

The Interaction of Receptive Poetics and Psycholinguistics: On the Way to the Synergetic Effect

Hryhorii Klochek¹ and Mariia Foka^{2*}

¹*Department of Ukrainian Philology and Journalism, Faculty of Ukrainian Philology, Foreign Languages and Social Communications, Volodymyr Vynnychenko Central Ukrainian State Pedagogical University, 1 Shevchenko Str., Kropyvnytskyi, 25006, Ukraine*

²*Department of Germanic Languages, Foreign Literature and Their Teaching Methods, Faculty of Ukrainian Philology, Foreign Languages and Social Communications, Volodymyr Vynnychenko Central Ukrainian State Pedagogical University, 1 Shevchenko Str., Kropyvnytskyi, 25006, Ukraine*

ABSTRACT

The connection between traditional literary methods and psychological science has long been of interest to researchers, particularly the problem of interaction of poetics as a science of artistry with psycholinguistics is especially relevant. The prospects of this approach are explained by the fact that language as the main building material of literature is an act of mental activity. The purpose of this paper is to substantiate the synergetic effect of the interaction of receptive poetics and psycholinguistics in the study of the literary text artistry. The depiction of the expressive system of Pavlo Tychyna's landscape miniature *The Rain* has been done by way of studying the recipient's psychology of text perception. In the poetic text, many techniques have been identified that evoke figurative representations in the recipient's mind, thus forming a complete visual picture. It has been analyzed how the picture of rain gradually emerges in the reader's imagination: from the first drops to the strengthening and subsidence, ending with a cathartic state. It has been observed how figurative representations generate the accordant emotional states. The particular attention is paid to the functionality of the tool termed as the principle of the reverse funnel. The analysis of P. Tychyna's poem *The Rain* with the use of the tools both of receptive poetics

and psycholinguistics has demonstrated high efficiency of such a binary approach, thus confirming its promising perspectives in contemporary philological research.

Keywords: Art, artistry of the literary text, literary text, psycholinguistics, receptive poetics, reverse funnel effect, synergy

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E-mail addresses:

klochek43@gmail.com (Hryhorii Klochek)

glamorousmail11@gmail.com (Mariia Foka)

* Corresponding author

INTRODUCTION

One of the most successful ways to reveal the poetics of a literary work is to model its impact on the recipient. This modeling is to study the functionality of expressive and influential means from the psychology perspective. In that light, the connection between traditional literary methods and psychological science has always been the focus of the science of literature. This problem has led to the emergence of many methodological approaches, but not all of them have demonstrated their research effectiveness. It is relevant both to traditional philological approaches, which, for example, are represented by Vinogradov (1959), as well as attempts to involve specific statistical methods for solving this cultural and humanitarian problem, originally initiated by academician Kolmogorov (2015).

In addition to these approaches, since the end of the XIX century and to the present day, another two approaches have been developed, with each of them having its own way to unravel the mysteries of artistry of a literary work. They have been developing intensively, creating powerful and extensive scholarly discourses.

The first of those approaches was founded by Russian formalist school (so-called OPOJAZ, Society for the Study of Poetic Language) that was represented by the names of V. Shklovsky, B. Eikhenbaum, Yu. Tynianov, and others. This school had a significant impact on the further development of theoretical and literary ideas about the nature of a literary work.

Many of these ideas made the foundation for such a promising methodological direction as structuralism. Since the middle of the twentieth century, it attracted much attention both in western literary studies (Tz. Todorov & R. Barthes) and in the Soviet ones (the Tartu-Moscow Semiotic School led by Ju. Lotman). Their works were of a high theoretical level and, as a result, they made a substantial contribution to the future theoretical concept of a literary work as a systemic integrity. At the same time, they demonstrated their ineffectiveness in the process of the analysis of a particular literary work. If we try to understand the reasons for this failure, we can draw a conclusion that it lies in the concentration of research attention on identifying, in the words of Yu Barabash, “these elusive structures” (1972, p. 203).

