The Typology of Poetic Text Comprehension

Типологія розуміння поетичного тексту

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ABSTRACT

The purpose of the research is to assess the relevance of the research of psychological features of understanding contemporary poetry by future philologists on the basis of questionnaires; to propose the levels of understanding the text.

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

The results of the research. Future philologists of all courses show a significant level of interest (50% – 55%) according to the poetry of Ukrainian authors, prose writers through watching TV shows and reading periodicals. In the conditions of contemporary higher education the ability of students to acquire knowledge independently in the connection with the introduction of the competence approach provided in education plays a special role. We proved, that 66%–70% of respondents had tried to comprehend a poetry of their own form and the form having been explicated their own impression of what they had already read; 31% of students of the 1st and the 2nd courses and 28.6% of students of the 3rd and the 4th courses had had a high level of the interpretation of the teacher's activity. Thus, a great number of students have the awareness of the need to independently form the opinion about what they have read.

Conclusions. In the typology of text comprehension we have found **four levels**. Each previous level is an indispensable condition for the existence of the next one. At the first level only the substantive content of the text is conveyed, which does not provide the necessary understanding of it. The second level of understanding is commentary one. Understanding the text at this level means not only being able to retell the first text with other language units, but also to comment it from the point of view of the context. The third level of understanding is the interpretation of the text (philosophical, historical-literary, psychological, etc.). This task is to master deep meanings. The fourth level of understanding is a methodological one, where the contradictions that are arisen at the previous level are resolved.

Key words: understanding the poetry, substantive content of the text, commentary level, the interpretation of the text, a methodological level.

Introduction

The problem of understanding in general is one of the most urgent in modern science (Mykhalchuk & Ivashkevych Er., 2021), but this phenomenon still remains understudied, despite its importance for increasing the efficiency of various forms of human activity. The modern scientific paradigm of the professional training of the future teacher-philologist is directly related to the problem of understanding the artistic text, and the formation of the ability to quasi-dialogues with texts, in particular, poetic ones, determines the understanding of the deep meanings of these texts, and becomes one of the main tasks of philological education (Івашкевич & Комарніцька, 2020). The need for a comprehensive study of this problem is explained by the important role of fiction in the spiritual life of modern youth (Cui, Wang & Zhong, 2021).

The theoretical and methodological basis of our research consists of theories of developmental learning (Максименко, Ткач, Литвинчук & Онуфрієва, 2019), concepts of personality's development (Dubovyk, Mytnyk, Mykhalchuk, Ivashkevych Er. & Hupavtseva, 2020), and general psychological concepts of the activity (Mykhalchuk & Khupavsheva, 2020).

In the psychological theory of intellectual activity there are two views on understanding. According to them the meaning of the term "understanding" is interpreted: 1) understanding as a process; 2) understanding as a result of this process. In this way, scientists distinguish procedural and substantive types of understanding (Drigas & Karyotaki, 2017).

The dependence of the type of understanding on the content of the text and the nature of the subject's activity in the process of the text's reception was theoretically substantiated by scientists (Falé, Costa & Luegi, 2016; Hogan, Adlof & Alonzo, 2014). They propose a conceptional typology of text understanding. The authors, pointing out the similarities of all types of understanding, revealed their differences, which made it possible to distinguish the following *types of understanding the text*.

The first level is *semantic understanding* of the text. It is related to the decoding of text units that appear in their symbolic form (for example, unfamiliar words), which occur under conditions of impaired semantic perception of the text.

The second level is *cognitive understanding*, which arises in the process of overcoming difficulties when mastering the content of the cognizable information of the text, which is presented in the form of the same text units with which semantic understanding is tangential.

The third level is *a semantic understanding built on de-objectification of ideal realities* that are presented outside the means of direct nomination, but they are objectified in the means of the text. *De-objectification* means to restore certain aspects of the text's situation. This leads to the discovery of the multifacetedness of the intelligible. This type of understanding most often occurs when it comes to literary texts.

The proposed typology of text comprehension corresponds to modern ideas about the direction of cognition *from meaning to meaning* or *from meaning to sense*. Thus, from the point of view of semantics, meaning and sense often coincide, and by cognitive and objectified understanding, meanings and sense are formed.

