

Development of Creative Imagination Through the Study of Paul Verlaine's Lyric Poetry: A Pedagogical Approach for Literature Education

Розвиток творчої уяви через вивчення ліричної поезії Поля Верлена: педагогічний підхід до літературної освіти

Nataliia Meshcheriakova, Tetiana Mykhalchenko and Nataliia Zakharova

Kryvyi Rih State Pedagogical University, 54 Universytetskyi Ave., Kryvyi Rih, 50086, Ukraine

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Анотація

This article examines the development of creative imagination through studying lyric poetry, particularly Paul Verlaine's works, in secondary literature education. The study focuses on lyric poetry as a form that enriches students' inner world, develops creative imagination, and forms aesthetic sensibilities. The research provides a scientific-methodological analysis of creative imagination development in foreign literature lessons and develops pedagogical guidelines for studying Verlaine's poetic world as a representative of literary impressionism. The article explores creative imagination as both a psychological and pedagogical challenge, distinguishing between reproductive and creative imagination types. Specific techniques and tasks are presented for engaging students in creative activities during poetry study, including practical recommendations for 10th-grade lessons on Verlaine's impressionist poetry. The choice of Verlaine's work is justified by impressionism's aesthetic reliance on reproducing impressions and moods, which appeals to readers' imaginative and emotional capacities. The study presents effective methods including image accumulation, associative exercises, and reproductive tasks with creative elements. The proposed non-traditional lesson format with alternative presentation methods aims to weaken concentrated attention patterns, thereby activating students' imagination. This approach aligns with curriculum requirements while developing students' creative individuality, artistic-imaginative thinking, and intellectual abilities.

У статті розглядається проблема розвитку творчої уяви під час вивчення ліричної поезії, зокрема творів Поля Верлена, у середній літературній освіті. Дослідження зосереджується на ліричній поезії як формі, що збагачує внутрішній світ учнів, розвиває творчу уяву та формує естетичні смаки. Дослідження надає науково-методологічний аналіз розвитку творчої уяви на уроках зарубіжної літератури та розробляє педагогічні рекомендації для вивчення поетичного світу Верлена як представника літературного імпресіонізму. У статті досліджується творча уява як психологічний і педагогічний виклик, розрізняючи репродуктивний і творчий


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типи уяви. Представлено конкретні прийоми та завдання для залучення учнів до творчої діяльності під час вивчення поезії, включаючи практичні рекомендації для уроків у 10 класі з імпресіоністичної поезії Верлена. Вибір творчості Верлена обґрунтовується естетичною спрямованістю імпресіонізму на відтворення вражень і настроїв, що апелює до уявних та емоційних здібностей читачів. У дослідженні представлені ефективні методи, включаючи накопичення образів, асоціативні вправи та репродуктивні завдання з творчими елементами. Запропонований нетрадиційний формат уроку з альтернативними методами презентації має на меті послабити концентровані моделі уваги, тим самим активізуючи уяву учнів. Цей підхід відповідає вимогам навчальної програми, водночас розвиваючи творчу індивідуальність учнів, художньо-образне мислення та інтелектуальні здібності.

1. Introduction

Contemporary society presents a wide range of challenges, among which the problem of developing creative abilities in individuals is particularly relevant. Educating creative students, developing their imaginative thinking, emotional receptivity, and imagination is a complex task facing modern schools. The specificity of literature as an art form implies reader co-creation during the perception of literary works. Today, a literature lesson is primarily one where the teacher skillfully uses all means for the creative development of students' personalities. However, the development of creative imagination in the process of understanding lyric works has not yet been sufficiently studied by psychologists, literary critics, and educators. Therefore, the methodology of teaching literature often encounters difficulties in justifying the system of students' literary development.

The problem of literary development criteria provokes considerable discussion, as evidenced by numerous methodological works on this issue by scholars such as Moldavskaia [6], Marantsman [4]. However, all scientists agree that students' creative imagination is

 pere_slov@gmail.com (N. Meshcheriakova)

 <https://kdpu.edu.ua/pers-arc/npmeshcheriakova.html> (N. Meshcheriakova);

<https://kdpu.edu.ua/personal/tvmykhalchenko.html> (T. Mykhalchenko);

<https://kdpu.edu.ua/personal/nozakharova.html> (N. Zakharova)

orcid(s): 0000-0002-9755-8208 (N. Meshcheriakova); 0000-0003-4744-0225 (T. Mykhalchenko);
0000-0003-2143-2059 (N. Zakharova)

a necessary foundation for literary development. It should be noted that in the history of psychology and methodology development, attitudes toward imagination as a scientific problem, which in our view remains the least studied, have changed considerably. Recently, the imagination process has become an object of active research, especially in relation to the peculiarities of fiction perception.

