

PEDAGOGICAL SCIENCES

DEVELOPMENT OF LINGUISTIC COMPETENCE THROUGH HOME READING

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<https://doi.org/10.5281/zenodo.11094708>*

Abstract

The article deals with the problem of developing the language competence of students of higher education institutions through home reading. Currently, English is taught as a compulsory subject for two semesters in almost all educational programs of higher education institutions. The content of education and the methodology of language teaching are constantly changing. And in recent decades, the trend that has been gaining constant dynamics is teaching the language as an integral part, not just from a linguistic point of view, but in mutual unity with culture. That is, in order to communicate freely in the language being taught, students need to learn and understand not only the language, but also the culture, history, literature, traditions and customs of the people who speak that language as their mother tongue. And such knowledge can be obtained from the literature of that country. Therefore, teaching the language through literary works is always relevant. Therefore, in this article, we aim to present a system of tasks for the development of linguistic and cultural competence of students based on Ira Levin's work "A kiss before dying". Specifically, it will be realized by working with artistic and visual tools that preserve and convey the culture of that country in any literary work. A pedagogical experiment was conducted to achieve this goal. Pedagogical experiment consists of preliminary diagnosis, experiment process and result.

As a result of the study, the effectiveness of developing language skills of students through home reading was determined. By reading a literary work, it was shown that not only linguistic abilities, but also cultural cognitive competences of students increased. Putting the proposed experiment into practice in higher educational institutions is beneficial from any point of view.

Keywords: teaching foreign languages, homereading, literature, linguocultural competence, stylistic devices.

Introduction

The increasing need for students to learn a foreign language, develop competencies and skills, communicate in a foreign language, and adapt to language changes for the purposes of global interaction forces foreign language teachers to consider all possible important means of promoting language acquisition. Literature, defined primarily as written material such as essays, poetry, novels, and other imaginative works, is characterized by consistent or common themes, as well as expressiveness and refinement of style, and is widely promoted as one such medium of English teaching. According to some researchers, the use of literature in foreign language classes allows foreign language teachers to use meaningful content to arouse students' interest, provide them with material that sparks classroom conversation and captures their imagination [1, p. 1186]. Intercultural learning has become important with the need to develop cultural understanding in foreign language learning [2, p. 31]. According to other researchers [3, p. 10], certain types of literature, such as drama, help foreign language learners develop independent and critical thinking, contribute and express their opinions.

Supporting this point of view, Genen S.I.K. argued that literary materials such as poetry can be a tool for teaching a foreign language. They concluded that poetry can help politicians and foreign language teachers bridge the gap between language teaching methodology and literature. Genen S.I.K. in his opinion, poetry helps to increase awareness of language and expand human

experience in foreign language classes [4, p. 28]. Linguists believe that there is a close connection between language and literature [5, p. 1339]. For others, literary materials (such as pictures, creative writing tasks, and storytelling) are authentic and effective in developing students' writing skills. The arguments presented here seem to suggest that empirical research on the significance of literature has approached the subject from a limited perspective, from a poetic, dramatic, or narrative point of view [6, p. 1969].

There is a lack of empirically proven research that examines the overall impact of literature on foreign language classes [7, p. 74]. There is very little research on the effects of teaching English through literature to demonstrate the value of literature in foreign language classes. This article compensates for these shortcomings by highlighting the characteristics of literature and discussing the impact of literature on English language teaching.

Language is an inevitable element of human life [8, p. 11]. No communication is possible without language and English has become an imperative language in which people from all over the world can communicate. In this globalized world, knowing English can provide many opportunities. Proficiency in English gives students opportunities to achieve better results in their lives and careers [9, p. 211].

