

IV. ТЕКСТОЦЕНТРИЧНИЙ ПІДХІД ДО ВИВЧЕННЯ УКРАЇНСЬКОЇ МОВИ ЯК ІНОЗЕМНОЇ

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THE LINGUODIDACTIC POTENTIAL OF POETIC TEXTS IN THE TEACHING OF UKRAINIAN AS A FOREIGN LANGUAGE AT THE C1-C2 LEVELS (BASED ON THE POETRY BY VIRA KYTAHORODSKA AND IRYNA DUDKO)

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The article examines the linguodidactic potential of poetic texts as a highly effective means of teaching Ukrainian as a foreign language at advanced proficiency levels (C1–C2). The topic is highly relevant given the growing interest in Ukrainian culture and the need to employ authentic, content-rich, and culturally marked materials in developing advanced foreign-language communicative competence. The study substantiates the pedagogical value of poetry as an instructional resource that integrates linguistic, stylistic, emotional, and cultural meanings, facilitating a deeper acquisition of lexical, grammatical, and syntactic phenomena. The empirical material of the research comprises poetic texts by Vira Kytahorodska (the poem «Groundedness») and Iryna Dudko (the poem «Evening Wanders»), which are characterized by contemporary imagery, national symbolism, and complex linguistic organization. A linguodidactic analysis of the selected poems is conducted, identifying their communicative and cultural potential as well as the possibilities for their use in teaching foreign students. A system of exercises is developed to foster phonetic, lexical, grammatical, stylistic, and communicative competences, as well as to develop skills in analytical reading and creative interpretation. The study demonstrates that the use of poetic texts within an integrated approach to teaching language, literature, and translation enhances learners' motivation, activates cognitive and speech activity, and promotes deeper cultural immersion in the target language environment. In the teaching of Ukrainian as a foreign language, poetic texts activate learners' phonetic, lexico-semantic, and syntactic sensitivity. Working with poetry and its translation contributes to awareness of the rhythmic and melodic patterns of the language, semantic polysemy, and culturally conditioned imagery, thereby enhancing readers' receptive and interpretative skills.

Key words: Ukrainian as a foreign language, linguodidactics, integrated learning, poetic text, communicative competence, language skills, translation.

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Formulation of the problem. In the context of the growing role of international communication and the increasing interest in Ukrainian culture, the active integration of

literary texts of various genres – particularly poetic texts – into the teaching of Ukrainian as a foreign language (hereinafter, UFL) at advanced proficiency levels (C1–C2) is critical. At these stages, learners require authentic, semantically rich, and culturally significant materials that foster linguistic, communicative, stylistic, and other competences. Poetic text, in particular, is characterized by a high concentration of linguistic and cultural elements, which makes it a practical didactic resource for developing skills in in-depth textual analysis, expanding vocabulary, mastering complex grammatical structures, and acquiring the aesthetic qualities of the Ukrainian word.

Review of recent research and publications. The issue of incorporating literary texts, including poetry, into UFL instruction is partially addressed in several dissertation studies, scholarly articles, textbooks, and teaching manuals [1; 2; 3; 4; 5; 6; 7; 8; 9; 10; 11; 12; 13; 14]. All of them demonstrate a common trend – an awareness of the significant communicative, cultural, and linguodidactic potential of literary language, particularly poetry, in the formation of foreign-language competences.

Of particular relevance in this respect are the linguodidactic monographs and selected articles by H. D. Shvets [11; 12; 13]. The researcher emphasizes the importance of “implicit (subtextual) information that is not verbally expressed and is most clearly manifested in poetic texts. Interpreting such information requires a high level of linguistic and speech skills in foreign-language readers; therefore, this type of work is usually carried out with philology students and translators at the final stage of their studies, or with groups of foreign philology interns who possess a professional level of proficiency in Ukrainian (C1, C2). . . . Subtextual information makes it possible to reveal conceptual meaning, the prerequisite for which is work on the semanticization of new vocabulary” [11 : 380–381].

