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APPROACHES OF LANGUAGE ACQUISITION BY USING STYLISTIC DEVICES: SOCIAL ASPECTS

Abstract

The science of society is commonly referred to as sociology. From a scientific standpoint, it investigates social institutions. Social institutions are also studied from a scientific standpoint in literature. As a result, it is regarded as a type of sociology. Sociologists use literature to investigate various elements of social life. The paper discusses broadly debated topics including such as sociology and the literature's deep interrelatedness. The sociology of literature is a subfield of sociology that studies the link between a work of literature and the social framework in which it is produced. Furthermore, the essay examines stylistic techniques and their influence on sociology via literature, providing instances of connections within sociology and literature.

Keywords: sociology of literature, literature, society, social structure, sociology, stylistics, stylistic devices, fiction

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СТИЛИСТИКАЛЫҚ ҚҰРЫЛҒЫЛАРДЫ ПАЙДАЛАНУ АРҚЫЛЫ ТІЛДІ МЕНҒЕРУ ТӘСІЛДЕРІ: ӘЛЕУМЕТТІК АСПЕКТІЛЕР

Аңдатпа

Әдетте әлеуметтану қоғам туралы ғылым ретінде қарастырылады. Ол әлеуметтік институттарды ғылыми тұрғыдан зерттейді. Әдебиет сонымен қатар әлеуметтік институттарды ғылыми тұрғыдан зерттейді. Сондықтан ол әлеуметтанудың өзіндік түрі ретінде қолданылады. Әлеуметтанушылар әдебиет арқылы қоғамдық өмірдің осы жақтарын зерттейді. Мақалада әлеуметтану және оның әдебиетпен терең байланысы сияқты кеңінен талқыланған тақырыптар қамтылған. Әдебиет әлеуметтануы – бұл әдеби шығарма мен ол жасалынатын әлеуметтік құрылым арасындағы байланысқа бағытталған арнайы зерттеу саласы. Сонымен қатар, мақалада стилистикалық құрылғылар мен олардың әлеуметтануға әсерлерін әдебиет арқылы талдау арқылы әлеуметтану мен әдебиет арасындағы байланыс мысалдары келтірілген.

Түйінді сөздер: әдебиет әлеуметтануы, әдебиет, қоғам, әлеуметтік құрылым, әлеуметтану, стилистика, стилистикалық құралдар, көркем әдебиет

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ПОДХОДЫ УСВОЕНИЯ ЯЗЫКА С ИСПОЛЬЗОВАНИЕМ СТИЛИСТИЧЕСКИХ УСТРОЙСТВ: СОЦИАЛЬНЫЕ АСПЕКТЫ

Аннотация

Социология обычно рассматривается как наука об обществе. Она изучает социальные институты с научной точки зрения. Литература также изучает социальные институты с научной точки зрения. Поэтому его используют как разновидность социологии. Социологи изучают эти аспекты социальной жизни с помощью литературы. В статье рассматриваются широко обсуждаемые темы, такие как социология и ее глубокая взаимосвязь между литературой. Социология литературы – это специальная область исследования, которая фокусируется на взаимосвязи между литературным произведением и социальной структурой, в которой оно создается. Кроме того, в статье приводятся примеры связи социологии и литературы на основе анализа стилистических приемов и их влияния на социологию через литературу.

Ключевые слова: социология литературы, литература, общество, социальная структура, социология, стилистика, стилистические приемы, художественная литература

1. Introduction

The constant quest to understand the intimate connection between society and literature has turned it into an academic field, which has come to be called the sociology of literature. It is the outcome of a connection in which sociology is an impartial and scientific examination of society as well as a summary of social activities and organizations and literature influences people's desire to adapt to and alter society [199, p. 1].

As a result, sociology and literature face the same challenges. The novel, as one of the most popular literary genres, may be viewed as an attempt to reproduce the social world, including interpersonal relationships, the environment, politics, governance, and other aspects of existence. The distinction is that, whereas sociology analyzes society objectively, literature transcends the social structure's surface layer and reflects human perspectives on society via diverse sensations and emotions [2, p. 80].

Notwithstanding its incapacity to reveal the brilliance of literature or the psychological tensions of fictitious characters sociology contributes to a richer and more complete knowledge of literature. We can observe that literature is a reflection of society, whether it's social structure, family, or class conflict, thanks to the sociological perspective [3, p. 163-166].

Sociology, for instance, may assist audiences comprehend how religion, politics, and law affect literature's national identity, robbing it of its independence. As the foundation of a creative work, sociology of literature attempts to relate the experiences of fictional characters, as well as the author's current condition and the historical context [4, p.41–46].