Brumfit K. and according to Ronald K., literature is "an ally of language" [10, p. 115]. Sage G. stated that the use of literature in language teaching can be a valuable and interesting strategy [11, p. 373]. In addition, Mason B. and Krashen S. notices that literature is a

more interesting tool than traditional methods of language teaching. Students can gain access to various features of a certain language from literary works. Literature exposes students to a wide range of vocabulary, grammar and pronunciation. Literature introduces students to the practical use of language and universal themes related to the human psyche. Intercultural learning has become important with the need to develop cultural understanding in foreign language learning [12, p. 235]. There are many ways to use different literary texts in language learning that are more productive and less intimidating [13, p. 179]. Shahid M.A. believes that literature can be used as a teaching methodology for basic language skills (ie reading, writing, listening and speaking) and language areas (eg vocabulary, grammar) [14, p. 84].

Research methods and materials

By teaching a work of art and performing various exercises with the tools of artistic representation in it, increasing the linguistic and cultural competence of students in English was carried out by means of a pedagogical experiment method that lasted for one semester.

The research subjects are students of the preparatory center of the International Kazakh-Turkish University named after Khoja Ahmet Yasawi.

We chose Ira Levin's *A kiss before dying* (1954) as a pedagogical experiment. Since this work is written in the detective genre, we assume that it will satisfy the interest of students of higher education. And the work has an educational value. It shows that good always prevails over evil. This not only increases students' interest, but also helps them to read the work with their heart.

This work is intended for students at the Intermediate level of linguistics. The reason for obtaining a work of this level was to make it convenient for students to read, and not to cause difficulties during the study, and also taking into account the meeting of new literary words. This has a great effect on the increase and enrichment of students' vocabulary

Discussion and result. In this section of the article, the course and results of the conducted pedagogical experiment are discussed.

Questions before the experiment

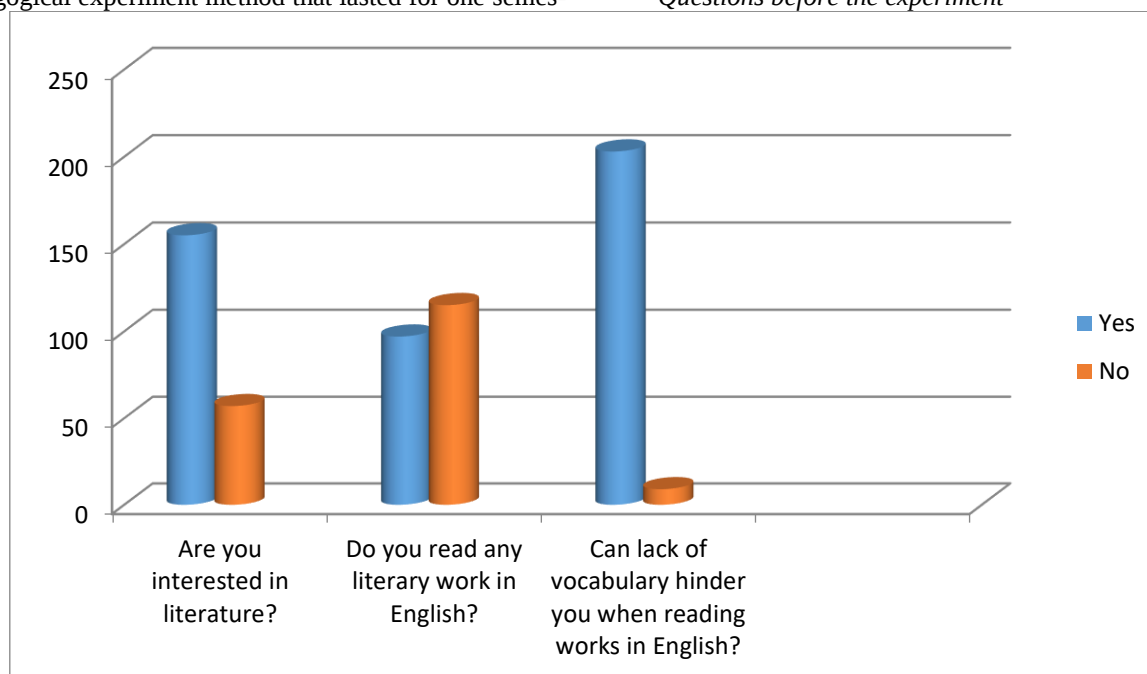


Figure 1 - Answers to the questionnaire before students read Ira Levin's work.

