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Methods of Analysis of Lyrical Texts in Foreign Literature Classes in Higher Educational Institutions (Based on the Works of Nazim Hikmet)

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Abstract. The relevance of the study is conditioned by the importance of investigating the methodological foundations of teaching foreign literature at the university, introducing innovative ways to understand textual reality, fostering a moral position through the author's strategy, forming aesthetic literary tastes in modern students and skills for effective reading of a literary work. The purpose of the study is a detailed and comprehensive analysis of the creativity of the Turkish modernist poet, the key foundations of the development of the author's personality, his political position, the definition of the artistic, problem and thematic vector of the development of modern Turkish poetry, key themes, tropics, stylistic characteristics, features of the genre, rhythmic structure of the poetic text. The methodological basis of this study is a theoretical understanding of these aspects and a consistent artistic analysis of the author's creative concept based on the material of one of the artistic samples made in his stylistic manner. This paper reveals systematic and conceptual approaches to the investigation of foreign poetic texts, highlights the main points and difficulties that arise during the study of translated works, tells about the main approaches to the analysis of foreign authors and new methodologies used by literary critics and elements of which will be used in the future in the classroom. The materials presented in this paper can be used to further investigate various artistic parameters, in particular, rhythm, poetic means of expression, structural components, and semantic content of a particular text, to develop new mechanisms for building communication between the author and the reader, teacher and student in foreign literature classes, and the reception of works of a particular author

Keywords: teaching methodology, political views, historical background, stylistic characteristics, problem and theme complexes, modernist poet

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INTRODUCTION

The relevance of the subject matter is based on the importance of discussing methodological issues of building the learning process in the context of foreign literature, the importance of introducing effective methods of text analysis to broaden the horizons of students, increase the level of interest in reading literary works, building historical, social, and cultural ties, chronological sequence of development or evolution of certain literary forms and genres, education of the aesthetic component and moral values on the example of the poetic culture of representatives of different countries and peoples. A comprehensive and detailed analysis of this problem allows following the interaction between different historical periods and cultural contexts, highlighting the stages of the development of poetry, making generalisations and classifications, highlighting the

dominant features and characteristics of the literary process of a particular period.

S.V. Koliadko uses emotive analysis as a literary approach to poetic texts, including noting the high role of subjective manifestations of the author's voice, which is expressed in the structure of the poetic text [1]. The literary critic suggests that a holistic comparison of different parameters of the textual organisation allows for a comprehensive analysis and obtaining a complete semantic picture of the artistic canvas. Special attention should be paid to phonetic, lexical and semantic, descriptive and expressive, syntactic, and plot and compositional elements that act as components of the author's subjective strategy. The conceptual field of research consists of an emotive image, a lyrical plot, an emotive type of creative personality, and emotionality.

When interpreting a text, the most important thing is to clarify the content side of the work by correlating different text fragments that are semantic and structure-forming at different levels. Students need to pay attention to compositional and plot connections, stylistic features, and share their thoughts with other participants in the communicative process. The achievement of success in the analysis of poetry is determined after the establishment of causal relationships and the implementation of an emotional and moral assessment of reality, interpreted in textual paradigmatic relations [2].

M. Johansson notes the tradition in the methodology of teaching literature in a particular culture, points to the socialisation of the curriculum and the importance of motivational factors affecting the effectiveness of learning. Exploring the ways of interaction with the text in different cultural traditions, the author confirms the fact that the foundations of critical thinking of a certain people differ from the mechanisms that guide other peoples. The basis of literary education at the university is the acquisition of reading skills using the main methods of analysis, which would contribute to the development of a holistic personality in the future [3].

M.R. Ahmed is engaged in the analysis of N. Hikmet's works, describes the socio-historical context of the opposition culture in new Turkey, pointing out the violent forms of opposition, the rigidity and savagery in the governance of the state in that period [4; 5]. The period of exile and various manifestations of the theme of homesickness are considered by I.B. Demirci: the author notes the high mastery in the description of landscapes, focuses on the problems of the country and ordinary people, and points out the peculiarities of the use of the chronotope [6].

The purpose of writing this paper is to develop a methodology for studying a particular author, his poetic creativity in the context of world culture, considering the historical and social background in foreign literature classes, to establish effective ways to analyse literary creativity: problem and thematic complexes, ideological component, stylistic design, rhythmic structure, and tropical pattern. The object of the study was the work of the Turkish modernist poet as a cultural phenomenon in the context of historical time and social background.

