Understanding the Poetry as a Complex Analytical and Synthetic Process of the Cognitive Sphere of the Personality

Розуміння поезії як складний аналітико-синтетичний процес когнітивної сфери особистості

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ABSTRACT

The purpose of our research was to conduct an empirical study of the psychological characteristics of future philologists of contemporary poetry and to assess the development of personal qualities of students who are the part of the structure of reading competence and, in our opinion, will facilitate students' understanding of poetry to develop their ability to reflect their mental states, goals and speech-thinking competence, creative imagination, richness of associations, awareness of one's own experiences, the ability to in-depth analysis and commenting on poetry.

Methods of the research. The following theoretical methods of the research were used to solve the tasks formulated in the article: the categorical method, structural and functional methods, the methods of the analysis, systematization, modeling, generalization. The experimental method was the method of organizing empirical research.

The results of the research. It was proved that the most common reasons for the difficulty of understanding poetry had been: surreal poetics; postmodern poetics; original and unusual worldview; deliberate outrage; intellectual beginning; high symbolism of images; high subjectivity; complex philosophical load; accumulation of worlds; mental unusualness; intertextuality; experimentalism; complex, metaphoric imagery; associative multifacetedness of semantic series; complex subtexts; guidelines for the destruction of poetic form and providing experiments with it; presence of reminiscences; complex allusions; intuitive grasp of Ukrainian archaisms; speech experiments; outdated and complex vocabulary; unusually large proportion of obscene vocabulary; a large number of author's innovations in poetry.

Conclusions. We interpret the understanding of the text as a complex analytical-synthetic process, which ends with penetration into the deep semantics of some message. It was shown that understanding had taken a place on two

levels – on informational-cognitive one and on the semantic level. We offer the criteria for understanding the content of the message, which are related to the processes of extracting and generating the meaning of the text. We proved, that the main criterion of understanding the poetry is the restoration of the meaning of the original message, the construction of its internal semantic structure, which is characterized by the criteria of depth and completeness of understanding.

Key words: understanding the poetry, the analytical-synthetic process, the cognitive sphere, the ability to reflect, mental states, speech-thinking competence, creative imagination, richness of associations, awareness of one's own experiences, the ability to in-depth analysis.

Introduction

Over the past decades, the problem of text comprehension remains in the focus of attention of a significant number of Ukrainian and foreign researchers, and the multifaceted nature of this phenomenon attracts various scientific schools (Івашкевич, Ер. & Комарніцька, 2020). In the philosophical paradigm the problem of understanding is highlighted in a view of the place of the specified phenomenon in the cognitive activity of the individual (Максименко, Ткач, Литвинчук & Онуфрієва, 2019), in the aspect of the correlation with other fields of knowledge, as well as the differences between explanation and understanding (Drigas & Karyotaki, 2017). Understanding is interpreted as a concept which has been derived from the conceptual world of the subject (Dubovyk, Mytnyk, Mykhalchuk, Ivashkevych, Er. & Hupavtseva, 2020), relationships between different subjects (Ferdowsi & Razmi, 2022), features of the object or the way of its description (El-Zawawy, 2021; Hogan, Adlof & Alonzo, 2014). In the philosophical realm the dominant place is occupied by so called constructivist concepts having been focused on the methods of describing the mechanisms of understanding, such as from a word to the whole text (Ivashkevych, Er., Perishko, Kotsur & Chernyshova, 2020), from one level to another one.

Some researchers (Murphy, Melandri & Bucci, 2021; Mykhalchuk & Khupavsheva, 2020) consider the understan-

ding of an artistic text as a creative-ontological phenomenon that introduces the text into the system of socio-cultural types of communication, through the actualization and the creation of its meanings, which are amplified in the resonant field created as a result of "the overlay" of a socio-cultural context and subjective world of the recipient. The researcher reveals the creative component of understanding, which has some signs and characteristics of self-organization, the energy of which is formed in the field of resonance of the meanings of the text and the content of the reading context (Mykhalchuk & Ivashkevych, Er., 2019).