Lyric poetry is an important element of the school literature curriculum and plays a special role in students' literary education. It is the study of lyric poetry that expands knowledge of a person's inner world, helps develop creative imagination, and forms aesthetic tastes. Thus, the subject of our research is scientifically justified and relevant for modern schools. The objective of this article is to conduct a scientific-methodological analysis of the problem of developing creative imagination during the study of lyric poetry in literature lessons. To achieve this goal, the following tasks must be accomplished:

- examine the development of creative imagination as a psychological and pedagogical problem;
- define techniques for studying lyric poetry in literature lessons that develop students' creative imagination;
- develop methodological recommendations for studying Paul Verlaine's lyric poetry in 10th grade.

2. Creative Imagination: General Information

The main objective of studying literature in school should be the formation of competent, creative, and aesthetically developed readers. As a mental process, imagination, according to Vygotsky [11], "being a true union of several functions in their particular relations" [11], depends on language development. Language is an important factor that shapes imagination; it is an activity extremely rich in emotional moments. The figurative connection between imagination and emotions is revealed in Vygotsky's works. In determining the existence of

imagination as an independent mental process, Vygotsky demonstrated that imagination, like other mental processes, is one form of mental reflection that transforms reality. He established the main forms of connection between imagination activity and reality: “imagination is always constructed from materials given by reality, therefore the creative activity of imagination directly depends on the richness and diversity of a person’s previous experience; a child’s imagination is poorer than an adult’s, and this is due to the poverty of their experience; in some cases, imagination is guided by another person’s experience or social experience” [12].

This is what the literature teacher must take into account during the study of lyric poetry and try to orient the student’s activity toward developing imagination through appropriate working methods and corresponding tasks.

The imagination process itself is a creative activity; it relies on past experience and produces new images based on it. The source of imagination is always objective reality, and it is important to approach this type of activity as a system.

The starting point in imagination activity is perception; therefore, recently, the imagination process has been actively studied in relation to the peculiarities of literary perception. When studying the imagination process in the structure of perception, it is important to remember its interaction with other mental processes. The connection of imagination with other mental processes is its main characteristic feature. However, when discussing the relationship between imagination and thinking, imagination and memory, Brushlinsky [2] do not interpret the imagination process as an independent cognitive process. They question the validity of the very concept of imagination, as it is “very vague and imprecise” [2], and consider that the processes of thinking and imagination do not represent two separate concepts. The existence of such viewpoints is due to insufficient study of the imagination problem, as many concepts used by scientists to describe thinking and imagination processes are characterized by certain terminological ambiguity. To characterize imagination, it is important to consider differences in its independence, originality, and creative character. From this perspective, reproductive and creative imagination are distinguished. “Such

differentiation was prompted by child psychology, as a child's imagination is mainly limited by reproduction, and the appearance of true creative imagination must be attributed to their later development" [12].

Four types of literary imagination are classically distinguished:

1. Passive or reproductive imagination, which is neither capable of going beyond the limits of details and visual images proposed by the author, nor of reconstructing or supplementing them with personal memories or moods.
2. Imagination that reproduces images not corresponding to the text. In this case, the most understandable image forms all other images of the work and attitudes toward it, often leading to error. This type of imagination is characterized by the desire to find, at any cost, a direct connection between the text and life, while the emotional and figurative content of the work remains unknown. Thus, the lyric hero of A. Blok's poem "I sense you" certainly foresees the revolution, the hero of A. Akhmatova's poem "Hands clenched under the dark veil" "went out, stumbling" because he was drunk, and the hero of A. Fet's poem "The night shone..." walks in the autumn park.
3. Imagination that reproduces images in exact correspondence with the text already implies active development of literary imagination. The reader perceives the reading, and this perception already represents a conscious act. Generally, the emerging image is initially compared with that of the text, supplemented with personal details, and clarified.
4. Imagination that reproduces images reflecting the originality of the literary text and the reader's individuality is distinguished by great sensitivity to the text; consequently, images appear immediately during reading and correspond to images created by the author. These images are generally vivid, informative, particular, supplemented by their own details and mood, and their purpose is to reveal the text. This type of imagination is called creative.

