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PSYCHOLINGUISTIC ASPECTS OF COMPREHENSION OF A NOVEL AS A DEFINITE COMPONENT OF READING

Abstract. *In the article we associated the understanding of the content of the text with the understanding, first of all, of its meaning. Thus, we propose to distinguish the following types of text meaning: a) a syntactic type, which is determined by the compositional coherence of the text; b) a strong meaning, which is determined by the logical presentation of the text, or the logics of the situation itself, taking into account all possible consequences or prognostic conclusions of the latter; c) a communicative type, which involves distinguishing the interpretation of the author's intentions; d) the elementary type, which has the aim from the point of view of the reader to translate the text with the use of language expressions that are simpler and accessible by their structure and semantics to each reader; e) the encyclopedic type, which is so called interpretation of the text at the level of definitions and concepts, connections between them; f) a logical type, which helps the reader to establish the meaning of the text; g) the extractive type, which is superficial, shallow meaning of the text; it is easy to understand from the first page; h) a synonymous type, which helps to understand the meaning of lexical and stylistic means greatly and provides the possibility for the reader to paraphrase them.*

We think that a novel is an intermediary in the interaction between the author and the reader. We propose such dialogic characteristics of the text, as: focus on a dialogue, the possibility of stimulating the reader's thinking, actively encouraging the reader to reflect the dialogue, the expression of their remarks, opinions, suggestions, filling a novel with personal meaning.

We described the main constitutional characteristics of the text as some models of the communicative activity of the author and the reader. The main features of the novel are considered to be: coherence, integrity, completeness, structuralness, componentity and informativeness. The main sign that indicates that before us it is a novel is the presence in it of a general meaning, a general concept. All text elements correspond this, each of which has its own complete meaning. Thus, the text realizes the unity of the author's communicative intentions and the hierarchy of information presentation plans. This characteristics of the text ensures its integrity and structure.

Keywords: *comprehension of a novel, a definite component of reading, the understanding of the content, a syntactic sense, a strong meaning, a communicative sense, the elementary meaning, the encyclopedic sense, a logical meaning, the extractive sense, a synonymous meaning.*

Problem's statement. Comprehension of a novel, to our mind, is a definite component of reading. Understanding is considered one of the most important characteristics of the person's cognitive activity, which determines the success and the effectiveness of this activity. This process has a multifaceted structure and in psychological researches it is characterized as a procedural-resultative multilevel whole text formation (Greco, Canal, Bambini & Moro, 2020). Therefore, we'd note that analytical and synthetic novels play the most leading role in the process of understanding. The reader divides the text into some meaningful parts, singles out the main ideas, thoughts, and then analyzes them, groups them, combines them, etc. (Mykhalchuk & Ivashkevych, Er., 2019). The problem of understanding, in such a way, covers a very wide range of issues. Let's try to find out some general researches that researchers focus on.

Analysis of recent researches and publications. Understanding of the text, scientists emphasize, is similar for understanding a problem in mathematics (Hamed & Pishghadam, 2021). It consists of selecting some correct elements of the situation from the recipient's point of view and optimally combining them in adequate ratios (Drigas & Karyotaki, 2017). Each element of the situation of such a kind should be adequately assessed, in particular by indicators of expediency, importance, significance and impact on other structural components of the given situation (Максименко, Ткач, Литвинчук & Онуфрієва, 2019).

The opinion of researches (Engle, 2002; Ferdowsi & Razmi, 2022) have something in common with our conclusions, who define understanding as a mental thinking activity that includes differentiation, the analysis of things, phenomena in the qualities which are inherent in a certain context, and also involves the realization of these connections, their synthesis, with the help of which this context will be created.

The most researchers note the active searching nature of the process of understanding. For example, scientists (Dubovyk, Mytnyk, Mykhalchuk, Ivashkevych, Er. & Hupavtseva, 2020) note that any sense having been connected, complete the author's text, which should be designed to create the most favorable conditions for the emergence of a meaningful opinion filled with factual information of the reader. In particular, what objectively exists in the text can acquire a subjective form of the existence in the mind of the reader only under the conditions of active thinking activity (Falé, Costa & Luegi, 2016).

