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#### УМОВНІ ПОЗНАЧЕННЯ ДЖЕРЕЛ:

DBS – Dictionary of British Surnames.  
 MED – Middle English Dictionary.  
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## ENGAGING MULTIPLE READING STRATEGIES TO FICTION AS A MEANS OF FOSTERING EFL STUDENTS' INTERPRETATIVE COMPETENCY

### РІЗНОЧИТАННЯ ХУДОЖНЬОГО ТВОРУ ЯК ЗАСІБ ФОРМУВАННЯ ІНТЕРПРЕТАЦІЙНОЇ КОМПЕТЕНТНОСТІ СТУДЕНТІВ, ЩО ВИВЧАЮТЬ АНГЛІЙСЬКУ МОВУ ЯК ФАХОВУ

**Dolhusheva O.V.,**

*orcid.org/0000-0001-9558-5846*

*Candidate of Philological Sciences,*

*Associate Professor of the Department of the English Language and Teaching Methods at Volodymyr Vynnychenko Central Ukrainian State Pedagogical University*

The paper addresses the issue of engaging multiple reading strategies to fiction that aims at fostering EFL students' interpretative competency. The acuteness of the research is determined by the present-day aspiration of Ukraine to harmonize its educational system with the European educational framework that prioritizes a competency-based and personality-oriented approach to the professional preparation of MA and BA degree holders.

Contemporary methodology considers an interpretative competency as part of a literary and a wider philological competences. The interpretative competency encompasses not only the ability of a person to analyze a particular fictional, educational or any other text, but also the skills and capability to make critical personal judgments, formulate and express one's own opinion, adopt definite attitudes towards particular moral issues and tolerate alternative view points.

A fiction text is a good didactic tool to foster EFL students' interpretative competency through a number of critical approaches. Applying several reading strategies to "A White Heron" by Sarah O. Jewett, students become aware of multiple implications of the text. To comprehend these meanings requires a wide range of linguistic, literary, linguo-cultural, and philosophic knowledge. In particular, ecocritical reading helps EFL learners to cognize the dichotomy of nature and civilization, and understand the set of values associated with the gender of the characters. Archetypal approach enhances students' comprehension of archetypal symbols, characters, and situations that penetrate the whole texture of the story.

The engaged critical perspectives do not limit all possible interpretive focuses of the text. Other strategies may help EFL students approach the story from a variety of angles to explore additional text implications thus fostering would-be teachers' linguistic, literary and interpretative competencies.

**Key words:** interpretative competency, literary competence, reading strategy, ecocritical approach, archetypal criticism.

Статтю присвячено розгляду використання стратегій різночитання художнього твору як засобу формування інтерпретаційної компетентності студентів педагогічних університетів, які вивчають англійську мову та літературу як фах. Актуальність роботи зумовлена сучасними прагненнями української системи освіти до входження у європейський простір, де засадничими принципами є особистісно-орієнтоване та компетентнісне навчання.

У сучасній методичній науці інтерпретаційну компетентність розглядають у рамках літературознавчої чи ще ширшої філологічної компетенції. Інтерпретаційна компетентність належить до низки предметних у фаховій підготовці вчителя іноземних мов і літератур. Вона передбачає не лише здатність студентів аналізувати конкретний художній чи навчальний нехудожній текст, але й спроможність його критичного оцінювання, висловлення іноземною мовою власної думки стосовно певних етично-моральних питань, що висвітлюються у тексті, толерування інакшого розуміння й усвідомлення існування множинності інтерпретацій.

Художній твір є тим матеріалом, різночитання якого сприятимуть формуванню інтерпретаційної компетентності студентів. На прикладі застосування різних читацьких стратегій до оповідання "A White Heron" автор статті демонструє здатність художнього тексту продукувати доволі велику кількість значень, розуміння яких потребує від майбутніх вчителів знань із літературознавства, лінгвістики, лінгвокультурології, філософії. Зокрема, архетипне тлумачення оповідання уможливує виокремлення архетипних символів, ситуацій і персонажів; екокритичний підхід сприяє усвідомленню дихотомії природа – цивілізація та ціннісних установок у рамках гендерної опозиції тощо.

Застосуванням окреслених стратегій читання до художнього тексту інтерпретація, звісно, не обмежується, натомість дає поштовх для інших критичних тлумачень із боку студентів, сприяючи у такий спосіб розвитку їхньої інтерпретаційної компетентності.

**Ключові слова:** інтерпретаційна компетентність, літературознавча компетенція, читацька стратегія, екокристика, архетипна критика.

**Research territory.** Present day teachers' training in Ukraine witness radical changes. The purpose of them is achieving the accordance with the European educational framework that prioritizes a competency-based approach to the professional preparation of MA and BA degree holders.

The National Doctrine of Educational Development in Ukraine outlines a personally-oriented model of education with a focal point to form the skills of independent leaning, develop a person's critical and creative skills as well as those of autonomous scientific inquiry. Alongside with the professional training, qualified specialists pursue life-learning objectives with the achievement of which they are to become competitive members of the society and job markets [6].

The Definition and Selection of Competencies (DeSeCo) project of the The Organisation for Economic Co-operation and Development (OECD) stresses the importance of knowledge, skills, and competencies to individuals and society: "A well-educated, knowledgeable, highly qualified citizenry is seen as playing an eminent role in facing the challenges of the present and the future" [14]. Competencies of individuals bear significance as they boost productivity and market competitiveness and create an environment for innovation in a world dominated by global competition [ibid]. They (competencies) become a special domain for policy makers and a challenge for educational outputs.

**Literature review.** The issue of an interpretative competency in contemporary philological and pedagogical scholarship is viewed mostly as a part of a literary (philological) competence. In Ukraine thorough considerations of literary and interpretative competences can be found in the researches of L. Bazyl, O. Ratushnyak, O. Afanasieva, I. Sokolova, L. Bashmanivska, L. Chumak, A. Lisovsky and other scholars. For example, L. Bazyl in her Doctoral dissertation discusses conceptual and didactic principles of forming a literary competence of would-be Ukrainian language and literature teachers. In particular, the scholar defines literary competence as a complex of individual and personal (motives, values, attitudes, philological skills, aesthetic taste) and professional (knowledge, skills) qualities that ensure readiness to perform literary activities as a basis of professional activity, self-realization and self-improvement [2, p. 40]. Interpretational considerations of a literary competence are considered as individual preparedness for successful performance of professional activi-

ties. According to L. Bazyl, the structure and content of literary competence acquires a synthesized form that includes motivational-value, content information, and praxeological-reflective integrity. The first component presupposes responsible mastering and use of fundamental knowledge and skills as means of performing certain actions of a recipient and literary works interaction on the intellectual-content, emotionally expressive, artistic and creative levels of text understanding. Besides, the author views the development of literary competence as a specially organized process emphasizing the interaction of a recipient and literary works on the intellectual-content, emotionally expressive, artistic and creative levels. The process thus is supposed to foster students' formation as a creative professional distinguished by an individual style of professional activities [2, p. 41].

O. Ratushnyak determines philosophical, literary, psycho-pedagogical and methodical bases of interpretation process of the literary text in high school educational space. The research offers the methodological system of forming an interpretative competence of high school students in the course of studying foreign literature. The author provides the results of his experimental research to justify the increasing level of the pupils' analytical interpretative activities, enhancement of skills to interpret fiction, and fostering the subject (interpretative) and general (vital) competence of high school students [7].

L. Bashmanivska and A. Lisovsky draw the connection between a literary (reading) competence and an aesthetic one as a necessary precondition for moral, cultural and social education based on exposing students to literature, both native and foreign [5; 4]. O. Afanasieva examines the concept of «literary competence» and compares the definitions of literary competence in contemporary national and foreign academic discourses, and points out the key features of the notion of literary competence taking into consideration the peculiarities of foreign literature teachers' training [1]. L. Chumak defines the integral nature of phenomenon of professional skill of a teacher, singles out methodological peculiarities of competence of interpretation of artistic works that opens the opportunities for personal and professional growth as well as the development of reflexivity of an instructor [9].

It is also necessary to mention the findings of foreign methodologists those of A. Hapsari, S. Gayathri,

Miquel A. Oltra-Albiach, Rosa Pardo Coy, Th. Witte, T. Janssen, G. Rijlaarsdam and others.

