TEACHING LANGUAGE THROUGH LITERATURE

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Summary: Over recent decades, much linguistic effort has been devoted to style and the teaching of literature, that is, to the pragmatic aspects of stylistic research to raise sensitivity to the use of language in literature. Literature has returned to the classroom and it is now taught again as part of language classroom activities. Increasingly, literary texts are recognised as being a medium for teaching language.

Key words: Inadequate training of teachers, challenges caused by use of figurative language, teaching cohesive ties, lack of training in the cognitive aspect, The art of creation, The specific aims.

Inadequate training of teachers:

As interest in classroom application of stylistics is still low, teachers have received little or no training in discourse and stylistic interpretation, while relatively few textbooks feature stylistics for practical use.

Challenges caused by use of figurative language:

In order to maximise text interpretation and independent reading opportunities, it is essential to teach the meaning of figurative language and foster awareness of development of a figurative line of thought with the aim of enhancing comprehension of instantial use. Each instantial image represents a mental picture. eaching of images enables the reader to discern the effects of discoursal figurativeness, create a mental image of instantial use, and establish the links provided to help to sustain it.

Teaching cohesive ties:

Studies have shown that cohesion is an element which creates a major difficulty for L2 readers of literary texts in English. Cohesion is the network of explicit and implicit ties which makes a text a unified whole. Misunderstanding of cohesive signs can lead to misreading the entire passage (McRae [1987] 1990: 16). Failure to understand

cohesion, rather than lack of lexical knowledge, is the most common cause of misreading (McRae 1996: 35). Unresolved or false cohesion is only detrimental to interpreting or analysing a text.

Lack of training in the cognitive aspect:

Teaching identification of instantial use goes together with insights from cognitive linguistics and cognitive psychology and training in cognitive skills, as well as psychology of learning and motivation. Learners become intrigued with the stylistic performance of Pus in discourse, which makes a qualitative difference to the level of acquisition.

The art of creation:

This aim is hard to attain. A creative approach to language implies appreciation of new discoursal forms and meanings, and creation and development of an image in discourse. It also implies teaching how to create instantial use and networks, to extend and sustain an image, linking words and phrases together and providing meaningful associative ties. A focus on creativity requires greater language awareness on the part of language teachers and learners (McCarthy and Carter [1994] 1995). It also calls for enhanced awareness of style in various applied areas.

The specific aims:

The specific aims are to become style-conscious and develop an appreciation of the stylistic potential of Pus in discourse, to enhance perception and understanding of its nature, as well as to give an insight into the process of instantial use and help to capture the stylistic identity of a text in its entirety. There are psycholinguistic arguments for teaching discoursal use, as this facilitates development of associative and figurative networks. It can also help cognitive processes in teaching and learning. As McRae points out, learners should be encouraged to develop their own thinking skills (McRae 1996: 30).

It is equally important to teach creativity as manifest in literary texts, dispelling the image of phraseology as a set of rigid, almost fossilised language units incapable of discourse flexibility and sustainability, hence viewing use of Pus as a developing process rather than ready-made language material. The ultimate goal is learner ability to create instantial use in discourse by exploiting existing language patterns. Teachers and learners need to develop specific discourse skills to cope with all the relevant difficulties.

In conclusion, teaching Pus in discourse can lead to significant gains in stylistic awareness and competence: both language and literary competence. I would argue that the theory of instantial use of Pus applies to the study of literary texts, both prose and poetry, old and new writings, promoting sensitivity to language and literature. Competence in instantial use enhances reader or listener understanding of the text and stimulates motivation to further increase language skills.

THE LIST OF USED LITERATURE:

1.In cognitive psychology the image is viewed as a mental representation, as a picture in the head. The "picture" is not a literal one, but rather a kind of "as if " picture. That is, imagery is a cognitive process that operates "as if " one had a mental picture that was an analogue of a realworld scene (Reber [1985] 1995: 358).

2.For due criticism of this approach, including cloze exercises, see McCarthy and Carter([1994] 1995). "Instead of targeting words at essential random intervals throughout the text and instead of deleting every nth word or instead of using the exercise to test grammatical knowledge, it will be more productive to draw attention to the specifically discourse properties of the text" (op. cit.: 76).

3.To be fed up (with something or someone) means to be unhappy or bored and dissatisfied (Longman Dictionary of English Idioms 1979: 108).