

## LINGUISTIC-STYLISTIC ANALYSIS OF A LITERARY TEXT AS A FACTOR IN THE FORMATION OF PHILOLOGICAL COMPETENCE OF FOREIGN LANGUAGE STUDENTS

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### Abstract

The article discusses the techniques of working with a literary text that contribute to the philological development of students in a foreign language audience. The levels of reading of the text are characterized; the methods of revealing the semantic and functional-stylistic loads of the linguistic means of the text are described. The study of the text in the figurative-linguistic plane is associated, first of all, with the study of the functioning of the word in communicative and aesthetic aspects. The stages of linguistic and stylistic analysis of a literary text that contributes to the correct understanding of the work and develops reading abilities are described.

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Currently, fiction as a subject of "human studies", as a factor in the formation of the spiritual world of a person, plays a major role in the process of humanization of education. Achieving the goal of personal education is impossible without updating, enriching the content of the lesson. The forms of its implementation are determined by the genre, the idea, the specifics of the content of the artwork. When constructing a lesson, choosing teaching methods, the teacher should be guided by an important requirement – to educate erudite, thoughtful readers, which is especially important in a foreign-language audience.

A real reader is always active, he is, as it were, a participant in the events that are being narrated, he asks himself questions and tries to find answers to them in the book, makes guesses. His first impressions of what he has read, opinions and assessments may change in the process of further reading. Therefore, at the initial stage of acquaintance with a literary work in a foreign language audience, it is important to realize that it is not clear in the text, highlight incomprehensible words and expressions, and find out their meaning by referring to dictionaries, reference books, additional literature. It is useful to conduct targeted observation when readers' attention is drawn to a particular character, to certain events, positions. It is advisable to involve linguistic and cultural commentary. According to V.V.Vinogradov, «understanding and interpretation of a literary text is the basis of philology and at the same time the basis for the study of spiritual and partly material culture» [3, p.130].

But, first of all, it is necessary to pay attention to the writer's word. Therefore, it is so important that the literary text sounds during the analysis, so that the answers to the questions posed are found in the work itself.

The teacher should strive to permeate the analysis of a literary work with important ideological issues and resolve them in such a way that at the same time there are shifts in the philological development of students. Therefore, the problematic way of analysis is a general principle of modern education. Problematic situations can be created both when considering episodes within the framework of the analysis «following the author», and when studying images in the system of step-by-step analysis. A good effect when working with a literary text is given by the following techniques: step-by-step reading, solving reflexive problems, semantic compression, verbal illustration, compiling a thesaurus dictionary of a poetic text, associative, linguistic and stylistic experiments, keyword search, compilation of thematic chains.

Students can act as creators of the corresponding monologues, which provides great opportunities for the development of thinking and imagination, enriching an active vocabulary. There is a cognition of the unity of words and the psychology of heroes through speech. For example, in the fifth act of A.N.Ostrovsky's play «The Thunderstorm», one can suggest finding a phenomenon in which several phrases of Katerina reveal the full depth of her experiences. In addition to reading Katerina's monologue «No, there is nowhere!..», highlighted in a separate phenomenon as a key moment of the play, students need to pay attention to Katerina's last meeting with Boris, or rather three phrases: «Well, forgive me!», «Take me with you from here!», «Go with God!». They contain all the emotional anguish of the heroine; they allow you to feel a person.

An approximate reasoning over the first phrase "Well, forgive me!"

- What is in this phrase? After all, Katerina only asked Boris: «Aren't you angry?» – and got a perfectly understandable answer: «Why should I be angry?» And suddenly after all this: «Well, forgive me!» Because it seems to be repeated...
- Here Katerina is thinking about something of her own...
- About what?
- She doesn't need Boris's forgiveness right now. She demands to understand the conscious sacrifice to which she condemned herself for the sake of protesting against Kabanova's despotism.

It is easier for students to further determine the nature of the phrase «Take me with you from here!» – a flash of hope – the heroine's last hope. And after the loss of hope – «Go with God!» – it means that now everything is over. The students felt the soul of the woman and are ready to reproduce the speech of the heroine. Such dialogues help to understand life, give moral guidelines, forming the reader's soul.

The teacher should set students up for hard work, without simplifying anything, help mentally create an image of what they read, revive thinking. For example, while working on the images of Leo Tolstoy's novel «War and Peace», the teacher may ask the question: Why does Tolstoy portray Natasha Rostova from the age of thirteen? After an equal discussion, everyone comes to the conclusion: «The writer portrayed Natasha at this age because otherwise, especially at the end of the novel, the reader would not have understood her. Tolstoy showed the origins of Natasha's character, motivating everything that will happen to her later when she becomes an adult».

Offering questions that evoke a lively creative response, the teacher also plays the role of an educator. He does not seek external independence, manifested in the usual set of expressions: "I think", "it seems to me", "in my opinion", but the true one, born in the process of sincere experiences, in the enthusiasm for the analysis of the work. For example, the question: In which family would you like to live – with the Rostovs or the Bolkonskys? – eliminates the feeling of remoteness, artificiality of the artistic text. The teacher shows the characters in a variety of situations in which the author "forces" them to participate. Students also need to determine their position and thereby discover the moral dominant personality, some are looking for themselves in the Rostov family, others in the Bolkonskys. The right to variable solutions remains, which is quite natural, if we keep in mind differences in the level of

knowledge, peculiarities of thinking, imagination, character.