The dissertation study by N. P. Andronik [1], devoted to teaching English-language discussion based on authentic poetic works, demonstrates the universality of poetic text as a resource for developing communicative competence and highlights the potential of poetry as material for fostering speaking skills.

A. V. Maksymenko notes that “short poems or other rhymed texts are important in the learning process for the formation and improvement of auditory – articulatory skills, which presupposes fast and accurate pronunciation of material intended for memorization” [6 : 32].

O. M. Palinska [9] investigates literary texts in the context of foreign language learning; in particular, she analyzes the role of poetry in the development of communicative skills and provides examples of exercises to develop interpretive abilities.

O. V. Shokurov, in the article *Poetic Speech in Teaching Ukrainian as a Foreign Language*, aptly observes that “the primitive, initial level of poetic speech is perceived almost at the genetic level. Rhythmic and rhymed Ukrainian idioms and children’s poems are appropriate for beginners learning Ukrainian as a foreign language. The use of such material contributes to better acquisition of Ukrainian syntactic structure, easier memorization of basic everyday vocabulary, improvement of pronunciation and intonation, and a deeper understanding of the Ukrainian-language worldview. The use of secondary poetry is beneficial at the advanced level of learning Ukrainian as a foreign language. At this stage, analysis of literary elements, the deep semantic content of vocabulary, and consideration of sociocultural features of poetic works are required, which inevitably leads to a deeper study of our language, society, history, and culture. The use of poetry in the educational process, particularly in teaching Ukrainian as a foreign language, is clearly underestimated. This conclusion can be drawn from reviewing numerous textbooks designed for teaching Ukrainian to international students” [14 : 174–175].

An analysis of UFL textbooks and teaching manuals, especially at the B1–C2 levels, indicates limited use of poetic material and related tasks. Only a few manuals and textbooks merit attention in the context of employing poetic language as an effective means of teaching Ukrainian to foreigners. First and foremost among them is the collective work by L. T. Nazarevych and N. I. Havdyda *Ukrainian for Foreigners. Practical Course (B1–B2)* [8], which includes exercises focused on reading authentic poetic works, working with figurative expressions, and analyzing semantic and grammatical features of the text, as well as the Ukrainian studies – oriented UFL textbook (in two parts) *The Key to Ukraine: Cities and People* [4; 5]. The latter is intended for reading and developing language skills in Ukrainian as a foreign language at the B2–C1 level.

The reviewed studies convincingly demonstrate that poetic texts are a practical resource for UFL instruction, particularly at advanced levels. Researchers emphasize its capacity to activate the emotional-axiological component of learning, develop interpretive thinking, form oral and written production skills, enrich vocabulary and stylistic awareness, promote students' cultural integration; and stimulate, intensify, and diversify their communicative activity. However, the multidimensional challenges of working with poetic texts discourage many authors from incorporating them into the instructional process.

The relevance of the chosen topic is determined by the need to reveal the possibilities of using poetic texts in UFL instruction through a system of diverse exercises and tasks. This relevance is further reinforced by the concept of integrated teaching of Ukrainian as a foreign language through literature (fiction, particularly poetry) and translation, as it combines linguistic knowledge with cultural context, speech practice with interpretation and intercultural reflection, develops linguistic intuition, enriches vocabulary, and forms a deeper, emotionally colored foreign-language communicative competence.

The study aims to determine the linguodidactic potential of the poetic texts by Vira Kytaihorodska and Iryna Dudko in the teaching of UFL (C1–C2), using the example of developing a system of exercises that would foster the development of all language competences at various linguistic levels.

The objectives of the study are as follows:

- to characterize the poetry of Vira Kytaihorodska and Iryna Dudko from the perspective of its communicative (linguistic and speech), cultural, and other types of potential;
- to conduct a linguodidactic analysis of the selected texts, identifying linguistic phenomena and figurative structures that can be addressed in the instructional process;
- to develop a system of exercises aimed at consolidating acquired knowledge and improving the phonetic, lexical, grammatical, stylistic, communicative, and other skills and abilities of international students.