In her essay, A. Hapsari analyzes the use of literary works in second language educational context highlighting the importance of literary competence and the implications at stake for the teaching literature, language and culture [17].

The empirical study conducted by Th. Witte, T. Janssen, G. Rijlaarsdam aims at clarifying the concept Literary Competence, pointing out six levels of Literary Competence defined by what students can do with literary texts of a certain complexity (complexity of the literary text and level of understanding and interpretation). The paper also presents a framework for describing variations of “literature” as part of the language curriculum in secondary education [22].

S. Gayathri makes the attempt to highlight the inter-relatedness of language and literature and to identify the strategies that can be used to develop linguistic and literary competence of a language learner [16].

Miquel A. Oltra-Albiach, Rosa Pardo Coy focus their research on activities related to reading at university, in order to promote reading expertise of students. The issue also touches upon problems learners face in the course of literary training while being exposed to literary and academic texts as well as academic practice that affects the integral formation of the individuals and the idea of lifelong learning [19].

**The acuteness of the research and research objectives.** Despite the fact that the area of a literary competence has extendedly been researched, the matter of an interpretive competency of EFL students remains acute as it presupposes the plurality of critical evaluation of fiction as well as methodological approaches. EFL teacher preparation programs aim at providing prospective secondary school instructors with a set of competencies that would enhance successful personal and professional development to further exhibit an appropriate level of teaching performance. One of the subject (professional) competencies for EFL students is an interpretative one. It encompasses not only the ability to analyze a particular fictional, educational or any other text, but also the skills and capability to make critical personal judgments, formulate and express one’s own opinions, adopt definite attitudes towards particular moral issues, and tolerate alternative view points. This outlines the **topicality of the paper**. So, the **aim** of the research paper is to justify the application of multiple reading strategies to a fiction text in order to foster EFL students’ interpretative competency.

The process of developing the competency is connected with “the reader’s act of interpretation”. According to Christine C. Bala [12], writers lead

readers to understand the text, “and the paths which these readers take are those of the logic of literature that depends on “shared notions of the acceptable and the unacceptable”, a common ground agreed upon by an institution (the literary institution). The source of meaning is no longer the writer or reader’s experience but the operations and oppositions which govern language. Because language is a system agreed upon convention, literary competence is necessarily also a system agreed by convention – that of the educational institution – consciously or unconsciously internalized by the reader.” So, the literary competence, Christine C. Bala argues, can be defined as a “description of the structured, implicit knowledge of readers (and writers) bring to their encounters with texts” [ibid]. It is indispensable from considering the questions of procedures readers follow in responding to works, assumptions associated with the account for the readers’ reactions and interpretations [ibid].

**Findings, discussion and results.** The story “A White Heron” by Sarah Orne Jewett is a good example to apply multiple reading strategies to expose EFL learners to a pluralistic approach of interpreting a fiction text.

To start considering the story students are offered to contemplate on a few questions leading to their comprehending the idea of interpretation as a cognitive activity, stating the status of interpretation and its nature. The issues for consideration are as follows:

Is interpretation of an objective or subjective nature?

Does the interpretation of the text present final (completed) findings?

Can any interpretation of the text be erroneous or incorrect?

In the course of discussing the mentioned questions students are to arrive at the conclusion that interpretation of a fiction piece is subjective, and, consequently, cannot be wrong. Neither does it present final analytical findings.

These observations are supposed to help EFL learners become aware of the possibility to employ various methodological approaches to interpreting one and the same text that would pursue several objectives such as promoting students’ interpretative competency, discovering new dimensions of a familiar text as well as fostering students’ pluralistic world outlook in general.

An instructor is free to suggest reading strategies that would present the thematic, aesthetic, literary, cultural, moral and conceptual matters of the story to advantage. In our opinion, ecocritical and archetypal approaches to Sarah Jewett’s “A White Heron” would be of a great productivity to expose students

to particular issues of a literary theory and the ways of their practical application.