MATERIALS AND METHODS

The methodological basis of the study was the theoretical understanding of the key problems related to the methodology of teaching literary processes at the university, in particular, by the example of works of foreign literature, the study of cultural influences of other countries, languages, peoples, the search for intertextual links with other works of the same period. For the purpose of a comprehensive analysis of the poetic text, comparative, biographical research methods were also used, including artistic analysis of the text from the standpoint of stylistic, structural, and content parameters.

The theoretical basis of the study is presented by the papers of foreign linguists engaged in the investigation of the problem of teaching foreign literature, the development of techniques that allow for a consistent, plot and

compositional, sequential analysis of the text. These studies show the importance of using modern strategies to consider the stylistic, tropical, or rhythmic component of corpus data collected from various poetic texts. Such methods are used in practice not only by literary critics, but also by students when studying foreign literary discourse, they help in terms of tracking intertextual connections, contexts of the use of one or another lexical unit, dominant tropes and stylistic figures, and conceptually directed fragments of a poetic text.

The first stage of writing the paper included the processing of academic literature related to the methodology and construction of the study of the literary process at the university, the development of new concepts and strategies for the effectiveness of the process of working with the readership, the activation of interest in different historical epochs and cultural heritage of different countries and peoples, the development of aesthetic taste, the education of moral values, the processing of cultural codes, identification of the features of specific literature and the corpus of the author's works, forming a holistic view of the world through the prism of literary characters through the evaluation of their thoughts, speech, and actions. The theoretical basis consists of various studies related to the concepts of the development of critical thinking in students when studying literary works.

At the second stage, the methodology for conducting classes in foreign literature is described using the example of N. Hikmet's work. For this purpose, the study has used the modelling method to show how the literary analysis of N. Hikmet's works: "Prag", "Kerem Gibi", and "Ceviz Ağacı" should be conducted in social, historical, and cultural contexts, considering the narratological poetic strategy and the characteristics of revealing the author's voice in lyrical works (landscape sketches, philosophical reflections, and psychological pictures) in the classroom [5]. A comparative study of various fragments of the poetic text was carried out: lexical, stylistic, tropical, rhythmic, structural, development of alternation in the study of the poet's work, biographical elements and their artistic implementation were investigated. Using the example of the poem "Ceviz Ağacı", a complete literary analysis was carried out from determining the date of writing of the text, the historical context and the political views of the author at that time to analysing the stylistic and structural elements with which the poet conveyed the main idea.

At the final stage of compiling the paper, the key areas of text processing in foreign literature classes in the future were listed, the fundamental factors affecting the effectiveness of the teaching and learning process were indicated, and the main areas of development of these issues were noted. The last stage of the study was also used to outline the range of problems existing in international literary and student practice in the study of poetic text, difficulties associated with understanding the original meaning of the text when translated into the target language.

RESULTS

The lesson of mastering new knowledge begins with checking homework, updating and correcting basic knowledge.

For example, a teacher may ask which Turkish poets or writers are familiar to students, what associations they have with the country and what customs, traditions, and historical monuments are known to them. After clarifying and discussing these issues, it is necessary to proceed to the second stage of the lesson, which provides for the communication of the topic, goals, and setting tasks and motivating educational activities. The topic of the class is presented as a study of N. Hikmet's poetic work, and the purpose is a comprehensive investigation of the author's social and political reflections on the example of literary works [5].

The main tasks will be to familiarise students with the political situation, public attitudes and literary life in Turkey in the first half of the 20th century, to acquire new skills in analysing poetic text, to reproduce and consolidate students' knowledge, skills, and abilities already acquired during classes in foreign literature, to deepen the analysis of a literary work. Game forms can be used as motivation: a rebus, a crossword puzzle, a psychological warm-up. A teacher can also suggest considering a problematic situation by answering one of the questions: can poetry become a political tool, does poetry help to defend democratic freedoms, what is the role of poetic art in public life.

Next comes the direct perception of the new material in the form of a teacher's lecture. Before analysing the poetry of N. Hikmet in foreign literature classes, it is necessary to consider the historical period and the political context in which he lived and created, and the conceptual foundations of creativity. It is important to focus students' attention on the fact that the establishment of the opposition as a factor in the creation of a democratic state throughout the long history of Turkey has been problematic due to the predominance of statism not only in politics, but also in the social and cultural spheres. In addition, an opinion opposed to the state was considered tantamount to chaos and was seen as an obstacle to the development of socio-political life [5].