212 students participated in the experiment. It can be seen that most of them are interested in literature (155 students answered yes, 57 students answered no). The number of students who study literary works in English is 97, and the number of students who do not

study is 115. According to the results of the experiment, almost all (203 students) showed that the lack of vocabulary is a big obstacle in the course of studying English literature.

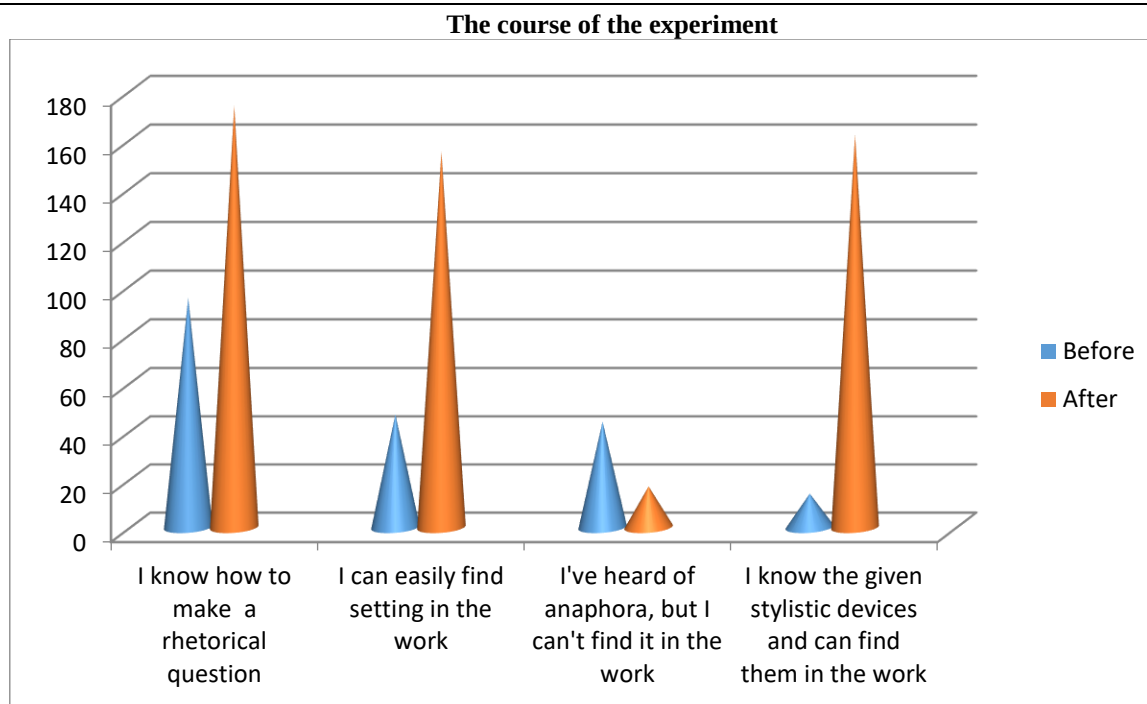


Figure 2 - Changes of students before and after reading the work.

As we can see, before the experiment, the vast majority of students did not fully know the art tools mentioned in the article, and some of them had not even heard of them. Before the topic, students answered 95 yes to the question "I know how to make rhetorical questions", after the topic this number increased to 174. It turned out that fewer students knew about the question "I can easily find the setting in the work" than the first question. Initially, 47 students knew, but after the work, the number of students who understood increased to 155. Next, we found out that some students are aware of anaphora through the question "I have heard about anaphora, but I can't find it in the work." 44 students gave a positive answer to this question. After the topic was worked out, it was shown that only 17 students did not fully understand the topic, and it was still difficult to find it in the work. If only 14 students answered yes to the last question, "I know all the artistic tools and can find them in the work", it can be seen that this number increased to 174 after the topic was taught.