Ecocriticism is a relatively new area of literary criticism. In Anglo-American studies its appearance dates back to the last decades of the 20<sup>th</sup> century, though its grounds may be traced back to the 19<sup>th</sup> century in connection with the writings of R.W. Emerson, H.D. Thoreau, M. Fuller, or the creativity of romantic authors favoring nature in their works. The term itself was first introduced in the late 1970s and used by such scholars as Cheryl Glotfelty, Michael P. Branch, Karl Kroeber in the reference to “diffuse critical field that had previously been known as ‘the study of nature writing’ [3, p. 293]. The approach aims at studying the relations between culture and nature as reflected in literature.

There are several issues that make a research point of ecocritical interpretation of fiction. First, it discards the idea that everything is socially and linguistically determined or constructed (anthropocentric vision). For ecocritical scholars nature exists objectively, beyond human conscience. It is a reality that influences humankind and is influenced by it, either positively or negatively. That is why nature cannot be reduced to the idea that it constitutes a part of cultural practices [3, p. 296].

Second, the correlations between culture and nature are not always absolute; the distinction line is not always clearly cut. Such ideas touch upon the question concerning the inner contradiction of this dichotomy. There simultaneously exists nature, culture and the states or conditions related to both of them. Peter Barry, for example, dwells upon the division of the outer space into several areas adjoining and overlapping culture and nature: “the wilderness”, “the scenic sublime”, “the countryside”, and “the domestic picturesque” [3, p. 300–301]. The scholar further suggests that “the scenic sublime” and “the countryside” occupy the frontier position as they encompass two elements – the natural and the cultural, while “the wilderness” and “the domestic picturesque” are dominated by the single one, either natural or cultural [3, p. 302]. The corpus of literary works illustrates an approximate distribution of genres and forms in accordance with the above mentioned areas. Thus, long epic fiction is set within the wild nature surrounding, while lyrics and domestic fiction, that are centered upon relationships between humans, are placed in the “domestic picturesque” and “the countryside” scenery.

Third, the ecocritical strategy engages the perspective of interpreting a familiar literary piece from the view point underestimated or neglected earlier. Such vision exchanges the interpretative priorities: the inner states give way to the outer ones. So

the emphasis is laid on the surrounding of a character rather than on the personage’s feelings and emotions.

Finally, ecocriticism widens the scope of fiction that deserves a closer scrutiny. A special attention is drawn to such literary forms as travelogues, regional literature, memoirs, topographical writings of various kinds [3, p. 310].

Taking into account the outlined conceptual issues students, after being exposed to the story by Sarah by Sarah Orne Jewett’s “A White Heron”, will be offered several points for consideration within the ecocritical reading strategy.

The first aspect is the name of the protagonist Sylvia. Students are to speculate on the etymological background of the name. According to the Online Etymology Dictionary [20], the literal meaning of Sylvia is “one inhabiting woods”. The name originates from the Latin word Sylvia that means “wood, forest” and is related to Sylvanus – the Roman god of the woods and fields. As a noun, Sylvan was first used to denote “a mythological deity of the woods”. A number of currently existing derivatives of the word (Silviculture, sylvatic) bear the meaning of caring of forests or animal wildlife. In the analyzed piece, Sylvia is strongly associated with the environment Sarah O. Jewett selected to place the girl in. The writer emphasizes both the inner satisfaction of living in the woods and the complete harmony of her life with the nature she is plunged in.

The next point for consideration is the writer’s selection of setting. The reader can come across the areas singled out by P. Barry. Since the inborn nature of fiction is its being anthropocentric, the landscape in “A White Heron” also acquires the features of anthropocentricity as it is presented through the prism of a human perception. This can be proved by extended usage of personifications (*There was the huge tree asleep..., The tree seemed to lengthen itself out..., The old pine must have loved his new dependent...*) and other related tropes that imply the personified traits of natural objects (*halfawakened bird, cow’s pranks, horned torment, in sleepy twitters*) or attributing human characteristics to plants and animals (*The old cow was not inclined to wander..., provoking creature in her behavior..., it was her [cow’s] greatest pleasure to hide herself away among the high huckleberry bushes*).

