для решения конкретной прикладной задачи, описательной адекватностью или объяснительной силой, но применительно этого от него не требуется.

Наряду с теоретической лингвистикой, прикладная лингвистика является частью науки, которая занимается языком. Она специализируется на решении практических задач, главным образом связанных с изучением языка и на практическом использовании лингвистической теории в других областях. Каждая определенная прикладная дисциплина обладает особым набором методов. Квантитативная лингвистика в основном опирается на методический инструментарий статистики, компьютерная же лингвистика широко использует методы теории программирования, теория воздействия опирается на представление о важном изменении языковых структур. Можно выделить общее, характерное для метода прикладной лингвистики в общем. Эта общая часть хорошо видна при сравнении методов описательной, теоретической и прикладной лингвистики.

1. Апресян Ю.Д. Идеи и методы современной структурной лингвистики. М.: Просвещение. 1966. С.305
2. Апресян Ю.Д. Лексическая семантика. Избранные труды, том I. М.: Школа "Языки русской культуры". 1995. С.442
3. Городецкий Б.Ю. Новое в зарубежной лингвистике. Прикладная лингвистика. Выпуск XII. М.: Радуга. 1983. С.459
4. Звегинцев В. А. Теоретическая и прикладная лингвистика. М.: Просвещение. 1968.
5. Пиотровский Р.Г., Бектаев К.Б., Пиотровская А.А. Математическая лингвистика. Учеб. пособие для педагогических институтов. М.: Высшая школа. 1977. С.383
6. Пиотровский Р. Г. Инженерная лингвистика и теория языка. Л.: «Наука». 1979. С.112
7. Шайкевич А.Я. Принципы и методы семантических исследований. М.: Наука. 1976. С.377
8. Щерба Л.В. Опыт общей теории лексикографии. Языковая система и речевая деятельность. Л.: Наука. 1974. С. 428

Podavets O.D., Gerok-Yerzhanova O.V.

How to teach students to make complex interpretation of a text

*Kostanay Regional University
(Kazakhstan, Kostanay)*

doi: 10.18411/lj-04-2021-202

Аннотация

В данной статье рассматриваются основные проблемы интерпретации художественного текста и предлагаются способы их устранения. Авторами статьи представлены различные приемы работы со стилистической терминологией; рекомендации студентам в применении теоретических знаний по стилистике на практике, а также для самостоятельного изучения теоретического материала и формирования необходимых практических умений по интерпретации иноязычного художественного текста.

Ключевые слова: интерпретации художественного текста, стилистические приемы, стилистические средства выражения, комплексный стилистический анализ

Abstract

This article deals with the main problems of the literary interpretation of a text and focuses on the ways to eliminate them. The authors of the article present various techniques for working with stylistic terminology and give recommendations for students in the application of theoretical knowledge in stylistics in practice. Furthermore, the authors suggest different variations on analyzing the text, based on the theoretical material, which facilitate the formation of the necessary practical skills for the interpretation of a literary text.

Key words: the interpretation of a literary text, stylistic devices, stylistic expressive means, the complex stylistic analysis

The teachers of English all over the world know that it's a complicated process of teaching students to make the interpretation of the text from English literature. There are a lot of problems such as timing, number of hours given for comprehension of the discipline, misunderstanding of types of English words by some students.

The authors of this article are concerned about the level of knowledge the students get after the course of English Stylistics and the course of English and American Literature. The matter is that the creators of Module Educational Program can't allow to increase the number of hours for learning and practicing the interpretation of English fiction using the stylistic analysis.

Consequently, for the purpose of filling this gap, the writers of this article compiled the working out for assistance to those students who want to master English interpretation in a proper way.

The first step suggested by the authors was to use the English text taken from the novels for extensive reading. The material is based on several theoretical sources, which were selected with regards to the needs of increasing the competitiveness of students in the global world. We acknowledge that it is easy to work when people comprehend not only the content and plot of the story but also notice the means used by the writer to express his or her main idea or opinion.

Simultaneously, the students should be given theoretical information concerning the stylistic devices studying all the categories of the stylistic devices and expressive means. It depends upon the choice of the teacher. Besides, we should regard the information which is recommended by the Standards taken in every country. We solved this problem by means of compiling the glossary of stylistic devices and expressive means. All the teachers monitored this process. In our case, the teachers of stylistics used the definitions and functions of morphological, phonetical, lexical and syntactical stylistic devices and expressive means suggested by Galperin Ilya Romanovitch, the outstanding Russian linguist and Kucharenko Victoriya Andreyevna, the famous Ukrainian linguist. This study requires a lot of time that is why the teacher of Stylistics shortened the theoretical information and designed the working out using definitions, types and functions, some definitions of style, functional style and stratifications of English vocabulary, which is the main handicap for comprehension. In its turn, a lot of practical tasks should be fulfilled in order to acquire the ability to identify the above mentioned units in an unknown abstract of literature. The authors divided this course into two parts, starting to teach interpretation only after studying the stylistic devices and expressive means. It was aimed to help students develop skills in a particular stylistic analysis of linguistic material, teach them to correctly interpret language phenomena of different levels, presenting significant notions of Stylistics as a subject; develop skills for stylistic analysis of a text, advance critical thinking.

