or in none*” [Poe 2000, p. 451–452].

That said, DL is an excellent example of a narrative poem with all narrative elements successfully implemented, which justifies the use of the transgeneric narratological approach [Hühn 2021] to the analysis of poetry. In its turn, Poe's DWD, with just the narrator and the plot traced, can be qualified as a quasi-narrative poem.

### 5. Conclusions and Discussion

The study provides a comparative analysis of narrative elements and style in the two poems by an American poet and prose writer, Edgar Allan Poe: "Dream-Land" and "A Dream Within a Dream." In line with the tenets of transgeneric narratology, we offered arguments in favour of defining the former as an example of Poe's narrative poetry. At the same time, we demonstrated that the latter does not fully comply with the checklist of narrative poetry but nevertheless manifests enough narrative elements to be labelled "quasi-narrative". Additionally, we demonstrated that Poe's poetry (narrative as well as quasi-narrative) is highly foregrounded, with abundant graphological deviations and parallelism on the lexical, phonological and syntactic levels.

However, the research has some limitations to be resolved in future studies. We are aware that analysing just two poems by the author is not enough to come to generalisations about his poetics as a system. Concurrently, the provided line of interpretation demonstrates the possibility of applying the transgeneric narratological approach to the analysis of poetry. Secondly, this study focuses on foregrounding as a literary device, leaving aside the linguistic foregrounding/backgrounding markers in Poe's texts. Following Y. Shen [2008], they are "a set of linguistic devices (at the syntactic, morphological, and lexical levels) whose function is to mark the information conveyed in the sentence as foreground or background information". As the scholar points out, the "standard use" [ibid., p. 146] of foregrounding markers in non-literary discourse is typically restricted by norms or conventions (the main/subordinate clause structure; the function of the conjunction "and"; the use of the definite article as a new/old information – to name just a few), but as Shen [2008] argues, breaking the rules can cause the effect in the literary sense of the term, providing the reader "with the possibility of aesthetic experience" [van Peer and Hakemulder 2006, p. 547].

In line with the findings, future research could focus on clarifying the subcategory of "quasi-narrative" poetry in Poe's idionarration and establish if there is any such regularity that can be distinguished as a feature of his poetics. The next step in the study of Poe's idionarration could involve the analysis of his poetry and

prose in terms of linguistic foregrounding or, as we suggest, narrative foregrounding vs non-narrative. Finally, as currently empirical stylistics has greatly expanded the scope of literary and stylistic analysis, including real readers, we believe that looking at readers' responses to Poe's poetry and prose is a promising line of research into his poetics.

### Література:

1. Марущак, Н. (2025а). Поетика Едгара Аллана По в контексті міждисциплінарних досліджень. *Studia Philologica*, 1(24), 169–182. <https://doi.org/10.28925/2311-2425.2025.2412>
2. Chatman, S. (1978). *Story and discourse: Narrative structure in fiction and film*. Cornell University Press.
3. Eddings, D. W. (1975). Poe's "Dream-Land": Nightmare or sublime vision? *Poe Studies (1971–1985)*, 8(1), 5–8. <http://www.jstor.org/stable/45296714>
4. Harrison, J. A. (Ed.). (1902). *The complete works of Edgar Allan Poe. Volume XVI. Marginalia – Eureka*. Thomas Y. Crowell & Company Publishers.
5. Hakemulder, F. (2020). Finding meaning through literature: "Foregrounding" as an emergent effect. *Anglistik*, 31(1), 91–110. <https://doi.org/10.33675/ANGL/2020/1/8>
6. Hakemulder, F., & van Peer, W. (2016). Empirical stylistics. In V. Sotirova (Ed.), *The Bloomsbury companion to stylistics*. Bloomsbury.
7. Hempfer, K. W. (2017). Theory of the lyric: A prototypical approach. *Journal of Literary Theory*, 11(1), 51–62. <https://doi.org/10.1515/jlt-2017-0006>
8. Heyd, T. (2006). Understanding and handling unreliable narratives: A pragmatic model and method. *Semiotica*, 2006(162), 217–243. <https://doi.org/10.1515/SEM.2006.078>
9. Hühn, P. (2005). Transgeneric narratology: Application to lyric poetry. In J. Pier (Ed.), *In the dynamics of narrative form: Studies in Anglo-American narratology*. De Gruyter.
10. Hühn, P. (2021). An "undogmatic" reading of lyric poetry defending the narratological approach to poetry analysis. In M. Flüh, J. Horstmann, J. Jacke, & M. Schumacher (Eds.), *Toward undogmatic reading: Narratology, digital humanities and beyond*. Hamburg University Press.
11. Marushchak, N. (2025b). Blurring the boundaries of poetics: A stylistic and narrative analysis of Poe's "The Fall of the House of Usher" and "The Haunted Palace". *Acta Humanitatis*, 3(1), 25–40. <http://dx.doi.org/10.5709/ah-03.01.2025-02>
12. McHale, B. (2009). Beginning to think about narrative in poetry. *Narrative*, 17(1), 11–30. <https://doi.org/10.1353/nar.0.0014>
13. Meister, J. C. (2009). Narratology. In P. Hühn, J. Pier, W. Schmid, & J. Schönert (Eds.), *Handbook of narratology*. De Gruyter.
14. Menninghaus, W., & Blohm, S. (2020). Empirical aesthetics of poetry. In M. Nadal & O. Vartanian (Eds.), *The Oxford handbook of empirical aesthetics*. Oxford University Press.
15. Miall, D. S. (2015). The experience of literariness: Affective and narrative aspects. In A. Scarinzi (Ed.), *Aesthetics and the embodied mind: Beyond art theory and the Cartesian mind-body dichotomy. Contributions to phenomenology*. Springer.
16. Miall, D. S., & Kuiken, D. (2013). What is literariness? Three components of literary reading: Selected papers from IGEL '98. A special issue of *Discourse Processes*. In D. S. Miall (Ed.), *Empirical studies of literature*. Routledge.
17. Phillips, J. (2009). Unreliable narration in Bret Easton Ellis' *American Psycho*: Interaction between narrative form and thematic content. *Current Narratives*, 1(1), 60–68. <https://hdl.handle.net/10779/uow.27711762.v1>