Thus, creative imagination aims to create new images without relying on ready-made descriptions or conventional images, while reproductive imagination does not go beyond the figurative concretization of what is said in the text. This fact must be considered by literature teachers when developing tasks whose essential purpose is developing students' creative imagination, particularly when studying lyric poetry, which is the most emotional type of literature.

All mental properties and mechanisms are formed during human activity. Interpreting reading as a certain form of activity, scientists consider the reader's imagination as specific primarily to reading activity. The idea of the creative nature of reading fiction is fully recognized in modern science. The perception of literature, having freedom of interpretation and individualization, requires considerable work and obligatory co-creation. Considering reading as co-creation between author and reader, as a complex reading activity, researchers primarily address the reader's imagination.

Some scientists believe that the reader's imagination is reproductive imagination, as the main role in reader perception is played by reproductive imagination, which is the only form, the way readers acquire text images, and consequently the term "reproductive imagination" can be replaced by that of the reader as identical. However, this identification, in our view, is not legitimate, as the reader's imagination and activities are much broader than reproductive imagination activities. The reader's imagination represents a combination of three types of imagination: reproductive imagination (passive) closely linked to memory and creating nothing new; reproductive imagination that assumes an element of creativity; creative imagination, whose distinctive capacity is novelty. It is evident that the reader's imagination is most often a synthesis of the three aforementioned types of imagination where the predominance of creative activity is observed, which is nevertheless creative in nature. In the activities of a qualified student-reader, preference should be given to creative imagination rather than reproductive. Thus, the main task of a literature teacher is to develop students' creative imagination.

As mentioned above, psychology studies imagination as a mental function. The methodology of teaching literature is interested in the reader's imagination within the framework of literary work analysis, as it is during analysis that the reader's imagination helps create students' personal attitude toward the text, which is the main objective of today's literature lesson. The rapid development of science, the large amount of information require education not only to acquire certain knowledge but also to educate a creative personality, whose development is primarily promoted by the study of literature, particularly lyric poetry representing its most emotional form.

Now we propose to analyze the methods of developing students' creative imagination that are, in our view, most effective. The problem of imagination and its formation during teaching was raised in the works of V. I. Vodovozov. The scientist connects the problem of developing children's imagination to the text analysis process. In his works, Vodovozov attaches great importance to the reader's imagination and feelings. He believes that the basis of literature teaching is a specifically figurative understanding of the text, which suggests the student's ability to express themselves. Determining the functions and importance of imagination for student development while reading and analyzing a work, the scientist lists the following methods: expressive reading, students' life impressions, emotional entry into the text, visual teaching.

As main methods contributing to imagination development, it is advisable to use visualization, as well as techniques based on visualization: various drawings, plastic arts, paintings—in other words, recourse to related arts. You can also propose a number of tasks for discussing what has been read: summarizing favorite moments, supplementing with facts from other books or from one's own life.

The problem of imagination development is also addressed within the framework of expressive reading. Expressive reading is considered an important means of awakening and developing figurative thinking and imagination, as the ability to “recreate in your imagination the images represented in this work, to relive the feelings that guided the poet at the moment

of creation” [3]. Expressive reading is a particular process of reader co-creation that occurs during the reading and analysis of a literary work. The success of this co-creation is ensured by the emergence of images that have received the name “vision” in specialized literature. This term is widely known not only in theatrical art but also in the art of literary reading. Moreover, the reader’s work on vision is a necessary and indispensable part of preparing the work for its performance. Vision is figurative thought, a representation about artistic reality. The ability to imagine is one of the criteria of creative activity, of individual orientation. The performer needs imagination to immerse themselves in artistic reality, that is, in the world the author created in their work. The performer, and at school this is the student reciting the poem, must strive to maximize the approximation of artistic reality to their life. Many examples can be cited when certain details, for example, the palm feeling the coolness of water, the smell of cherry or fresh bread, helped capture the true meaning, the true emotion of the poem, to put oneself in the author’s shoes, to find true intonation. Usually, the absence of vision is very perceptible. When the text has no internal motivation, a lie appears during its performance. But here we are confronted with the fact that lyric poetry differs from other types of literature in the nature of emotional impact on the reader. In lyric poetry, reality is represented in the form of immediate emotion. The problem is that schoolchildren, due to their age, may not yet know the experiences described in the verse, which explains the fact that the author’s and reader’s feelings do not always coincide. If the feelings expressed in the poem are foreign to students, they pay no attention to them, and as a result, the problem of emotional deafness is often observed at school, that is, the lack of empathetic gift in students. Inattention to another’s inner world can become an obstacle in working with lyric works, so the most important task of a literature teacher is to develop empathy. Here, an important role is attributed to emotional attitude, whose purpose is to prepare students for text perception. The following techniques can be used: the teacher’s words that form the psychological atmosphere of the lesson corresponding to the poem’s mood; appealing to students’ direct impressions that must “awaken” their ideas and