The samples of texts were given by the experienced teacher of English literature who thoroughly chose abstracts from English fiction. The preferences were given to the Romantic novels. Interpretation of literary text describes the implementation of the system of language in specific speech areas, i.e. the entire detailed texts in English. The interpretation of the text is drawn primarily to the interpretation of the overall meaning of a work through the analysis of its phonetic, grammatical, lexical and stylistic features. The discussion of the abstracts from the novels preceded in active discussions of all three teachers, some of them tried to apply the information as if they were the students.

The next stage was to apply the samples of stylistic analysis. For this work we selected a lot of different samples of stylistic analysis of different authors. We suggested six schemes of analysis to students.

The complex stylistic analysis of a literary text should cover the following issues:

- The main events in the in the author's life that influenced his artist career, his way of thinking and his style.
- The content of the text being analyzed.
- The main idea of the text, i.e. the author's "message" to the reader.
- Stylistic devices which help to express the main idea (i.e., to characterize the personages, to depict precisely the setting for the event, to express the author's attitude towards the narrated events and the characters, etc.)
- Other stylistic devices (those which do not obligatory help to render the author's message, but build up the style of the narration). [1]

There is also an alternative variant when the students can interpret the text from the literature` point and then analyze it from stylistics. In this case the students should interpret the abstract using 13 points.

They are: I. Speak of the author in brief.

- the facts of his biography relevant for his creative activities;
- the epoch (historical and social background);
- the literary trend he/she belongs to;
- the main literary pieces (works);

II. Give a summary of the extract (or the story) under consideration (the gist, the content of the story in a nutshell).

III. State the problem raised (tackled) by the author.

IV. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).

V. Give a general definition of the text under study: *Types of narration*:

- the third person narration / the first person narration (an I-story) / entrusted narration;
- the narration interlaced with descriptive passages and dialogues of the personages;
- the narration broken by digressions (philosophical, psychological, lyrical, and others);
- an account of events interwoven with a humorous (ironical, satirical) portrayal of society, or the personage, with the focus on Compositional Forms: narration, description, argumentation.

VI. Define the prevailing mood (tone, slant) of the extract (lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic, sentimental, emotional/unemotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful).

VII. Compose the plot structure of the extract (or the story).

Divide the text into logically completed parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:

- exposition (introduction);
- development of the plot (an account of events);
- climax (the culminating point);
- denouement (the outcome of the story).

VIII. Use the plot structure techniques (a straight line narrative presentation, a complex narrative structure, a circular pattern, a frame structure).

IX. Follow the presentational sequencing (retardation, presupposition, flashbacks, foreshadowing).

X. Give a detailed analysis of each logically completed part.

Follow the formula- matter- the form. It implies that, firstly, you should dwell upon the content of the part and, secondly, comment upon the language means (EM and SD)

employed by the author to achieve the desired effect and to render his/her thoughts and feelings.

XI. Define the type of text information (content-factual, content-conceptual, content-implied).

XII. Identify the author's message and means of its presentation (artistic details, symbols).

XIII. Present the title interpretation. [2]

The best version of the analysis is considered to consist of 5 points:

1. Identify the functional style.
2. Give the aim of this functional style.
3. Consider the textual material from vocabulary point of view.
4. Consider the textual material from grammar point of view.
5. Identify the tone - emotional or none- emotional. [3]

To demonstrate the analysis of a piece of poetry, we present the procedure of the interpretation of the poetic form, suggested by Kotsya V, the former student, in her diploma paper "Interpretation of the poetic form in poems by Robert Frost".

1. The interpretation of metrical arrangement.
 - Write out the graphical representation of the poem.
 - Define the type of the system of versification.
 - Define the type of the metrical feet used.
 - Note the use of rhythmical modifications, define their stylistic function.
2. The interpretation of rhyme.
 - Define the rhythmic pattern of the poem and its function; describe the structure of the stanza.
 - Speak on the general character of the rhymes used. Do they carry out any independent function?
 - Note the use of the instrumental devices (alliteration, assonance, consonance). Describe the effect achieved with their help.
3. Summarize the results of the interpretation of metre and rhyme. Speak on the unity of form and content of the poem.

The suggested plan of the interpretation of the poetic form should be treated as the basic one. Each poem is a unique phenomenon, a result of an individual approach of the author towards the material of the language. Thus, the interpretation of each poem requires an individual approach. While interpreting a poem a student should transform the given plan in accordance with the peculiarities of its poetic form and content. [4]

In conclusion, the goal of the collaborative study is the formation of skills of independent interpretation of a literary text, as well as improving the cultural and information level of students. Furthermore, it is an essential tool for home study and revision, providing practice in analysis, understanding and evaluation which will boost exam performance.

1. Kukharensky V. A. Seminars in style, M, 1971, p 182.
2. Meyer Michael, English and American Literatures, Narr Francke Attempto Verlag GmbH, Stuttgart, 2008.
3. Galperin I.R. Stylistics, M.: 1971, P.343.
4. Podavets O.D. New course of lectures in stylistics of the English language – Костанай: КГПИИ, 2014.- 127 с