The empirical material of the study consists of the poetry by Vira Kytaihorodska and Iryna Dudko, which combines profound lyricism, vivid imagery, cultural symbolism, and contemporary stylistics, is distinguished by the richness of linguistic means and a high communicative and competence-oriented potential, and therefore represents a particularly valuable source for teaching students with an advanced level of proficiency in Ukrainian as a foreign language.

The scientific novelty of the study lies in introducing new empirical material into scholarly circulation, in an attempt at a comprehensive analysis of the poetry of Vira Kytaihorodska and Iryna Dudko about its suitability for UFL instruction at the C1–C2 levels, and in developing a system of exercises and tasks that take into account the specificity of

poetic texts, the needs of international students, and the requirements of the State Standard *Ukrainian as a Foreign Language. General Proficiency Levels A1–C2* [10].

Main body. The linguodidactic potential of poetic text in UFL instruction is exceptionally high, as poetry integrates linguistic, cultural, and emotional components that mutually reinforce one another. Above all, poetic texts exert a powerful influence on the individual's emotional and affective sphere, significantly enhancing the effectiveness of language acquisition. It is better retained in memory, forms a personally meaningful experience, and contributes to deeper intrinsic motivation among students.

At the same time, poetry represents a concentrated model of the literary language: it clearly embodies phonetic regularities (rhythm, stress, intonational patterns), lexical features (synonymy, antonymy, polysemy, figurative vocabulary), morphological phenomena (variety of parts-of-speech usage, variability of grammatical forms), and syntactic constructions (inversion, ellipsis, parallelism, etc.). Owing to this, poetic text functions as a kind of «language laboratory», in which the interaction of linguistic levels can be observed holistically and naturally, without fragmenting speech practice into artificial components.

Moreover, working with poetry creates conditions for developing all four language skills: reading (interpretation of meanings, analysis of artistic devices), listening (perception of rhythm and intonation), speaking (recitation, discussion of content, expression of personal viewpoints), and writing (creative tasks, reflective essays, translation).

Poetry also facilitates the activation of background knowledge of Ukrainian culture, history, and mentality, a key factor in implementing the linguocultural component and achieving successful communicative competence at higher levels of language proficiency.

When using poetry in UFL instruction, however, it is essential to consider several methodological and linguistic considerations, as poetic texts possess features that may complicate perception for learners who have not yet attained sufficient language proficiency. These features are not shortcomings – on the contrary, they constitute the artistic value and didactic potential of poetry – but they require well-considered pedagogical guidance. In general, poetic text is a powerful linguodidactic tool, a motivational, cultural-value, and communicative-competence resource that activates emotional and aesthetic perception, promotes a more profound understanding and acquisition of language, and fosters sustained interest in Ukrainian culture as a whole; nevertheless, its use requires careful selection and meticulous work.

The teacher should:

- clearly define instructional objectives;
- take into account students' language proficiency level;
- explain all cases of deviation from linguistic norms;
- provide cultural and lexical scaffolding;
- present poetry not as an end in itself, but as part of an integrated methodological system.

Under these conditions, the artistic complexity of poetry will not become a barrier but rather a source of enrichment for linguistic and cultural learning. Naturally, a poetic work as a type of literary text may be employed across all kinds of speech activity, at all content levels of linguistic competence, and within various thematic categories.

In our view, particularly fruitful linguodidactic material is the poem «*Zazemlennia*» («*Groundedness*») by Vira Kytaihorodska, a writer, journalist, and public and cultural figure.