18. Riggan, W. F. (1981). *Picaros, madmen, naifs, and clowns: The unreliable first-person narrator*. The University of Oklahoma Press.
19. Shen, Y. (2008). Two levels of foregrounding in narratives. In S. Zyngier, M. Bortolussi, A. Chesnokova, & J. Auracher (Eds.), *Directions in empirical literary studies: In honor of Willie van Peer*. John Benjamins Publishing Company.
20. van Peer, W., & Chesnokova, A. (2019). What literature does to our emotions, and how do we know? Empirical studies will tell. *Synopsis: Text, Context, Media*, 25(1), 1–10. <http://dx.doi.org/10.28925/2311-259x.2019.1.1>
21. van Peer, W., & Chesnokova, A. (2022). *Experiencing poetry: A guidebook to psychopoetics*. Bloomsbury Academic.
22. van Peer, W., & Chesnokova, A. (2025a). How do you feel? Literature’s contribution to learning the granularity of emotions. In C.-H. Mayer & E. Vanderheiden (Eds.), *International handbook of emotions: Resourceful cultural perspectives. Volume 1*. Springer International Publishing.
23. van Peer, W., & Chesnokova, A. (2025b). The sound of meaning, and the meaning of sound: Phonetic iconicity in literature. In J. Alber & R. Schneider (Eds.), *The Routledge companion to literature and cognitive studies*. Routledge.
24. van Peer, W., & Chesnokova, A. (in press, 2026). Psychopoetics: Toward a stylistics of experience. In V. Sotirova (Ed.), *The Bloomsbury companion to stylistics* (2nd ed.). Bloomsbury.
25. van Peer, W., & Hakemulder, J. (2006). Foregrounding. In K. Brown (Ed.), *Encyclopaedia of language and linguistics* (2nd ed., Vol. 4). Elsevier.

### Список джерел ілюстративного матеріалу:

26. Poe, E. A. (2000). *Complete poems* (T. O. Mabbott, Ed.). University of Illinois Press.

### References:

1. Marushchak, N. (2025a). Poetyka Edgara Allana Po v Konteksti Mizhdystyplinarykh Doslidzhen. [E. A. Poe’s Poetics in the Context of Interdisciplinary Studies]. *Studia Philologica*, 1(24), 169–182. (In Ukr.). <https://doi.org/10.28925/2311-2425.2025.2412>
2. Chatman, S. (1978). *Story and discourse: Narrative structure in fiction and film*. Cornell University Press.
3. Eddings, D. W. (1975). Poe’s “Dream-Land”: Nightmare or sublime vision? *Poe Studies (1971–1985)*, 8(1), 5–8. <http://www.jstor.org/stable/45296714>
4. Harrison, J. A. (Ed.). (1902). *The complete works of Edgar Allan Poe. Volume XVI. Marginalia – Eureka*. Thomas Y. Crowell & Company Publishers.
5. Hakemulder, F. (2020). Finding meaning through literature: “Foregrounding” as an emergent effect. *Anglistik*, 31(1), 91–110. <https://doi.org/10.33675/ANGL/2020/1/8>
6. Hakemulder, F., & van Peer, W. (2016). Empirical stylistics. In V. Sotirova (Ed.), *The Bloomsbury companion to stylistics*. Bloomsbury.
7. Hempfer, K. W. (2017). Theory of the lyric: A prototypical approach. *Journal of Literary Theory*, 11(1), 51–62. <https://doi.org/10.1515/jlt-2017-0006>
8. Heyd, T. (2006). Understanding and handling unreliable narratives: A pragmatic model and method. *Semiotica*, 2006(162), 217–243. <https://doi.org/10.1515/SEM.2006.078>
9. Hühn, P. (2005). Transgeneric narratology: Application to lyric poetry. In J. Pier (Ed.), *In the dynamics of narrative form: Studies in Anglo-American narratology*. De Gruyter.
10. Hühn, P. (2021). An “undogmatic” reading of lyric poetry defending the narratological approach to poetry analysis. In M. Flüh, J. Horstmann, J. Jacke, & M. Schumacher (Eds.),