To find out that the structuralists followed the same methodological principles, it is enough to read the course book for students *Analysis of the Poetic Text. Verse Structure* by Lotman (1972), in which poetic works are analyzed in such terms as rhythm and meter, rhyme, composition, while the question of the poetic imagery as the main source of the artistic energy of a literary work was disregarded by both the “formalists” and the structuralists as their followers. Their focus on a text was so palpable that they ignored other approaches to discovering ways of generating the energy of artistic influence, for the first thing the psychological ones. This point explains a certain antipsychologism of the Russian formalism school that manifested itself in its declared principle of ignoring non-textual factors (such as the author, his/her

worldview, talent) and in its biased attitude to the literary theory by A. Potebnja and the Kharkiv Linguistic School headed by him. For instance, Eikhenbaum directly called for “the exemption from the principles of psychological theory” (1924, p. 10).

Highlighting the antipsychologism of the Russian formalism school and the structuralism, it should be admitted that owing to their critical works, the systemological theory of a literary work could originate. Over time, their attempts to study the structure of a literary work were transformed into its understanding as systemic integrity, a functioning system. The main concepts of the systemological theory of a literary work include the system-forming factor (an artistic idea of a literary work) and the device (an element of the artistic system of a literary work, an indiscrete unit of the form that performs a particular artistic function) (Klochek, 2020, pp. 8-18).

The second approach, which in some specified sense was the opposite of the first one, was generated by the process of active psychologization of the humanities that took place in the last decades of the nineteenth century. It was the time that psychological science was manifested in its branches. Its main achievements were “on the surface” and could be easily captured by the consciousness of a reader.

The process of psychologization of the humanities was most salient in the doctrine by A. Potebnja who was not only the founder of the psychological direction in Slavic linguistics, but also used psychological

approaches to the study of fiction (Potebnja, 1894, 1905). Eight volumes of the collection of scientific works *Questions of the Theory and Psychology of Creativity* (Lezin, 1907, 1909, 1910, 1911, 1913, 1914, 1915, 1916, 1923), in which A. Potebnja’s students and followers of his theory published their research findings (D. Ovsianiko-Kulikovsky, B. Lezin, A. Gornfeld, and others), testify to the high level of scientific efficiency that was achieved through the use of specific tools of psychological science to study the problems of linguistics and literary criticism.

Two works that are directly relating to the problem of studying the artistry of a literary work using a psychological approach need special attention. The first work *La critique scientifique* by Hennequin (1888) substantiates a literary research field called aesthetic psychology. The French scholar argued that above everything else a literary interpreter should find out the features of emotions evoked in the process of perception of a literary work, and then explore the devices that generate them.

The second work is the well-known treatise *From the Secrets of Poetic Creativity* by Franko (1981). The importance of this prominent work is that I. Franko was the first in the world literary studies who convincingly expressed the need to apply psychological approaches to unraveling the mysteries of artistry, as well as showed in detail how to explain the process of generation of aesthetic emotions by a literary text on the example of analysis of a number of T. Shevchenko’s poetic works.

Franko's complete analysis of poetic texts clearly shows that the moment of appearance of imagery representations in the reader's mind is accompanied by aesthetically colored emotionality. In this case, unveiling the mysteries of a fiction work rests on its potential of evoking visionary images in the reader's mind.

Thus, the main methodological principle to reveal the components of artistry used by I. Franko was to model the impact of a literary text on the recipient based on the psychology of an artistic perception. This principle is the key one for receptive poetics that was formed on the basis of the systemological theory of a literary work. Its methodological essence is to model the process of recipient's perception of an artistic text.