Scientists (Івашкевич, Ер. & Комарніцька, 2020; Ehri, Nunes, Willows, Schuster, Yaghoub-Zadeh & Shanahan, 2001) drew a great attention to the ability to think while reading or listening to novels as early as it is possible, studying children in the age from three to seven years old. When receiving information in the form of a text, in particular, a novel, as a rule, do not pay attention to the descriptions of characters and landscapes (Cui, Wang & Zhong, 2021). Some details, while they follow the development of the storyline quite closely, react emotionally to the concept of the activity and even draw their own conclusions (El-Zawawy, 2021; Murphy, Melandri & Bucci, 2021). In order to develop the child's ability to understand novels, scientists suggest that parents reread the same activity to them for several times, and then ask questions about what they have read (Hogan, Adlof & Alonzo, 2014; Gathercole, Pickering, Ambridge & Wearing, 2004). Thus, according to the scientists, they do not only develop the memory and the intelligence, but also speech skills, which play a significant role in the development of a child's mental abilities (Ivashkevych, Er., Perishko, Kotsur & Chernyshova, 2020).

We also would like to emphasize the dominant role of thinking in the individual's understanding of novels. This conclusion was proposed in our researches of students' memorization of novels (Mykhalchuk & Ivashkevych, Er., 2021). We'd like to establish that the time for which information is remembered, in particular, of a novel, depends on the attitude of reading, which actively is operated with the plot of the novel during its memorization (Mykhalchuk & Bihunova, 2019). In one of our experiments, students were asked to memorize two stories. Students were told that the content of the first story would be tested the next day, and

later we've to pay our attention to the content of the second story. In fact, both stories were not mentioned until a month later. In such a way we can find that the students remembered the second story much better than the first one. Therefore, we'll propose the following method in order to retain the information in our memory in a better way: when memorizing, you should expect that this information will definitely be useful in further life (Mykhalchuk & Khupavsheva, 2020).

The results of the research and their discussion. 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 experimental method was the method of organizing empirical research.

So, we associate the understanding of the content of the text with the understanding, first of all, of its meaning. Thus, we propose to distinguish the following types of text meaning: a) *a syntactic type*, which is determined by the compositional coherence of the text; b) *a strong meaning*, which is determined by the logical presentation of the text, or the logics of the situation itself, taking into account all possible consequences or prognostic conclusions of the latter; c) *a communicative type*, which involves distinguishing the interpretation of the author's intentions; d) *the elementary type*, which has the aim from the point of view of the reader to translate the text with the use of language expressions that are simpler and accessible by their structure and semantics to each reader; e) *the encyclopedic type*, which is so called interpretation of the text at the level of definitions and concepts, connections between them; f) a logical type, which helps the reader to establish the meaning of the text; g) the extractive type, which is superficial, shallow meaning of the text; it is easy to understand from the first page; h) a synonymous type, which helps to understand the meaning of lexical and stylistic means greatly and provides the possibility for the reader to paraphrase them.

We can explain such kind of structuring of the meaning by the complexity of the phenomenon of the text, by its multivariate implementation of the interpretations, by looking out and finding of different meanings in the same statement, a certain opinion, suggestion, etc. This context gives us a great reason to argue that in this context the process of modeling meanings is considered not only as a simple logical interpretation or different explanations, but as a mechanism for achieving a real text's understanding.

The statement research was organized by us from September, 2020 till May, 2021. Its **purpose** was to establish the degree of understanding of novels by pupils on the basis of patterns of interrelation of perceptual, contextual, integrative images, which are formed at different stages of understanding by them the content of the novels in the learning situations of secondary school teaching in the conditions of different literary environment of schoolchildren.

We formed experimental and control groups by using the method of randomization (213 senior pupils):

- experimental groups:
 - E1 (35 pupils) – 11-B form of secondary school № 15 in t. Rivne;
 - E2 (37 pupils) – 10-A form of secondary school № 15 in t. Rivne;
 - E3 (34 pupils) – 9-A form of secondary school № 15 in t. Rivne;
- control groups:
 - C1 (36 pupils) – 11-A form of secondary school № 7 in t. Rivne;
 - C2 (35 pupils) – 10-B form of secondary school № 7 in t. Rivne;
 - C3 (36 pupils) – 9-A form of secondary school № 7 in t. Rivne.

