

FEATURES OF CARRYING OUT DICTIONARY WORK ON A WORK OF FICTION

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Abstract

This article discusses vocabulary work in the study of a work of art and the features of its implementation. The author describes methods and techniques for analyzing the lexical composition of a literary text, determining the meaning of words and expressions, researching stylistic features and contextual use of vocabulary. Issues related to the understanding of a literary text through vocabulary work are also discussed.

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The word is the most important unit of language, a carrier of meanings, an instrument of cognition of the world. Words and their combinations denote specific objects and abstract concepts, while emotions are expressed in words. The richer a person's vocabulary, the wider his possibilities of choosing a more accurate and expressive design of thought. That is why it is necessary to treat with special care the organization of vocabulary work in the lessons of the Russian language and literature when studying a work of art.

Vocabulary work in Russian language lessons is a wide system of various tasks aimed at a meaningful perception of the vocabulary of a literary work, clarifying the vocabulary known to schoolchildren, introducing it into their coherent speech, practical mastery of lexical, stylistic, expressive means of language.

The main purpose of the dictionary work is to help students to comprehend the content and artistic richness of a literary work in a meaningful way. Dictionary work is implemented based on the principle of its organic combination with the study of the work itself.

The features of carrying out dictionary work on a work of fiction include the following aspects:

Analysis of lexical composition. When carrying out dictionary work, it is necessary to study all the words used in a work of fiction. It is important to pay attention to rare or specific words, as well as to repetitive lexical units.

Definition of the meaning of words and expressions. Metaphors, idioms and other figures of speech

that may have non-standard meaning are often found in works of fiction. When working with vocabulary, it is necessary to take into account the context and features of the author's style.

The study of stylistic features. Artistic works can have their own unique style, which differs from ordinary speech. It is important to pay attention to the use of phraseological units, archaisms, dialect expressions and other stylistic techniques.

Contextual use of vocabulary. Understanding the meaning of words and expressions in a work of fiction often depends on the context. It is important to take into account the situation in which a certain word is used, as well as interaction with other lexical units in the text.

The importance of vocabulary work is predetermined by the limited speech development of schoolchildren, the uniqueness of their vocabulary, which is characterized by substitutions, mixing of words, inaccuracy and non-differentiation of meanings. The understanding of the literary work being read depends on the quality of the dictionary work.

Often, when doing dictionary work on a literary text at school, teachers do not pay due attention to the important fact that they are not facing simple everyday words, but a thin artistic language fabric that requires a special methodological approach.

Equating in such cases dictionary work on a literary text with similar classes on the vocabulary of a non-artistic text, it is overlooked that in addition to the usual verbal and stylistic information, an artistic word is always a carrier of an additional, new meaning and this additional, new semantics is the most important thing - after all, the text itself was created and created for the sake of it. Therefore, the urgent task and the main requirement of any lexical work on such educational material as a work of art is, first of all, to take into account the additional sound of the artistic dictionary, which is inextricably linked with the aesthetic impact of vocabulary art on the formation of mental, volitional and aesthetic abilities of students.

"The problem of understanding a word in a literary text is much more important than just explaining certain words. "The primary reading, which does not pursue the goal of understanding the meanings of each of the words that make up the text, is discrete: the meanings of many words are perceived incorrectly or are not fixed at all, as if they are skipped. Such discrete, mechanical reading develops a pernicious habit of grasping only the very first semantic layer of what is read — plot twists and turns."

In a work of fiction, the verbal environment, the context is of great importance, the same word behaves differently in different texts. Only the teacher's explanations do not solve the problem: there must be a counter interest, painstaking, regular work on the dictionary of the children's artwork themselves under the guidance of the teacher" [3].

At each stage of working with a literary work, dictionary work has its own specific tasks and forms of implementation. At the preparatory stage for reading, the tasks of vocabulary work include: clarifying students' knowledge about a particular vocabulary (depending on the topic of the work being studied), expanding vocabulary, clarifying the meaning of some words, fixing words known to children.

At the stage of initial acquaintance with the work, the task of vocabulary work is to help students comprehend the work of art, using evaluative vocabulary to express their attitude to it. At this stage, the vocabulary is introduced by the teacher into his story, and in the conversation – the examination of illustrative material. With the help of words, phrases, sentences written on the blackboard, students talk about their life experience, motivate their attitude to the text, its characters.

The first stage should make up for the shortcomings of general language training and therefore it usually precedes the so-called primary reading of a work of fiction.

So, in the course of preparing to understand the text, we are dealing with non-artistic semantics of the dictionary, and in each class, depending on the level of knowledge and abilities of students, this work on the meaning of the first language tier will proceed in a special way. In a well-prepared classroom, it will take a minimal amount of study time or even be absent. Dictionary preparatory work may be absent even if the artistic text itself is linguistically simple and understandable – for example, A.S. Pushkin's poem "Winter Morning", etc.

But even in a strong language training class, preliminary vocabulary work will also take quite a lot of study time when a work is being studied, the subject of which for modern youth is already far and incomprehensible, and in some cases original from the point of view of national specifics. So, when reading the first chapter of "Eugene Onegin", it is necessary to dwell in detail on the concept of "Pushkin's Petersburg" (high society, secular youth, secular education, etiquette at balls, etc.) All this will help to better understand the image of the main character – Eugene Onegin.