In the modern linguistic researches (Greco, Canal, Bambini & Moro, 2020) *understanding* is interpreted as a procedure of comprehension or generation of meaning and does not fit into the subject-object cognitive scheme, since cognition does not generate the need for understanding, but, on the contrary, the need for understanding leads to cognition. So, in linguistic literature the tendency to universalize the concept of "understanding" is rather natural (Ehri, Nunes, Willows, Schuster, Yaghoub-Zadeh & Shanahan, 2001).

The understanding of the text in the History of Hermeneutics was reflected in researches of modern psychologists (Ivashkevych, Ed. & Onufriieva, 2021; Mykhalchuk & Ivashkevych Er., 2021). We understand Hermeneutics as understanding the interpretation of the subject perceiving the artistic text, which is based on the imagination and intuition of the recipient, which allows him/her not only to reveal the author's intention, but also to feel the process of creating the text. The general theoretical positions of Hermeneutics and the approach to understanding as the actualization of reflection are presented in the research of scientists (Gathercole, Pickering, Ambridge & Wearing, 2004). The process of understanding as the construction of meanings takes place through the actualization of reflection, the most important source of the person's experience that allows the individual to improve his/her personality.

In such a way we distinguish some main psychological approaches which help pupils to understand English texts. The first one is the approach of Hermeneutics. It recognizes perceiving the novel in the interpretation of the subject, being based on the imagination and intuition of the recipient, that allows him/her not only to reveal the author's idea, but also to feel the process of creating the text. General theoretical backgrounds of hermeneutics and the approach to understanding as the actualization of reflection will be presented in our further articles. The process of understanding how to build meanings occurs by actualizing reflection, the most important source of the person's experience that allows a person to improve his/her personality.

We understand this process as *the method of interpretive type*, which is based on the statement that hermeneutics – it is the science of understanding texts and, at the same time – *the activity of understanding*. In hermeneutics the verbal aspect of understanding is seen as the art of finding the hidden meaning in the text in the direction from understanding to explanation, and vice versa. It is the science not about the means of comprehending the directly perceived text but of the hidden interrelationships and determinants that form a more general context, and through the disclosure of which the directly perceived one becomes clear. Hermeneutics remains the most theoretically developed concept of studying the personified product of human creativity – that is the text.

The next approach is *psycho-linguistic one*. It studies the comprehension of the text which is directly connected with the understanding of the person's speech. We formulated the main aspects, which in subsequent psycholinguistic and cognitive studies were explained in the following aspects: 1) the activity basis of speech, such as its extralingual characteristics; 2) internal speech or universal subject code; 3) the concept of meaning and significance (Cui, Wang & Zhong, 2021; Engle, 2002; Hamedi & Pishghadam, 2021).

The cognitive approach a main one for building up a monologue-story. The defining feature of the cognitive approach for the study of comprehension was the position that language was only a small part of the holistic phenomenon that speakers are trying to learn. The process of cognition is based on the complex interactions of memory processes, physiological characteristics of a man, his/her knowledge of the world, the social context of utterances, ways of interaction of all the activities of the individual in general and the organization of all types of knowledge in particular (Falé & Costa, 2016; Mykhalchuk & Bihunova, 2019).

The movement from meaning to sense determines the very process of understanding, in which we identify *several integrated stages* that have semantic independence: a psychophysiological perception of a physical sign (a word, color, spatial form); a recognition of meaning (as "a friend" or "a stranger"); understanding its recurring (general) meaning in language; understanding its significance in the specified context (near or far); active-dialogic understanding (agreement – disagreement), such as the evaluative moment in understanding.

