

CORRECT WRITTEN FOREIGN LANGUAGE THROUGH SIMILE INTERPRETATION

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Abstract: *students hardly express verbally the read material due to the absence of the definite image. The certain quality of the read texts, its comprehension and analysis help the student to imagine clearly the essence of the matter. The lack the ability to convey the read information properly, to remember the details or decoration elements, the subtle nuances of personage characteristic features or upheavals of storyline – all these aspects are serious barriers to teaching writing, especially foreign language, speech. Development of individual vision range through reading native and foreign literature, identification of figures of speech, their correct interpretation – all these aspects create favorable conditions for cognitive function actualization during the educational cooperation.*

Keywords: *written language, figures of speech, simile.*

КОРРЕКТНАЯ ПИСЬМЕННАЯ ИНОЯЗЫЧНАЯ РЕЧЬ ЧЕРЕЗ ИНТЕРПРЕТАЦИЮ ОБРАЗНОГО СРАВНЕНИЯ Чалова Л.В. (Российская Федерация)

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Аннотация: *обучающиеся с трудом выражают словами прочитанное из-за отсутствия определённого образа. Качество читаемого материала, его понимание и анализ помогают школьнику ясно представить суть излагаемого. Отсутствие умения передать прочитанное адекватно, вспомнить детали, элементы декора, тонкие нюансы характеристик или повороты сюжетной линии – серьёзные барьеры в обучении письменной, особенно иноязычной, речи. Развитие кругозора при чтении отечественной и зарубежной литературы, выявление фигур речи, их корректная интерпретация создают благоприятные условия для актуализации когнитивной функции во время учебного взаимодействия.*

Ключевые слова: *письменная речь, фигуры речи, образное сравнение.*

International cooperation is expanding actively nowadays; international participation in worldwide projects is expanding, too for the young people – up-to-date students – future engineers and shipbuilders. They face great opportunities for research; foreign materials and internships abroad are also involved in their activity. In this regard, it is necessary to ensure training of this kind of specialists at such a level where his professional competence could be in agreement with high culture. Written foreign language is certain to be an important component of educated cultural specialist due to its increasing importance. Thus, the role of correct written communication becomes greater than ever in obtaining and delivering information with the help of foreign language. Under modern circumstances it is necessary to possess proper skills in written speech at the highest level to actual written communication.

Written Foreign Language training is an urgent problem for teachers-philologists. The style of writings, statements or compositions often looks like «an artificial language» [2; p. 98]. In this regard, one should understand the readable material; learn to explain it in order to analyze the essence of the context. Lack of the ability to convey the read information adequately, to remember the details or various decoration elements, either characteristic feature's nuances, or storyline upheavals – all these aspects are serious barriers on the way of teaching written, especially foreign language, speech.

To address communication challenges, particularly in writing requires, one should organize the teamwork of thought, imagination and language. School aged speech / language and thinking are not yet at the stage of cooperation. Teenagers are not able to verbalize what they want to say. The defects are noted as: incomplete topic coverage, inability to formulate the main idea or to argue their points of view, as well as failure to obey the required level of formality. The kind of twist indicates the absence of a specific image. In such situations, having a vague idea about the subject, teenager approaches to the composition rather formally – he emulates the cited

author; he operates the author's phrases with approximately learned values. Therefore, mastery of form does not mean mastery of content here. Update of cognitive function in such a situation becomes absolutely necessary.

A phased solution to the problem of written foreign language training is proposed here. The first theoretical phase is associated with perception of empirical experience. Thinking process has an associational nature. We prefer to compare unknown thing which exists with the familiar one to aware. We support our sayings, resorting to analogy; our aim is to reinforce the impression and not to lose link with the reality. The comparison is sure to be one of the most widespread methods of cognition. So, cognitive function «works here» like a universal acceptance. There is a famous Russian proverb – everything can be cognized in comparison. Comparison is able to characterize everything figuratively and expressively: each image, phenomenon or character is likely to be unique. Here it's high time to remember the difference between common comparison as a grammatical category (*short – shorter*), and a simile as a stylistic device (*she is an angel*). Composite rules of the text are strict; they require a certain level of formality, an ensure coherence, an interchangeability of the language features used. Therefore, the simile, definitely as a stylistic device, is always preferable to a verbose description.

Let us recall that a simile relates to stylistic figures of speech based on sameness, analogy and the specific convergence of two very distant objects; moreover «the farther apart the semantic fields of options compared could be» [4; p.136], the brighter the image could be created. Here the beginning of the learning process is marked. The correlation of two distant concepts is observed. A «conceptual anomaly» is identified; it leads to a certain emotional tension. For example: *The daughter sings like a mother*. The proposed comparison is logical; it is built on the direct meaning of the components (*mother, daughter*). It is a statement of fact: the objects of one semantic field – people – are compared. No expressive images are composed in the case.