ЗАЗЕМЛЕННЯ

Коли мене знайшли в капусті, // В листках із сорок пелюстин, // Був грудень від
морозів згустий, // І в коминах ховався дим. // У стайні дихала Тероля і гріла диханням
теля, // Горіло соняшниня з поля // В печі. // Світилася земля // Крізь круглу шибку у
розводах // (Як розписав її мороз!). // Хтось замітав сніги на сходах, // Хтось йшов на
дойку у калхоз. // А я в колисці із вербіни // Літала, наче ластів'я, // І крізь хуртєчі і
крижини // Мені світилася земля. // То, може, сонце кругло світить, // То, може, мі-
сяць уповні, // То, може, янгол непомітно // Приніс калац у пелені? // А, може, блискав-
ка невчасно, // А, може, падала зоря? // Мені ж світилася прекрасна // Моя незвідана
земля. // В ній – груші ті, що мають бути, // У ній – церковний виноград, // У ній – бузку
духмяні лютні, // Жасмину зблідений наряд. // І чорні круки й білі мУки, // І з зерном
зуглени поля. // Крізь дим чекань і свист розлуки // Незгасно світиться моя земля.

For working with the poetic text «*Zazemlennia*» («*Groundedness*»), students are offered tasks that encompass various speech activities: listening, reading, speaking, and writing.

1. Listen to the poem, inserting the missing letters.

Коли м_н_ знайшли в капуст_, // В листках _з сорок п_люст_н, //
Був груд_нь в_д мороз_в згустий, // _ в коминах ховався д_м. // У стайн_
д_хала Тероля _ гр_ла д_ханням т_ля, // Гор_ло соняшн_ння з поля // В
н_ч_. Св_т_лася з_мля // Кр_зь круглу ш_бку у розводах // (Як розписав
її мороз!). // Хтось зам_тав сніг_ на сходах, // Хтось йшов на дойку у кал-
хоз. // А я в кол_сц_ з_в_рб_н // Л_тала, наче ласт_в'я, // _ кр_зь
хурт_ч_ _ кр_ж_н_ // М_н_ св_т_лася з_мля.

2. Read the poem «*Zazemlennia*», checking the spelling of the words from the previous task. Underline unfamiliar words in the text. Explain the following words: *соняшниня*, *колиска*, *пелюстина*, *дойка*, *незвідана земля*, *бузку духмяні лютні*, *зуглени поля*.

3. Answer the questions: What in the text indicates childhood? Can you recall your first childhood memory? What emotions did you experience while reading the poem? Why?

4. Write 5–7 sentences about the place where you were born, using one metaphor (e.g., *мій дім – це...*), two adjectives from the text (e.g., *незвідана, духмяній*), and three verbs from the text (e.g., *світитися, ховатися, дихати*).

5. Paraphrase poetic lines, for example: «*Крізь хуртєчі і крижини мені світилася земля*». – «*Навіть взимку, коли було холодно і падав сніг, я відчувала тепло рідної землі*». Choose other lines that can be paraphrased.

6. Briefly retell the poem in your own words. Reflect on the title of the poem. Determine what the lexeme «*земля*» means for the author. Translate the poem into English (produce either a literal or a literary translation).

A high linguodidactic potential is also demonstrated by the poem «*Vechirni mandry*» («*Evening Wanderings*») authored by the philologist and poet Iryna Dudko:

ВЕЧІРНІ МАНДРИ

Спекотний вечір вже сягнув за горизонт, // Паркою ковдрою укривши тіло

вулиць, // Зібравши тут, немов на свято, весь бомонд, // Бо він господар справжній, а не якийсь прибулець! // Пройшов поважною ходою по Подолу, // Понишипорив... Забрівши на узвіз, // Дістався аж до римського костьолу, // На маківки Софійські теж заліз. // Хрестатиком поплентався поволі, // Бо вже, дивись, втомився трохи він. // Духмяніх пахоців хильнув доволі – // П'янкого настрою бешкетний відгомін. // Дніпро відвідав... І його, і кручі // Дбайливо огорнув від злого ока, // Про всяк випадок розігнавши тучі, // Щоб ніч спустилась зоряна, глибока. // Вдихнув життя у душі ліхтарів, // Немов свічки, засяяли яскраво, // Він – як король для сотні лицарів, // Йому гукають: «Браво! Браво! Браво!»

The figurative imagery and lexical richness of the proposed text allow the incorporation of a wide range of exercises into the instructional process, aimed at developing oral and written production, listening comprehension, and speaking skills.