By *the contrasting the understanding of meanings* during the direct naming of objects and *the understanding of meanings* it was determined the construction of different *typologies of understanding* (Mykhalchuk & Bihunova, 2019). However, they did not take into account that the differences between the types of understanding depend on the differences between the experience of the linguistic individual in the form of *symbolic images*, *representations of objectively* and *subjectively real situations*, and the experience that unites situations that have occurred before, *with the image of the situation presented in the text* (El-Zawawy, 2021). This experience is a basis for building up not only a typology of understanding texts, but also a typology of the texts themselves according to the criterion of their adaptability to dif-

ferent types of understanding (Hamedi & Pishghadam, 2021). Therefore, it is possible to distinguish texts for different types of understanding. Such a typology of understanding texts in a certain way correlates with the typology of texts and, accordingly, with the typology of understanding proposed by scientists (Murphy, Melandri & Bucci, 2021). The researchers define understanding as "the sixth sense", that is, *intuition*.

The conception of scientists (Mykhalchuk & Ivashkevych Er., 2019) is quite complex and multifaceted. According to them, understanding is *the ability to understand meaning and significance and the result achieved due to this*.

The realization of understanding, according to scientists (Ivashkevych Er., Perishko, Kotsur & Chernyshova, 2020), can take place in three cognitive fields. The first field directly and fragmentarily presents the natural conditions and social situations in which an individual exists and acts. The dominant place is occupied by objects and the relationships between them, the reality is presented fragmentarily, and certain connections must be imagined and completed. In the second field, the sequence of proved judgments unfolds, relationships between concepts dominate, sufficiently stable logical constructions are actualized. The specificity of understanding in the second field is a characteristic of various texts, among which scientific ones prevail. Despite the fact that these texts do not reflect a surrounding reality directly, they are oriented towards understanding the environment. In the third field, understanding of texts about historical events, understanding of artistic works takes place. Understanding takes place here according to the principle "What is said and what is happened?", and in some cases by the sense of a phrase: "For what it is said and what it is as a result". This field is dominated by different, even complicated relationships between people. In such a way the text is understood as a sequence of signs, images unfolding over time, which have a certain content and sense, accessible to understanding (Greco, Canal, Bambini & Moro, 2020).

Therefore, understanding within three dominant fields is directed from *meaning to meaning*, *to objectification and subjectivation of what is understood in the text*, and, finally, *to what is known through the text*.

In the researches of psychological features of the text's comprehension by university students, scientists (Ivashkevych, Ed. & Onufriieva, 2021) define integrity as the important psychological characteristic of the text, provided by the unity of two semantic plans: deep aspects (contains the basic concept of the message, communicative intention of the author) and superficial ones (reveals the concept that realizes communicative intention of the text).

According to the researchers (Ferdowsi & Razmi, 2022), the internal, semantic structure of the text has three main levels: a factual level, a theoretical one and a reflexive level. The most important for deep understanding of the text is the presence of the reflexive level in its semantic structure and the distribution of information of this level in the semantic space of the message. The presence of a reflective level information in the text ensures its integrity, allows us to establish a connection between individual fragments, helps to predict the continuation of the text. Reflective information increases the reader's interest because the content of the text, and provides its distribution in the message which in a great degree allows to maintain this interest.

Scientists (Ehri, Nunes, Willows, Schuster, Yaghoub-Zadeh & Shanahan, 2001) also note that the category of informativeness is realized in the cognitive, reflexive and regulatory plans of information. The reflective plan of information represents the author of the novel (a poem, a story, etc.) and is realized through subjective modality or through the range of general information. The regulatory plan of information represents the reader of the novel (a poem, a story, etc.) and is embodied in regulatory-anticipatory and regulatory-recipient information, the main function of which is to control the process of perception and understanding of the text by the reader.

Thus, a deep understanding of the literary text involves determining its semantic structure, supporting themes; the ratio of elements of external and internal structure helps the reader to understand the direction of the author's thoughts in the process of disclosure the theme of the text; deep semantic analysis includes consideration and correlation of ways of expressing reflexive (the analysis of stylistic and linguistic means) and regulatory plan of information (the correlation of the author's text with the reader's own thoughts, knowledge, feelings, establishing connections between them, providing deeper understanding of the text).

The comprehension of the text is a central link of reading and it includes: the restoration of the meaning of the original message, which is carried out through reading operations and is manifested in the construction of the semantic structure of the text; comprehension of the information or organizing the interpretation that occurs according to the interpretive schemes of the recipient; rethinking the text, which is possible under the condition of interaction of semantic positions of the author and the reader. These main results show the generation of a new meaning, and the main mechanism is the dialogical interaction of the reader with the text.