In such a way, receptive poetics as a methodological construction combines research principles developed by the two approaches we have considered: systemological theory and psychological view of a literary text study. The systemological theory was formed on the basis of the Russian formalism school and structuralism. The main idea of this theory is to recognize the device as an element of the expressive system of the work, "a minimum unit capable of relatively independent implementation of a particular function" (Blauberg & Judin, 1973, p. 185). If the device is defined, then the next step is to study and describe its expressive function, in other words, its impact on the consciousness of the recipient. At the same time, this can be done only with the possibilities of

psychological science. This is the processes of generation and perception of language, hence its impact that are studied by such a branch of psychology as psycholinguistics. Thus, the research issue of synergetic interaction of poetics as a study of artistry and psycholinguistics arises.

Although the interaction between psycholinguistics and literary studies boosts excellent prospects, this correlation is not the subject of systematic study. This phenomenon can be explained by the fact that in comparison with the era of the late nineteenth and early twentieth centuries, when the science of literature and psychology were being formed, they had an increased ability to interact. Later, with their full development, when they concentrated mainly on specific problems, the interaction between them became less intense. At the same time, skillful extrapolation of research findings obtained in such areas of psycholinguistics as the theory of language production and the theory of language perception can provide better understanding about many issues related to the artistry of a literary work that have long been in the focus of literary critics' attention, determine, and suggest effective ways to their solution. For instance, the psycholinguistic concept of the process of text production (utterance, verbal product), developed by L. Vygotsky, A. Leontiev, A. Luria, allows to analyze the artistic text from new methodological perspectives for researching the realization of the author's concepts in a literary text (artistic language) that constitute a motivation impetus for the artistic work

production as a lingual expression. The developments made in the field of speech perception can be successfully applied in the study of a literary text by means of the method of receptive poetics. The problem of human verbal skills that is the focus of increased attention in psycholinguistics contains many tips for literary critics who are interested in creative verbal talent of writers.

Despite obvious perspectives of such interaction of literature and psycholinguistics, their correlation is not sufficiently researched; papers devoted to this problem are comparatively few and touch upon different aspects, such as the meaning of literature for psycholinguistics (Gibbs & Colston, 2019), employing psycholinguistic approach for analyzing literary devices (Rasse et al., 2020; Suvorova, 2020), characters (Hodunok, 2018; Mahlberg et al., 2014), specific of narration/writing (Bieliekhova & Tsapiv, 2019). This tendency shows growing research interests of literary studies to the psycholinguistic methods, but, in fact, this kind of research is not of a systematic character. More specifically, the synergetic effect between receptive poetics and psycholinguistics has not been studied deeply.

The purpose of the paper is to substantiate the possibilities and the impact of the real, successful, and synergetic interaction of receptive poetics and psycholinguistics from the perspective of the artistry studies. This objective requires the solution of the following tasks: to develop the methodology for analysis of a literary text from the

perspective of receptive poetics based the use of psychological tools, to describe cognition possibilities of the approach that combines the principles of receptive poetics and the tools of psychological science for a poetic work analysis.

METHODOLOGY

The main research principle of receptive poetics is to reconstruct the perception of a literary work; such a reconstruction should explain the generation of an artistic meaning. It is important to keep in mind the concept of the device as a further indivisible unit of the expressive system of a literary work and its poetics. By way of generating an artistic meaning, the devices can be divided into linguistic, compositional, and rhythmic. The task of the interpreter of the artistry of a literary work is to identify these devices. The main building material for fiction is language: on one side, it is a mental activity and, on the other side, all expressive devices are lingual, i.e. they belong to the field of linguistics.

Given that the modeling of artistic expression and influence of a literary text on the recipient requires a psychological approach (this is convincingly evidenced in the above-mentioned treatise by I. Franko), it is advisable to resort to psycholinguistics, one of the main tasks of which is to study psychological mechanisms and processes of reception, interpretation, comprehension, and generation of speech.

In order not only to identify the expressive devices (tools, techniques) in a literary text, but also to explore their

functions in creating an artistic influence on the recipient, it is necessary to use the close reading approach that allows in detail to study the functioning of a literary work as a system.