Progress of completed tasks.

Pre-reading level.

An associative map task is created with the students on the topic of the work. Through the topic, students should guess what the work is about, what characters are found in the work. With this, the main point of the topic is predicted and defined.

Reading (Reading period). Reading is given to scholars as homework for a certain time.

Post reading. Students perform the following sequence of tasks.

Rhetorical question. One of the main components of learning a foreign language is speech. For that, students need to be able to form sentences with correct word order in the language they are learning. If there are three types of sentences (informative, interrogative, exclamatory), students first of all make grammatical mistakes and get confused when creating interrogative

sentences. Therefore, they learn to ask rhetorical questions in works of art and ask them by reading them. Before learning how to ask a rhetorical question, let's go over how to construct a general question. A rhetorical question is a rhetorical device that does not have a clear answer and does not expect an answer. It's not too difficult to tell how to punctuate a rhetorical question. It ends with a question mark or period. However, it should be remembered that if the question is in the middle of a simple or complex sentence, then it does not need punctuation. If, on the other hand, it occurs at the end of a sentence or text, then it needs a question mark. Sometimes writers use an exclamation mark instead of a question mark. This is a contextual requirement that the writer understands and wants to convey to his audience. For example, an English teacher asks his students:

Are you done? Here the teacher does not expect an answer from his students, but rather shows that he is not satisfied with the behavior of his students. Similarly, the following examples will be discussed during the lesson:

1. Can you imagine that?
2. If you poison us, do we not die?
3. Aren't you ashamed of yourself?
4. How did that idiot ever become elected?

Often, a rhetorical question is easy to identify based on its position in a sentence. It appears immediately after the comment made and expresses the opposite opinion. The idea is to make another point more important. Some examples of rhetorical questions are as follows. Remember that they are also called "tag questions" when used in everyday conversation.

1. He is a popular singer, isn't he?
2. All people aren't rich, are they?
3. Tomorrow will be a wedding day, won't it?

Each student is given a different card with five questions written on it, in order to determine how well the students understood the rhetorical question. They

must decide which is a simple question and which is a rhetorical question:

Who cares?

How did you get home yesterday?

Have you ever been to Europe?

How should I know?

Are you crazy?

Rhetorical questions found in the work:

1. Why did Dorothy get pregnant?

2. What will I do if she won't have an abortion?

3. Were they talking about Dorothy? Had somebody found her dead body already?

4. Why did I trust her?

5. Why did she borrow a belt, if she was going to kill herself?

6. Why did Dorothy borrow the belt from her friend, when she already owned one exactly like it?

7. Why was she wearing that old blouse with her new suit?

8. Why was she wearing the blue scarf?

9. And why did she buy a new pair of white gloves when she already had some better ones?

10. Why was Dorothy wearing the old blouse?

11. Why did she buy the new gloves?

12. Why did she borrow the belt?

13. And why did she wear the blue scarf with her green suit?

14. Who was he, Dwight? Perhaps he was the father of the baby. Perhaps he was Dorothy's killer!

15. Was he going to be poor, after everything

16. Why didn't Marion tell me about this?

As a result, students find the rhetorical questions used during the reading of the work and elaborate the topic.

Setting. An artistic tool that shows in what year, at what time, where the event in the work takes place. It is often found at the beginning of a section in a work.

In this work by Ira Levin, the setting is at the beginning, middle, and end of the section. Divide the students into three groups, and the first group should find settings that appear at the beginning of the piece, the second group in the middle, and the third group at the end. At the end, we read and define the found settings from the work.