Also, understanding the text is a two-way process, which is determined, on the one hand, the structure, the complexity, the volume of the text, its objective features, and on the other hand – the individual characteristics of the reader, such as: his/her knowledge, features of thought processes, the processes which imply memory, attention, the degree of formation of skills of semantic perception of the message. Thus, the reader's mastery of a set of techniques for providing semantic analysis of the text increases the effectiveness of its understanding. Understanding of the text, on the one hand, is the subject to reach general purposes and motives of reading, and on the other hand it determines the results of understanding: on the information-cognitive level (the expansion and the replenishment of know-

ledge of the reader, deepening of understanding by them in future professional activity); the motivational-personal level (the formation of readers' personal attitude to the problems having been taught in the text, the formation of professional orientations of readers); a practical level (provides the effective organization of educational and educational-professional activities).

Exploring the understanding of contemporary newspaper texts, scientists (Engle, 2002; Gathercole, Pickering, Ambridge & Wearing, 2004) define understanding as a creative intellectual process, the success of which depends not only on the characteristics of the text, but also on the author, who proposes the program of the possibility of understanding.

So, 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 propose the levels of understanding the text.

Methods of the research

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

The research was carried out using a sample method (using the author's questionnaire). 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 2022–2023 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 192 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 developed by us). 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 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).

The third block of questions (questions № 24−28) of the questionnaire revealed the attitude of students to the problem of deepening their understanding of poetic texts.

Exploratory survey questionnaire
A Form for students' activity

1. A faculty
2. A specialty
3. A course _____   4. Age _____   5. Sex _____

Instruction. Choose the answer that suits your preferences in the best way, or give your own answer to the questions having been proposed by us.

№	Questions	Answers
1.	What fiction do you like to read the most of all?	- prose ones: detective stories, novels, historical stories, etc. - poetic: classical, modern; - dramatic; - others
2.	Do you watch TV programs and magazines dedicated to the activity of Ukrainian poets and novelists?	- yes - no - your own opinion
3.	What is your favourite way of working in literature classes?	- I try to comprehend (understand) a fiction on my own and form my own impression of what I've read - I am guided by the teacher's interpretation
4.	How do you prepare for literature classes?	- I read the fiction having been studied in its entirety - I've read separate passages of the fiction - I've read literary criticism - My own answer
5.	Do you write poems?	- yes - no - My own answer
6.	In what period of your life did you like to read poetry most of all?	- in Primary School - in middle classes - in senior classes - always liked to read - never liked to read
7.	Do you like to read poetry now?	- yes - no - seldom

8.	Are you satisfied with the list of poetry having been intended for processing?	- quite satisfactory - not quite satisfactory - I do not limit myself to the suggested poetry, I've read them independently
9.	Name your favourite contemporary novelists	
10.	Name your favourite modern poets	
11.	With whom do you most often share your impressions of the poetry you have read?	- nobody - with the teacher - with friends - with parents, relatives - your own answer
12.	What do you primarily focus on when choosing a poetry to read? (specify several items)	- on the relevance of the topic of the poetry - on the teachers' positive feedback about the poetry - on the content of a poetry - on the form of a poetry - on the popularity of poetry among students - on the volume of the fiction - to something else (specify what exactly)
13.	What, in your opinion, is the reason that many people experience certain difficulties in understanding poetry, or even are generally indifferent to poetry?	- in oversaturation of some poetry with incomprehensible artistic means, comparisons, innovations, etc. - in the reader's small vocabulary - in the low level of his/her general culture - modern poetry is not interesting in terms of content - the subject of poetry does not move the reader - other options
14.	Does the understanding of a poetry depend on its subject matter?	- yes - no - My own answer
15.	Does the understanding of poetry depend on its form?	- yes - no - My own answer

16.	Poetry of which subject do you read with greater interest?	- intimate lyrics - landscape lyrics - poetry of a patriotic direction - stories of moral and ethical direction - humorous, satirical stories - stories about the historical past of Ukraine - poetry of another subject (tell what)
17.	Is there any poetry that you like to re-read repeatedly? Name it.	
18.	In your opinion, the poetry of which authors (of which period of time) is the easiest to understand and perceive? Why?	
19.	What is the complexity of understanding poetry? How do you understand it?	
20.	Do you like "complicated" modern poetry?	- yes - no
21.	What do you put into the meaning of the concept of "understanding a poetry"?	
22.	Do you agree with the thesis: "The reader can understand the idea of his/her fiction better than the poet himself/herself..."	- yes (why?) - no (why?) - My own option
23.	How do you understand this suggestion: «The same piece of art, the same artistic image has different effects on different people and on the same person at different times, just as the same word is understood differently by everyone»	- I completely agree (why?) - I completely disagree (why?)