It is clear that the close reading approach should be used effectively in the analysis of short passages of a literary text. That is why our choice is made in favor of P. Tychyna's landscape miniature *The Rain*, one of the four poems of the Ukrainian poet's cycle *Enharmonic*. Since the paper is aimed at the Anglophone readers, we turn to its English translation by M. M. Naydan, whose "interpretations impress their accuracy" (Foka, 2013, p. 186), i.e. they are fully adequate and very close to the original in content and style.

FINDINGS AND DISCUSSION

The discussion focuses on the illustration of the application of the methodology mentioned above on the basis of the analysis of P. Tychyna's poetic text *The Rain*.

The Analysis of P. Tychyna's Poetic Miniature *The Rain* from the Psycholinguistic Perspective

P. Tychyna's poem *The Rain* is a heavily coded literary work: every word generates a stream of associations in the reader's mind that creates a whole picture. Let us model this perceptual process from the receptive poetics perspective.

On the water, in someone's hand,
Snakes writhe... A dream. To the
bottom.

It blew, it puffed, it poured out
grain –
And sparrows began to bound!..

"Run away!" something
whispered to the shores.
"Lie down..." something shook
the pines.
A tiny cloud dropped lace
petticoats
Onto the meadows.

(Tychyna, 2020, p. 71)

The disclosure of this literary work poetics, i.e. the identification of the ways of depicting and expressing the content (and hence, the ways of influencing the reader's mind), should be done with reference to the psychology of perception. This approach defines the further use of the theory and data from the field of the psychophysiology of perception.

One of the tools that are used in the process of the analysis of the highly informative text is the principle of the reverse funnel effect. It is based on the idea that the initial parts of the nervous system receive much more signals from the surrounding reality than the higher ones. This is clearly explained in Saliamon's comment of the reverse funnel effect: "The initials links of the senses receive more signals than their nerve guides lead to the central nervous system, while the initial parts of the central nervous system receive more signals than the higher ones" (Saliamon, 1971, p. 102). Here is Vygotsky's explanation of this phenomenon:

Sherrington compared our nervous system to a funnel that is turned its wide hole to the world and its narrow hole to the action. The world flows into a person through a wide hole in the funnel with a thousand calls, delights, and irritations, and only a tiny part of them is carried outside and flows out through the narrow hole. (1965, p. 323)

For instance, there are many objects of the outer world around a person, but he/she consciously sees only a small part of them. That is why human perception can resemble a funnel, the wide hole of which includes many signals from the surrounding world, but only a small part of them is reflected in the mind, put differently, rather, not all signals from this reality “pour out” through the narrow hole of the funnel. Their huge number does not reach the higher parts of the central nervous system.

Imagine an individual who is watching the beginning of the rain by a river or a lake. His/her visual, auditory, olfactory, and tactile receptors receive a large number of signals. At this time, within the field of the observer’s view, there is a surrounding material world, such as a shore, lake, trees, grass, clouds, but not all these objects are reflected in his/her mind.

Tychyna points out the minimum part of the impressions that can be observed at the beginning of the rain. For the reader, every detail becomes the basis for reproduction a great number of visual, auditory, and other images in his/her mind; and these details go through a process that is reversed to the funnel.

The reader can visualize the rain with many details. It started suddenly. Before it started, all nature had tensed in some anxious anticipation. The wind blew the smell of the rain and the water stirred slightly. For a moment, there was a struggle between the past, calm state, which had penetrated the river to the bottom, and the future one, which was already coming. The clouds completely covered the sky. It got gloomy. The wind blew harder. At once, the water space darkened, stirred in vague anticipation: something alive, strange, and eerie filled its depths. With a new gust of wind, the first raindrops fell on the water and began to beat lightly on it, as if sparrows jumped, cheerfully picking up the millet scattered by someone.

When the first raindrops fell on the water, meadows, fields, and groves, nature was especially agitated; trees, reeds, and even meadow flowers swayed in the wind: “Take cover, people, each his own way!”

When the rain fully powered up, the wind died. Calm nature started drinking the healing moisture that is so indispensable to its life.

It is clear that every reader has his/her own picture of the rain, while perceiving the process depicted in the miniature, because his/her imaginative representations arise under his/her individual experience. Nevertheless, it does not object to the fact that the text still directs the development of the reader’s visions, imposing some certain restrictions on the amplitude of their individual fluctuations.

The reverse funnel effect that is so saliently manifested in the perception of

the miniature *The Rain* characterizes the essence of artistry in a most general way. The action of the reverse funnel effect (i.e. the force of emergence of the specific and emotionally saturated images) is not the same in the perception of different texts. It is obviously determined by the way of the verbal text special organization. Therefore, we will analyze in detail the text of the miniature in order to identify the basic principles in its organization that define the capacity of the reverse funnel effect.

The first phrase is difficult for comprehension, being very mysterious and puzzling: “On the water, in someone’s hand, / Snakes writhe...” (Tychyna, 2020, p. 71).

The recipient sees no logic: why do snakes writhe on the water and in someone’s hand? But the reader cannot take a cursory glance at the above quoted lines and move on to the perception of the further, more logically sound and therefore more comprehensible parts of the literary text. In this case, the perception of the miniature will not be deep and the reader faces the task of overcoming the antilogism of the phrase to decode its original meaning.

Psychology explains the mechanism of text perception of this difficult type. The numerous experiments conducted by psychologist Nikiforova have showed that in order to fully understand a difficult phrase, the recipient needs to activate his/her figurative representation. The researcher draws the following inference: “In those cases, when the structure of a phrase is complex or when there is no similar idea in the reader’s experience, he/she

constructs this idea and such a construction often occurs as a detailed and conscious process” (Nikiforova, 1947, p. 137). The way to understand the first phrase of the analyzed miniature lies precisely through the construction of such an idea that would refute its antilogism. That is the main reason why the reader’s imagination is activated. The image is constructed gradually: the water space was slightly agitated, as if in its depths, in someone’s hand, snakes began to writhe. It should be taken into consideration that the created image is not isolated; it is organically fused with other figurative representations that accompany its emergence and coexist with it since the very beginning. These accompanying images come from the title of the literary work *The Rain*, determining their content (they reproduce certain features of this phenomenon, such as a rain bearing cloud, sudden darkening, and the smell of ozone). The quantity and quality of such extra associative images may be different for every recipient, but they exist because the main image cannot be constructed without them.

So far, while explaining the mechanism of the miniature’s first phrase reproduction, we mean the appearance of a visual picture, but not its emotional content. Meanwhile, this visual picture has emotional charge. It is not the typical logic of the poetic image, which is interpreted by G. Hilmi in an interesting way, who argues that the information that the reader has got, decoding the first difficult phrase, is directly related to emotion. In Hilmi’s view, “information and

emotion are inseparably connected in the human mind. The emotion accompaniment sounds in a person all his/her life” (1967, p. 112). The other thing is that the semantic structure of the first phrase is organized in such a way that it carries a specific emotional charge, evoking in the reader’s mind a vivid visual image. It is mainly created with the word “snake” that is central for understanding the whole phrase because a figurative representation can be easily built after its perception. In the monograph *The Word As a Physiological and Therapeutic Factor* by Platonov, based on the rich factual data, it is proved that “the word [...] can generate psychological reactions, corresponding its semantic meaning” (1957, p. 20). The word “snakes” belongs to strong stimuli; it suggests a negative emotional reaction, mainly, anxiety, and fear. Hence, there is the mood of suspenseful expectation that is evoked in the reader’s mind by that phrase.