The statement of the relationships between the understanding of the novel by pupils and the literary environment, as well as the specifics of the latter, was established by us by comparing the data of two samples of pupils. One of them (experimental form E3 and control form C3) consisted of pupils studying by the program with in-depth study of Foreign Literature, the other sample (experimental forms E1, E2 and control forms C1, C2) – pupils of senior forms who are

engaged into studying by a regular program. So, the differences in these programs are a variable value of the literary environment.

At this stage of the experiment **the questionnaire method** was used. The content of the authors' questionnaires has the aim to study the qualitative characteristics of the literary environment of senior pupils: the number of novels having been read in the last year, the complexity and the diversity of the latter, the means of mastering literary culture, the degree of self-awareness.

QUESTIONNAIRE FOR PARENTS

Dear parents! We'd like you to ask to answer the questionnaire, so that we can get to know your child better. The results of this questionnaire will be used exclusively for the benefit of the child. About those parts of the questionnaire which may lead to different conflicts between parents and teachers, we will according to any circumstances inform teachers and leaders of school management.

The name and the surname of your child _____

The form in which he/she studies _____

1. Your child is having for the subject "Foreign literature":

1.1. "12"

1.2. "12-10" and "9"

1.3. "9"

1.4. "9-7" and "6"

1.5. "6"

1.6. "6-4" and "3"

1.7. "3"

II. You know that the level of your child's assimilation of the material from Foreign Literature is influenced by a lot of factors. We ask you to evaluate the effect of each factor separately on the assimilation of Foreign Literature by your child according to the following points:

1 – does not affect

2 – has a bad effect

3 – affects

4 – affects strongly

5 – affects very strongly

Underline or circle a point.

№	The name of the factor, which affects your child's learning of Foreign Literature	Points
1.	Mastery of the teacher	12345
2.	Help of parents or other relatives according to the subject "Foreign Literature"	12345
3.	A child's interest in foreign literature	12345
4.	Systematic encouragement by:	
	a) a positive feedback about a good mark	12345
	б) parental disapproval of a bad mark	12345

	в) a reminder about a need to know Foreign Literature well for further study and professional activity	12345
	г) promises of financial incentives for good marks	12345
	д) reminding the child about the prestige of the family	12345
	е) the threat of punishment because of a bad mark	12345
5.	My child's success is due to the development of:	
	а) attention	12345
	б) observability	12345
	в) memory	12345
	г) thinking	12345
	д) a general ability to study, which indicates the prestige of the family	12345
	е) working capacity	12345
6.	A sensitive attitude towards the child from the side of his/her parents	12345
7.	A sensitive attitude towards the child from the side of the teacher of Foreign Literature	12345
8.	My child does not want to be the last person in the class	12345
9.	A positive attitude towards learning	12345
10.	My child's failures in Foreign Literature are due to unsatisfactory development of:	
	а) attention	12345
	б) observability	12345
	в) memory	12345
	г) thinking	12345
	д) unsatisfactory general ability to study, which indicates that the child studies mainly at "4-6" level of marks	12345
11.	Child's health	12345
12.	Bad treatment of the child by some family members	12345
13.	Bad attitude towards the child on the part of the teacher	12345
14.	The child's indifferent attitude to learning	12345
15.	Negative influence on my child of other children	12345

16.	Unsatisfactory living conditions of the child in the family	12345
17.	Poor preliminary training of the child in Foreign Literature	12345
18.	Number of pupils in the class	12345

Thank you for participating in our research!

Also we proposed a questionnaire for pupils.

QUESTIONNAIRE FOR PUPILS

1. Do you like to read novels?
2. How many novels have you read the last year?
3. With whom do you discuss novels?
4. Do you always understand the novels you have read?
5. What novels do you like most of all (classic, detective, science fiction, others)?
6. What novels do your parents like and why?
7. Do you like and understand classical novels? If not, explain why.
8. If you were the author of a novel, what would you tell in it?
9. What can a novel tell better than music, painting?
10. What do you think when reading a novel?
11. Why do you think the author of the novel wants people to read his/her text? What novels would you like to read and discuss in class?