The teacher leads to the fact that N. Hikmet was just a representative of the opposition movement in the literary field, because his poems contained political motives and an assessment of the actions of the authorities [5; 7]. The poet firmly believed in his ideas, which was revealed not only in his life and ideological position, but also in literary works. He proposed transnational solidarity with the assertion of the political role of anti-colonial uprisings, and also denied the remaining mechanisms of racial and economic oppression after colonial rule [5; 4]. The author also attracted alternative models of correspondence between the peripheral centres of modernism and created new models of collective activity, combining lyrical and documentary components together [5; 8].

The lecturer then proceeds from describing the political situation and its perception directly to analysing the poetic life of N. Hikmet, who was the first modernist poet in the young Turkish Republic, since classical Turkish poetry had previously been based exclusively on folk genres. His student years were spent in the Soviet Union, his worldview was formed under the influence of socialist forces. Already

in the 1930s, global political waves of nationalism began in Turkey, so the author was forced to flee his country because of his political views. N. Hikmet's work during this period becomes less avant-garde and the syllable softens. The author himself received a sentence in a Turkish prison in 1938, he was sentenced to 28 years. In the 1950s, he was released, but forced to leave his native country. The poet is still considered one of the most influential modernists in Turkey and around the world, his sense of modernity stems from observations of the tragic mistakes of society at that time [5; 9].

Next, students are offered several poems for commented reading: "Kerem Gibi", "Prag", "Gelmiş dünyanın dört bir ucundan". Students read each text aloud, then discuss the main idea and theme of the poem, express their thoughts about the problems described in the verse. The teacher helps in the process of analysis, directs thoughts, asks clarifying questions: about whom the author writes, for what purpose he uses certain images, how he implements the main idea, uses positive or negative connotations to characterise phenomena, people, authorities, native land. Attention is focused on the fact that another important component of the lesson is tracking the links between the original text and its translation, explaining historical details, paying attention to cultural and everyday details of another country and people, explaining the lexical meanings of difficult words, understanding traditional genre forms, folklore elements, and features of rhythmic structure [5].

In the poem "Kerem Gibi", the Turkish language is the basis of the poetic sensitivity of the author, who believes that only burning hearts fighting for freedom and moral values can dispel the darkness in the country. In the poem "Prag", the author describes the simple Turkish people through external details: a shirt of homemade cotton frayed to the threads on the back indicates the poet's painful perception of the state of the people, infringed and humiliated. Showing love for his native land, he is extremely emotional, does not spare hyperboles, metaphors and epithets, the presence of the Motherland is felt in everything: in the grey hair, in the weakness of the heart, in the wrinkles on the forehead [5].

In the poetry of N. Hikmet during the years of exile, in addition to pronounced communist convictions, romantic attachment to own roots is also noted. The language of the poems during this period becomes more lyrical and romantic, internationalist motifs are added to homesickness: "Gelmiş dünyanın dört bir ucundan / Ayrı dilleri konuşur, anlaşıyor / Yeşil dallarız dünya ağacından / Gençlik denen bir millet var, ondanız" [5; 10].

N. Hikmet spent the last 12 years of his life in exile, so his poems reflected the longing for his native land. The author's early works speak about the depth of affection for Turkey, describe the beauty of nature, people, and problems of the country. The subject of happiness for him may even be tobacco in prison, landscape sketches and folklore elements that are closely intertwined cause special admiration. Describing the native expanses, the author expands the chronotope by introducing the names of settlements and territories: Edirne, Izmir, Ulukishla, Marash, Trabzon, Erzurum,

updating the theme of the immensity of the country. The poet describes ordinary people and great intellectuals, portrays an honest, hardworking, brave people [5; 6].

For the poet, who wrote all the time in Turkish, the impossibility of speaking his native language was the biggest challenge: being in exile, he was constantly looking for his compatriots, speaking Turkish on the phone, carrying books by what he considered to be the best Turkish poets in his suitcase. The expulsion for the literary artist is more painful than for a person from another profession, which expresses the opinion that being an immigrant is worse than a mortal danger [5].

