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**USAGE OF STYLISTIC DEVICES IN THE PROCESS OF LANGUAGE ACQUISITION**

*Abstract.* The article presents the idea of literature importance, in particular, the usage of stylistic and literary devices in the process of students’ language acquisition. Moreover, the field of stylistics is explained in relation to its methodological terms as well as the examples of stylistic devices.

*Keywords:* literature, language, stylistics, stylistic devices, fiction

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. [1, p. 107] The emergence of teaching two subjects as 'disconnected pedagogical methods' was the product of this separation. [2, 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 divers 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. [3, 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.

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 language stylistics and speech stylistics. So the stylistics of the language also explores the specifics of linguistic subsystems, called functional styles and characterized by the originality of the dictionary, phraseology and syntax, and the expressive, emotional and evaluative properties of various linguistic means. The stylistics of speech studies individual real texts, how they convey the content, not only following the norms known to the grammar and stylistics of the language, but deviations from these norms.

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.

Methodological recommendations for the analysis of fiction text

A work of fiction must be associated with the work of the writer as a whole, clearly imagine what features of his time the writer showed, how important the issues raised by him are, how typical the characters drawn by him are, what common human problems the author poses.

In every work there is much of the personality of its creator, but at the same time there is something that goes beyond this personality, embodies the spirit of the time, the historical experience of the era, the experience of all mankind.
When analyzing, it is important to show what place in the system of images of the work this or that character occupies, what are his views, the range of interests, what is typical in him and what features are inherent only in him as a unique individual human personality. It is imperative to trace what artistic means the writer reveals the images of his heroes, how the character manifests itself in the external appearance, in the manner of dressing, speaking, details of the environment. It is important to pay attention to what the author says about the hero, how other characters evaluate him, how his speech characterizes the hero. The image of a literary hero must be revealed in all the complexity of his personality, in diverse connections with the environment, with life, and the character in movement, development, in relationships with others. For the full disclosure of the image, it is important to show it in comparison with other characters.

When comparing the characters, it is necessary to highlight the most significant lines along which it will be conducted. First of all, it is necessary to show fundamental differences in philosophical and life positions, views, behavior.

Analyzing a literary text, it is important to determine the author's attitude to what is depicted, its conditionality, the artistic manner of the image, to express your opinion. Reasoning must be supported by a system of evidence, material of the work, quotations from it. It is not necessary to analyze every scene in which the hero acts - it is enough to dwell on the main episodes that reveal the main features of the character, the versatility of his image.

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 that 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 an 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.
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.[4, 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.

References: