

A Critical Discourse Analysis of the COVID-19 Pandemic Poetry

Sara Samir Eldaly

Lecturer in English Language and Literature Dep.
Faculty of Arts, Menofia University

Abstract

*This study aims at investigating the socially constructed aspects of the COVID-19 pandemic. The discourse used for the pandemic is modeled on social practices, e.g. the text-based art.net. How do various discourses of **the public sphere** share the same purpose and depict the social reality? Recontextualization schema licenses discourse legitimation sense through four phases; authorization, moral evaluation, rationalization, and mythopoesis (van Leeuwen, 2008). The data of this study are composed of 105 poems collected and are archived from two books of poems *Behind the Mask* and the *Pandemic Anthology Vol II*, and 15 Facebook art.net written poems. The results of the study reveal: 1) the thoroughly recontextualized constructed social reality through the experienced discourses. 2) the poetic discourse employs the four strategies authorization, moral evaluation, rationalization, and mythopoesis so as to legitimate the recontextualization of the pandemic. 3) the poetic lines, like narratives, employ sub-/embedded genres such as descriptive, expositive, and argumentative styles. 4) The conceptualized schema points to the world homogeneous cognitive awareness of the pandemic. 5) The eco-/co-conventional structure patterns represent symmetric thread of fragmented scripts due to narrativity-like sense across the poetic lines. 6) meaning can be attributively or concretely perceived, i.e. the perceptual socialization, through the approximate-based meaning depending on the embedded sub-genres. Approximate meaning stems from the iconicity of lexico-grammatical networks. And 7) almost all the 'pandemic' meaning potentialities dressed the through-argumentation statement given the homogenous intentionality circuits across the poetic lines.*

Keywords: Discourse legitimation, Pandemic poetic discourse, CDA, Interdiscursivity, sub-/genres

تحليل الخطاب النقدي لشعر جائحة كورونا

تحاول هذه الدراسة فحص الجوانب الاجتماعية المبنية/المكونة في الشعر الوبائي لجائحة كورونا-١٩. الخطاب المعبر عن جائحة كورونا صمم في ضوء الممارسات الاجتماعية مثل النصوص المعتمدة على الانترنت. فكيف شارك الخطاب الشعري في تصوير ومشاركة هدف وواقع الرأي العام؟ ويسمح مخطط سياقية النص باضفاء الطابع الشعري على الخطاب خلال أربع مراحل: التقويض، التقييم الأخلاقي، التسويغ، تداول الأساطير (الحكايات) (فان لوبيين، ٢٠٠٨). وتتكون عينة الدراسة من أرشفة عدد ١٠٥ قصيدة من كتابين شعريين: خلف القناع و مختارات أدبية للوباء ومشاركات الفيس بوك. وقد أظهرت نتائج الدراسة: (١) سياقية الواقع الاجتماعي المبني خلال الخطاب المتداول، (٢) تم توظيف الأربع مراحل لاضفاء شرعية سياقية النص الوبائي على الخطاب الشعري، (٣) يوظف الخطاب الشعري، مثل الروايات، أنواع أدبية فرعية/مضمنة مثل الأنماط الوصفية، العرضية، الجدلية. (٤) يشير المخطط المفاهيمي الي الوعي المعرفي المتجانس العالمي للوباء، (٥) تجسد الأنماط التركيبية البيئية المصاحبة للخطاب الشعري خيطا متماثلا من النصوص المجزأة نتيجة التشابه مع النمط الروائي/السردي. (٦) يمكن ادراك المعنى بشكل نسبي أو ملموس، التنشئة الإدراكية المجتمعية من خلال المعنى المتقارب للأنماط الأدبية الفرعية، فينبع المعنى المتقارب خلال رمزية الشبكات المعجمية النحوية، (٧) تظهر أغلب امكانيات صناعة معاني/دلالات الوباء عبر المناظرات الجدلية المستقيمة مع مراعاة تجانس مقاصد الأبيات الشعرية.

الكلمات المفتاحية:

شرعية النص، الخطاب الشعري الوبائي، تحليل الخطاب النقدي، المداخلات، الأنماط الأدبية/-الفرعية

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Introduction

Legitimation of Social Practices

Practical relevance reflects the frequently implicit intentions directed to construct purposeful discourse paths, e.g. pandemic poetic discourse of text extending /reducing (Meyer, 2001, pp. 14-17). The linguistic surface shapes and is shaped discursively by a dual-based action; individuals who possess a dramatic setting and discursive space to render their attributive behaviors, i.e. the public sphere; and citizenship on the behalf of the society members acting as participants in the ongoing activities (Fairclough, 2013, pp. 392-397). Practical practices constitute minimal narrativity-like situations where prototypical audience design demands are co-/eco-fulfilled. Literally, the poetic discourse refers to a particular genre where voice, veracity, and memory are enacted with the audience.