Methods. Teachers also consider literature in the language classroom to be unacceptable. The views are also expressed in the fact that the historical distinction between the study of language and the study of literature has contributed to a restricted role of literature in the classroom of languages. It cannot be denied that the use of literary texts can be an effective pedagogical method. The present paper also includes different approaches to teaching literature which provide a justification in the language classroom (LCR) based on the assumption that literature is language and that language may indeed be literary.

English teachers should primarily concentrate on encouraging learners to develop communication skills since they are more than structure and structured masters. It also means that debate should be understood in the entire social and cultural sense. There is no doubt of the use of literature in the EFL classroom being a valuable tool for teaching language and language accuracy. It is also evident that EFL speakers are still struggling to understand the complexities, ingenuity and flexibility that differentiate English standard and transaction types.

The distinct variations between the literary as non-literary discourses are indicated by the different discourse forms or classifications. This represents the historic divergence among language and literature referred by Short as a boundary conflict over territory between linguists and literary critics. [5, p. 107] The emergence of teaching two subjects as 'disconnected pedagogical methods' was the product of this separation. [6, p. 196]

The truth is that the distinction of literature from language is a fake dualism, since literature may also be literary. Instances of standard transactional modes of speech that use a whole variety of literary devices are easy to find. Headlines and commercials are regular examples of discourses that export literary language. Explicit use of stylistic techniques such as imagery, alliteration, registry, ellipsis and rhythm is mostly related to literature rather than to traditional transactional language.

Widdowson has correctly claimed that literary speech interpretation procedures are basically the same for all kinds of speech. [7, p. 87]

Approaches to teaching literature: – The inclusion of literature within EFL or ESL or LT is, of course, valuable both for the linguistic growth of the learners and for the development of communication. The justification for using the three key approaches to teaching literature is defined.

Let us claim that language teaching is advantageous not through but throughout history.

It should be noted that literature is known and remembered in a language.

Research result. Stylistics as a branch of linguistics is a ramified and multifaceted science. The area of its theory and practical application covers the entire speech activity of modern society, in the diversity of the life of society and the individual. Stylistics formulates the principles of the use of linguistic means in accordance with the tasks facing speakers or writers. It helps to choose among similar in meaning, but not completely equivalent linguistic means that are most suitable in a given speech context. Since the language is in a state of continuous development, for a correct stylistic assessment of a linguistic phenomenon, stylistics must take into account the historical changes of the language; rely on the data of the history of the language, the history of its vocabulary and grammatical structure.

Linguistic stylistics is interested in the stylistic characteristics of linguistic means and the ways of their use in different speech styles. Literary stylistics deals with the study of the individual style of the writer, the use of ideological and artistic content depending on the ideological and artistic content of the work, on the author's intention, as well as on the genre of the work and its subject matter.

There are also linguistic and speech stylistics to consider. As a result, language stylistics delves into the intricacies of linguistic subdivisions known as functional styles, which are defined by the dictionary's uniqueness, phraseology, and syntax, as well as the expressive, affective, and evaluative qualities of diverse linguistic methods. The stylistics of speech examines individual real-world writings to see how they transmit information, not just obeying the rules of grammar and stylistics, but also deviating from them.

The literary style serves the sphere of artistic and verbal art, all varieties of fiction. Therefore, in linguistics, it is often called the "language of fiction".

The language of fiction is distinguished by the widest range of stylistic use of the means of the common language. It uses not only literary means, but also vernacular, dialectic, jargon, obsolete words and forms, and neologisms. Therefore, it occupies a special place in the system of functional styles of the language.

The language of fiction also clearly reflects the individuality of the writer as well as the personality of the author. Therefore, when researching and characterizing works of fiction, it has become a tradition to talk about the language and style of the work such as the language and style of the writer. The language of the writer is usually understood as a set of linguistic means (vocabulary, phraseology, grammatical forms) that the writer selects from the common language and uses in his works. The style is understood as their concrete implementation in one or another work, in an integral text. New terms are used as synonyms for these traditional terms in modern linguistics - idiolect and idiostyle.

An idiolect is understood as a set of linguistic means characteristic of a particular writer. The idiolect reflects the worldview of the writer, his individual picture of the world or, in another way, the individual concept sphere. The term concept is often used synonymously with the word concept. However, more often concepts are understood as general, basic concepts, due to the peculiarities of the mentality of the society, the individual, which determine the worldview and spiritual culture of the individual. In contrast to the idiolect, the term idiostyle denotes the stylistic manner of the writer and is synonymous with the term "individual style". Idiolect and idiostyle are closely interrelated and generally characterize the linguistic personality of the writer.