As an additional challenge students may be offered to analyze the dichotomy of nature and culture that in the given context are on the contradictory terms. The opposition can be observed within several parameters or textual levels. The natural world is opposed to the world of culture (civilization). Both are presented by

a) a carefully selected set of characters. The “natural” characters – Sylvia, grandmother, Mistress Moolly (the cow) – stand for harmoniously incorporated humans into the countryside and scenic sublime surrounding. The personage of an ornithologist, on the contrary, presents the so called cultural world (town) that actually does not bring any culture, but makes a rude intrusion into the realm of nature. So, the words nature and culture are interpreted as conceptual antonyms;

attributes which are associated with the two worlds mentioned. The natural one, for example, produces a deep positive aesthetic appeal via a number of epithets (*bright sunset, pleasant weather, soft and sweet [about the air], a beautiful place to live in etc.*). The civilized one, on the other hand, is pictured as a focus of material side of human existence that does not imply any happiness of inner harmony for a person (*noisy town, crowded manufacturing town*). Besides, this world acquires the features of enmity in relation to the pure and unspoiled environment since such notions as money (*wished-for-treasures the ten dollars*), weapons (*gun, hunter, go gunning*), a collection of birds, etc. evoke the sense of aggression.

characters’ attitude towards nature, core values and priorities. Sylvia draws inspiration from nature and is always apt to admire every single object, sound, sight and scenery. Her best companion is the cow with whom she used to play a hide-and-seek game; the bird’s whistle heralds friendliness; the drowsy twitter of a halfawakened bird brings a sense of comfort and a feeling of companionship. Quite an opposite attitude is observed with the man whom the narrator calls an “intruder” into the peaceful realm of the woods. Not accidentally the chain of synonyms (*the enemy, the guest, the stranger*) aims at intensifying his harmful intentions. In such a way Sarah Jewett emphasizes his inner discordance with the nature which becomes more radical because of his actions. So the stranger’s behavior may be described as barbaric, ruinous and inhumane.

Certainly, the issues discussed do not fully cover all possible ecocritical implications of the story, though they can motivate EFL students to further considerations.

The second interpretative perspective that may promote the development of an interpretative competency of EFL students is the archetypal criticism. Within this strategy it is possible to single out a few parameters highlighting the text’s symbolic connotations.

An archetype is known as “a primordial image, character, or pattern of circumstances that refers throughout literature and thought consistently

enough to be considered a universal concept or situation” [11]. The term came into existence in psychology and literary criticism due to Carl Gustav Jung, Northrop Frye, Maud Bodkin, Games Hillman, Gaston Bachelard and others.

Carl Jung considered archetypes within the framework of a collective unconscious theory. In his opinion, human experience has been encoded since the prehistoric times; so it genetically passes from generation to generation in the form of universal symbolic figures. Being ingrained in the realm of unconscious, an archetype is able to gain a variety of manifestations peculiar for a particular nation and a historic period. So a literary piece is nothing more than actualization of archetypes, their rendering into the contemporary language [10].

N. Frye’s theory of literary modes (that includes myths, romance, high mimesis, low mimesis, and irony) creates a paradigm of fiction genres and forms that are classified according to universal relationships between humans as well the relationships between people and the surrounding world. The development of literature from ancient to present times turns around these modes and reflects a mode-time span correlation. Such evolution, according to N. Frye, occurs in a cyclic way with every new turn being on a higher level. The idea of a literary criticism history is reduced to the sequence of the modes, “the movement being a circular rather than strictly linear succession” [15]. One of the possible implications of a modal taxonomy gives way to explaining the idea why narrative structures are always conventional and derive from earlier stories. So the structure of archetypes that take root in human experiences, needs or desires creates the basic preconceptions for literature [8].

While interpreting literary works, critics tend to speculate on archetypal characters (the hero, the outcast, the earth mother etc.), archetypal symbols, often presented as polarities (light-darkness, height-depth etc.), or archetypal situations (the quest, the initiation, the death, the rebirth etc.). A number of scholars refer to the archetype through myths whose recurrent structures seem to bear more similarity than the refined literature.

The Routledge Dictionary of Literary Terms presents the entries of a myth and that of an archetype as intertextual ones. It is stated that myths are positively valued by critics due to their “spontaneity and collectivity, expressing some lasting and generally satisfying account of human experience” [21, p. 146]. J. Frazer and N. Frye share the opinion concerning the cyclic system “to contain all myths and literary works as a simultaneous order of the mind projects

proclivities for autonomy and timelessness derived from symbolism" [ibid].