Alongside, the practical relevance is experienced pragmatically across discourse epistemics (van Dijk, 2014, pp. 5-6). The discursively enacted strategies, e.g. presupposition and transitivity, legitimize the why_s of social practices across the raised stories (van Dijk, 1995, p. 18). The frequent why_s raise the pragma-semantic networks expectancy across inter-/intra-cultural communication (Black, 2006, pp. 91-93). Thus, prototypical knowledge transmission and identification are highly depicted across the discursively mutualized propositional units that facilitate discourse comprehension (Holmes & Wilson, 2017).

Both social discursiveness and discourse comprehension constitute the linguistic, physical, and socio-cultural context (van Dijk and Kintsch, 1983, pp. 2-6). With that, the recurrence of information processing circuits highlights the cognitive determinism worldwide through; morpho-lexical/-syntactic patterns or morpho-semantic expectancy (Kroeger, 2018, pp. 217-220). Furthermore, schematized structure-/content-based scripts are legitimated across and within sub-/generic structures with one proposition (Burton-Roberts, 2011, p. 259).

Critically, legitimation is realized through; *authorization* recognized through reference and/or inference; *moral evaluation* recognized across the purpose-actions and actions-means; *rationalization* recognized through pragma truth conditions; finally, *mythopoesis* reflects truth conditions of folk

conventionalities (van Leeuwen, 2008, pp. 105-106). Accordingly, purpose-based discursivity is conducted through sub/genric characteristic features that determine the cognitive maps, represent the daily performativity, construe the cultural scripts, create parallel propositional content. Cognitively, Idealized Cognitive Models, due to unitary function, are established (Langacker, 2008, p. 105); then, represented through encyclopedic knowledge (Baker & Ellege, 2011, p. 55).

Alongside, hybrid collective rationality, across content and structure, is conceptualized through the community of commons (Herring, 2013, p. 19). Accordingly, common socialization legitimizes meaning potentialities across micro-/macro-context (Fairclough, 1992, p. 63 and Fairclough, 1989, p. 25). Meaning potentialities refer to text processing, the social hierarchical structure, activity sequences, thematic structure, or implication sequences (van Leeuwen, 2008, p. 5). Dialectically, reality knowledge is acknowledged through the hidden determinants, i.e. agents, power/solidarity relations, social dimensions, and community groups (Fairclough, 1989, pp. 1-5).

Within society, the community of practice's membership, indexicalities, solidarity relations, and sequential performatives raise the narrativity-like spurt of clauses (Johnstone, 2008, pp. 133-134). Narrativity shows identity-based modulated opinions through practices (Bless and Greifeneder, 2018, pp. 1-2). They all constitute the 'higher level action', i.e. production and perception that construe the identity meaning and action (Norris, 2011, pp. 51-53). Furthermore, these higher levels of actions shape the identity-based pragma-forces; intentionality, i.e. illocutionary force and production, i.e. locutionary force that circulate the phenomenological features of identity (van Leeuwen, 2008).

Discursivity and Discourse re-contextualization

The audience, as the 'imagined construction', serves the role of agent that discursively extends and carries the propositional content (Hartley, 2002, pp. 10-11). By means of various linguistic tools, the communicative functions meet the audience's cognitive requirements (Holmes & Wilson, 2017, pp. 294-295). Discursively, the conventional knowledge paths establish construal representations reside at levels of specificity, gradation, and domain for complexity, resemblance, and a/symmetric extensions to be created through social cognition and reality (Langacker, 2008, pp. 41-43).

Construal representations indicate the regular socio-cultural stereotypes (van Leeuwen, 2008, pp. 6-7). The regulated re-contextualization creates an overall frame of a story representation controlled by pragma-forces; locutionary, illocutionary, and

perlocutionary forces (Austin, 1962). Alongside with performance, these forces elaborate new social practices that; serve symmetric sequential representations for real and/or imaginative accessible set of truth conditions (van Dijk, 1977, p. 168 & Kroeger, 2018, p. 35).