emotional memory; listening to music; viewing painting reproductions; preparing creative projects in advance and discussing them in class; having students listen to a poem in class interpreted by a professional reader or by the teacher. The living sound of a poem in the classroom is the most important moment for entering the lyric text.

We propose developing imagination through creative techniques and tasks such as: verbal oral drawing; polyphonic recitation; narration (from different characters' names, from one's own name); composing a story from an image; comparing texts and poem versions; questions about emotional integration with the text; work on details and syntactic structure of the work; representation or restoration of the author's mood or experience; revealing the dominant atmosphere in the poem.

To form creative imagination during the study of lyric poetry, the following types of tasks can be proposed:

1. Remember a case from your own life related to the subject of the poem being studied, analyze your personal impressions experienced in that case. Try to find means of figurative expression for your impressions, express your impressions verbally.
2. Find figurative and plastic expressions for concepts such as love, home, conscience, courage, time, youth, hope. Imagine several plot scenes, sketches, picturesque descriptions.
3. When listening to a musical fragment, give freedom to your associations. Try to express your sensations.
4. The game "Proposed Circumstances" or "If" (K. S. Stanislavsky [9]). The teacher asks the student to present a scene on a given subject or imagine themselves in the proposed circumstances.
5. What vision arises in your imagination while reading the poem? Try to describe it.
6. Write scenarios for short films based on literary works, whose events unfold against a nature background. Avoid abstract descriptions; do not recount unfolding events, but

create a visual image—a “frame” where objects are situated in one way or another, certain actions are performed through which emotions and feelings are expressed.

7. Remember a reliable fact from the poet’s life. Reproduce what happens with all the smallest details you can imagine. Describe, representing all details, the traits that make the poet alive, real, recognizable, and not an abstract and inaccessible personality. Invent events that did not actually occur but could have happened to the poet. How, in your opinion, would they behave in the proposed circumstances?

As an example, we propose analyzing G. Byron’s poem “My Soul is Dark” translated by M. Lermontov. The analysis can include the following questions: 1. What feelings arise during the poem’s reading? 2. Why does the poet ask the singer for “sounds of paradise” with such impatience if “his soul is dark”? 3. Why are “amusing sounds” painful for the poet? How do you imagine pleasure? Describe. 4. Why does the poet compare his soul to the “cup of death full of poison”? Describe this state. 5. How do you imagine the singer with a “golden harp” and the poet listening to him? 6. How is the beginning of the poem (“My soul is dark. Hurry, minstrel, hurry!”) connected to its end (“And the terrible hour has come”)? 7. What feelings does the lyric hero of the poem evoke in you?

In methodology, the idea has finally been confirmed that it is impossible to do without imagination activity in school education and that its role is exceptional in the field of literature teaching, especially lyric poetry. Thus, analysis is creativity where the phenomenon of art combines with the student’s personality; it is a process of co-creation between author and reader. The development of schoolchildren’s figurative thinking can be ensured by tasks that require understanding the literal and figurative meaning of words, their nuances in different contexts.

When working with students in class, the following system of exercises can be used, which includes assignments of progressively increasing complexity: 1. Better understand the role of stylistic figures in a poem. For example, what images appear in your imagination under the

influence of epithets in the poem? 2. Write essays based on image-words selected during class conversation. 3. Present facts and situations without direct reference to them. For example, describe sadness without using the words “sadness” and “sad.” 4. Understand the meaning of a word, compose a text in which the same word would have the opposite meaning. 5. Find a description that allows judging a person’s character. 6. Translate phraseological units or figurative expressions from Ukrainian to Russian, English, German, French, etc. 7. Present a situation, draw an image based on a poetic image. 8. Choose from given synonyms the words most appropriate to the given situation.

When analyzing a lyric poem, one must take into account the fact that at school, lyric poetry is not studied to understand how the work is made, but so that it (lyric poetry) enriches students emotionally and spiritually. The teacher draws students’ attention to understanding the main connection that creates an aesthetic reaction and helps reveal the author’s concept.