Another example: *Her daughter sings like a nightingale*. Here the matching objects belong to different denotative classes: *daughter* – people, *nightingale* – birds. The mapping is based on the community of trait; it is an ability to sing. It is the way of building a new, complicated meaning, a new complicated image. «Comparative work should be understood as a moment of reflection in the human brain of certain relations between objects and real phenomena in the environmental world. These relations are named identity and similarity» [1; p.21]. In the Russian language, there is a conjunction *как*, it is so called «impulse» to search and find similarity, despite of a strong anomaly. Using markers *как, словно, как будто, как бы* many semantic restrictions «can be removed»; the boundaries of incompatibility are overcome. For example: *The life like a calm tranquil river flowed and flowed past them* (A. Goncharov «Oblomov»). Different classes of concepts – abstract noun *life* and a part of the nature *river* – are found syntactically on different sides of the structure; they are divided by the marker *как* for individual emotional work of imagination, which helps to create a wonderful image of Oblomov relatives life passing smoothly, but sluggishly. One more example: *A street looks like a reach-through hole wound* (V. Maykovskiy). Here the community of trait is based on the same description of both the geographical option (*street*) and anatomical peculiarities of the medical trouble (*wound*). Unexpectedly, one should notice the likeness (*reach-through hole*) of incomparable items. Any perforating wound might be fatal for a person. The poet underlined the fatal feature of the street, of the city, of the whole country because he described the place where the leader of the nation was carrying through to the cemetery.

In English, the basis of the simile structure brings into proper correlation among topic, trait and counter-topic. Their interaction is actualized in a context; it acquires imagery due to the mapping of concepts, belonging to different denotative classes of notions. For example: *Tully was not as eloquent as thou nameless column with the buried base* (G. Byron). The topic of the simile structure – proper name *Tully*, abbreviation Mark Tully, Thulium Cicero, a rhetorician skilled in Latin prose; a denotative class – people. Another class of concepts – an artifact – *column* – is destroyed in the ancient temple. These columns are compared on the basis of refinement (here the *eloquence*). The brightness of the image is not created on the visibility of sensual manifestations; the image is created on the surprise and novelty of matching phenomena: a person capability and beauty of the ancient temple, they both are fine.

All the components of the simile structure are believed to be important for image creation, so one must consider the contribution of each element in the process. It is advisable to start with semantic classification of the first element of the simile structure – a topic. Linguists distinguish different groups while classifying the element, depending on the analyzed language material. On the basis of the stylistic analysis one should determine a comprehensive loading of semantic component of the context. They demonstrate possibility to synthesize several panels and allocation of four major associations within the simile structure. The first component of the structure, the topic, is considered to fall into four main groups with the possible fragmentation of each of them, depending on the context: 1) person / people; 2) nature; 3) artifacts; 4) universal categories. Inside the simile structure there are different groups of traits. Their distinctive features are manifold into the following sub-groups:

- the variety of form,
- the variety of content,
- the fixity degree of a specific object,
- the degree of static or dynamic of a compared object,

- the significance of identification process,
- the method of identification.

To simplify the analysis of the simile structure one should indicate the following signs:

- 1) a trait of reduplication; it repeats either topic or counter-topic;
- 2) a probabilistic trait; it is motivated and does not contradict to reality;
- 3) an innovation sign; it attributes a new property contradictory to its real nature.

While interacting among the traits with topic and counter-topic in the simile structure there is no doubt that the smallest imagery potential belongs to a trait of reduplication and a probabilistic trait. Their only function is to emphasize a common trait of topic and counter-topic; sometimes they confirm an induced trait of the described structure. The ability of the implicit trait recover in context is also based on probabilistic and reduplicative nature of the trait according to a counter-topic. The implicit trait increases the value of imagery thanks to the efforts of the recipient to rebuilt, re-establish different traits as a symbol of any kind of matching. This is the significant step to enlarge the cognitive function; it helps to overcome a range of obstacles in the way to describe, to retell, and to write down everything with own images of environment world.

An innovation sign has a particular function in the simile structure. Due to the originality of the very element, in addition to the induced semantic factors one can identify an updated new, unexpected attributes. The highest potential belongs to a double trait-innovation part of the structure. The point is, its binary nature multiplies its functioning at unusual topics and counter-topics simultaneously. It is logically, to characterize the third main component of the simile structure with the same division into four groups, as in the analysis of the first component.