After analysing these works and summarising the results, the teacher tells about the main artistic achievements of the author. The teacher can use diagrams, drawings, and notes for better assimilation of information (Fig. 1). N. Hikmet was convinced that new ideas could not be implemented using the traditional poetic form, so he desired to create a new technique to reflect reality in poetry. The author sought to show a person in real eventfulness, and to draw attention to personal experiences. Among the new forms of artistic development, realistic, revolutionary and romantic methods of poetic transmission were emerging. The lyrical hero began to perceive life differently, had elevated and heroic motives and romantic impulses [11; 5].

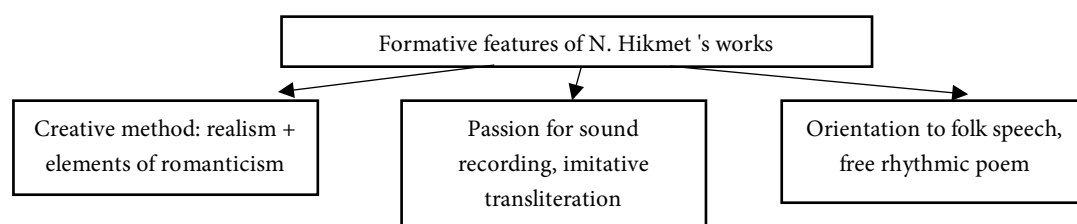


Figure 1. Creativity of N. Hikmet

Source: author's development

Creativity of N. Hikmet was developed under the influence of futurists and constructivists, which could not but affect the poetic form, including reflected in terms of excessive enthusiasm for sound recording and imitative alliteration. The author switched from the Arab-Persian syllabic system of versification (aruz) and Turkish (hedge) to a free rhythmic poem. Focusing on the national language and completely denying refined, the poet shows a close connection with the life of the people, focuses on the revolutionary perspective, emphasises selfless work for the benefit of people. The characters created by N. Hikmet are always shown against a broad social background [12; 5].

The new Turkish poetry demonstrates the predominance of free verse, which formed the basis of the Turkish vers libre with further evolution. Such changes in the poetic form were preceded by a long preparatory stage with the reconstruction of the poetics of the lyrical work. N. Hikmet transformed the rhythmic organisation of the poem, attracted a rich tradition to the rhyme. Sound repetitions, anaphors, and alliterations were actively used, which are the oldest elements of Turkic poetry, which found their place in the new Turkish poetry. Rhythmics played a fundamental role in the poet's lyrics, while the poetic dimensions and stanzas varied, which ensured the natural sound of his poems. The variety of rhythmic means in the poetry of N. Hikmet is determined by the author's interest not only in terms of content, but also in the form of the work itself [11; 5].

After identifying the key artistic features of the literary work, students proceed to a comprehensive analysis of the poem "Ceviz Ağacı". To begin with, the text is read by the teacher, then each of the students independently, then the discussion and analysis of the main semantic dominants begins. In this verse, the poet describes his beloved

Istanbul, trying to show his fate in the fate of his native city: "Ben bir ceviz ağacıyım Gülhane Parkı'nda. / Ne sen bunun farkındasın, ne polis farkında". When analysing this text, an important point is not just the definition of the historical context, but also the personal one: the verse was written in 1957, when the poet was outside Turkey and could not fully influence its social and political life. The teacher draws attention to the topos of the work: Gülhane is one of the oldest parks in Istanbul, which used to serve as the outer garden of the Topkapı Palace. In the end, students come to the following conclusion: the content of this verse accumulates historical details, actualises the problem of loneliness in a foreign country, love for home, and the inability to change the situation, the theme and idea of the verse are introduced into the synopsis, formulated based on discussion with the help of a teacher [5].

After clarifying the main points concerning the conditions of writing the poem, its historical context and idea, students proceed directly to stylistic and structural analysis, while the discovery of stylistic figures and artistic tropes occurs with a parallel discussion of the content aspect: why the author uses certain means of expression, how the image of the lyrical hero is revealed, by what means his qualities like rhythmic patterns and stanzas help influence the reader, which poetic elements help implement the author's idea, and which ones interfere.

Students are looking for text fragments confirming the use of anthropomorphism by N. Hikmet. For example, a walnut tree is endowed with human traits and subjectivity: "Yapraklarım ellerimdir, tam yüz bin elim var. / Yüz bin elle dokunurum sana, İstanbul'a. Yapraklarım gözlerimdir, şaşarak bakarım. / Yüz bin gözle seyrederim seni, İstanbul'u. / Yüz bin yürek gibi çarpar, çarpar yapraklarım".