Reading archetypes in "A White Heron" makes it possible to draw the story's key symbolic meanings connected with a tree, Sylvia's climbing the pine, the mother-earth, and a white heron.

The first thing to notice is Sarah Jewett's intention to make natural objects be the central focus of the story. The tree is, no doubt, one of them. The tree is known to have several symbolic implications. According to J. Cirlot, it generally denotes the life of the cosmos marked by an exhaustible life. So, the tree equals to a symbol of immortality [13, p. 346].

Another meaning of a tree is its bearing resemblance to a world-axis as its long vertically oriented shape refers to the centre-of-the-world symbol [13, p. 347]. The tree of knowledge of good and evil is in cohort with the tree of life; together they constitute two parallel worlds of living and knowing [ibid]. The idea of immortality is intensified by an evergreen tree family – the pine.

So, the students are invited to speculate on the story's symbolism of a tree which is also multi-dimensional. First, it stands in the most remarkable place in the woods as "the stately head of this old pine towered above them all and made a landmark for sea and shore miles and miles away." The idea that "whoever climbed to the top of it could see the ocean" becomes crucial for the story per se as well as for characterizing Sylvia. The tree, thus, functions an axis of a wood's and girl's micro cosmos ("It was like a great main-mast to the voyaging earth").

Second, the pine tree is presented with complete omniscience. The writer treats it as a living being providing readers with the tree's thoughts and emotional response to Sylvia's ambitious intentions. The peculiar narrative format is verbalized through a number of exclamatory "utterances" of the pine directly addressing the girl ("...there where you saw the white heron once you will see him again; look, look!", "And wait! wait! do not move a foot or a finger; little girl, do not send an arrow of light and consciousness from your two eager eyes, for the heron has perched on a pine bough not far beyond yours, and cries back to his mate on the nest, and plumes his feathers for the new day!", "Who knows how steadily the least twigs held themselves to advantage this light, weak creature on her way!").

Third, the author suggests a very dynamic picture of the tree that supports the climactic episode of the story: Sylvia's climbing the pine. Here, the actualized archetypal meanings are associated with the process of initiation and epiphanic discoveries. The act of ascending the tree emphasizes, on

the one hand, the implication of a knowledge tree, as in the course of her perilous adventure the girl experiences a sudden enlightenment, the revelation of the universal truth. Having caught a sight with a white heron, Sylvia became resolved not to reveal the secret, thus realizing the distinction line between the good and the evil.

The act of epiphany is similar to the act of initiation that in the given context takes the form of a movement from innocence to experience. Sylvia being only nine years old was arriving at the world of adults, as only grown-ups are fully aware of the fact that birds are better friends than the hunter, that treasures are nothing in comparison with woodlands, summer-time, the murmur of the pine's green branches, or steppes and white villages of a "vast and awesome world." An upward movement is again promoted by the tree. The extended description of the pine's assistance symbolizes the ladder to the upper world – the world of physical and spiritual growth and maturity ("The tree seemed to lengthen itself out as she went up, and to reach farther and farther upward. It was like a great main-mast to the voyaging earth; it must truly have been amazed that morning through all its ponderous frame as it felt this determined spark of human spirit creeping and climbing from higher branch to branch").

The tree archetype works in cohort with the related images and symbols. It is, no doubt, the archetype of a mother that in the story appears in several dimensions.

The first dimension reveals the prevalence of female characters in "A White Heron" (Sylvia, her grandmother, the cow). Figuratively, the archetype evokes associations with things or places standing for fertility or fruitfulness. This idea is indispensable from the image of a cow. Mistress Moolly (the cow) provides Sylvia's family with plenty of milk – the main reason for its owners to continue keeping the cow and taking care of it. J. Cirlot states that the image's symbolic connotation can be traced to the primigenial goddess Neith. The cow, thus, serves as a Mother-earth – the symbol to represent the primal principle of humidity and endowment with certain gynadrous characteristic. Egyptian mythology links it with the idea of heat. Vac as the feminine manifestation of Brahma refers to the idea of the world's being nourished with the cow's milk as well as the fine dust of the Milky Way [13, p. 65–66].