Thus, the goal of schoolchildren’s literary education consists in developing creative imagination as a condition for developing a creative personality, in understanding the author’s vision of the external world and human characters created in their work—and on this basis—in forming schoolchildren’s moral beliefs and aesthetic tastes. Lyric poetry, by introducing students to the world of elevated feelings and emotions, plays an important role in the question of developing creative imagination; lyric poetry has an emotional impact on the reader through a word with enriched meaning. However, to grasp this meaning, this dominant of a specific image requires effort, developed imagination, and emotional sensitivity.

Taking into consideration everything stated above, we can note that during the perception of lyric poetry, imagination fulfills such functions as: 1. Imagination helps in the formation of “mental” abilities leading to complete individual development. 2. It reinforces the emotional, subjective, and personal aspect of perception. 3. It helps to imagine the author’s state of mind, that is, as a condition for complete perception of lyric poetry, students “see” concrete images where figurative concretization serves as support for figurative generalization.

3. Paul Verlaine's Poetic World in School Literature Lessons

The most representative material for developing students' creative imagination is the study of lyric poetry by representatives of literary impressionism, whose aesthetics was based on reproducing impressions and moods and appealed to the reader's ability to imagine and personally experience the lyric hero's emotions. Paul Verlaine (1844–1896) is one of the most prominent representatives of French impressionist poetry. According to Ukrainian school curricula, Verlaine's work [10] is studied in the 10th grade when students are ready to perceive modernist aesthetics and already know the characteristics of its main movements (symbolism, impressionism, neo-romanticism).

When preparing lessons devoted to Verlaine's work, the teacher must pay attention to the complexities of the poet's aesthetics. Traditional literary criticism saw only a manifestation of symbolist aesthetics and a connection with the Parnassian school in his work, saying almost nothing about the intimacy and picturesqueness of his lyric poetry, about the confusion of sensations and ideas. Apparently, such an opinion can be explained primarily by discussions around impressionism as a theoretical problem and the predominance of the psychological and biographical approach, where poetic heritage was viewed through the prism of the author's psychological portrait. However, recent studies by modern literary critics [7] are based on the concept of literary impressionism that has already been established in science and reveal different aspects of Verlaine's work, presenting a detailed analysis of the poet's verses themselves in the context of his creativity. The authors draw attention to the lexical, syntactic, and intonational peculiarities of Verlaine's verse, to the originality of his style where elements of symbolist and impressionist aesthetics are intertwined.

Taking into account the chronological approach to studying literature, school curricula propose studying Verlaine's poetry after students become acquainted with the work of Charles Baudelaire, master of French symbolism and Verlaine's spiritual mentor. Relying on knowledge acquired during previous lessons, the teacher can devote more attention to

studying impressionism as the aesthetic dominant in Verlaine's work: let us recall that the poet himself always denied his involvement in symbolism. The innovative character of Verlaine's poetry was already noticed even by his contemporaries (A. France, J. Lemaître, R. de Gourmont).

One of the teacher's main tasks is to reveal as much as possible the historical and cultural context of the era in which the author in question lived and worked. This will help students better understand the problems that concerned the poet and, in one way or another, were reflected in his work. In our case, this is the era of decadence, a period of crisis in worldview, where literature and art are characterized by the appearance of a number of new movements that reject traditional forms of past aesthetics. A person in art ceases to be a "social type" dependent on social circumstances and environment; they become an independent person living in their personal spiritual space and guided by their feelings, desires, and imagination. It is in this that representatives of art see unlimited possibilities for personal development of the individual [7].

Changes in worldview criteria and scientific discoveries, for example in optics, prompted the emergence of a new trend in painting—impressionism, which declared the plausibility and naturalness of the image. The task of art for impressionists is to capture the instantaneous vision of an object, not its usual form. They argue that an object's appearance is not constant; it changes depending on lighting, atmospheric state, and color nuances. The artist must capture this instantaneous change of the object, thus showing life in dynamics. Impressionists demand reality in the image: if a tree in the sun's rays looks like a ball, paint it that way, and it is not worth, as the academic school demanded, clearly drawing leaves and branches that you cannot see at the moment. The painter must capture and express their instantaneous impressions on canvas. Young talented artists (Verlaine's contemporaries) used the *plein air* technique, which contradicted the principles of academic painting: C.-F. Daubigny in his studio boat painted the banks of the Seine; C. Monet, having taken several easels with him, drew the same landscape at different times of the day. This approach

completely destroys the foundations of academic painting. Impressionists are interested in the play of light, not the forms of objects. The object loses its clarity and contours; a brushstroke is used instead of a line—it seems that the object “blurs” before the eyes. The teacher must explain to students that it is better to look at impressionist paintings from a distance, in which case the image becomes clearer. After decomposing color into the main colors of the spectrum, artists tried not to mix them on the palette, concentrating on the optical perception of the eyes, which merges separate brushstrokes into a complete color image only at a certain distance.