As we can see, the result of understanding is the meaning as certain knowledge having been included into the existing system of knowledge or related to it. Meaning as the ideal mental model is created by the subject in the process of understanding the text, and the components of meaning are the following cognitive substructures: knowledge, views, sensory images, mental models constructed by the subject in previous acts of understanding. They include all basic components of the experience of the individual, accumulated in the process of his/her vital activity.

So, the **purpose** of the experiment was to conduct an empirical study of the psychological characteristics of future philologists of contemporary poetry and to assess the development of personal qualities of students who are the part of the structure of reading competence and, in our opinion, will facilitate students'

understanding of poetry to develop their ability to reflect their mental states, goals and speech-thinking competence, creative imagination, richness of associations, awareness of one's own experiences, the ability to in-depth analysis and commenting on poetry.

Methods of the research

The following theoretical methods of the research were used to solve the tasks formulated in the article: the categorical method, structural and functional methods, the methods of the analysis, systematization, modeling, generalization. The experimental method was the method of organizing empirical research.

The research was carried out using a sample method (using a questionnaire) (Михальчук, Івашкевич Ер. & Набочук, 2020). Also we used the method of annotated reading (Илляшенко, 1980). The application of this technique involved solving the following tasks: 1) to develop the criteria to understand poetry for students; 2) to determine the levels of understanding of future philologists of poetic texts. In order to solve the above mentioned problems the authors' methodology was used, which is based on the reception of annotated reading and written feedback from the side of two subjects. Poetry was chosen for the analysis, which was too small in volume, but represented a finished thought in general.

Results and their discussion

We think, that the term "understanding" includes: 1) decoding; 2) translation of external language into internal one; 3) interpretation; 4) understanding as the assessment; 5) comprehension of the unique information; 6) understanding as the result of explanation; 7) understanding as a synthesis of integrity. Thus, we combine understanding as a method and as a mental process. In such a way we believe that the process of understanding can be present at any level of cognition and with almost any material from some experimental data to theoretical ideas.

There are two most important aspects in the phenomenon of understanding: 1) in a case we provide a research of understanding as a mental process and it is necessary to determine the relationships between the understanding and cognition, thinking and knowledge. In such a way it is possible to establish how to organize the process of cognition of the subject and to supplement mental actions and their generate meaning; 2) it is important to identify the structure of personal attitudes of the subject as a component of the functional mechanism of social thinking, which amplifies understanding. Thus, we found the dominant signs of understanding: in a case of understanding anything we always go beyond clear facts, include them into more broader context; if we'd like to understand we have to correlate what is clear with our notions of what is right, that is, to compare these facts it's important what we understand with all general aspects of the subject. Thus, the researcher considers understanding as a process and a result of generating meaning. In such a way the meaning is manifested in the personal, cognitive and emotional aspects to the object of understanding. The author considers knowledge to be psychological preconditions and the basis of understanding.

To understand the subject of a recognizable object requires four conditions of understanding: purposeful ones (correspondence of the goals of the person who understands), mnemonic conditions (presence in the memory of previous knowledge of the person who understands), empathic ones (personal attitude to the partner of communication) and person's compliance because of some way of communication.

The research was organized on the basis of philological faculties of Rivne State University of the Humanities and The International Economic-Humanitarian University named after S. Demianchuk (Rivne, Ukraine) during 2020–2021 years. The study involved students of 1-2 and 3-4 courses of philological specialties of these educational institutions, a total number of students was 552 people (including 504 girls and 48 boys; among

them there were 325 students of Rivne State University and 227 students of The International Economic-Humanitarian University named after S. Demianchuk).

The research was carried out using a sample method (using a questionnaire (Михальчук, Івашкевич Ер. & Набочук, 2020). The purpose of the research was to assess the relevance of the research of psychological features of understanding of contemporary poetry by future philologists on the basis of questionnaires; to provide clarification of a general picture of students' awareness of contemporary poetry, their attitude to poetry as a genre, to its individual types, to different poets, poetic means; determining the personal position of the student in understanding poetry and establishing personal interest in the reflection of their skills and abilities; finding out the reason for making certain evaluative judgments.