Accordingly, the data obtained as a result of the questionnaire allowed: a) to state the number of novels read by pupils for the last year; b) to identify reference persons (those people with whom you prefer to read and to discuss novels); c) to reveal the semantic side of the pupils' quasi-communication with the author and the heroes of the novel; d) to establish the means of quasi-communication of pupils with the author and the heroes of the novel and the degree of awareness of the latter.

The analysis of the answers of pupils who studied by both the program with in-depth study of Foreign Literature (E3, C3 forms) and according to the standard program (E1, E2, C1, C2 forms) allows us to identify common to this age group characteristics of the literary environment. Thus, Foreign Literature is the subject of communication for 32,4% of senior pupils of E1 form, for 34,5% schoolchildren in C2, for 27,8% of pupils – in E2, for 26,3% – in C2, for 33,7% – in E3, for 36,2% – in C3. The most active is the communication of pupils with their friends according to their own literary issues (respectively 24,1% of schoolchildren in E1, 20,0% – in C1, 21,8% – in E2, 26,7% – in C2, 30,1% – in E3, 32,3% – in C3). The least active pupils are with their parents when we tell about discussing novels by them (2,3% of pupils in E1, 4,4% – in C1, 5,2% – in E2, 4,1% – in C2, 5,8% – in E3, 6,7 % in C3).

Teachers of Foreign Literature are active partners of communication for pupils when we tell about literary topics in 10,2% of cases in E1, in 12,8% – in C1, in 14,7% – in E2, in 15,3% of cases – in C2, for 26,7% – in E3, for 24,7% – in C3. The tendency to narrow the circle of competent adults, such as parents and teachers (compared with the friends), is one of the reasons for declining the level of the development of literary culture of schoolchildren.

The formation of the ideas of pupils regarding the specifics of the figurative representation of the reality in literature was determined through the analysis of their answers to the questions of the questionnaire: "If you were the author of a novel, what would you tell in it?", "What can a novel tell about more better than music or painting?" Such questions were more difficult for pupils of classes E1, E2, C1, C2. So, the first question was not answered by 5,4% of pupils in class E3, 9,7% – in C3, and 47,2% of pupils in class E2. Respectively, in C2 – 44,3%, in E1 – 30,8 % of

pupils, in C1 – 41,6%. The second question was not answered by 12,7% of pupils in class E3, in C3 – 14,7%, and in class E2 – 59,6% of pupils, in K2 – 73,4%, in E1 – 72,8%, in C1 – 73,9%. The indicated data emphasize the opposite trends in understanding of the specifics of the literary image by pupils of classes E1, E2, C1, C2. This trend is confirmed by the results having been presented below.

Thus, the understanding of the specificity of the content of a novel as a personal experience of a person was revealed in the answers of schoolchildren to the question posed in the indirect form: “Why do you think the author of the novel wants people to read his manuscript?”, and it was expressed by the following values: 63,8% of E1 and 74,5% of C1 pupils, 79,8% of E2 and 82,6% of C2 pupils, 73,7% of E3 and 78,4% of C3 answered, that the author wrote a novel for people, that was why he had been interested in the text he had to read; 8,4% of E1, 10,1% – in C1, 11,7% – in E2, 12,6% – in C2, 13,9% – in E3, 14,0% – in C3 answered, that the author wanted to convey a certain truth to people, to tell about a question or problem that worried him; 27,8% of E1 class pupils, 15,4% – in C1 class, 8,5% – in E2, 4,8% – in C2, 12,4% – in E3, 7,6% – in C3 believe that people who write a novel, necessarily have a talent that is expressed in this form. Answers to the questions of the questionnaire made it possible to determine whether pupils perceive a great contact with novels such as a certain communicative situation. This question was answered positively by 16,8% of E1 class pupils, 14,3% pupils – in E2, 21,6% – in E3, 17,2% – in C1 class, 6,4% – in C2, 12,8% – in C3. These data indicate that only some schoolchildren perceive literature as a real form of communication.