The concept of fictional text includes works of fiction, texts of works of cinematic art, oral genres of modern stage, oratory and polemical art.

A literary text is the most complete expression of the literary language. In many cases, this phenomenon goes beyond the limits of the literary language into the area of the national, common language.

A literary text is the language of word art, the main function of which is the aesthetic function, but the communicative function is also fully manifested here. Working with fiction text is very laborious, since each such text has its own pronounced specifics. And translation of a literary text into another language is a serious translation problem.

Individual names do appear in literary works, but they are fake, much as most dates; they are typically genuine toponyms, which are the names of nations and towns, although this is not always required, and they are usually created in science fiction novels. Factual quotes from other texts can be discovered in a work of fiction, although their documentary nature is occasionally fictitious.

There are trustworthy descriptions of certain geographical locations, but this dependability must be verified because the author may have contributed anything on his own. As a result, cognitive information in a literary work resides in the past and isn't always accurate. It is used by the author for artistic reasons, and it is subordinated to his creative objectives.

In literary texts, colloquial vernacular vocabulary can be found; rhetorical questions are addressed to the reader on behalf of the author's narrator, digressions, descriptions of nature, etc., including the "image of the author."

"The image of the author" finds expression in the text of the work, primarily in the author's speech. The author's speech can be represented by various compositional and speech forms: narration, description, and reasoning.

The narrative communicates the developing actions and states. It is characterized by the following features: 1) plot, 2) eventfulness, 3) action, 4) temporal sequence of the event. These signs are realized through the use of anthroponyms, toponyms, temporal indicators, action verbs. The description tells about the external signs of the character and the setting of the action. The description expresses the relationship: an object is a space and an object is a sign, it is static. Reasoning conveys the logical development of thoughts. It is autonomous and timeless. It expresses logical, cause-and-effect relationships.

The speech of the characters in a prose work is presented in the form of dialogues or internal speech. All replicas of one character make up his speech part, which is a vivid means of characterization.

The character's inner speech is also a component of the speech part; usually it is presented in the form of an internal monologue. In a prose work, non-proprietary direct speech is also used, in which the author's voice and the character's voice merge.

It is very difficult to draw the line between these voices in improperly direct speech. The author's speech approaches the character's speech system, includes expressions characteristic of him, the author's plan is represented primarily by the use of the pronoun and verbs of the third person.

Methodological recommendations for the analysis of fiction text

A piece of fiction must also be connected with the author's entire body of production it must be obvious what characteristics of his period the writer shown, how significant the topics highlighted by him are, how typical the characters depicted by him are, and what frequent human problems the author presents.

Every work has a significant amount of the founder's character, but there is also something that transcends this individuality and represents the spirit of the moment, the historical knowledge of the age, and the experience of all humanity.

When evaluating, it's vital to illustrate where this or that character fits into the work's image system, what his viewpoints are, his range of interests, what's typical of him, and what characteristics are distinctive to him as a unique human personality. It's crucial to figure out how the writer uses art to disclose the pictures of his heroes, such as how the character seems on the outside, in the way he dresses, speaks, and interacts with the surroundings. It's crucial to pay attention to what the author writes about the hero, how other characters view him, and how his speech portrays him. A literary protagonist's image must be shown in all of his complexities, in various links with the surroundings, with life, and in the character's movement, evolution, and interactions with others. It is necessary to exhibit the picture in relation to other characters in order to fully reveal it.

It is vital to identify the most important lines along which the comparison will be done when contrasting the characters. First and first, significant distinctions in philosophical and life attitudes, beliefs, and conduct must be demonstrated.

In order to convey your viewpoint while analyzing a literary work, you must first establish the author's attitude toward what is represented, its conditionality, and the aesthetic way of the picture. Reasoning must be backed up by a system of evidence, including the work's substance and quotes. It is not essential to examine every scene in which the hero appears; instead, focus on the key events that highlight the character's major characteristics and the adaptability of his image.

Discussion. Every word in the language has a nominative meaning. It helps to relate speech to reality and express thoughts. In addition to the main meaning, most words are included in a certain associative array and have an additional symbolic meaning, which is most often figurative. Such a lexical property is actively used by poets and writers to create works of fiction, and this phenomenon is called the stylistic devices. They give the text expressiveness and help to convey your thought more accurately.

Stylistic devices are words or turns of speech in a figurative, allegorical meaning. Devices are an important element of artistic thinking. The use of devices in artistic speech creates new combinations of words with their new meaning, enriches speech with new shades of meaning, communicates to the defined phenomenon that meaning, the shade of meaning that the speaker needs, conveys his assessment of the phenomenon.