Psychology also points to other possible approaches to the analysis of the first phrase of the miniature. Simonov draws attention to the role of the novelty of the irritation that is, in his opinion, “both an extremely powerful and an under-researched factor of higher nervous activity” (1962, p. 54). There are some key concepts: the image is resorted to with the necessity to understand a difficult phrase (Nikiforova, 1947); the novelty of irritation is one of the features of real art (Simonov, 1962); orientating reflex catalyzes the reverse funnel effect (Saliamon, 1971). These positions of the researchers are identical. Therefore, the application of each of them in the analysis

of the phrase “On the water, in someone’s hand, snake writhe...” will lead to the same conclusion.

The analyzed phrase carries an important functional load: “the poet deliberately creates difficulties to our imagination to excite it, to spark off that very anxiety, tension, and the same uncertainty in the reader’s soul” (Franko, 1981, p. 67).

The two sentences are followed by the first phrase: “A dream. To the bottom” (Tychyna, 2020, p. 71). The psychophysiological mechanism of these words perception is the same as the first two lines of the miniature, that is, the difficulties of decoding their meaning evoke the reverse funnel effect. However, there is another reason, quite different from the one mentioned above that enables the reader comprehend the literary text deeply. The sentences stir and hold the reader’s attention not only due to their complexity that is responsible for the orientating reflex, but also due to their generalized nature that is accentuated by the author. In the external aspect, they seem to be quite distant from the meaning of the previous phrase. This underlined independence of each of the two words (“dream” and “bottom”) is an excellent stimulant for the intensification of figurative representations. The reader is forced to “look closely” at the semantic load of these words. With such an in-depth “look,” he/she begins to see much more meanings in these sentences than if the same words were part of ordinary sentences. Tychyna violates the automaticity of the reader’s perception of the text and thus achieves the desired effect.

The above said claim is confirmed by Nikiforova's experiments that show the following result: while comparing the frequency of occurrence of images during perception of a separate word and the same word in a context, the word perceived in a generalized way, without a context, evokes images much more often (Nikiforova, 1947, p. 137).

In the external level, the sentences "A dream" and "To the bottom" are not connected with the previous phrase "On the water, in someone's hand, / Snakes writhe..." (Tychyna, 2020, p. 71); in the inner level, deeply-semantic, they are inherently tied. There is no other way because both text fragments are integral parts of the entire highly organized art system.

The first phrase of the miniature ("On the water, in someone's hand, / Snakes writhe..." (Tychyna, 2020, p. 71) gives a picture of a slight excitement of the water space and generates a disturbing mood in the reader; at the same time, the following sentences ("A dream. To the bottom") on the contrary, mean the tranquility of nature that has permeated the river "to the bottom." The same subject is characterized in the opposite way. This idea still has its own logic. The poet succeeded in conveying the moment when nature begins to take on anxious mood, the moment when the struggle between the calm passing away state and the coming anxious state begins. These two sentences ("A dream" and "To the bottom") embedded into the text give the sense of the nature's state before rain.

After the first two lines of literally puzzling complexity, it is easier for the reader to perceive a visual image: "It blew, it puffed, it poured out grain – / And sparrows began to bound!.." (Tychyna, 2020, p. 71).

The rain started. The first drops fell on the water.

For all its transparency and simplicity, this piece of the poetic text is a complex metaphor. Isolated from the context, it is not able to give the desired visual image: the first raindrops fell on the water and, like sparrows, jumped, picking up grain scattered by someone.

The motive of anxiety evoked in the reader's mind by the first sentence of the poetic text is particularly reinforced in the following lines: "Run away!" something whispered to the shores. / "Lie down..." something shook the pines" (Tychyna, 2020, p. 71).

The disturbing motive reaches its apogee in these lines.

After these lines, somewhat difficult to perceive, there is a simple metaphoric image: "A tiny cloud dropped lace petticoats / Onto the meadows".