Impressionist paintings provoked heated discussions among contemporaries. Art salon owners refused to show them, the jury criticized this avant-garde technique that ignored the rules of the academic school; the “rejected” artists and their friends protested. However, the entire intellectual, artistic, and literary elite studied with interest the innovations of the impressionist method, which very quickly penetrated other art forms. It is in this cultural context that Verlaine’s aesthetics is formed. Without doubt, the poet was raised on the romantic poetry of R. Chateaubriand, A. de Musset, A. Lamartine; C. Baudelaire will always remain spiritually close to him. However, new trends will touch his poetry and transform it.

It is preferable to begin the lesson with introducing information about the cultural and historical context. The teacher’s narrative can be animated by presenting paintings by impressionists (C. Monet, C. Pissarro, A. Renoir, E. Degas, E. Manet, A. Sisley) accompanied by music by C. Debussy, the founder of musical impressionism. His music is characterized by intuitive and emotional logic: intimacy, uneven composition, abrupt changes, pauses, richness of intonational nuances. Debussy’s music, evoking a poetic vision, is a perfect sound background for viewing impressionist reproductions. The synthesis of arts (painting and music) will serve as a kind of “immersion in atmosphere” technique. Students will see a whole kaleidoscope of fragments from the life of the previous era, frames stopped by chance: landscapes of southern France, shaded Parisian streets, cafés on the banks of the Seine, scenes of festivals and popular amusements.

Verlaine's passion for new trends in painting is expressed, above all, in an attempt to translate the visual language of impressionist paintings into the verbal language of poetry. Ekphrasis is a particular technique of literature, and its functions are extremely broad. Verlaine often uses it in his collections (*Fêtes galantes*, 1869; *La bonne chanson*, 1870; *Romances sans paroles*, 1874). The poem "L'ombre des arbres dans la rivière embrumée..." (The shadow of trees in the misty river...), which resembles an impressionist miniature, illustrates pictorial ekphrasis well:

L'ombre des arbres dans la rivière embrumée
Meurt comme de la fumée
Tandis qu'en l'air, parmi les ramures réelles
Se plaignent les tourterelles,

Combien, ô voyageur, ce paysage blême
Te mira blême toi-même,
Et que tristes pleuraient dans les hautes feuillées
Tes espérances noyées! [10, p. 230]

The entire landscape is given in a misty haze spreading over the river; there are no clear lines, the vagueness and paleness of colors accentuate the blur of trembling reflections in the muddy water mirror. The traveler appearing in the landscape frame himself becomes pale as a ghost; the contours of his silhouette are blurred. The spatial characteristic of this description is due to the composition of the imaginary image: from bottom to top and from top to bottom, thus indicating the mirror image. There is no temporal characteristic: this effect can be captured at dawn when everything is drowned in morning fog, or after sunset when everything is plunged in evening mist. But Verlaine's ekphrasis is broader and leads the reader to the philosophical plane. The metaphors "L'ombre des arbres meurt comme de la fumée" ("The shadow of trees dies like smoke") and "Tes espérances noyées, qui pleurent"

(“Your drowned hopes, which weep”) give a particular tone to the landscape. It is gentle sadness, regret, and disappointment. The lyric hero experiences grief for unrealized hopes, for what has been lost forever.

The main well-known stages of Verlaine’s life can be given to students for home study as preparation for perceiving his poetry in the lesson. The teacher can focus on the poet’s torments and the contradictory nature of his character, his desire to find in life that harmony that was incarnated only in his dreams—his poetry. “He is tender, violent, bearded, often ignoble, and he is covered with all the tears of repentance and piety [...] Verlaine is a living oxymoron”—this is how Jean d’Ormesson characterizes the poet in his book “Another History of French Literature” [8, p. 173]. Verlaine’s life was full of ups and downs: brief family happiness and years spent in prison, passion for the Paris Commune and the search for God, the joys of bohemia and homeless wanderings. He loved to repeat the well-known phrase: “I was born Saturnian.” He felt like a stranger, could not settle in society, in the poet’s profession, or even in sexuality.