In general, one should organize the mapping concepts in the simile structure according to animate objects, inanimate ones and abstract notions. In this connection, the analysis of the third element is proposed to allocate the following options: 1) a simile, whose topics and counter-topics belong to the same semantic group; 2) a simile, whose topics and counter-topics belong to the different semantic group. Depending on the counter-topics sense any similes belonging to the 2^d group are divided into: 1) embodying simile, 2) materialized simile, 3) abstract simile. The scheme of a simile looks like a following formula: a foundation/basis of a comparison or compared concept, a mediator of a comparison/trait or action or any condition causing association, and a standard of comparison. The three elements of the simile structure have either free or associated lexical sense, sometimes they are relatively filled. But the major components are joined by the lexical sense, mentioned above. As for the marker is concerned, it performs a grammatical function, it signals the fact of comparison. The list of markers include the following options: *as, as ... as, as if, as though, such as*, and others. Their absence, however, does not lead to complete destruction of this stylistic device. For example: *Her face was a mask that told nothing* (S. Maugham). There is another stylistic phenomenon – quasi-identity, which indicates an unexpected similarity between two objects: *face* – a part of the human body and *a mask* – stage attribute; imagination «appends» the picture of the new phenomenon. Update to cognitive function in this position becomes an objective reality. Another example: *Then he loathed in his native land to dwell, Which seemed to him more lone than eremite's sad cell* (G. Byron). Here, too, there is no formal marker of the simile structure, but the predicate *seemed* fulfils its function properly. Unpleasant comparison of the topic «*native land to dwell*» is expressed through the counter-topic «*eremite's sad cell*». The mapping is based on the community of trait; it is solitude. Being alone, Byron underlined his condition and mood implicitly. Both the cell and native land became uninhabited space for the poet.

The second practical phase is associated with searching and interpretation of the familiar structures and schemes introduced above, which could be found in any belles-léttres / fiction text.

It is not for a word to be considered separately in the context. It is a word to be joined with the other words and phrases in the context, either comparing or contrasting the other information. For example: *It was a wonderful adventure like a remarkable dream full of exploring expedition seemed to be as risky as quest, darkness, tight hole, distant light, and my beloved Mississippi* (M. Twain). It is not enough only to translate a novel written for children by a prominent American writer Mark Twain. Search and analysis of simile structures, in a semi-humorous, semi-serious story of the protagonist, Tom Sawyer, is required for accurate retelling and detailed introduction of a boy-fidget's adventures. Linguistic observation shows the convergence of various simile structures. The basis of comparison – *adventure* – is decorated by epithets repeatedly (*wonderful, remarkable, exploring, risky, distant, beloved*), by synonymous-specifies (*quest, hole, light, Mississippi*); it is enhanced by a standard of comparison (*dream*) and additional syntactical elements. The writer tries to convey the excitement of the boy: there are different parts of speech among the clarifying details of the simile structure standards. Inconsistency of Tom's story reveals his anxiety. Several markers of the simile (*like, seemed*) indicate the presence of several constructions. First, Tom was sure that having lost with Becky, the reality also was misplaced (*adventure like a dream*). Then his fear replaced a desire to find a way out (*expedition seemed to be as risky as quest*). Finally, the overcome obstacles are listed untidy using the quasi-identity (*expedition as risky as quest, darkness, hole, light, and Mississippi*). The mood of the protagonist invokes various associations expressed by the nouns of different denotative classes – game, artifact, the opposition of darkness/light, a

geographical nomination. Everything is mixed – the author depicts the mixture of Tom's imagination joined with fear and children lucky escape from the cave by the River Mississippi.

Observation of unusual combinations of comparable phenomena occurs at this stage of moving towards the correct written foreign language. Under a cursory analysis the similar traits may not be detected. Their union, however, is possible thanks to strong personal, hidden meanings in the structure of each component. It makes their convergence not only possible, but unexpectedly vivid. Any object, depending on the surrounding circumstances, can provoke a great variety of comparative images; in this case each simile can refer to a great variety of items. The nature description is «an indispensable element of the author's moral substance, it is evaluated through human activity. The nature description gives opportunity to generate attitude to the existence and to submit abstract categories through definite emotional experience and sensations» [3].