Teaching to understand the artistic world of the writer, the teacher helps students to understand the hero, empathize with him, and put themselves in his place. At the same time, the ability to sympathize with another person develops; including extracting life experience from the fate of a literary hero, and this determines an adequate perception of artistic phenomena. This is how thinking skills are developed – the ability to observe the text, select material, compare, group, and determine cause-and-effect relationships. Of great importance in the process of linguistic analysis of works is the identification of associative connections, that is, the development of artistic imagination and imaginative thinking.

For an adequate interpretation of a literary text, it is important to read it correctly, which is facilitated by linguistic commentary – the first stage of text analysis. Thoughtful reading teaches students to see the inconspicuous and insignificant, convinces students that every word, every sign in the text carries information that helps to understand the shades of general meaning, since there are no random details in a literary text.

The linguistic-stylistic analysis of the text appears as «the analysis and systematization of the elements of the linguistic organization of the text embodying the "image of the world" and the "image of the author" from the standpoint of a certain aesthetic ideal» [2, p.48]. The actual linguistic - stylistic analysis of the text provides for the following stages:

- 1) Analysis of language tools from the point of view of their system-language semantics. It means that literary texts often use words whose meaning, for one reason or another, is not clear to the modern reader (little-used words, archaisms, historicisms, dialectisms).
- 2) Analysis of the meanings of linguistic units in the context of a work of art (definition and interpretation of keywords, connectivity means, text dominants at the linguistic level, definition and interpretation of their role in creating imagery; work on the internal form of the word; definition of contextual synonyms and antonyms)
- 3) Analysis of the participation of the word in the creation of the image and determination of its place in the image system as a whole (determination of emotional connotations of linguistic units in the text; extraction of subtext and extralinguistic information from the language tissue that forms the author's picture of the world).

The analysis process also takes into account: 1) features of syntax; 2) originality of composition; 3) features of the choice and organization of linguistic material in its particulars and integrity – speech consistency; 4) the relationship of linguistic and semantic aspects.

The variants of the analysis of both poetic and prose texts are diverse. In our opinion, the most acceptable is the structure of analysis proposed by E.I. Beglova: consideration of text nominations, definition of the topic, thematic fields, lexical commentary, analysis of syntax and visual and expressive means. The analysis of poetic works includes the study of the metro-rhythmic and phonetic levels [1, p.121].

All stages of work on the text are carried out through the formulation of problematic issues and the performance of research tasks in the process of comprehending the functions of all compositional fragments, semantic types and forms of speech, as well as identifying stylistic functions of lexical, syntactic, intonation means involved in creating the artistic unity of the text.

### Sample tasks:

1. Identify keywords and phrases. What allows them to be considered key? What is their role in the work?
2. Use words from the text to compose a thematic group to the central image. What shades of meanings are actualized by the words of this thematic group?

3. Pay attention to the stylistic affiliation of the vocabulary, the use of archaisms, historicisms, neologisms; emotional – evaluative words, colloquial or, conversely, words of sublime style. For what purpose are they used by the author?
4. Choose synonyms for epithets. Is it possible to replace epithets in this context with synonyms? What does the author emphasize by using this word?
5. On what meanings is the phenomenon of contextual antonymy based? What is the function of the antithesis in the text: opposition or unification?
6. Determine the artistic function of rhetorical means (questions, exclamations ...).
7. Why do you think the token is... repeated repeatedly in the text? Which part of speech does this word belong to? In which case is this word used in a direct, figurative and symbolic meaning?
8. How are the parts of the text related? Pay attention to the lexical and syntactic means of communication (repeated words, syntactic parallels or, conversely, a sharp change in syntactic constructions and intonations.)
9. What technique / techniques is the text based on? (comparison, opposition: gradual strengthening of feelings, gradual development of thought; rapid change of events, dynamism; unhurried contemplation, etc.)

A creative attitude to a work is impossible without the ability to understand and appreciate the role of detail in a literary text. But students often do not know how to see it in what they read, they are carried away only by the course of events. The elements of the game help to keep the attention on the details. For example, the task is based on the replicas of the acting characters about other characters to guess who they are talking about. Thanks to such activities, students will not just read the work, but will do it carefully, delving into every detail of the text. However, the essential goal will be achieved only if the ingenuity and ingenuity awakened by the game serve as an incentive to deepen interest not in external details, but in the inner layers of the content of the work.

An experienced teacher's lesson ends with a creative task. «It has that glimmer of art where it is not mechanically applied to the lesson, but organically follows from it. The most interesting, but unrealized part of the topic, in fact, is the task» [4, p.28]. For example, at the stage of reflection, the theme «Molchalin» («Woe from wit» by A.S.Griboyedov) is announced. Famusov speaks approvingly about him – "business". Chatsky, having overheard his revelation with Lisa, speaks with disgust: "The scoundrel." The teacher, combining these two reviews, will formulate: "Business scoundrel" – and will offer students to justify this formulation, for which you need to know the text well, feel the character of the hero.

Creative work helps to understand the work: keeping diaries on behalf of the characters, describing their situation. Such preparation excludes cheating, a simple enumeration of character traits that destroys the hero, teaches to be attentive to individual words and replicas of characters.

Gradually, the evaluation of the artistic word forms an understanding of life, ideological and moral positions, and aesthetic tastes of students. On the basis of reading and studying works of art, the spiritual world of students is enriched; the need for constant communication with the book is strengthened. The linguistic-stylistic analysis of a work of art makes it possible to see that the interaction of linguistic units within the text is not accidental, but purposeful: the linguistic structure of the work is always deeply thought out by the author from the point of view of the most complete and effective implementation of the aesthetic concept in it.

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