24.	As a future teacher of Philology, does the problem of students' misunderstanding of poetry bother you?	- yes (why?) - no (why?)
25.	Should a greater number of special courses and special seminars be included into the curriculum to improve the level of understanding of poetry?	- yes (why?) - no (why?) - My own option
26.	Who should choose the subject of the special course / special seminar?	- a group of students based on personal preferences - teacher's independently a joint decision of the teacher and students - My own option
27.	Suggest a topic(s) for a special course on contemporary poetry that would interest you	
28.	Would you like to learn more about the psychological features of understanding poetry?	- yes - no

Selecting poems for annotated reading, we were guided by groups of poets by the difficulty of understanding their poetry, which was selected by experts. For analysis, students of philological faculty were offered one poem from each of the above groups (from the simplest to the most complex ones). Given the requirements for students, the following poetry was commented on: 1. Lina Kostenko "My madness, madness…" (Костенко, 1989: 303). 2. Mykola Zerov "Kyiv-tradition" (Зеров, 1990: 28). 3. Igor Kalynets "Ten" (Калинець, 2004: 288). 4. Emma Andievska "Time and its twin" (Андієвська, 1987: 7). Experts in details assessed the features of the poetic style of Ukrainian authors of the XX-XXI centuries, selected by us for analysis of the poetry.

To find out readers' preferences and interests, students were asked the following questions: "What poetry or novels do you like to read most of all?" (question № 1), "Do you watch TV shows, read magazines about the content of the pieces of art of Ukrainian poets, prose writers?" (question № 2). The results of the analysis of the answers made us possible to state that the first place in reading preferences of students of philological faculty of the $1^{st} - 4^{th}$ courses was taken by prose (60.4% − 59.7% of students). Only 18% of students (in all courses) preferred poetry. Dramatic poetry is more popular among students of the $3^{rd} - 4^{th}$ courses (20.8%) than those ones who are studying at the 1st and the 2nd courses (16%). The lowest percentage we had when students answered other questions (for students of the 1st and the 2nd courses: folk poetry − 0.9%, philosophical poetry − 1.3%, poetry of various genres depending on the mood − 2.8%; students of the $3^{rd} - 4^{th}$ courses preferred the poetry of psychological orientation − 1.3%).

Future philologists of all courses show a significant level of interest (50% − 55%) according to the poetry of Ukrainian authors, prose writers through watching TV shows and reading periodicals. However, 19% −20% of students gave negative answers to proposed them question № 2. Some recipients (26% −28.3%) offered their own answers, for example: "sometimes", "I read when I can", "rarely", "sometimes when I have free time", "only when I am immediately interested in this poetry", etc.

In the conditions of contemporary higher education the ability of students to acquire knowledge independently in the connection with the introduction of the competence approach provided in education plays a special role. We were interested in the specifics of preparing future philologists for discussion in literature. The questions: "What is your favorite way to provide our own activity in the process of discussion in literature?" (question № 3), "How do you prepare for discussion in literature?" (question № 4) provided the study of the level of independence of

students during reading poetry. The results were: $66\% - 70\%$ of respondents tried to comprehend a poetry of their own form and the form having been explicated their own impression of what they have already read; 31% of students of the 1st and the 2nd courses and 28.6% of students of the 3rd and the 4th courses had a high level of the interpretation of the teacher's activity. Thus, a great number of students have the awareness of the need to independently form the opinion about what they have read.

We'll argue that the most number of students of philological faculty have a desire to choose the method of preparation for literature classes. These data are confirmed by their answers to the following question, which concerns the perception and understanding of poetry and literary criticism according to it. More than 62.7% of students of the 1st and the 2nd courses and 58.9% of respondents of the 3rd and the 4th courses only have read the poetry having been fixed on the educational program for secondary school. However, $30.9\% - 36.4\%$ of respondents limited themselves by reading texts of literary criticism. This fact is clearly correlated with a high number of students who are guided by the teacher's interpretation in their educational and literary activity. There are students who have read only some extracts from the poetry (4.6% of the first-year students and 2.8% of the third-fourth year students).