1. Listening

1.1. Intonational perception (communicative outcome: understanding implicit meaning and emotional colouring of spoken discourse)

Students listen to an audio recording, or the teacher reads the poem aloud. Tasks:

- Identify which emotions each stanza evokes in the listener: calmness, solemnity, playfulness, nostalgia.
- Which words or which type of intonation (rising or falling) helped you identify these emotions?

1.2. Topographical listening (based on textual reference points). After listening, students mark the places mentioned in the poem on a map of Kyiv: Podil, Andriivskyi Descent, St Sophia of Kyiv (St Sophia Cathedral), Khreshchatyk, and the Dnipro River. Questions:

- In what order and in which direction does the «evening» move?
- How would you describe this route to a Ukrainian friend over the phone?

2. Reading

2.1. Global comprehension

• Briefly (in 2–3 sentences) formulate what the poem is about. Explain it as you would to an acquaintance.

- Which season is depicted? Why do you think so?

2.2. True / False

1. The evening in the poem is presented as a threatening natural phenomenon.

2. The lyrical persona metaphorically «wanders» through Kyiv.

3. The night is depicted as calm and profound.

2.3. Work with imagery/vocabulary (communicative focus: ability to paraphrase imagery for someone who has not read the text). Explain the meaning of the metaphors in your own words: «спекотний вечір сягнув за горизонт», «паркою ководрою укривши тіло вулиць», «вдихнув життя у душі ліхтарів».

2.4. Tasks on semantic fields. Find words in the text that describe: movement (e.g. *плентався, ходою, забрів*), light (e.g., *ліхтарі, засяяли...*), smells (e.g., *духмяні, пахоці...*). Create a semantic map entitled «Evening in the City».

2.5. Underlining or listing unfamiliar words, analyzing their meaning and usage in context.

2.6. Matching task. Match the word from the poem with the explanation of its meaning.

1. прибулець
2. бенкетний
3. бомонд
4. нишпорити
A. аристократичне товариство, «тусовка», еліта
B. шукати, заглядаючи всюди, оглядаючи все
C. пустотливий, хто порушує дисципліну
D. той, хто прибув, пришелець, захожа людина
2.7. Identify words with non-standard stress placement.

Place the correct (normative) stress. Why does the author deliberately violate accentual norms?

2.8. Synonymic set. Select 2–3 synonyms for the adjective *поваажний* **in the context** «*проїшов поважною ходою*» (e.g., *розміrenoю, величною*).

2.9. Identifying lexically and grammatically complex cases

Find examples in the text of:

- inversion (non-standard word order);
- verbs used metaphorically («*хильнув, вдихнув, огорнув*»).

2.10. Analysis of grammatical forms

Find in the poem:

- nouns in the instrumental case;
- adverbial participles;
- perfective verbs (form their imperfective counterparts).

3. Speaking

3.1. Oral retelling: «A guided tour from the perspective of the evening».

The student prepares a 1.5–2-minute mini-monologue: «*Я вечір у Києві. Ось як я провів сьогоднішній день...*». Improvisation and the addition of new locations or details are allowed.

3.2. Interpretive discussion

In pairs or groups, discuss:

- Can the «evening» be considered a metaphor for the city's mood?
- How does the poet imagine Kyiv—as calm, festive, noisy, romantic? Why?
- Is there a time of day in your city that seems to «come alive»?

3.3. Micro-debate

Topic: «Poetry is the best way to tell a foreigner about a city/country».

Task: present arguments «for» or «against» (2 minutes).

3.4. Exercise «The character changes tense».

Students retell the content of one stanza:

- in the present tense;
- in the future tense.

Discuss how the change of tense transforms the imagery.

4. Writing

4.1. Creative writing task (genre transformation)

Write a short essay (150–180 words) about an evening (or morning) in your city, using:

- 2 metaphors (figurative language),

- 2 similes, 1 instance of inversion,
- 1 route description.

4.2. Homework: «Questions for the poet». Students imagine an interview with the author and formulate: 3 questions about motives, 2 about linguistic devices, and 1 about emotional effect. They then select the best-formulated question.