To show involvement and indifference to the problems of the people, the author activates visual and tactile sensations [5].

The teacher gives the task to find artistic paths and stylistic figures, after a few minutes each of the students names the paths in order, reads out a fragment of the text, and determines for what purpose a particular means of expression is used. To create a gradation effect, amplification of various stylistic means is used to decorate the linguistic content of the verse: metaphorical constructions ("Başım köpük köpük bulut, içim dışım deniz"), hyperboles ("Yüz bin yürek gibi çarpar, çarpar yapraklarım"), comparisons and personifications ("Yapraklarım suda balık gibi kıvıl kıvıl. / Yapraklarım ipek mendil gibi tiril tiril"). The anaphoric beginning of the stanza ("ben", "yapraklarım") and repeated phrases ("ne sen bunun farkındasın, ne polis farkında") enhance the emotionality of the poetic text and indicate the semantic elements. The teacher leads the students to the conclusion: the lyrical hero focuses on the fact that he is not known in his native country, he is not an example for young people in it, which greatly hurts his poetic soul. The main paths and figures with examples are written out in a notebook in the form of a table with two columns under the names: "Tropes", "Stylistic figures" dictated by the teacher [5].

A mandatory stage of analysing a text in a foreign literature class is to consider its structure: first, there is a quatrain with cross-rhyming, the second stanza consists of nine lines (parallel and cross-rhyming is used), the third stanza consists of two lines with parallel rhyming. In terms of rhythmic organisation, the poem partially resembles a vers libre, but most of the poetic space is organised with the help of clear and correct rhymes, and the number of syllables in one line is preserved.

Summing up the lesson results is implemented based on the teacher's statement about what was done in the lesson and what points were considered: content, motives, problem and thematic complexes and ideas underlying the works, stylistic, structural analysis of the poetic text. A significant part is occupied by the analysis of stylistic figures and tropes and the definition of their functions in a lyrical work. Next, the teacher sets homework, for example, writing an essay on a topic of choice: "Expression of the patriotic spirit of the Turkish people", "Aesthetic components of poetic creativity", "The ratio of realistic and romantic in poetry".

DISCUSSION

A poetic text consists of many elements, each of which can be viewed in terms of its semantic and artistic significance. Sequential analysis involves parsing the text sequentially according to the reader's perception. The image analysis is characterised by special attention to the problem and thematic dominants and the figurative system of the work. Compositional analysis is based on the peculiarities of text construction, while linguistic and stylistic analysis focuses on the speech of the author and characters.

The analysis of the poetic text at the university is constantly being improved, starting from the consideration of key aspects: problems, themes, and ideas, to more complex

levels of perception: composition, means of representation, figures of speech. The student should be able to comprehensively analyse the text in a logical and linear sequence from the problem and thematic complexes to stylistic and artistic features, while combining different methods [2].

One of the important techniques is the formulation of problematic tasks, the establishment of causal relationships, evaluation from the standpoint of the emotional and value aspect of the actions of the characters and the unfolding of events in the text. Students should exchange their thoughts in terms of the ideological and content structure, the author's thoughts, the stylistic component, plot nodes and discuss issues with other students. The interpretation of the text provides for research activities aimed at clarifying the meaningful, semantic side of a text at different structural levels through correlation with the integral text or the author's work [2].

When analysing poems in foreign literature classes, the peculiarities of text translation should be considered:

- phonemic translation – reproducing the sound of the source language in the target language;
- literal translation – a literal transfer of content without preserving the basic meaning and syntax of the original;
- metric translation – reproduction of the meter of the source language in the target language;
- translation of poetry into prose – distortion of meaning, communication between the reader and the author, violation of the integrity of syntax;
- rhymed translation – preserving the size and rhyme;
- translation in white verse – certain restrictions are imposed related to the structure;
- interpretation – different versions of the interpretation of the poem, which is fraught with twisting the meaning [6].

M. Johansson believes that the ways literature is taught are often the result of tradition, cultural heritage, and motivating factors of literature study. Using the example of a comparative study of the perception of a literary text by Swedish and French students, the influence of literary socialisation on the curriculum is discussed. The study shows differences in the ways students interact with the text and, as a result, the difference in interpretation of the same text fragment: the French focus more on style and form, and the Swedes on extra-textual parameters: topic, problems, content. The basis of studying literature at the university should be reading for pleasure with the acquisition of literary skills for deeper analysis in the future [3].