These truth conditions link natural, relative, and contextual notions of knowledge (van Dijk, 2014, pp. 12-16). These notions are represented across discourse, cognition, and society through intertextuality, presupposition, and hybrid genres, i.e. mixed-/embedded-content based genre's features. In this sense, the content-based proposition is realized through word, sentence, and utterance meaning, i.e. speaker meaning (Kroeger, 2018, p. 5). Various speakers represent multiple cognitive forces with topical symmetries (pp. 4-8). Topical symmetries shape the social practices where discursiveness is conducted (Baker and Ellece, 2011, pp. 36-37). The frequent discursivity may be legitimated across various professional documents with descriptive-, expositive-, narrative-like statements (Bhatia, 2004 and van Leeuwen, 2008). In this study, the poetic discourse examines the why_s of the pandemic discursivity.

Purpose of the study

Legitimation is represented within and across content-/structure-based proposition circuits. How does the pandemic is discursively legitimated across the poetic discourse?

Method

Design

The quantitative- and qualitative-based approach is designed within the explanatory Critical Discourse Analysis framework so as to conduct legitimation.

Model of Analysis

CDA, as a tool of investigating language as a phenomenon, documents language use as a state of art negotiated discursively shedding the light on power practices determined by the recontextualized stories and the represented roles (Wodak, 2001, pp. 7-11). Legitimation, for van Leeuwen, constructs the 'recontextualization' structure in discourse through four basic phases; authorization, moral evaluation, rationalization, and mythopoesis (2008, pp. 105-106). These four phases legitimize the discursively associated-genre practiced content that reports the association and accommodation of the pandemic.

Procedures

Detailed descriptive and/or prescriptive statement of the poetic discourse is elaborated in light of the micro-/macro contextual factors.

Database

The text-based archive is built across a combination of two registers; two poetic books of 105 poems; 'Behind the Mask': 40 Quarantine Poems from Humboldt County ; 50 pandemic poems from Covid19 Pandemic Poems, Vol II; and 15 written art.net Facebook posts. The digital archive is retrieved from <https://digitalcommons.humboldt.edu/covid/6>. And the Pandemic Anthology is retrieved from https://www.academia.edu/43408521/Book_Covid_19_Pandemic_Poems_Volume_II. And 15 poems are written by 15 children from 15 countries retrieved from <https://www.straitstimes.com/lifestyle/arts/covid-19-15-poems-from-children-in-15-countries>.

Results of the study

Taking into consideration the public opinion and the self-presentation field of action of the poetic genre, the conversational-based orientation construes and constructs narrative-like statements at the level of clause. Given the embedded sub-genres of descriptive and expository styles of writing, the poetic lines elaborate the pandemic narrativity. The why_s report the recontextualization legitimation. Moreover, the four phases present the three Aristotle canons; ethos, pathos, and logos in a rhetorical-based manner that suits the poetic genre.

Recontextualization is legitimized across the authorial regimes' and the public spheres' recurrent discursive practices information circuits. That establishes coherent script through schematic categories; the open set of lexical categories carries the content conceptualization, and the closed set of lexical categories formulates the structure conceptualization. Both content-/structure-concept provide symmetric sequences of syntactic and pragma-semantic patterns for the complementary functions to be served; the concept-content and the concept-structure (Talmy, 2000, p. 40). Both render the configured, attainable, and dynamic proposition that depends on the who_s and the how_s served by the agents, patients, and means/tools experienced through four critical stages, e.g.

Analogical roles by Agents, patients, and tools across the pandemic poetry

1.1 But what if we said
nothing?

Or if we shot him?

Behind the Mask: Blame by Margot Genger

1.2 Brother, join me, give me your hand and let's face this Because
together we are stronger.

www.straitstimes.com: Gradi, 14, Democratic Republic of the Congo

1.3 Brothers outsmart
brothers, Sisters outsmart
sisters, Rich outsmart
poor, Poor outsmart poor,
Leaders outsmart people,
People outsmart leaders,
People outsmart people,
Doctors outsmart patients,
Businesses outsmart
customers, Patients
outsmart doctors.

Covid-19

Pandemic Poems II, 27. Covid Nigeria

Each legitimate stage raises the notion of intracategorical conversion where the focus will be on the content or the grammatical lexicals (Talmy, 2000, p.41). Both content and grammatical lexicals generate internal and external context (Verdonk, 2013, p. 16). Analytically, the two sets -the who_s and the how_s- are selected for inclusion depending on the 'synonymy' based lexical relations sustained across the poems. They serve authorization; the personal and the expert. The use of pronominal phrases provides referential context in the external world and an intertextual context across the poems. The eco-verbalized behaviors are perceptually distributed all over the poems across the paths and setting (van Leeuwen, 2008, p. 106).