Brief information about Verlaine’s life, prepared by students at home, will help engage them in discussion, create an atmosphere of belonging to the poet’s fate, and determine the main motif of his lyric poetry—loneliness and sadness.

The practical part of the lesson should be devoted to developing creative imagination, through which it is possible to know the world through art. This is one form of sensory perception when an image, object, or situation is created through the restructuring of accumulated impressions. Students are emotionally prepared to perceive poetry. A bilingual approach will be more effective in achieving the lesson’s goal: it is necessary to listen to Verlaine’s poetry in the original version. The teacher can use recordings of artistic readings of poetry in French, as well as other alternative forms of presenting his work: the audiovisual course “Verlaine’s Poems Set to Music by Leo Ferré” (1994), the album “Monet, Verlaine, Debussy” (1994). Using such means will help weaken concentration of attention on perception, which will encourage activation of students’ imagination. After listening,

the teacher can ask students to share their impressions, focusing on the auditory level of perception: what mood do the poems evoke, what feelings do they evoke? What is their tonality: are they full of energy and bravery or gentleness and melody?

The era of modernism is a period of searching for new forms, attempts to establish correlation, to synthesize painting, sculpture, poetry, and music. Passionate about this idea, Verlaine defines the main principle of his aesthetics: *De la musique avant toute chose* (Music before all else). Verlaine's poetry is fundamentally musical. But this is not a simple sound organization of verse, the union of certain sounds to create melody. Musicality becomes for Verlaine "a way of expressing a poetic worldview, a lyrical consciousness, thus marking the emergence of a new language of poetry" [7, p. 68]. Through his thoughtful use of odd meter, through the employment of rhythms and verses unusual before him, he makes the French language sing. The musicality of words, the music of ideas is accompanied by a very strong and always renewed feeling, which allows the poet to see things with an absolutely fresh gaze [1, p. 251]. The gentle melancholic music of verse is born thanks to a whole arsenal of artistic techniques that determine the originality of Verlaine's poetry.

First of all, his discovery in the field of versification is the use of short verse. A phrase whose meaning is complete takes several lines of the poem, but they are so short that it is impossible to stop in the middle of the phrase; there are only accent marks that create the melodic design. Repetitions, assonances, circular structure, enjambments, internal rhymes, heterometry (using several types of meter in one poem to make the verse flexible) are also of great importance for the musicality of verse. This is how Verlaine created his original and distinctive style that expresses his way of feeling, his vision of the external world.

The teacher can demonstrate the creation of melody in Verlaine's poetry using as an example the verse "Chanson d'automne" (Autumn Song) from *Poèmes saturniens* (1866), which is studied according to the curriculum. Students listen to its original version as well as its best translations by Ukrainian or Russian poets. The most successful translations, in our view, are those by Russian symbolist poet V. Bryusov and Ukrainian translators

N. Lukash and G. Kochur, who were able to preserve the poem's general tonality, rhyme strategy, and rhythmic scheme. One clearly imagines a depressing and sad autumn landscape. The poet perceives and evaluates it subjectively, through the prism of his lyrical "I." We don't know why he is so melancholic and sad; he doesn't explain the reasons why he doesn't appreciate life, why he is sad for the past. It is useless to look for answers to these questions in impressionist poetry. The poet only seeks to create a certain impression, to evoke appropriate associations in readers and to overwhelm them with the melody of his autumn song. Pale, choked with tears, the lyric hero drags his feet, pushed by the wind. The blurriness and melancholy of the landscape are emphasized auditorily—it is the wind, metaphorically embodied in the sounds of bleeding violins, that wounds the poet's heart with monotonous ennui. He remembers beautiful past days and cries. The rhythmic and sound organization of the verse repeats this monotony: short lines, repetition of nasal sounds "a" and "o" within lines. The use of internal rhyme creates a sad melodic design. This suggestion transforms in an unexpected and tragic way into a climax in the final lines, where the pure sound "a" resonates:

Deçà delà
Pareil à la
Feuille morte.