G. Revathi, S. Elavarasi, K. Saravanan are engaged in improving the effectiveness of teaching and learning with the active introduction of innovative technologies, consider hybrid learning as a possible way to combine electronic and face-to-face forms, describe the use of technologies and multimedia, intelligent gadgets to perform various tasks. The use of innovative methods in teaching serves to motivate and foster enthusiasm and a sense of maximum freedom in the learning process on the part of students. Among the main methods that will be relevant in foreign literature classes are the following: short lectures, modelling,

role-playing games, portfolio development, problem-oriented learning [13]. E.S.E. Atek, I. Hassan, M.N.L. Azmi et al. attempted to identify preferred approaches to teaching English literature [14].

1. Information approach: a method of teaching in which literature is considered as a means of providing students with a source of information.

2. Paraphrastic approach: using simpler words compared to complex ones in literary texts, paraphrasing complex syntactic constructions.

3. Stylistic approach: providing a deep understanding of literary texts through linguistic analysis and literary evaluation.

4. Language approach: literary texts are considered as a means of helping students develop language skills.

5. Development of a personal response: focuses on the student's reaction to the literary text, the author's intentions, and the key meanings embedded in the poetic text.

6. Moral and philosophical approach: identification of moral values when reading a literary text.

Stylistic analysis of poetry, according to A.R. Tafreshi, includes an explication of the poem, the main focus is on the process of semiosis, through which the linguistic meaning is transformed into stylistic. A feature of the consideration of lyrical texts is the search and analysis of hypersemantic poetic structures, which are the stylistic characteristics of the poem, and their functionality, appearing as artistic and aesthetic symbols. Thus, in addition to textual analysis, there is a study of subconscious mechanisms for interpreting the image system [15].

When studying a work of art, the problem of the manifestation of the features of the poetic worldview of a particular creative personality plays an important role, while the connection between the peculiarities of the poet's individual style and the peculiarities of his worldview is fundamental. Based on modern studies in the field of cognitive linguistics and linguistic poetics, the poetic picture of the world is evaluated as a way of verbal representation of the consciousness of an individual and an entire nation in texts. The peculiarities of perception of the surrounding reality by a linguistic personality depend on the author's worldview, which is a set of objective and subjective ideas about the world, verbalised in the language paradigm [16].

S. Aubakir suggests that each reader understands a poetic text differently due to their perception of the world and literary taste, while the more voluminous it is, the less likely it is that it will be perceived by equally different readers. When interpreting lyrical works, a student should not think about what the author wanted to say, but it is necessary to focus on their own perception of the text. Even the creator of the verse cannot foresee all the reading options, because each new reader will form an opinion based on their own emotional experience [17].

The purpose of the study by S.V. Koliadko is the functioning of emotion in a poetic work and the description of this process with the help of emotive analysis through the disclosure of the author's subjectivity and the image of

their inner world, and through the subjective construction of events and presentation within the poetic text. Multilevel emotive analysis concerns a variety of structures and levels of poetic text: phonetic (sound recording), lexical and semantic, descriptive and expressive (tropes, figures of speech, images), syntactic (poetic syntax), genre (genre forms), plot and compositional (emoticons and changes in poetic experience), etc. Emotivity is considered not only as a stylistic phenomenon, but also at the level of an emotive image, a lyrical plot, an emotive type of creative personality, emotionality is a link between all structural components of a poetic text and affects the disclosure of the author's intention and reader's perception [1].

E. Greene, T. Bodrumlu, K. Knight use statistical methods to analyse, create, and translate rhythmic poetry, and special training is also used to identify patterns of verbal stress in the corpus of raw poems. These samples, together with rhyme models, contribute to the creation of English love poetry and the translation of Italian poetry into English in accordance with selected rhythmic patterns [18].

R. Sprugnoli, F. Mambrini, M. Passarotti, G. Moretti investigate the text considering psycholinguistic parameters, determining which class of emotions dominate in a particular poetic text: positive (at the lexical level, positive emotions prevail, and only positive images are evoked), negative (at the lexical level, only negative emotions are transmitted, and only negative images are evoked), neutral (the text does not convey emotions), mixed (vocabulary and images evoke opposing emotions, it is impossible to understand which emotions prevail) [19].