4.3. Translation task

Read the Ukrainian poetic text and translate it into English, maintaining semantic accuracy, the imagery system, and the original's emotional and stylistic dominance. Pay special attention to the reproduction of metaphorical language, rhythm, melody, and culturally conditioned meanings. Identify the poem's key images and dominant motifs; analyze potential losses and semantic shifts in translation. After completing the translation, briefly comment on your translation decisions, justifying the choice of lexical and stylistic equivalents.

As a model, we offer a translation of the selected poems by an American student, Mikki Mahan, who studies Ukrainian as a foreign language (C1 level).

GROUNDEDNESS

When they found me in the cabbage patch, // Amid the forty-petalled leaves, // Frost had thickened the December air, // And the smoke hid in the chimneys. // In the barn, Terolya was breathing, // And warming her calf with her breath. // We burned sunflower stalks from the fields in our stove. // The land was shining // Through the ice prints on the round window // (As if painted by frost somehow!). // Someone shovelled the snow from the stairs. // At the farm, someone milked the cow. // And floating in my wicker cradle, // I flew like a swallow, so free. // And through the snowstorms and the ice floes, // The land was shining up at me. // Maybe the sun was shining all 'round, // Or maybe it was a full moon. // Or maybe an angel, unnoticed, // Brought braided bread wrapped in a veil? // Maybe unseasonable lightning, // Maybe it was a falling star? // It shone so beautifully up at me, // My land, for me still uncharted. // In her were pears, the way they should be. // In her, grapes for communion wine. // In her were fragrant lutes of lilac, // And jasmine all decked out in white. // Black ravens and white-hot agony, // And grain in the fields turned to ash. // Through waiting's smoke and parting's whistle, // My land shines and won't be snuffed out.

EVENING WANDERINGS

The evening, a scorcher, has stretched over the horizon, // With a heavy quilt, he has blanketed the streets, // And gathered the whole *beau monde* here like it's a party, // For he's a true host, not just some Johnny-come-lately! // With a dignified air, he strolled through Podil, // Poked around... Wound his way up the slope, // He went even as far as the Catholic church, // And also climbed Sophia's golden domes. // He meandered along Khreshchatyk Street, // For by then he had tired somewhat, you see. // He drank in his fill of the wafting scents – // A playful echo of that giddy feeling. // He visited the Dnipro... The river and its cliffs, // Covered them gently, shielded from the evil eye. // To be on the safe side, he scattered the clouds, // So the deep, starry night could descend from on high. // He breathed life into the souls of the streetlamps, // As if they were candles, they brightly shone, // He's like a king to his order of knights, // They call out to him, «Bravo, Bravo, Bravo!»

Conclusions. The study provides a comprehensive examination of the linguodidactic potential of poetic texts for teaching Ukrainian as a foreign language at the C1–C2 proficiency levels. It has substantiated the appropriateness of using the poetry of Vira Kytaihorodska and Iryna Dudko as effective instructional material for developing the advanced linguistic, communicative, and sociocultural competences of international students.

Poetic texts constitute a unique didactic resource that concentrates linguistic, stylistic, emotional, and cultural meanings, thereby facilitating deeper acquisition of the Ukrainian language compared with neutral instructional texts. It stimulates cognitive and speech activity, activates the emotional–axiological sphere, and fosters the development of associative and figurative thinking, which is particularly important at the C1–C2 levels.

Based on the analysis of the poetry by Vira Kytaihorodska and Iryna Dudko, it has been established that their linguistic density, metaphorical richness, cultural symbolism, and complex syntactic structures make these texts optimal for work with learners who demonstrate a high level of proficiency in Ukrainian as a foreign language. Both authors represent a nationally marked poetic worldview, which contributes to a deeper understanding of Ukrainian culture and mentality. The conducted linguodidactic analysis has shown that poetic texts have a high potential for the development of phonetic, lexical, grammatical, and sociocultural competences. The possibility of multidimensional analysis of the text has been noted, including imagery, intonational patterns, complex grammatical constructions, semantic fields, and cultural allusions.