Setting is an important literary device because its purpose is to create the "world" in which the story takes place. The setting can also affect the story's plot and characters' actions. Here are some examples of the importance of setting as a literary device:

- helps determine the mood and tone of the conversation;
- provides context for other story elements such as plot, characters, and theme;
- strengthens the narrative by providing structure and function in the story;
- improves individual scenes in the plot of the story.

Sometimes the "occurrence" of a story in terms of time period, geographic location, or setting can make the reader feel like an additional character. This allows for a clever use of this literary device in portraying a specific time and place in an event with an individual.

The main importance of the setting tool is that students learn to recognize adverbs of time and place through it. Adverbs of time mean the time and period of an action, action. When? since when At what time? answers the questions. Adverb of address shows the place where the action is taking place. Where? Where? answers the questions. At the same time, students learn how to write years and how to read them correctly. Nowadays, among students, there are problems with reading numbers correctly in English. By learning adverbs of tense, students will be able to distinguish English tenses and learn which tenses to use.

Table 1.

I. Settings from Levin's "A kiss before dying".

Time settings	Location settings
April 1950Night [Levin, 1954: 3]	Blue River[Levin, 1954: 3]
nearly dark[Levin, 1954: 3]	small room near the Stoddard University campus[Levin, 1954: 3]
On Monday evening[Levin, 1954: 3]	campus, near the Pharmacy Laboratory[Levin, 1954: 3]
tomorrow evening [Levin, 1954: 8]	tree outside the Pharmacy Laboratory[Levin, 1954: 8]
at eight o'clock [Levin, 1954: 3]	Town of Menasset, near Fall River, Massachusetts[Levin, 1954: 9]
1945[Levin, 1954: 10]	the U.S. [Levin, 1954: 10]
Last year[Levin, 1954: 10]	Stoddard[Levin, 1954: 10]
Half an hour later[Levin, 1954: 15]	Far East [Levin, 1954: 10]
That evening[Levin, 1954: 19]	New York[Levin, 1954: 11]
early	Caldwell College[Levin, 1954: 11]
Friday afternoon[Levin, 1954: 19]	the state of Winconsin[Levin, 1954: 11]
Next day[Levin, 1954: 20]	in the university library[Levin, 1954: 15]
Wednesday [Levin, 1954: 20]	small room near the campus[Levin, 1954: 19]
All morning[Levin, 1954: 20]	a telephone booth in the street near his house[Levin, 1954: 25]
afternoon[Levin, 1954: 20]	a hotel in Blue River[Levin, 1954: 41]
Thursday [Levin, 1954: 21]	a few days[Levin, 1954: 41]
At quarter past ten that night[Levin, 1954: 25]	West Twenty-sixth street[Levin, 1954: 43]
until twelve o'clock[Levin, 1954: 28]	West thirty-fifth Street[Levin, 1954: 43]
from one o'clock to five o'clock in the afternoon[Levin, 1954: 28]	Blue River Municipal Library[Levin, 1954:55]
an hour between twelve and one. [Levin, 1954: 28]	in the lobby of the hotel[Levin, 1954: 55]
The next afternoon[Levin, 1954: 55]	in New York City[Levin, 1954: 56]
That evening[Levin, 1954:55]	corner of the hotel lobby. [Levin, 1954: 58]
at half past seven[Levin, 1954: 53]	in a train, on her way to Blue River, Iowa[Levin, 1954: 33]
Christmas, 1949. In January, 1950[Levin, 1954: 58]	in his room at the Kingship Copper offices[Levin, 1954: 73]
Half an hour later[Levin, 1954: 58]	Leo Kingship's house[Levin, 1954: 77]
March 1951. It was nine o'clock in the morning[Levin, 1954: 3]3	Kingship Copper's small aircraft[Levin, 1954: 81]
One Saturday morning in September[Levin, 1954: 63]	
December 1951. It was December 24 th – Christmas Eve [Levin, 1954: 72]	
Tomorrow, Christmas Day. [Levin, 1954: 73]	
On the afternoon of Christmas Eve[Levin, 1954: 73]	
On the evening of December 27 th [Levin, 1954: 77]	

Anaphora (from the Greek anaphora - elevation, going up). Another type of repetition is called anaphora. Anaphora means that each line of the poem always begins with the same word.