The main *tasks* were: to outline the range of reading interests of students, to study their attitude to poetry, reading activity, poetic creativity; to clarify empirically typical difficulties in understanding poetic works by students; to analyze the peculiarities of students' awareness of the content of the concept of "understanding of a poetic text"; to find out whether students have a desire to improve the process of understanding contemporary poetry for their own professional development. In general, these tasks have the aim of studying the reading competence of students in general and to analyze many aspects of understanding poetry in the context of their reading activity.

The methods and the procedure for conducting the research. Students were asked to answer the questionnaire (28 questions). At the time of providing our research, all students had completed general courses in psychology, linguistics and literary studies. The blocks of questions were formulated according to the objectives of the research. The time of doing the task was not limited. On average, students worked with the questionnaire for 20-30 minutes.

In the instructions students were asked to choose the answer that suits their preferences best of all, or give their own answer to these questions.

The questionnaire actually consisted of three parts. The first block of the questionnaire included questions (1–11), which made it possible to find out readers' preferences (questions № 1, 2), the specifics of independent preparation of students for literature classes (questions № 3, 4), students' inclination to poetic creativity (questions № 5), age dynamics of interest in reading poetic works (questions № 6, 7), students' assessment of poetry, which is in the program of the university (question № 8), as well as the range of students' reading preferences for prose and poetry (questions 9, 10), the sphere of their communicative activity in the process of exchanging impressions from the poetry having been read (question № 11).

The second part of the questionnaire (questions 12–23) made it possible to assess students' reading competence, in particular the criteria for individual selection of poetic works for reading (questions № 12, 17), the reasons for difficulties in understanding poetry (question № 13), the dependence of poetry on its subject matter, the content and the form (questions № 14, 15), thematic preferences when choosing poetry (question № 16). Much attention was paid to clarifying the essence of the concept of "understanding a poetic text" (questions № 18-23).

In order to establish the peculiarities of the content of the associative series of the word "poetry", we organized an associative experiment. It was based on the method of multiple free associations, according to which the respondent in response to the stimulus was not limited to one word, but recorded the maximum number of reactions. Many years of the experience in conducting associative tests show that only rare associations are unique, most of the answers are typical. During severe time constraints, respondents usually give the most typical answers, increasing the time leads to increasing in their diversity and to the emergence of unusual and even unique associations. Individual dif-

ferences between students, such as gender, age, nationality and additional educational activities, were not taken into account.

The word "poetry" was chosen as a stimulus. Its associative field is characterized by a wealth of connotations behind the word and it was associated with the internal lexicon of philologists. It was important for us to see how "poetry" manifests its semantic autonomy in the minds of students, reproducing the "other reality" associated with the world around them through many associative channels.

The aim of this stage of the research is to update all the groups of associations on the topic of "contemporary poetry" and to conduct a comparative analysis of the language series with the meaning of "poetry" in the group of readers; to find out the attitude of the respondent to the concept of "poetry", expressed by means of the native language.

To achieve this goal the following tasks should be solved: to determine the quantitative and qualitative characteristics of the associative field of the stimulus "poetry" by students; to find out the specifics of the semantic field and the lexical content of the associative series within the meaning of the word-stimulus "poetry"; to identify the main semantic categories of associations to the word "poetry"; to compare quantitative and qualitative indicators of the results of the statement "contemporary poetry" for the formation of control and experimental groups of students.

The procedure of the research. Students were asked to write down as many associations as it was possible on the special form that the word "poetry" evoked in their mind.

The task of the analysis of associations was to find out the directions in which the subject of students' speech and thinking activity was built, to reveal deep semantic connections in the process of understanding poetry. The number of associations was considered in our research as a quantitative characteristic of the lexicon, which indicates its volume. The most important for our research is a qualitative characteristic – the indicators

of originality and uniqueness of associations of future philologists (such as the distinction between typical, standard and non-standard associations). On this stage of the experiment we used the method of annotated reading (Илляшенко, 1980).