External and internal recontextualization across the pandemic poetry

2.1 I grieved for days and I'm
not sure
I will ever recover..... and
everybody knows 'we're all in
this together'

Behind the Mask: Grapefruit in a Global Pandemic by Ryan
van Lenning

2.2 All you need to do is wash your hands and sanitise everything wherever you
go.
Thanks to doctors we are still safe and sound
www.straitstimes.com: Estefany, 15, Peru

2.3 I stand among
My days past,
And stroke upon
The present dust
Volume II, 29. Whatever to Wonder

Covid-19 Pandemic Poems,

Thematic meaning potentialities are activated through conditionals, naming, and reported speech. Generally, they render a referential sense of the speakers, doers, hearers, community members, and individuals. Furthermore, the plurality of pronominal phrases serves the proximity function in distance and cognition; the mutual circuits of agents and patients across the predicates encode a complementary distribution of the lexicalized manners and the connotative/associative meaning (Hovav & Levin, 2010, p. 22); accordingly, an active force lies within and across the poetic lines.

With that, time and place formulate the configurationally structure; there is definite schematic processing upon the spatio-temporal references are indicated through three levels of analysis to reflect short-/mid-/long-descriptive and expositive scales (Talmy, 2000, p. 8). The three scales develop the story at hand (van Leeuwen, 2008, pp. 77-78). Time is referred to explicitly e.g. on Thursday or implicitly through the connotative references and associations resulted from the time span, e.g. Corona.

Furthermore, role model authority is legitimized through text-internal lexical patterns. Role model authority is reflected through the value-based attitudes, e.g. *thought*; directing people to certain behaviors, e.g. *please, understand their plight*; taking decisions and behave seriously, e.g. *that makes me stay at home alone*. With more gradual intensity of denotative and connotative references that formulate a gestalt symbolic interactionism through mediated channels to approach semantic expectancy potentialities with discursive metaphoric indications (Halliday, 2007, pp. 258-261), e.g.

3.1 I thought also of the people I fed in the nursing home as a teenager, their lives dwindling from years of use, unforgotten stories Behind the Mask: Rehearsal
May Be Over *Quarantine Poem #7* by Anne Fricke

3.2 Now it is upside down. I don't go outside anymore as confirmed cases rise. That makes me stay at home alone without meeting or playing with friends....
www.straitstimes.com: Zharick, 15, Columbia

3.3 This time I am going to go, if you learn your lessons being keen,
I am a difficult teacher only suitable for you, I am COVID 19. Covid-19 Pandemic Poems, Volume II, 34. Covid 19,

Again, lexical intensity reflects the impersonal authority through daily practices, e.g.

4.1 Today I'm sending the dirt from every grave of the bodies of essential workers,...
A \$1,200 check of our own money the government asked us to beg for to each CEO..
Behind the Mask: Meet me
on the corner, Dylan Collins

4.2 The Government says, KEEP SOCIAL DISTANCE with others.
Covid-19 Pandemic
Poems, Volume II, 36. Corona

The evoked relations between the two parties shape the social cognition and frame the co-intentions (Hartely, 1999, p. 113 & Langlotz, 2010, pp. 167-168). The circuits of interactional transitivity across meaning-making potentialities and through structure-/content-based sketch of grammar, morpho-lexicals, semantic chains, pragma-dialectical networks, and semiotic indications constitute generic characteristic features. The conventional transitivity circuits of interactions facilitate the comprehension of the represented knowledge layers; lessen the cognitive burden; structure the mental web of the worldwide (Gibbs & Steen, 1999, p. 146). With that, syntactic patterns construct a substructure profile and a base of pragma-semantic scope of expectations (Cienki, 1999, p. 191); thus, syntactic patterns as well as semantic networks establish coherence.

Tradition authority legitimation is based on reactivated habitual discursivity (van Leeuwen, 2008). The habitually-constructed meanings conventionalize the references and/or indexicalities of the situational dots (Mey, 2001, pp. 28-29); representing the cognitive models ideological claims (van Dijk, 2009, p. 32), e.g.

5.1 Our survival is not a given; We look beyond survival; when you can't listen to mariposas and expect to survive

Behind the Mask: Rehearsal May Be Over; The Choice of Service; Grapefruit in a Global Pandemic

5.2 Life is not for the cocoon but for the home by your mother's solace, for your son's lullaby.

Covid-19 Pandemic

Poems, Volume II, 40. Live the Life

The force and the sense of 'survival', for the community and the individual, are embodied through lexico-grammatical relations.

Additionally, the authority of conformity stresses the need for reasons to spell out social practices; they are determined by register and socio-linguistic variations across diverse communicative channels (van Leeuwen, 2009, p. 169). Reasons can evidentially be experienced through tense indications, e.g. past vs. present statuses, e.g. the old times before the pandemic vs. the pandemic period; the rapport talk between friends and family members vs. institutional organizations; declarative statements vs. expressive statements, e.g. *now it is upside down*. Each of them stresses the phatic, appellative, poetic, and expressive functions of language.