It should be borne in mind that at the first stage of vocabulary work, it is necessary to introduce not only textual vocabulary into the active vocabulary of students, but also that extra-textual vocabulary material that is needed for conducting conversations, reasoning about life situations and phenomena described in a literary work.

The remaining stages of lexical work, on the contrary, follow the reading, deepening and expanding the impact and perception of the text. They are no longer connected with the preparation for the perception of a literary text, but with the deepening, activation of its aesthetic impact, being, as it were, an organic, integral part of the perception of the entire text as a whole. This work always follows the reading. And the teacher decides for himself whether it is necessary to stop at a special analysis, interpretation of a figurative word, or it is enough to limit oneself to expressive reading and aesthetic impact on students of the entire text as a whole. In this case, the translation into the native language of any poem by A.S. Pushkin seems completely useless.

Taking into account the new quality of the dictionary included in the literary text, it is possible to allow its translation only with the help of similar functional poetic means of another language, that is, to resort, if necessary, to comparing this text with its artistic translation into the native language.

In a number of cases, it is useful to compare not whole stanzas or quatrains, but individual expressions and individual words that are particularly well found. That is why prose gives the teacher more freedom of action compared to poetry.

In-depth study of the work involves the consolidation of new vocabulary when reading and answering teacher's questions. Vocabulary, in addition to clarifying the meaning, is included in the speech of students when making coherent statements: detailed answers, retellings, descriptions, analytical or evaluative judgments. To formalize judgments about the character (characters), a moral and evaluative vocabulary is introduced that allows you to characterize the character, express your attitude to him. The work with the text is accompanied by systematic vocabulary and stylistic exercises such as: "supplement", "say it differently", "pick up words", "replace a word with another, similar in meaning", etc.

At the stage of generalization, the task of developing coherent speech of students is solved. However, even at this stage, it is possible to expand the vocabulary (acquaintance with socio-political, moral, ethical and evaluative vocabulary). This allows students to formulate the problems of the work and determine their position in relation to what they have read.

At the final stage of the lesson, the students should be invited to write down the idea of the work themselves, expressing it in one sentence, and then try to express this idea in a phrase. At the last stage,

you can divide the class into groups, distribute reference books and dictionaries. The task for the groups will be to search for one word that reflects, in their opinion, the concept of the entire work.

"To identify the abilities of high school students in working with the word at the synthesis stage when studying a work of art, an experiment was conducted with 9th grade students. After a brief retelling of the plot of the story "Blizzard" by A.S. Pushkin, students were asked to write the idea of the work, expressing it in one word. For the purity of the experiment and at the same time for help, the children first formulated the idea in one sentence, then in a phrase, and only after these two preliminary steps determined an ideologically significant word for themselves. The students "squeezed", made a kind of compression of the meaning, putting it into a single word. For children, it was also a test of residual knowledge, since they had studied this work for a long time.

This task made it possible to identify the logic of students and their level of understanding of the work visually. But the clarity was shown only in those answers where the guys tried to complete all three stages. Most of the children formulated either a sentence and a phrase, or a phrase and a word. For example, the student indicates with the first answer - "about fate", the second - "a predestined meeting". These answers show that at the first stage he formulates the theme, not the idea of the work, but uses the conceptual word "fate", which most of the respondents will come to. But the second phrase is more close to the idea of the story. It reflects the understanding of divine providence, because the meeting is predestined, that is, determined by forces independent of human will. At the third stage, the student could have come to an interesting and original solution, but, unfortunately, stopped at the second stage, which indicates a certain level of understanding... Systematic introduction of this kind of dictionary work, and not only on works that have been passed for a long time, but also being studied at the moment, would consolidate such a skill, allow children to delve deeper into the work and develop an independent, individual understanding of the work, would teach children to carefully handle the word, correctly use its capabilities" [2].

The difficulties of vocabulary work are related to the peculiarities of their speech development. There are several groups of mistakes that students make in understanding words: 1. mistakes in mixing words by similarity in sound composition, so-called paronyms (subscriber – subscription); 2. incorrect perception of the word due to misunderstanding of its grammatical design (rushed - threw); 3. understanding of the figurative meaning of the word in the literal sense (broke off in the chest); 4. misunderstanding of the sentence due to with a misunderstanding of the syntactic design of the text; 5. understanding the word only in one meaning, which was known earlier.

Knowing these mistakes will help the teacher to think through the system in the work on the development of speech in reading lessons and will help to build vocabulary work more purposefully.

In the conditions of teaching in a non-native language, where work on a literary text is noticeably complicated due to the fact that students do not speak Russian enough and do not always accurately understand the meaning of words and expressions, it is necessary to take into account the need for all stages of vocabulary work that provide functional, aesthetic impact of the text and at the same time work out language and speech skills students.

The use of vocabulary work in the classroom when studying a work of art contributes not only to the development of the ability to interpret the work, but also allows you to form the ability to accurately, concisely formulate a thought, be attentive to the word, its imagery, internal and external form.

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