

Thus, in teaching foreign language grammar, the use of such ELTs as demonstration software, electronic textbooks and interactive materials, training programs, software for monitoring and determining the level of knowledge contributes to increasing the effectiveness of instruction through its individualization and differentiation, positively influencing the level of students' motivation to study grammar, and also contributes to the organization of new forms of interaction in the learning process and changes in the content of activities at the class.

References:

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USING FICTION IN FOREIGN LANGUAGE LEARNING

In the context of addressing significant socioeconomic and educational challenges in the education system of Ukraine, particular importance is given to the social function of language and its practical application. A foreign language is primarily viewed as a means of adapting an individual to the environment for effective communicative activity and is therefore presented to the learner as a code that must be mastered in order to deal with native speakers of that language [1, p. 43]. Through the lens of communicative approach, the need for proficiency in a foreign language, according to the pragmatic concept of its study, is determined by its effectiveness as a means of communication, with the main goal of learning chiefly verbal communication. Thus, the communicative target of teaching a foreign language is aimed at developing the communicant's foreign-language personality; in other words, the learner is supposed to ultimately learn to exchange necessary and useful information using the language being studied. However, focusing on achieving utilitarian goals of language learning significantly limits the learning process to the scope and level of everyday situations.

Meanwhile, there is an apparent difference between daily language and literary language, which relies on its ability to evoke the highest level of activation in the reader's receptive organs and neurodynamic synapses in the brain. In this case, art influences not only the individual's

worldview and axiological orientations, but also their deepest, psychophysiological level. It can be assumed that the very nature of fiction, as a form of art, optimally corresponds to the nature of the processes described above, since the functional fullness of the expressive, stylistic, and aesthetic potential of language can only be achieved through its implementation in a literary text.

Unfortunately, nowadays, the pragmatic theory of teaching foreign languages conflicts with the aesthetic concept of studying language and literature, as creativity has no direct utilitarian purpose. At the same time, practice has proven that a consumerist approach to learning a foreign language is ultimately unjustified. Students are typically offered a wide range of diverse forms of working with the text (from linguistic analysis to annotated reading), but in our opinion, the aesthetic message contained within the text often eludes understanding.

A literary text is inexhaustible in its aesthetic merits, and therefore the possibilities for interpreting its layers of meaning are infinite. Initially, when reading a work of fiction, we perceive it as a textual combination of lexemes and expressions whose meanings can differ significantly from their dictionary definitions [2, p. 64]. This is the actual linguistic level of the text, the verbal fabric or linguistic shell of the work, so to speak. The words themselves serve to hint (sometimes very relative and figuratively) at certain ideological and thematic content, quite irrelevant to the linguistic means expressing it. The second, strictly literary layer of the text is comprised of plot patterns, as well as a system of images dictated by the genre and architecture of the work. Finally, the third and most important layer is the ideological and aesthetic content of the work, an emanation of the author's worldview or an entire era of social development.

Language, imagery, and ideological content, as components of the above-mentioned textual levels, interact with one another, which determines the possibility of a comprehensive analysis of a literary work as a verbal-figurative art form. Therefore, all linguistic means in poetic speech, which ensure individual expression, are aesthetically motivated. A literary text is characterized by ambiguous and difficult-to-detect external paradigmatic connections, which are stipulated by the degree of interdependence of statements and their position.

One thing is clear: it is impossible to analyze a literary text one-sidedly, as sometimes happens in foreign language textbooks. Analyzing a literary text solely for the sake of language learning – abstracted from its literary intent and aesthetic merits – will give us a purely mathematical list of lexical units and idiomatic expressions, but will not demonstrate the true life of words. A comprehensive approach to studying a literary text is essential, enabling us to synthesize the facts of the text's various layers into a semantic unity of its linguistic, literary, and linguodidactic aspects. This will require appealing to new concepts drawn from literary theory, psychology, and linguistics.

A full-fledged insight into an author's text requires a significant amount of intellectual and emotional effort, linguistic and cultural awareness, and the ability to use existing knowledge as a tool to acquire new one. A literary text may contain unfamiliar lexical units (e.g., exoticisms and archaisms, colloquialisms, vulgarisms, or slang). In understanding them, a non-native reader goes through several levels – from autonomously identifying the meaning of a linguistic unit (provided it is unknown) to understanding the specific meanings of the verbal image that arises in a given literary context based on this linguistic unit, and representing it as a concrete concept. Various cognitive technologies may be employed in establishing the nuances of a verbal image's meaning, namely synonymization, clarifying the differences between synonyms, and understanding the writer's choice of a particular linguistic unit.

Thus, the linguodidactic strategy we propose for using literary texts in the course of teaching a foreign language, based on scientific views on reading as one of the receptive types of speech activity, helps the reader to comprehend and understand the informative and aesthetic content of the educational literary text.

References:

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