Similarly, moral evaluation is ethically represented through the cumulative conventionality of socio-cultural stereotypes that construct conceptual hierarchical scripts framed by pragma-semantic inherited networks (Givon, 2005). The cultural scripts are performed by various agents with various mental models; i.e. the polyphony-based textual

representations rendering the text the voices that construe the ideological indications through circuits of micro-/macro-levels of information and the deictic center indications that are implicitly and/or explicitly performed, enacted across registered mediated channels (van Leeuwen, 2008). In light of the above-mentioned features of authority, Aristotle's canons of persuasion are enacted. Each categorized authorial appeal embodies a persuasive appeal.

Added to authority, rationalization shows the through-argument logical premises for the institutionalized goals (van Leeuwen, 2008, p. 106). Through argument, due to its aim to persuade and its substructure to reach conclusions with symmetric appeals, presents no counter/opposing claims; thus, the meaning potentialities are framed by co-extensions of lexical chains and co-reference of semantic relations. Semantically, instrumental rationalization refers to partial enactment of the thematic roles serving semantic entailment (Saeed, 2009, pp. 152-153). The common means and ends through the poetic lines are, for example the *hospitals, vaccines, death, life, end of the pandemic, normal life*. The conceptual function of frequent semantic entailment affects the conceptual coherence (Talmy, 2000, p. 88). Moreover, theoretical rationality depicts three classified forms that legitimize the why_s of a practice; a) an activity is defined in terms of other terms; b) explanatory statements; and c) expertise predictions (van Leeuwen, 2008, p. 116). Generically, theoretical rationality unlocks the descriptive, expositive, narrative generic entailments for reasoned communication approaching the crucial purpose of the poetic discourse (Hatim & Mason, 1990, pp. 139-140). Given the valid true conditions, the linguistic tools, and the co-intentionality, symmetric ends are designed and referred to. These ends reflect communicative accommodation with micro-/macro-contexts.

Ethically built, mythopoesis is realized through folktales; it designs socio-morals and cautionary tales (van Leeuwen, 2008, p. 117). In moral folktales, there is a reward gained on the part of those who follow the pandemic instructions and keep the precautions, e.g. *doctors, patients, mothers, families and safety guards*; the semantic roles with definite performances for definite ends. However, the cautionary tales reflect the punishment resulted from the norms' violations. Reward and punishment are expected on the behalf of dis/regarding the norms or the instructions. Mythopoesis is framed by single/over determination expressed by the iconicity of the proposition where negotiated meanings are over-/extended through metaphoric physical realities. Over determination is represented through inversion. Inversion can be represented as the cognitive metaphoric physical realities of *life vs. death, health vs. disease*,

beauty vs. ugliness, adults vs. children, hope vs. despair, peace vs. war, and dreams vs. nightmares. Further, opposing relations highlight the 'conceptual substrate' of the surroundings, e.g. the physical, social, and linguistic context (Langacker, 2008, p. 4). Accordingly, meaning potentialities are derived from the represented superordinate and co-hyponyms relations with conceptualized circuits (Langacker, 2008, p. 29 & Salkie, 1995).

The conceptualized circuits render localized and globalized meaning potentialities as well through three legitimized symbolic cognitive assumptions; the way the proposition is formed, the way this unit is denotatively/connotatively referred to, and the way the unit is accessibly interpreted (Hamawand, 2011, p. 17). Therefore, there become countless portrayals of information structures or cluster of entailments (Saeed, 2009, pp. 160-164). Examples of conventionalized recurrent social roles are *doctors, nurses, mothers, patients, children, people, and family* serve mutual audience-based assumptions about the story knowledge (Sperber & Wilson, 1995, pp. 15-16). Consequently, the mono-cognitive forces frame the experiential world processes for information-based transitivity (Halliday, 2014). The nature of the speaker's engagement, i.e. perceiving, sensing, moving, and acting reflects the gradable degrees of linguistic repertoire primitivity or efficiency across agents, patients, tools, and results across communities. Furthermore, the conventional intercultural socio-cognitive generic properties of the story reflect the discourse contextualized extensions (Silk, 2016) and extend the intercultural communication stereotypes (Horn & Kecskes, 2007, p. 166).