Here the enjambment is not a simple overflow of an unfinished phrase. Contrary to the rules of French grammar, the poet separates the article "la" from the lexeme "feuille morte" (dead leaf). Thus, the final lines become climactic not only on the sound plane but also on the thematic plane. This dead leaf carried by the wind is associated with the poet himself, a solitary wanderer who seeks himself in the contradictions of fate and finds no happiness. Thus, a landscape fragment becomes a demonstration of the poet's inner soul state.

In a subtle and natural way, the teacher can guide the discussion of Verlaine's poems in the right direction: in the form of free exchange of opinions or answers to questions:

- How do you understand the expression “landscape of the soul”?
- How are nature and the lyric hero’s heart connected in Verlaine’s poetry?
- Drawing on your own experience, find analogies between different natural phenomena and the sensations you experienced at that moment.

This part of the lesson should not be transformed into a total or detailed analysis of poems, as this can prevent their aesthetic perception and reduce the level of creative imagination that students have reached by listening to the original poetry. It is known that creative imagination develops under the influence of accumulating new images, and the more such images emerge in a person’s consciousness, the more active the work of their imagination, which relies on them, synthesizing existing images and giving birth to new ones. Students can be offered several exercises promoting imagination development. For example, ask volunteers to recite poems they liked and then express their impressions and feelings evoked by these works. Additionally, the teacher can read any of Verlaine’s verses, named after the first line, and ask students to choose an appropriate title for this verse.

Creative imagination is close to associative thinking, so an association game will be effective at this stage of the lesson: the teacher reads a metaphor from Verlaine’s poems, and students must propose a complete image to which this quotation can relate. For example: “Lasse de vivre, ayant peur / de mourir, pareille / au brick perdu, jouet du flux / et du reflux /... pour d’affreux naufrages appareille” (Weary of living, afraid / of dying, like / the lost brig, toy of ebb / and flow /... sets sail for dreadful shipwrecks) from “L’angoisse” (Anguish), *Poèmes saturniens*, 1866 (the poet’s soul). Examples of personification can be found in Verlaine’s poetry and students can be asked to comment on them. For example: “La lune déjà maligne en soi / Ce soir jette un regard délétère” (The moon already malicious in itself / Tonight casts a deleterious glance) from “Les méfaits de la lune” (The Moon’s Misdeeds), *Chair*, 1896. The purpose of these games is to develop reproductive imagination. Students guess images that represent the result of the author’s imagination and have not

yet been perceived in their final form. Certainly, students have already learned the elements of these images; consequently, they will use already existing knowledge about these images when guessing them. But at the same time, these images are distinguished from memory representations by greater variety, flexibility, and dynamism of elements.

In conclusion, the teacher must note an important characteristic of Verlaine's poetry: the reproduction of unique human individuality, elusive movements of the soul. This is the secret of Verlaine's poems, which have made people's hearts vibrate around the world for more than a century.

The final part of the lesson can contain a reproductive task with elements of creativity. The teacher reads an interlinear translation of one of Verlaine's poems (for example, "Il pleure dans mon cœur" [It weeps in my heart] from *Romances sans paroles*, 1874) and asks students to do one of the proposed homework assignments of their choice:

- create a literary poetic translation of the poem;
- write a short musical nocturne for this poem;
- make an artistic sketch of the verse.

This task will help students understand how individual and unique each person's inner world is and how important it is to be tolerant and respectful toward one another.

4. Conclusions

The literature course is a fertile domain within which students' aesthetic ideas about the specificities of art, their moral orientations, as well as the need for creative implementation of their knowledge and skills are formed. One of the main directions of students' literary education is the development of creative abilities and artistic-figurative thinking. Imagination as a person's creative ability to create new images and ideas plays an important role in this process.

Creative imagination develops under the influence of constantly expanding vision and accumulated experiences, but at the same time it is closely connected to perception and emotions. Thus, a literature lesson whose goal is to develop students' creative imagination should include the following elements:

- rich contextual background touching on historical and cultural characteristics of the studied era; the chosen material should be interesting, presenting not dry statistics and facts but appealing to students' feelings and emotions;
- a non-traditional form, including game situations and reproductive tasks that reveal students' creative potential;
- presentation of literary material containing a bilingual approach, figurative understanding of the text (expressive reading, conversation, creating problematic situations, reference to students' life experiences, use of related arts).

Creative imagination is the transformation of part of reality into an image created by a person; it brings together distant concepts or ideas, mixes them, combines them, and creates new original images. The teacher must remember that everyone has the capacity for creative imagination, and their task is to develop it so that students can apply it in any field of activity.

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