These questionnaires show the insufficient focus of pupils on contact with another person, on the desire to penetrate into their inner world in a situation of a real communication with other schoolchildren and the teacher. Thus, after a survey of pupils, it was found that only 47,2% of schoolchildren of class E1, 43,4% – in E2, 42,6% – in E3, 47,1% – in C1, 30,7% – in C2, 21,6% – in C3 were able to name the most favorite novels of their parents, and only a fifth part of schoolchildren of each group correctly indicated the reasons for their parents’ preferences (this conclusion was made by comparing the answers of pupils and their parents).

By including the question “What do you think about while reading a novel?” in the questionnaire, we intended to reveal both the general focus of pupils on understanding the content of the novel and the nature of their thoughts. The analysis of the answers to this question allows us to talk about two trends in the perception of literature by pupils – they are “meaningful” and “non-meaningful” tendencies. The first characterizes the schoolchildren’s focus on understanding the content of a novel and is represented by the answers: “I think about what the author says/states in the novel”, “I try to understand the content of the novel”, “I imagine the pictures that are told about in the novel”, etc. The non-content tendency is characterized by pupils’ use of the novel as a background against which considerations often unrelated to its content unfold: “I think about everything...”, “...about the thoughts that are arisen”, “...about yesterday...”, “...about what I’ve read to me further or not...”, “Who of my friends has read this novel”. Although in the above-mentioned answers there is an appeal of pupils to themselves, that is a personal orientation is expressed. This positions shows the lack of separation of positions of the subjects of literary communication, which is necessary for understanding the novel, which is a condition for reaching a higher level of understanding of the content of a novel – to underline the semantic side of it. These answers characterize a low level of understanding by pupils of both the experimental and control groups of the novels having been read before the beginning of the experimental study.

According to the presence of a different degree of expression of values according to content and non-content trends in the perception of literature by pupils of experimental and control classes (see Table 1), we proved, that a certain increase in values was common to all groups according to the second trend, which had been clearly expressed. A comparison of the data in the Table with the pupils’ answers to the questions in the questionnaire about the reasons for their misunderstanding of classical literature shows that the growth of the “meaningless” tendency in

the perception of novels by pupils. This tendency is a natural process and it is caused by the assimilation of the stereotype in their social environment, according to which classical texts of fiction are not modern and not useful. This is also evidenced by the increase in the percentage of answers of pupils to this question, such as: “I don’t even know why it is necessary to read classic fiction at all”, “I consider classic fiction unnecessary for a modern person”, “I don’t want to waste a lot of time on understanding novels” (from 2019 to 2022, we got the results according to the content trend in experimental and control classes having been changed in the direction of increase in such a way: in class E1 – from 24,5% to 28,3%, in E2 – from 27,3% to 31,9%, in E3 – from 28,4% to 38,5%, in class C1 – from 23,1% to 30,6%, in class C2 – from 26,0% to 32,2%, in C3 – from 31,7% to 36,5%). Practically, both the content trend itself and the degree of its expression in the control and experimental classes are not statistically significant (according to the Student’s t-criterion).

Table 1

The specific weight of content and non-content tendencies in the perception of literature by pupils of experimental classes (in %, ascertainment research)

A tendency	2019–2020						2020–2021						2021–2022					
	E1	E2	E3	C1	C2	C3	E1	E2	E3	C1	C2	C3	E1	E2	E3	C1	C2	C3
content	24,5	27,3	28,4	23,1	26,0	31,7	39,4	37,2	39,1	26,2	29,8	35,4	28,3	31,9	38,5	30,6	32,2	36,5
non-content	75,5	72,7	71,6	76,9	74,0	68,3	60,6	62,8	60,9	73,8	70,2	64,6	71,7	68,1	61,5	69,4	67,8	63,5