Discussion of Results

The poetic discourse properties is highly textured and identified through a definite context and co-semantic relations that elaborate the co-perception of both the audience and the poets (Halliday & Hasan, 1989). The poetic discourse highlights larger patterns of content and structure conceptualization across the Background, Problem, Solution, and Evaluation/BPSE (Salkie, 1995). As a result, mono-mental mappings as well as larger patterns construe the pandemic construal with lexicalized chains' co-extensions/-classification (Said, 2009 & Halliday & Hasan, 1989, pp. 40-44). Furthermore, a consultative-based sense is approached across the poetic lines providing an advice-making statement with intimacy. Additionally, the pandemic poetic discourse uncovers multiple deep hierarchical structures, i.e. syntagmatic constructions with symmetric surface structure, i.e. paradigmatic hierarchies, e.g.

Syntax-based structure	Lexical semantic relations	The pandemic poetry
Syntactic function	Semantic role	Archived structures
Subject	Explicit semantic role	Doctors, nurses, patients, mother, children, people, brothers,
	Implicit semantic role	your soul, you
Predicate	Explicit semantic role	Nurse, patients, father, family, mother, children,
	Implicit semantic role	yourself, there, your

Both the paradigmatic and syntagmatic structures formulate the meaning-making processing across the text structure and the context of situation (Halliday & Hasan, 1989, p. 35). The bi-directional recognition of both raises the need to realize the Context Configuration/CC, i.e. the un/common senses of the story, i.e. the common situational dots with all detailed layers of analysis and the inventory-added dots that render uncommon sense of the normal story's presupposed practices. The obligatory and/or optional elements are determined by the Context Configuration/CC where field, tenor, and mode are realized so as to conduct the end-goal of a text; they constitute the social situation and its aspects as a set of possibilities across meaning-making potentialities (Halliday and Hasan, 1989).

Pragma-dialectically, meaning potentialities are framed by the presupposed collaboration effect on the social layers (Yule, 1996, p. 24 & Mey, 1993). Various presupposition instances, e.g. potential, existential, lexical, non/factive, and counter-factual are eco-/co-associated through lexical chains, inferences, conventions, patterns of structure, semantic entailments (Yule, 1996). The presupposed relational interpretations of meaning and behaviors highly construct the social knowledge through recurrent socialized indexicalities that perceptualize the iconicity conventional symbolism of signs or texts (Danesi, 2004, pp. 27- 31). The culture-based stereotypes and the human beings behaviors are organized through imposition and liberation (pp. 39-40); both license the situation recontextualization (van Leeuwen, 2008, pp. 13-14). Recontextualization, according to van Leeuwen, refers to the legitimized practices and the reasons beyond these practices (p. 20). The re-contextualized proposition, i.e. paradigmatic structure carries an identifiable structure, i.e. syntagmatic structure where parallel structure and analogic relations are integrated as conventionally-hybrid genres' colonies, i.e. territorial invasion, information explosion, individual differences, professional communities with definite discourse resources, lexico-grammatical networks, rhetorical devices, and pragma-semantic schemas (Bhatia, 2014, pp. 99-100).

Legitimation raises the proposition recontextualization through authorization, moral evaluation, rationalization, and mythopoesis (van Leeuwen, 2008). The poems under investigation present the pandemic through the socio-cultural shift from global solidarity to bitter metaphorical cultural battle of *life vs. death, reality vs. dreams, hope vs. despair, materialism vs. idealism, and totalitarianism vs. authoritarianism*. No obvious individual categorized authority control is determined; totalitarian control is brought into as a uniform of the worldwide. The poems transcend some daily life activities, hopes, and late fears that control the various social classes; thus, they highlight the moral evaluation role, i.e. ethical-based statement/canon, in expanding the scope of the encyclopedic knowledge. Critically, authorization is represented through the shift/s from the author-based voice and the eco-folktales' desires and fears. The poems meet the common socio-cultural siege that does not accept 'death' as a part of life; keeping a healthy life would save the human lives. That health crisis moves across modernism and apparently the new barbarian age does impose hegemony over the world, unlike the socio-political conflicts between U.S. and other countries around the world. The matter that reduces the 'We' and 'them' notion; let the 'in group' be equal to the 'out group'; let the medical ideological square mono/uni-directs the worldwide script for semi-clusivity claim (van Dijk, 1998, pp. 267-268). Due to the symmetric paradigmatic constructions, the poems follow content-based genre that tackles definite proposition broadly with semantic entailment. The surface structure of the proposition suits the audience design (Holmes & Wilson, 2017). Thus, intertextual instances are intensively provided across the sequentials of situational dots approaching local/global coherence (Halliday & Hasan, 1989).