- Toward undogmatic reading: Narratology, digital humanities and beyond.* Hamburg University Press.
11. Marushchak, N. (2025b). Blurring the boundaries of poetics: A stylistic and narrative analysis of Poe's "The Fall of the House of Usher" and "The Haunted Palace". *Acta Humanitatis*, 3(1), 25–40. <http://dx.doi.org/10.5709/ah-03.01.2025-02>
  12. McHale, B. (2009). Beginning to think about narrative in poetry. *Narrative*, 17(1), 11–30. <https://doi.org/10.1353/nar.0.0014>
  13. Meister, J. C. (2009). Narratology. In P. Hühn, J. Pier, W. Schmid, & J. Schönert (Eds.), *Handbook of narratology*. De Gruyter.
  14. Menninghaus, W., & Blohm, S. (2020). Empirical aesthetics of poetry. In M. Nadal & O. Vartanian (Eds.), *The Oxford handbook of empirical aesthetics*. Oxford University Press.
  15. Miall, D. S. (2015). The experience of literariness: Affective and narrative aspects. In A. Scarinzi (Ed.), *Aesthetics and the embodied mind: Beyond art theory and the Cartesian mind-body dichotomy. Contributions to phenomenology*. Springer.
  16. Miall, D. S., & Kuiken, D. (2013). What is literariness? Three components of literary reading: Selected papers from IGEL '98. A special issue of *Discourse Processes*. In D. S. Miall (Ed.), *Empirical studies of literature*. Routledge.
  17. Phillips, J. (2009). Unreliable narration in Bret Easton Ellis' *American Psycho*: Interaction between narrative form and thematic content. *Current Narratives*, 1(1), 60–68. <https://hdl.handle.net/10779/uow.27711762.v1>
  18. Riggan, W. F. (1981). *Picaros, madmen, naifs, and clowns: The unreliable first-person narrator*. The University of Oklahoma Press.
  19. Shen, Y. (2008). Two levels of foregrounding in narratives. In S. Zyngier, M. Bortolussi, A. Chesnokova, & J. Auracher (Eds.), *Directions in empirical literary studies: In honor of Willie van Peer*. John Benjamins Publishing Company.
  20. van Peer, W., & Chesnokova, A. (2019). What literature does to our emotions, and how do we know? Empirical studies will tell. *Synopsis: Text, Context, Media*, 25(1), 1–10. <http://dx.doi.org/10.28925/2311-259x.2019.1.1>
  21. van Peer, W., & Chesnokova, A. (2022). *Experiencing poetry: A guidebook to psychopoetics*. Bloomsbury Academic.
  22. van Peer, W., & Chesnokova, A. (2025a). How do you feel? Literature's contribution to learning the granularity of emotions. In C.-H. Mayer & E. Vanderheiden (Eds.), *International handbook of emotions: Resourceful cultural perspectives. Volume 1*. Springer International Publishing.
  23. van Peer, W., & Chesnokova, A. (2025b). The sound of meaning, and the meaning of sound: Phonetic iconicity in literature. In J. Alber & R. Schneider (Eds.), *The Routledge companion to literature and cognitive studies*. Routledge.
  24. van Peer, W., & Chesnokova, A. (in press, 2026). Psychopoetics: Toward a stylistics of experience. In V. Sotirova (Ed.), *The Bloomsbury companion to stylistics* (2nd ed.). Bloomsbury.
  25. van Peer, W., & Hakemulder, J. (2006). Foregrounding. In K. Brown (Ed.), *Encyclopaedia of language and linguistics* (2nd ed., Vol. 4). Elsevier.

#### Source base:

26. Poe, E. A. (2000). *Complete poems* (T. O. Mabbott, Ed.). University of Illinois Press.