The miniature has an interesting composition. Using cinematic terminology, we can notice that all visual images of the first stanza are presented in the close-up view: "On the water, in someone's hand, / Snakes writhe... A dream. To the bottom. / It blew, it puffed, it poured out grain – / And sparrows began to bound!..".

The camera "stares" intently into the "microcosm" of nature. At first, the same object (water space) is seen in a still frame.

It reflects the most significant changes in nature: it has become gloomy and its transparency is disappearing; the wind has begun blowing and the water has been covered with small ripples; the first raindrops have begun falling down, as if “sparrows began to bound.”

In the second stanza, there are other plans. The close-up view changes into the middle one: the shore and the swaying of the pines are showed: “Run away!” something whispered to the shores. / “Lie down...” something shook the pines” (Tychyna, 2020, p. 71).

The poetic work under study ends with a general plan, the nature is looked upon from the high spatial point of view. This is a panoramic frame: “A tiny cloud dropped lace petticoats / Onto the meadows”.

The poet directs the reader’s attention, using the plan-changing. The nature’s picture is presented in several visual plans. In the first instance, the reader looks closely at its material world, and then, the “camera” moves away from the shown objects and covers a wider horizon. The reader’s look is directed from a partial (close-up) view to a general (panoramic) one. This change of views creates a special convexity of the picture, its spatial perspective.

Tychyna creates a clear artistic description of a natural phenomenon in its development within two four-line stanzas. For instance, the motive of anxious emotions is not only maintained throughout the text, but also is developed in a predetermined direction. The nature was waiting for the rain and the anxious motive appeared at

the time when the first raindrops fell; the wind blew abruptly and the same motive that had only emerged, sounded louder when nature itself turned to the protagonist: “Run away!..” (Tychyna, 2020, p. 71) and then “Lie down...”. But as soon as the first disturbing minutes of summer rain passed, the motive of anxiety disappeared and the nature calmed down. The miniature ends with a typically cathartic state.

The high information capacity of the poetic text of the miniature under study is defined by the special organization of its verbal material. Tychyna’s poetic techniques are almost invisible for the inobservant reader. If the recipient reads the miniature *The Rain* slowly, he/she gets a sight of an extremely complex functioning system of a highly organized artistic text, in which all details are submitted to the main goal of literature: the expression of the content.

CONCLUSIONS

The analysis of P. Tychyna’s poetic landscape miniature *The Rain* with the application of psycholinguistic approaches convincingly demonstrates its effectiveness in the study of the artistry of the literary text. In this context, the interaction of receptive poetics and psycholinguistics is seen as extremely promising research perspective in the area of contemporary philology.

This analysis has made it possible to test the effectiveness of some psychological tools involved in order to understand the mechanism of the creation of artistic impact. One of such tools is the reverse funnel effect. Its application provides for understanding

the process of artistic vision generation and emotionally colored visual images. The application and testing the potential of this psychological tool in practice give ground to include it into the methodological arsenal for studying the artistry of the literary text, thus considering it an effective research tool. The purposeful interaction of literary critics and psycholinguists will help identify other tools that are successful in investigating the factors of a literary work artistic impact. This approach will give a great opportunity to achieve a synergetic effect in the interaction of receptive poetics and psycholinguistics.

To model the functions of many expressive techniques, the researcher of the poetics of a literary work lacks psychological tools. It is extremely rare for psychologists to work on problems relevant to researchers of poetics. Therefore, the question of organizing the interaction of literary critics and psychologists is particularly relevant. The issue of the interaction of literary critics and psychologists is extremely topical. With this objective in mind, literary critics would have to create special programs for psychological research in poetics. There are many questions that are of high interest to literary critics, the answers to which are of psycholinguists' competence. At the same time, the interaction of literary studies and psycholinguistics is valuable not only for literature. The attentiveness to literature issues opens new perspectives for psycholinguists in the study of human language activity because artistic language is the most developed language system

that has a huge arsenal of expressive and influential means. It has had a powerful impact on the development of human language activity, hence on its intellectual development.

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