One step between presence and absence of legitimation stages, the titles of the poems provide evidentiality, rationalization, mythopoesis, and authorization. The stories display the significance of the social roles across discursive practices, e.g. nurses, healthcare workers, doctors, patients, citizens, and political figures. Accordingly, itemized reading of the poetic lines approaches the audiences closer to wider context where frequent intertextuality is employed in light of neutral, self-/other-oriented tokens (Carter & Simpson, 1989, p. 44). Moreover, symmetric spell out of the social hierarchical structure, i.e. language devices; social practices, i.e. orders of discourse through the determined generic features; and the social events, i.e. the textualized content is conducted through the poetic lines (Fairclough, 2004, p. 115); with that, legitimized poetic genre reflects the professional practices, disciplinary cultures, and world-

knowledge of the raised story (Bhatia, 2017, p. 4). The inter-discursivity function, across these poetic lines, renders professionalism to the performed practices, legitimized contributions, critiques, and participations (pp. 6-9).

In questioning the discursive nature of the social actions, the agents' intentionality beyond the apparent behaviors is embodied. Agency bears both the individual and the institutional conventionalized discursive actions for knowledge awareness (Bhatia, 2017, p. 142). Knowledge management determines and identifies the discursive practices of individuals, groups, and communities (van Dijk, 2003 & 2014, pp. 88-89); practical knowledge discursivity affects the socio-hegemonic hierarchies and discourse comprehension within and across mental models. The frequent conventionalized discursivity creates feature association on the part of the co-story (Givon, 2005, p. 91). The symmetric representation of the 'pandemic story' proves the speakers'/writers' ability to access the hearers'/audience's epistemic (knowledge) state and deontic (intention) states; that is to say, the writers' possession of the shifting mental model is identified through determining the meaning potentialities (p. 104). Transition across the mental models highlight the appropriation and accessibility of meaning making potentialities and language manipulation and uncover the societal-based control of the state of mind and societal oppression (Mey, 1985, pp. 21-24). In this sense, a double bind statement is constructed in light of the consensus, i.e., the followers of particular beliefs and the hegemonic mind statement that controls the others (p. 27).

Critically driven, the hegemonic-authority over the socio-cultural frames imposes particular behaviors of socio-ascending/descending across the society; three basic social facets are relatively affected and affect the ongoing discursivity of the public life, the media as an entertainment channel, the individual private life, and the 'we' social roles (Fairclough, 2010, pp.156-157). Consequently, thematic domestication is conducted through the practices of ordinary public life and its facets; natural resources; imaginative attitudes; textual competence; and interpersonal experiences (p. 157). Though its unique communication characteristics, the Internet present newly syntagmatic constructions of the story (Herring, 2001, pp. 612-613). Smoothly taken, the Internet presents a legitimate discursive medium for social practices across various modes of communication. Thus, the legitimated discursiveness approves the coherent scenario of the Internet performativity and the relevant cultural script; repeated actions, social roles, identity-based activities, and sub-/generic structures (Paltridge, 2012).

Furthermore, the homogenous recontextualization shows the frequently associated collocational networks. The content-based proposition is experienced with multiple lexico-based collocates, i.e. the word senses' distribution across texts (Biber, Conrad, & Reppen, 1998, p. 24). Within the conversational nature, the raised argument between the arguer and the audience reflects a reasonable, true, and evidential context vs. the fictional, fake, and fluid cognitive manipulation of the situational dots (Freeman, 2002, p. 30). Discursively, the poetic discourse depicts the strength of contradictory stereotypes in daily life; the projection parallel of the two worlds paves the way for the valid proposition analogies (p. 31) and constitutes the bi-directional senses of the story's recognition (Halliday & Hasan, 1989). With that, the metaphoric dichotomy of objectivity and intellect on one hand and subjectivity, intimacy, and emotion on the other hand are designed formulating the logos and pathos appeals (Ibarretxe-Antunano, 1999, pp. 29-30). The frequent conventionalities of discursive practices approve the notion of 'linguistic reality' realized through conceptual metaphors with supra-individual world of images (Jakel, 1999, p. 20). Linguistic reality sets the ground/base for the narrativity-like style of writing across the poetic lines, a sub-generic characteristic feature, given orientation, complication action, resolution, and coda (Johnstone, 2008, p. 93), e.g.