Stylistic device is characteristic of colloquial speech, but tropes are especially widespread in artistic and literary creation, since they help the writer to individualize the phenomena he is talking about, to give them assessments. Types of stylistic devices: metaphor, metonymy, personification, hyperbole, simile, etc.

Onomatopoeia is a word that imitates the sound it represents. Examples: crunch, zap, tick-tock, whoosh.

Personification is when a writer gives human qualities to animals or objects. Examples: My car drank the gasoline in one gulp. The cat laughed. The newspaper headline glared at me.

Alliteration is the repetition of the same consonant sound in words occurring near one another. Examples: Peter Piper picked a peck of pickled peppers. Sally sells seashells by the seashore.

Symbolism is using an object or action that means something more than its literal meaning. Examples: pink - the fight against breast cancer, the statue of liberty – freedom, white – purity, black – death, red – blood or love.

Paradox reveals something true which at first seems contradictory. Examples: He was a brave coward. When you win all the time, you lose.

Hyperbole is an obvious exaggeration or overstatement. Examples: I'm so hungry I could eat a horse!

Understatement makes an idea less important than it really is. Examples: Einstein was pretty smart, I guess.

Simile is an expression comparing one thing to another using the words "like" or "as". Examples: He ran like a cat, lightly and quietly. Her blue mood passed as quickly as an afternoon rain shower.

Metaphor is a comparison of two unlike things without using the words "like" or "as". Examples: He was a statue, waiting to hear the news. She was a mother hen, trying to take care of everyone around her.

Allusion is a casual reference to a famous historical or literary figure or event. Examples: If it doesn't stop raining, I'm going to grab some animals and build an ark. My sister has so many pets I'm going to start calling her Old McDonald.

Imagery is when a writer invokes the five senses. Examples: The smell reminded him of rotting tomatoes. The fence was uneven, like baby teeth growing awkwardly in. (also a simile!)

Idiom is an expression with a meaning different from the literal meaning of the words. Examples: I got cold feet before my speech = I was scared; my boss gave me the green light = my boss said yes; draw the curtains = close the curtains; put the lights out = turn off the lights.

Oxymoron is two opposite terms. Examples: a peaceful war, a generous cheapskate, dark sunshine.

Euphemism is a polite word or phrase used in place of one that may be too direct, unpleasant, or embarrassing. Examples: pass away = die; vertically challenged = short; let go = fired; pre-owned = used.

Dysphemism is a impolite word or phrase used in place of one to be purposefully too direct, unpleasant, or embarrassing. Examples: snail mail – postal mail; pig – policeman; worm food – dead person.

Cliché is an expression that has lost its power or originality from overuse. Examples: talking a mile a minute, quiet as a mouse, easy as pie.

Pun is a humorous play on words, often involving double meanings. Examples: When a clock is hungry it goes back four seconds. A man stole a case of soap from the corner store. He made a clean getaway.

Repetition is when an author repeats a word or phrase for effect. Example:

Remember the time you lent me your car and I dented it?

I thought you'd kill me...

But you didn't.

Remember the time I forgot to tell you the dance was formal, and you came in jeans?

I thought you'd hate me...

But you didn't.

Conclusion. It is clear that language learning has something very unique to offer in literature. It integrates attention to context with attention to design, as Hanauer has claimed.[8, p.170] We have a proof that it is inspiring and engaging, and we acknowledge why it is the case in situations where learners display resistance and disapproval of literature. We accept its meaning for the learner, and we are also coming to recognize the significance of the teacher's learning assignment for the development of language learning in this sense and also for the success of literary comprehension. It is obviously important to have adequate guidance and consistent scaffolding. A textbook or a reader may provide this scaffolding, but more often than not, it is provided by the educator, who is critical in accordance with the following. One is the way the assignment is set up; the second is the way a teacher may adapt to the way a conversation goes, offering scaffolding as and when it is necessary. All in all, we are also starting to appreciate the role of the teacher in this field, giving us the beginning of an understanding of how to prepare teachers who are competent and confident in dealing with the problems involved in the use of literature in the language classroom.

The research of social circumstances and social factors of literature is the focus of sociology of literature. The link between sociology and literature, as well as all other disciplines impacting human social life, will be well appreciated. Many literary personalities have been outspoken in their criticisms of their society. [9, p. 147]

Scholars from all around the world have committed to the sociology of literature at one point or another. However, the topic of sociology of literature stays open and many ambitious sociologists might follow it as an area of study.

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