The archetype of the Mother-earth (or the Mother-nature) penetrates the whole texture of the story. Sarah O. Jewett creates the image of the wood (signifying wisdom, magic, and fertility), suggests the omnipresence of the femininity (as a background of nature bearing the power of cosmic intuition or supreme

virtue), and refers to the anima (the female archetype to illustrate superiority over man due to the reflection of the male purest qualities) [13, p. 376].

Generally, the qualities associated with the mother archetype emphasize its positive traits: wisdom, the magic, female authority, maternal solicitude, protection, growth and fertility.

One of the mentioned characteristics – wisdom – can be viewed as a part of Sylvia's mythical journey of initiation marking her transition from the world of innocence into the world of experience mentioned above. The girl underwent the process of getting mature, i.e. becoming aware of universal wisdoms and core human values, such as life, trust, reliance, loyalty etc. [13, p. 46]. The protagonist also embodies the archetypal child figure. The child is known to liberate the world from monsters (the hunter /in the given case study/), and to teach wisdom alluding to the mystic identification with the 'god within us' and with the eternal.

Similar connotation marks the trope of a white heron. Heron frequently symbolizes morning and the generation of life. J. Cirilot claims that "together with the ibis and the stork, it carried a favourable significance" [13, p. 148]. The color of the bird is emphasized adversely, firstly, to point to its being noticeable among the greenery of the forest and, consequently, extremely vulnerable as an easy game of prey; so it needs protection. Secondly, to produce a visual presentation of the notions of innocence and purification. White is often treated as the heavenly color for it implies light, air, life, love and holi-

ness. So, the reader may draw a parallel between the white heron and the main character of the piece.

**Conclusions and research perspectives.** An interpretative competency is one of the basic ones in professional training of EFL teachers. As a multidimensional notion, its development presupposes the usage of various methodological approaches aiming at fostering students' particular skills and abilities. One of them is engaging multiple reading strategies to fiction.

The story "A White Heron" by Sarah Orne Jewett is a good literary work to apply multiple interpretative strategies. Among them the archetypal and ecocritical perspectives deserve a special attention as very productive ones. The first approach enables readers to plunge into a wide panorama of symbols and archetypes: a tree, a mother (earth), a child, a white heron. They endow the story with deep implicit senses. Ecocriticism sheds light on the environmental issues of "A White Heron" in terms of the dichotomy of nature and civilization (culture), gender distinctions, virtues and vices of rural and urban surroundings, natural and artificial worlds. The dichotomies create deep meanings that change the recipients' focus from the plot line to conceptual subject matters.

The engaged reading strategies do not limit all possible critical approaches to text interpretation. Narratology, reading gender, mythological criticism and others may help EFL students approach the story from a variety of angles to explore other implications thus fostering their linguistic, literary and interpretative competencies.

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## МЕТОДОЛОГІЧНІ ЗАСАДИ ДОСЛІДЖЕННЯ ПРЕФІКСАЛЬНИХ ДІЄСЛІВ СУЧАСНОЇ АНГЛІЙСЬКОЇ МОВИ

## METHODOLOGICAL FUNDAMENTALS OF PREFIXAL VERBS RESEARCH IN MODERN ENGLISH

Дудок А.Р.,

[orcid.org/0000-0002-6906-0672](https://orcid.org/0000-0002-6906-0672)

аспірант кафедри іноземних мов для гуманітарних факультетів  
Львівського національного університету імені Івана Франка

Стаття присвячена методиці дослідження префіксального способу творення дієслова англійської мови, зокрема виокремленню його інваріантного значення у системі мови та низки елементарних смислів – сем, які виконують функції семантичних диференційних ознак у системі мовлення. Основними задіяними методами для дослідження префіксальних дієслів є спосіб словотворення у структурному та семантичному вимірах, компонентний аналіз та аналіз словникових дефініцій. Застосована методика значення – смисл – уможливила розмежування декількох різнопланових компонентів інваріантного значення в системі мови та змінного компонента в мовленні. Теоретичне і практичне значення механізму утворення різних смислів префіксального дієслова полягає у виявленні семантичного інваріанта та його ролі у породженні кожного наступного смислу. Розкриття чинників породження різних смислів префіксального дієслова лежить в його узагальнюючій природі, творчому поєднанні процесу мислення.