A great interest for poetry in the young age, as we know, is usually formed not only because of the desire to read, admire poetry, understand what the author tried to convey from the reader, but also from different attempts and a great success in writing their own poems (question № 5). The quantitative data having been obtained as the results of a survey of students of philological faculty showed that out of 552 respondents only 34.3% of them write their own poems. There is also a certain number of those respondents who write sometimes, but once have tried to write something at school (there are such $5.7\% - 13\%$ of students who wanted and showed a great will to write their own poems). Such results testified a high creative potential

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and inclinations of contemporary youth, at least a significant part of them, to self-actualization of pupils' individual creativity, and to deeper understanding of poetry. At the same time, a large percentage of students $(52\% - 52.9\%)$ have never written poetry. We can also emphasize that one of the reasons of this or that difficulties of students' understanding actualized for students the form, the content of the poetic text.

Conclusions

In the typology of text comprehension we have found *four levels*. Each *previous level* is an indispensable condition for the existence of the next one.

At *the first level* only the substantive content of the text is conveyed, which does not provide the necessary understanding of it. This is can be explained, firstly, by the existence of a certain context within which the text exists; secondly, by the presence of a semantic load having been contained in the structure of the text and its composition; thirdly, by the emotional content of the text, the experience of which is not mandatory in the process of understanding the text. *The second level* of understanding is *commentary one*. Understanding the text at this level means not only being able to retell the first text with other language units, but also to comment it from the point of view of the context. The task of the commentary as a way of demonstrating the depth of understanding, which clearly correlates the studied text with other ones, to identify and record those layers of meaning that are revealed as a result of this correlation.

The third level of understanding is the interpretation of the text (philosophical, historical-literary, psychological, etc.). This task is to master deep meanings. To penetrate them, you need to understand how they are built. Often the author creates his/her own system of symbols, and in order to understand the text it is necessary to restore "the author's code", and this often requires repeated reading. *The fourth level* of

understanding is a methodological one, at which contradictions that are arisen at the previous level are resolved. In addition, at this level we are interested not only in what the author wanted to say, but also about the techniques and means by which he/she achieves the desired result. The main trend that can be traced at this level of understanding is the consistent exclusion of subjectivism in the interpretation of the meaning of the text and in its evaluations, in the transformation of thoughts into knowledge.

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Ногачевська Інна, Комарніцька Людмила. Типологія розуміння поетичного тексту.

Мета дослідження *– оцінити актуальність дослідження психологічних особливостей розуміння сучасної поезії майбутніми філологами на основі анкетування; запропонувати рівні розуміння тексту.*

Методи дослідження. *Для розв'язання поставлених завдань використовувалися такі теоретичні методи дослідження: категоріальний, структурно-функціональний, аналіз, систематизація, моделювання, узагальнення. Метод організації емпіричного дослідження був використаний у якості експериментального методу.*

Результати дослідження. *Показано, що майбутні філологи усіх курсів виявляють значний рівень зацікавленості (55%–50%) творчістю українських поетів, прозаїків через перегляд телевізійних передач та читання періодики. В умовах сучасного навчання у закладі вищої освіти особливу роль відіграє вміння студентів оволодівати знаннями самостійно у зв'язку з впровадженням компетентнісного підходу в освіті. Доведено, що 66%–70% опитаних намагаються самостійно осягнути літературний твір та сформувати власне враження від прочитаного; 31% студентів молодших та 28,6% студентів старших курсів керуються тією інтерпретацією твору, яку пропонує викладач. Отже, у значної частини студентів є усвідомлення необхідності самостійно формувати думку про прочитане.*

Висновки. *У типології розуміння тексту ми виділяємо чотири рівні. Кожен попередній рівень – неодмінна умова для існування наступного. На першому рівневі передається лише предметний зміст тексту, що не забезпечує необхідність його розуміння. Другий рівень розуміння*

– це коментар. Зрозуміти текст на цьому рівневі означає не тільки вміти іншими мовними одиницями переказати перший текст, а й прокоментувати його з погляду контексту. Третій рівень розуміння – тлумачення тексту (філософське, історико-літературне, психологічне та ін.). Його завдання – оволодіти глибинними смислами. Четвертий рівень розуміння – методологічний рівень, на якому вирішуються протиріччя, що виникли на попередньому рівні.

*   **Ключові слова:** розуміння поезії, змістове наповнення тексту, рівень коментарів, інтерпретація тексту, методичний рівень.*