In the process of selecting poems for this stage of the research the method of expert evaluation was used in order to identify poets whose poetry was simple or difficult to understand. The group of experts (8 people) included: Dr. in Philology P. Kraliuk (National University "Ostroh Academy", Ostroh, Ukraine), Dr. in Philology E. Solovey (Institute of Literary Studies of the National Academy of Sciences of Ukraine, Kyiv, Ukraine), Dr. in Philology G. Vokalchuk (Rivne State University of the Humanities, Rivne, Ukraine); Ph.D. in Philology D. Kravets (Rivne State University of the Humanities, Rivne, Ukraine).

The list proposed for experts includes Ukrainian poets of the XX-XXI centuries (48 in total). This poetry is studied according to high school curricula and was selected by students in a preliminary survey. Experts were asked to put letters before the names of poets, who are especially difficult to understand, the letter "D", and when the poetry is simple to understand – the letter "S". A number of experts noted the reasons for such assessment of the activity of poets.

Analyzing the results of experts' assessments, we identified four groups of poets by whom there are people whose poetry is difficult to understand: 1) the authors whose poetry is simple (S) to understand (12 poets); 2) the authors whose poetry is simpler than difficult to understand (SD) (15 poets); 3) the authors whose poetry is more complex than easy to understand (CE) (13 poets); 4) the authors whose poetry is difficult to understand (D) (8 poets). Among the poets of this group the author E. Andievska can be considered, according to experts, the most difficult to understand. The value of semantic differential (0.835), which corresponds to the understanding of her poetry, is the highest than the other values of the differentials of the poets who made up this group.

The obtained results confirm out the opinion that how difficult it is our perception of the examples when even experienced readers, including literary critics, give different, sometimes opposite assessments of the same artistic images. The results of the expert assessment are presented in the Table 1 and on the diagram (Fig. 1).

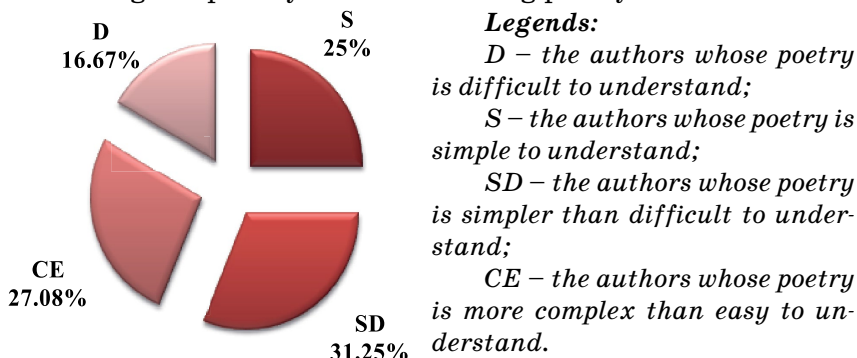We have to note that the ranks are increased because of the increasing complexity of understanding poetry.

Legends:

D − the authors whose poetry is difficult to understand;

S − the authors whose poetry is simple to understand;

SD − the authors whose poetry is simpler than difficult to understand;

CE − the authors whose poetry is more complex than easy to understand.

Fig. 1. The distribution of poets according to the complexity of understanding their poetry according to experts' assessment

The most common reasons for the difficulty of understanding poetry, according to experts, were: surreal poetics, postmodern poetics, original and unusual worldview, deliberate outrage, intellectual beginning, high symbolism of images, high subjectivity, complex philosophical load, accumulation of worlds, mental unusualness, intertextuality, experimentalism, complex metaphoric imagery, associative multifacetedness of semantic series, complex subtexts, guidelines for the destruction of poetic form and providing experiments with it, presence of reminiscences, complex allusion,; intuitive grasp of Ukrainian archaisms, speech experiments, outdated and complex vocabulary, unusually large proportion of obscene vocabulary, a large number of author's innovations in poetry, etc.