Therefore, a comparison of six samples of pupils (two experimental and two control classes) within the possibilities presented by the questionnaire allows us to make the assumption about the same low degree of the formation of the interest of pupils in reading fiction, regardless of the different literary environment of schoolchildren, which is determined by studying in the paradigm of different programs. This is confirmed by the almost equal representation in each of the groups of “content” and “non-content” trends in the perception of literature, ideas about novels. Thus, the relationships between the nature of the literary environment of schoolchildren and the instructions for deep, detailed understanding of artistic works by pupils was not revealed. The obtained results can be explained by the fact that the school program of in-depth study of foreign literature has the aim only at the fact that pupils learn as much new material as it is possible. So, they read much more novels than pupils who are engaged in regular educational programs. That is, teachers of Foreign Literature have the aim to give pupils only knowledge of factual material, and do not work at all on the development of the mental processes of the individual, the creative abilities of schoolchildren, and the formation of their literary culture. Pupils of secondary schools do not know how to evaluate a literary text critically, draw their own conclusions about the development of events and characterize the main characters of the text, how express a personal point of view about the novel as a whole. This indicates that pupils do not know how to conduct the internal dialogue with the text, and the understanding of the plot of the novel occurs only at a superficial, interpretive level thanks to either the regular curriculum or the specialized program from the Foreign Literature course.

Conclusions and perspectives of further researches. So, we think that a novel is an intermediary in the interaction between the author and the reader. We propose such dialogic characteristics of the text, as: focus on a dialogue, the possibility of stimulating the reader’s

thinking, actively encouraging the reader to reflect the dialogue, the expression of their remarks, opinions, suggestions, filling a novel with personal meaning.

In order to outline the psychological mechanisms of understanding of novels by pupils of secondary school, the main constitutional characteristics of the text should be described as some models of the communicative activity of the author and the reader. The main features of the novel are considered to be: coherence, integrity, completeness, structuralness, componentity and informativeness. The main sign that indicates that before us it is a novel is the presence in it of a general meaning, a general concept. All text elements correspond this, each of which has its own complete meaning. Thus, the text realizes the unity of the author's communicative intentions and the hierarchy of information presentation plans. This characteristics of the text ensures its integrity and structure. These psychological mechanisms will be described in our further articles.

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ПСИХОЛІНГВІСТИЧНІ АСПЕКТИ РОЗУМІННЯ ЛІТЕРАТУРНОГО ТВОРУ ЯК ЦЕНТРАЛЬНОГО КОМПОНЕНТУ ЧИТАННЯ

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Анотація. У статті ми пов'язуємо розуміння змісту тексту із розумінням передусім його смислу. Пропонуємо виокремлювати наступні види смислу тексту: а) синтаксичний, який зумовлюється композиційною зв'язністю тексту; б) сильний смисл, зумовлений логічним викладом тексту, або логікою самої ситуації з урахуванням всіх можливих наслідків або прогностичного висновку останньої; в) комунікативний, який передбачає розрізняти тлумачення авторських намірів; г) елементарний, що має на меті здійснення переказу тексту із використанням читачем більш простих та доступних за своєю структурою та семантикою мовних виразів; д) енциклопедичний, тобто тлумачення тексту на рівні дефініцій та понять, зв'язків між ними тощо; е) логічний, який допомагає читачеві встановити значення тексту; ж) екстрактний, тобто поверховий, неглибокий смисл тексту, який легко зрозуміти з першої сторінки; з) синонімічний, а саме розуміння смислу лексико-стилістичних засобів та можливість для читача перефразувати їх.

Ми розглядаємо літературний твір в якості посередника у взаємодії автора і читача, віддаємо перевагу таким діалогічним властивостям тексту, як: спрямованість на діалог, можливість стимулювання мислення читача, активне заохочення читача до розмірковувань та діалогу, висловлення своїх зауважень, думок, пропозицій, наповнення літературного твору особистісним смислом тощо.

Описано основні конституційні характеристики тексту як моделі комунікативної діяльності автора і читача. Основними ознаками твору ми вважаємо: зв'язність, цілісність, завершеність, структурність, компонентність та інформативність. Головною ознакою, яка свідчить про те, що перед нами – літературний твір, є наявність у ньому загального смислу, загального концепту. Цьому підкоряються всі текстові елементи, кожен із яких має свій власний завершений смисл. Таким чином, у тексті реалізується єдність комунікативної інтенції автора та ієрархії планів викладу інформації. Ця властивість тексту забезпечує його цілісність та структурність.

Ключові слова: розуміння літературного твору, центральний компонент читання, розуміння змісту, синтаксичний смисл, сильний смисл, комунікативний смисл, елементарний смисл, енциклопедичний смисл, логічний смисл, екстрактний смисл, синонімічний смисл.

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