The developed system of exercises has demonstrated that poetic texts enable the implementation of integrated instruction encompassing: the improvement of phonetic proficiency (intonational patterns, rhythm and melody, expressive reading); the development of grammatical skills (analysis of syntactic structures, transformational exercises, sentence reconstruction, stylistic syntax); the enhancement of lexical competence (semantic exploration, work with poeticized vocabulary, metaphorical language, synonymy, and word-formation models); and the formation of communicative skills (interpretation, discussion, creative expression, essays, associative and intertextual tasks).

Practical results have confirmed that poetic texts contribute to the development of productive language skills, in particular spontaneous speaking and written interpretation, as well as to the formation of analytical reading skills characteristic of the C1–C2 levels. The use of poetry in instruction motivates international learners, deepens their engagement, and ensures the natural acquisition of complex linguistic phenomena. The combination of highly artistic poetic material with a system of exercises tailored to the needs of advanced-level international students enables effective integration of the linguistic, cultural, and communicative components of instruction.

It can therefore be asserted that the poetic texts of Vira Kytaihorodska and Iryna Dudko possess significant linguodidactic potential and may serve as a comprehensive basis for the development of linguistic, communicative, and cultural competence of international students at the C1–C2 levels. Their purposeful use in the educational process enhances the quality of Ukrainian language acquisition, activates analytical thinking, and promotes deeper cultural immersion, thereby allowing poetry to be regarded as an innovative and effective tool in the contemporary methodology of teaching Ukrainian as a foreign language.

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**ЛІНГВОДИДАКТИЧНИЙ ПОТЕНЦІАЛ ПОЕТИЧНОГО ТЕКСТУ
В НАВЧАННІ УКРАЇНСЬКОЇ МОВИ ЯК ІНОЗЕМНОЇ СТУДЕНТІВ
НА РІВНЯХ С1-С2 (НА МАТЕРІАЛІ ПОЕЗІЙ
ВІРИ КИТАЙГОРДСЬКОЇ ТА ІРИНИ ДУДКО)**

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У запропонованій статті досліджено лінгводидактичний потенціал поетичного тексту як ефективного засобу навчання української мови як іноземної на високих рівнях володіння (С1–С2). Актуальність досліджуваної теми зумовлена зростанням інтересу до української культури та потребою використання автентичних, змістово насичених і культурологічно маркованих матеріалів у процесі формування високорівневої іншомовної комунікативної компетентності. Обґрунтовано доцільність застосування поезій як навчального ресурсу, що концентрує мовні, стилістичні, емоційні та культурні смисли й сприяє глибшому засвоєнню лексичних, граматичних і синтаксичних явищ. Фактичним матеріалом дослідження стали поетичні тексти Віри Китайгородської (вірш «Заземлення») та Ірини Дудко (вірш «Вечірні мандри»), які вирізняються сучасною образністю, національною символікою та складною мовною організацією. Продемонстровано лінгводидактичний аналіз поезій, визначено їхній комунікативний і культурологічний потенціал та можливості використання у навчанні іноземних студентів. Розроблено систему вправ, спрямовану на розвиток фонетичної, лексичної, граматичної, стилістичної та комунікативної компетентностей, а також на формування навичок аналітичного читання й творчої інтерпретації. Доведено, що використання поетичного тексту в межах інтегрованого навчання мови, літератури й перекладу підвищує мотивацію здобувачів, активізує мисленнєво-мовленнєву діяльність і сприяє глибшому культурному зануренню у мовне середовище. Поетичний текст у навчанні української мови як іноземної актуалізує фонетичну, лексико-семантичну та синтаксичну чутливість іноземного реципієнта. Робота з поезією та її перекладом сприяє усвідомленню ритмомелодики мови, семантичної багатозначності слова й культурно зумовлених образів, активізуючи рецептивні та інтерпретаційні навички читача.

Ключові слова: українська мова як іноземна, лінгводидактика, інтегроване навчання, поетичний текст, комунікативна компетентність, види мовленнєвої діяльності, переклад.

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