Table 1

Experts' assessment of the distribution of groups of contemporary Ukrainian poets by the complexity of understanding of their poetry

The authors whose poetry is simple (S) to understand		The authors whose poetry is simpler than difficult to understand (SD)		The authors whose poetry is more complex than easy to understand (CE)		The authors whose poetry is difficult to understand (D)	
The author	Rank	The author	Rank	The author	Rank	The author	Rank
V. Ellan-Blackytnyi	11	V. Vovk	27	V. Neborak	40	E. Andievska	48
B. Lepkyi	11	P. Tychyna	26	O. Zabuzhko	39	Yu.Tarnavskyi	47
P. Voronko	10	M. Zerov	25	I. Calynets	38	Yu.Andruchovych	46
M. Voronyi	8	N. Bilotserkovets	24	B.-I. Antonych	37	B. Boichuk	45
L. Kostenko	8	M. Bazhan	23	V. Barka	36	M. Semenko	44
L. Zabashta	6	Yu. Clen	22	I. Rymaruk	35	S. Zhadan	43
A. Malyshko	6	I. Malkovych	21	V. Tsybulko	34	V. Stus	42
O. Oles	5	O. Vlyzko	20	V. Kolomiets	33	Ye. Malaniuk	41
B. Oliinyk	1	I. Drach	19	V. Polishuk	32		
D. Pavlychko	1	G. Chubai	18	T. Osmachka	31		
V. Symonenko	1	P. Phylypovych	17	V. Svidzinskyi	30		
V. Sosiura	1	Ye. Pluzhnyk	16	M. Iogansen	28		
		O. Olzhych	15	O. Liaturynska	28		
		O. Irvanets	14				
		M. Rylskyi	13				

In general, experts highlighted literary, linguistic, philosophical, psychological reasons that indicate the difficulty of understanding the poetry. There was also a subjective figurative assessment of poets: "Apostle of literature", "Poet-block"; "Poet-ice", "Poet-space", "Poet-constructivist", "Poet-modernist", "Poet-futurist" and others. Some experts pointed out the importance of dialogical interaction of the reader with the author's world, such as: "The ability to combine the level of reader's knowledge with his/her own authorial experience", "To appeal to the intellectual baggage of the reader", "The need for background knowledge" and others.

Among the reasons for the simplicity of understanding poetry, experts have identified the following ones: traditional, simple imagery; visual, clear symbols; modernism with elements of traditionalism; realism with hints of romanticism; civic issues; transparent content; simplicity due to irony; clear metaphorical; populist in direction; fantastic plasticity and melody of the rhythm; light rhythmic melodies; traditional art world; problems which are close to readers; eternal themes; the author's ability to argue because of the artistic problem; the ability to use the norms of the language and speech in the process of disclosing the idea; contemporary vocabulary; clarity of expression, etc.

Conclusions

So, we define understanding as the integral part of the process of cognition. In such a way we consider it as a multifaceted, complex phenomenon, which includes: the ability to understand anything; the process itself, when the person understands how to penetrate into the essence of certain objects; the state of consciousness of the individual, revealing the essence; the result of this process, including those judgments, conclusions, concepts, views that are explicit for the person as a result of his/her understanding of certain objects.

Understanding is always experienced by the person. His/her emotionality is largely actualized in a case when the under-

standing acquires some expanded character, turns into a search for truth. To our mind understanding is assessed in terms of its truth (because of compliance of these results with the objective reality). True understanding always has a certain degree of its realization, which is characterized by considerable depth, completeness, clarity and validity of some, the most important results. But the truth is not only the result, but also a cognitive process.