A simile might not affect the essence of the subject, it seemed to slide over the surface allows to complete the story themselves, to fantasize, rather than to offer complete knowledge of the unseen. For example: *See the yellow perch, the Sahwa, Like a sunbeam in the water, See the Shawgashee, the craw-fish, Like a spider on the bottom* (H. Longfellow). Description of Hiawatha fishing is unlikely to be the matter of sport or the trophy of every day food. Observant and cautious Indian admires nature, comparing the perch with a solar beam (*perch like a sunbeam*) and river of cancer with the Spider (*craw-fish like a spider*). That is why the very text is titled «The Song». The melody of similes helps to enjoy the environmental world together with personages of the composed story. Moreover, additional information in the form of Indian proper names such as *Sahwa, Shawgashee* updates explanation function and illustrates. Let us note the close relationship of a certain nature state with various human feelings and emotions: the Sun – with joy, rain – with sadness. For example: *All the earth was sick and famished; Hungry was the air around them, Hungry was the sky above them, And the hungry stars in heaven Like the eyes of wolves glared at them* (H. Longfellow). Severe famine has bedeviled not only people, but even the sky, made the stars burn harshly, resembling the eyes of hungry wolves (*hungry stars in heaven Like the eyes of wolves*). The basis of comparison is repeatable lexeme *Hungry*, the standard of comparison is the phrase *the eyes of wolves*, the mediator of comparison is lexeme *Like*. All these elements multiply significant contribution to the plot of the belles-lettres text, increasing its substantive capacity, reflecting the emotional state the personages, and of course their speech. Another example: *From the sky the sun benignant Looked upon them through the branches, saying them, «O my children, Love is sunshine, hate is shadow, Life is checkered shade and sunshine, Rule by love, o Hiawatha!»* (H. Longfellow). Here the basis and standard are formed the simile structure without mediators. Obtained quasi-identities (*Love is sunshine, hate is shadow, Life is checkered shade and sunshine*) are sounding as a refrain here, not by chance. Longfellow as a talented teacher used this didactic techniques as the main education law of life, putting it in the mouth of the Sun itself.

Another, not less important, features of «language expression of the inner experiences indicated failure of one language means: it's not enough to transmit complex emotional states. The whole range of lexical funds is necessary to update the text to convey any emotion adequately. The uniqueness of the emotions, comparatively with other objects, could be found primarily in the diversity and richness of language expressions, which include appropriate vocabulary, phraseological units, special intonation, word order» [3] and of course a whole series of figures creating any exclusive images.

Such examples are often used to refer voice and speech distinctiveness of the characters. For example: *She looked so damn nice, as a far-fetched moth, the way she kept going around and around in her blue coat and all* (J. Salinger). The protagonist of the novel Holden Caulfield is a wonderful example of adolescent nihilism and original teenage slang. His speech is clogged with zero lexemes (*and all*), inappropriate repetitions (*around and around*), vulgar words (*damn*). But he expressed his liking, using all elements of the simile structure. The basis of comparison, unknown *She*, caused him contradictory emotions. Her characteristic description is composed on the basis of opposition between vulgar abuse and composite positive definition (*damn nice*), on the one hand, and, on the other hand, one can observe a full simile construction with the mediator and intensification *so* (*She as a moth*). A standard (*moth*) is unlike to justify its offensive nature, but the image turned out to be «bright». Semantic fields of compared options – people and insects – are very far apart. Along with other stylistic techniques the simile is used effectively by the author to personalize voice / speech role of the character. It's time to solve the main educational task – to arrange the associative chain, relying on the context and own empirical experience.

Unknown formal signs of linguistic phenomena should be revealed according to the formal signs. But it's not, however, enough. They should be learned with the appropriate graphic supports; the elements of the structure should be indicated in the written statements as a whole, and the private elements of tropes or their entire constructions, in particular. Variability of such units in written language is aimed at mastering the various components of communicative competence: educational, cognitive, discursive, and strategic. Summing them up one could be able to arrange correct written foreign language through interpretation. Comprehensive approach maintained the capability of a person to render the information with the created own images, pictures, own simile constructions. We think that the discursive skills are key-skills to success while correct writing in foreign

language through interpretation. These skills reflect the general patterns of the own composition. If the complete absorption of the new image is formed, the communicative ability to pronounce, to write, to explain are also in progress taking into account the social-cultural characteristics of the text material. There is the solid basis of exact spelling and correct writing.

The analysis of foreign and Russian belles-léttres texts discovered the fact of application of various figures of speech; they make the stories effective. The emotional state of the characters became vivid. Their speech and inner mood turned out to be more comprehensive. The sentences with simile constructions emphasized the details of the pictures, on the one hand; on the other – they substituted prolonged descriptions into colourful similes for capacious minds.

So, a ground for understanding and analysis is reconstructed. Having admitted the material full of figures and various imagery one should be ready to start retelling, writing, composing any stories manifesting his own view point properly. Thus, the efficiency of correct written foreign language motivation could increase, in general.

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