R.N. Moqaddam attempts to find a connection between the degree of interest in poetry and the degree of sensitivity, in particular, among college students [20]. In order to analyse the style of poetry, C. Wang uses an improved text classification algorithm, intelligent algorithms are actively used to design a poetic style analysis system, functional modules are created, and preprocessing of poetic documents in the corpus is performed [21].

Thus, in world practice there are many different approaches to the analysis of the poetic form, including modern methods of processing poetic corpora. The method of analysis applied at the university provides for a layered examination of all parts and details of the text to discuss and clarify the main purpose, concept, and ideological content of poetry.

CONCLUSIONS

With the help of a theoretical approach to the study of the methodology of teaching and teaching foreign literature, it became possible to determine the key goals, tasks, and difficulties faced by the teacher during the analysis of poetic texts. Due to the elements of stylistic, structural, rhythmic, and linguistic analysis of artistic texts, the key dominants of the work of the Turkish modernist poet were identified not only in content, but also in aesthetic terms. The comparative correlation of different text fragments allowed for a comprehensive and detailed analysis of the text from the standpoint of the functioning of different structures, elements,

and fragments in one text space with an aesthetic and meaningful purpose.

In this paper, the author investigated the key methodological approaches in the study of poetry in the foreign literature class, showing the main strategies for a coherent analysis of a poetic text on the example of poetic works, indicating the main dominants of the Turkish modernist poet from the analysis of his political and social stance to the style, rhythm, and tropic foundations of the poetic text construction. The main stages of the lesson of mastering new knowledge are considered, the forms and examples of tasks for consolidating and forming new knowledge and skills (for example, the search for tropes, stylistic figures) when analysing a text in foreign literature classes are indicated.

This paper can be used to understand the issues related to innovative developments in the field of teaching

methodology and the structure of the educational process in foreign literature classes. Among the main areas that will be relevant in the future are: studying students' perception of translated works, using corpus data processing of various poetic texts; comparative analysis of modern literature in conceptual, tropical, stylistic, and linguistic plans; development of new methods of conducting classes, attraction and search for effective game methods in the classroom; standardisation and universalisation of translation techniques to optimise the transfer of meanings embedded in the original into target languages: for example, when rhyming, using tropical structures and stylistic figures according to the norms of a literary language; developing mechanisms for adjusting one linguistic system to another for the correct interpretation of plots, images, literary plans in the foreign literature classes.

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Методика аналізу ліричних творів на заняттях із зарубіжної літератури у вищих навчальних закладах (на матеріалі творчості Назима Хікмета)

Анотація. Актуальність дослідження зумовлено важливістю вивчення методологічних основ викладання зарубіжної літератури в університеті, запровадження новаторських способів осмислення текстової реальності, виховання моральної позиції через авторську стратегію, формування естетичних літературних смаків сучасного студента, навичок ефективного прочитання літературного твору. Мета статті – детальний і комплексний аналіз творчості турецького поета-модерніста, ключових основ формування особистості автора, його політичної позиції, визначення художнього і проблемно-тематичного вектора розвитку модерної турецької поезії, ключових тем, тропіки, стильових характеристик, особливостей жанрової, ритмічної структури поетичного тексту. Методологічна основа цієї роботи – теоретичне осмислення зазначених аспектів і послідовного художнього аналізу творчої концепції автора на матеріалі одного з художніх зразків, виконаних у його стильовій манері. Стаття розкриває системні та концептуальні підходи до вивчення зарубіжних поетичних текстів, указує на основні моменти й труднощі, що виникають під час вивчення перекладних творів, розповідає про основні підходи до вивчення зарубіжних авторів і нові методології, які використовують літературознавці й елементи яких надалі будуть застосовуватися на заняттях. Матеріали, представлені в цьому дослідженні, можна використати з метою подальшого вивчення різних художніх параметрів, зокрема ритмічного малюнка, поетичних засобів виразності, структурних компонентів і смислового наповнення того чи того тексту, для розробки нових механізмів побудови комунікації між автором і читачем, викладачем і студентом на заняттях із зарубіжної літератури, а також рецепції творчості конкретного автора

Ключові слова: методологія викладання, політичні погляди, історичний фон, стильові характеристики, проблемно-тематичні комплекси, поет-модерніст