We interpret the understanding of the text as a complex analytical-synthetic process, which ends with penetration into the deep semantics of some message. It was shown that understanding had taken a place on two levels – on informational-cognitive one and on the semantic level. We offer the criteria for understanding the content of the message, which are related to the processes of extracting and generating the meaning of the text. We proved that the main criterion of understanding the poetry is the restoration of the meaning of the original message, the construction of its internal semantic structure, which is characterized by the criteria of depth and completeness of understanding. We think that the main criterion of semantic understanding is synthesis, the generation of new meaning, which is based on the so called semantic basis of the text.

In our research we proved, that reading activity was equated with the text in terms of its importance. The meaning is separated from the text and depends entirely on the subjective taste and competence of a particular reader. This approach has been criticized for excessive subjectivism, since the meaning of the text depends not only on the subjective taste and competence of the reader, but also on the co-authorship of the reader and the writer. In this regard, we pointed out that the reader's understanding of the text enriches the text itself. In such a way it is characterized by an active, creative character and can be deeper than the author's understanding from the early beginning.

We also consider the reader as a co-author of the artistic reality created by the writer, who has a certain level of the activity

regarding the perception of the text. Thus, the reader is completely under the influence of the worldview of the writer, and we'd like to emphasize on the creative activity of the reader's imagination, which is able to build meaningful multifacetedness on the content and aesthetic levels of any artistic work. Such a reader sees the inexhaustibility of an artistic text precisely in the possibility of its multifaceted interpretations. We'll analyze these questions in further our research.

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Ногачевська Інна, Гудима Олександр. Розуміння поезії як складний аналітико-синтетичний процес когнітивної сфери особистості.

Мета – здійснити емпіричне дослідження психологічних особливостей розуміння майбутніми філологами сучасної поезії та оцінити розвиток особистісних якостей студентів, які входять до структури читацької компетентності і, на нашу думку, сприятимуть студентам у розумінні поезії. Передусім, йдеться про розвиток у студентів здатності відображати свій психічний стан, цілі та мовленнєво-мисленнєву компетентність, творчу уяву, багатство асоціацій, усвідомлювати власний досвід, здатність до глибокого аналізу та коментування поезії.

Методи дослідження. Для розв'язання поставлених у роботі завдань використовувалися такі теоретичні методи дослідження: категоріальний, структурно-функціональний, аналіз, систематизація, моделювання, узагальнення. Експериментальним методом є метод організації емпіричного дослідження.

Результати дослідження. Доведено, що найтиповішими причинами складності розуміння студентами поезії були: сюрреалістична поетика; постмодерністська поетика; оригінальне та незвичайне світосприймання, світобачення, світовідчуття; зумисна епатажність; інтелектуальне начало; поліваріантність та високий символізм образів; висока суб'єктивність; складне філософське навантаження; нагромадження світів; ментальна незвичність; інтертекстуальність; експериментальність; складна образність, метафоричність; асоціативна багатоплановість семантичних рядів; складний підтекст; настанови на деструкцію форми та експерименти з формою; наявність ремінісценцій; складні алюзії; інтуїтивне схоплення української архаїчності; мовленнєві експерименти; застаріла та складна лексика;

незвично велика питома вага обсценної лексики; велика кількість авторських новотворів.

Висновки. Під поняттям навчальний текст розуміється складний аналітико-синтетичний процес, котрий завершується проникненням у глибинну семантику повідомлення. Показано, що розуміння поезії відбувається на двох рівнях – інформаційно-когнітивному та смисловому. Нами запропоновано критерії розуміння змісту повідомлення, які пов'язані з процесами винайдення та породження смислу тексту. Доведено, що основним критерієм розуміння є відновлення смислу вихідного повідомлення, побудова його внутрішньої смислової структури, що характеризується критеріями глибини та повноти розуміння.

Ключові слова: розуміння поезії, аналітико-синтетичний процес, когнітивна сфера, здатність до рефлексії, психічні стани, мовленнєво-мисленнєва компетентність, творча уява, багатство асоціацій, усвідомлення власних переживань, здатність до глибокого аналізу.