After the topic of Anaphora is explained to the students, they are required to write a four-line stanza to try it out. This method has the effect that students not only understand the topic, but feel themselves as poets for a moment, get closer to creativity. Even through this, it is possible to observe the poetic qualities of some students. During the lesson, this method can be used as a refresher. In addition, it is necessary to find the anaphoras found in the work being read in the book and show them accurately. Writers use anaphora to emphasize the importance of something. This accent can have several

different uses: to express emotions, to connect or compare ideas, to give structure, to make sentences memorable, to provide rhythm, or to facilitate reading and understanding of a message. Most importantly, this repetition inspires or persuades readers, creating an emotional response. As a result, the device appears in poetry, literature, political speeches, music, film, television, and other media. However, anaphora can be overused or over-dramatic. Writers use them effectively when they emphasize the main, decisive point of a piece of writing.

Repeating words through anaphora can sometimes get boring. Furthermore, it makes their message meaningless and clearly shows that the author or speaker is trying too hard.

Thus, to get the most out of anaphora, you need to keep track of how many times a phrase or word appears and how the writing flows. Also, don't use this method too often in the same word or post.

1. Anaphora found in Levin's work:

1. **He** walked to the window, and for a few seconds, **he looked** out at the lights of the town. **He looked** at the yellow lights in the streets. **He looked** at the red light on top of the Municipal Building, the tower which was the tallest building in Blue River, a mile or two away.

2. If we're already married when I meet him, **he'll** guess the reason. **He'll** guess about your pregnancy. **He won't** like that, **he'll** be angry. **He'll** stop giving you money.

3. How will you feel about that? How will your family feel about it?

4. I don't care about being poor. I don't care about my family.

5. You'll probably have a fever for an hour or two. And you'll probably throw up

6. He carefully filled the two smaller pieces of gelatin with arsenic powder. Then he carefully pushed the larger pieces of gelatin over the smaller ones.

7. **Every night**, he took the brochures out and read them. **Every night**, he looked at the photos of the great Kingship smelting works in Illinois, and he read about how much money the company had earned in the last year.

8. She didn't take the pills. She wants to get married right away, so she didn't take the pills!

9. **She** was very possessive. **She** got too serious about me. **She** wanted to get married. **She** was nice girl, but I didn't want to marry her.

10. Everything in it could have told a visitor to the apartment about Marion's tastes – **her** taste in books, **her** taste in pictures and **her** tastes in music.

11. Perhaps he was the father of the baby. Perhaps he was Dorothy's killer!

12. Please tell him that Ellen Kingship called. Tell him 'Dwight Powell isn't the man'. Tell him, 'Powell know about another student who might have been my sister's boyfriend – a student who wasn't in her English class'. Tell him that I'm going to Mr Powell's room now to find the name of this student. And please tell Mr Gant that I'll call him later.

13. The house where Dwight Powell lived was empty when he arrived with Ellen.

In Ira Levin's work "A kiss before dying", students were introduced to rhetorical questions, settings, anaphora and other artistic tools found in the work. Students not only got acquainted with a new work, but also began to learn new terms in English. We believe that these are the first and initial steps in learning English for students.

Conclusion

As shown in the article, English can be taught effectively through literature. Language teachers can use literature as a means of approaching English. It's a way to learn to write well, communicate effectively, think critically, and speak well. Based on this, language teachers are recommended to select foreign language literature and make it interesting for students. It helps

English teachers to develop students' imagination, creativity and critical thinking, cultural diversity and students' ability to perform expressive functions; and also improve their writing skills. Only if English language learners develop their language competence can they successfully communicate in a globalized world. Therefore, English teachers have their own language competence

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