"War" as a cognitive metaphor		
<p>Except now the war is heating up and global warming brings nightmares larger than a mushroom cloud we are already climate refugees home no longer exists it has been eaten by fire 'Behind the mask', Allen's 'Refugee' poem from</p>	<p>The war on truth and the war on imagination are the same war waged by the petty tyrant, Fear</p> <p>Behind the mask, 73. Grapefruit in a Global Pandemic</p>	<p>Perhaps, you're a socialite, you locked industrious parents, busy wards to their homes, you have the credit of turning houses to homes and groups into families, perhaps you're the harbinger of war, or of peace, or competition, or compromise,....</p> <p>Covid-19 Pandemic Poems, Volume II, 18.</p> <p>The world is on its knees, nuclear missions world over are stalled, trade wars have upturned, into a Virus war, a blame game of sorts.</p> <p>Covid-19 Pandemic Poems, Volume II, 31.</p> <p>-War, Was with Guns. They said. Watching clan,</p>

		<p>Fighting with disease was new, Combat. Covid-19 Pandemic Poems, Volume II, 39 -Wake up America, no fantasy, dream, fiction nor Disney, life summons a true call to let not freedom ring death, adhere to harvest reality's brutal war on man or perish in pride! Wake up America! Covid-19 Pandemic Poems, Volume II, pandemic poetry, 43</p>
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Analytically, interdiscursivity demystifies the Why_s of the frequent poetic layers across communicative practices, cognitive dynamicity, and the mutual social roles within discourse communities (Bhatia, 2017, p. 3). The poetic discourse employs the conversation-like statements, storytelling, and rhetorical-based practices with the proposition advanced is related highly to the claimed proposition; and some propositions - embody partial or whole scenes of the desired end across the whole discussion- are obviously agreed upon to formulate the 'issue' or the 'conclusion' of the original claim; and the proposition is determined by a set of conditionals and uncertainties and their refuted standpoints (Walton, 1982, pp. 20-21). Analytically, the overall end-goal of the poetic layers across the mediated channels reflects the unified 'ception' of the human cognitive system forming a single overall conceptual pattern (Talmy, 2000, p. 16). Dialectically, the unified 'ception' is interacted through production, distribution, and consumption (Lock, 2004, p. 43). Accordingly, the memory load is smoothly dealt with given the associative prototypical morpho-syntactic/-semantic patterns that license a style canon of the poets so as to represent the media discourse and the mundane public paths (Eisenhart & Johnstone, 2008). The style canon represents the circuit of the three persuasion canons across the poetic lines, conventionalized knowledge, expected constructions, intertextual indications, and inter-discursive practices that are value-evaluated through linguistic as well as rhetorical devices (Young, 2008, pp. 227-228).

Conclusion

Legitimation across the pandemic poetic discourse uncovers various instances of the socialized discursal features; micro-/macro-content and structure generic constructions. On the bottom-up level, the morphological-based distribution identification determines the prototypical meanings of the lexeme and the lexemes in relation to others (Saeed, 2009, p. 58); these are the parallel patterns built to keep the poetic metre. On the top-down level, structure across the discursive socio-based practices' transitivity depicts the multiple voices enacted as social roles serving fragmented identity references (Johnstone, 2008, p. 164); the interpersonal function of language is discursively enacted (Johnstone, 2008, p. 164 and Halliday, 2004); the local-/global-based coherence is socio-culturally framed homogenously and/or heterogeneously e.g. transcending the same countryside life, the symmetric desires of rural and urban life, the sense of interpersonal and public orientation; regular thematic progression across the paradigmatic and syntagmatic repetitions (Johnstone, 2008, p. 174 & Paltridge, 2012, pp. 131-133); the cognitive load is lessened and smoothly intensify the epideictic knowledge; the sub-generic embedded characteristic features across the pandemic discourse, construes the generic 'typification' (Paltridge, 2012, p. 64); and the consistency of thematic progression is determined by the 'semantic resolution' (Talmy, 2000, p. 324).

Semantically, the sketch of mutually-based proposition exchanges reflects the integrated-set of shifts. Shifts can be traced over through; closed-/open-class schema that serve double-boundedness across full cycle of lexical relations constructions' extension and distribution across the descriptive and the expositive statement providing stereotypes of associative attributes (Talmy, 2000, pp. 324-328). The semantic resolution, across the conceptualized blend, is realized through alternating the cognition through "superimposition" and "introjection" (p. 329). *Superimposition* depends mainly on the eco-/co-context that render a scene multiple specifications resolved by the 'blend' (Mey, 2001, p. 43). Furthermore, *introjection* is evoked through the dyadic specifications of the predicate constituents' scene partitioning (Talmy, 2000, p. 331). Finally, legitimatization operates upon the associative attributes of the prototypical scenes across the social roles, the situational dots, the indexicalities, and the cognitive manipulation realized through the context configuration that may be symmetric or asymmetric. In this sense, the poetic information units are processed upon through the audience design, e.g. the medium, the degree of formality, the nature of audience, and the generic constraints (Jackson, 1990, pp. 237-239).

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