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IMPLEMENTATION OF AESTHETIC FUNCTION OF LANGUAGE EDUCATION IN STUDENTS' DRAMA AND ARTS CREATIVITY

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The aim of the article is to demonstrate the aesthetic function of the language, playing a significant role in developing student's ability to perceive the life from the aesthetic point of view, transforming and transmitting their perceiving to others using language constituents; improving their own sense of beautiful, influencing the quality of the society life. Aesthetic education is defined as the students' personal development, called on to enrich their spiritual interests, exhibit creative possibilities and reveal the most important human qualities. Aesthetic education is proclaimed as an important feature of education, whereas it promotes the development of students' creativity. The implementation of the language aesthetic function is regarded as an essential component of students' cultural education and necessary condition of upbringing them to be cultural values translators and creators. Language, performing a number of functions, is considered to be one of the most significant tools of human activity. Different functions of language, especially the aesthetic one, are regarded. The development of verbal arts is shown as one of the ways of aesthetic language education realization. The possibilities of applying the aesthetic function of language in students' drama and arts creativity are proposed. The ways of providing students with the role models of motivation in implementation of aesthetic function of language education in their drama and arts creativity are demonstrated. The students' drama and arts activity is considered to be the way of involving students in creative process. Students' drama and arts creativity is regarded as the process of aesthetic culture formation, including aesthetic perception, feelings, needs and tastes.

Key words: *Aesthetic, aesthetic function, language education, aesthetic education, students, drama and arts creativity, drama and arts activity.*

Statement of the problem in general aspect. Nowadays, when the world is becoming increasingly interconnected and tightly bound through the processes of globalization, proficiency in more than one language is urgent for business, trade, diplomacy, tourism, international relations, technology, science, media, international cooperation, mutual understanding and so on. For students, learning more than one language is called on to enrich academic and life experiences,

strengthen general study skill, open doors to huge amount of opportunities in prospective professional career.

Being the most significant tool of communication, originated by our civilization, language has been serving to fulfill people's needs, applying for this purpose its verbal and non-verbal constituents. It has a great variety of functions among which, alongside with the main ones: communicative, cognitive and cumulative, there are various, perhaps, not so evident, but nevertheless important roles demonstrating language essence manifestation. In our research we would like to emphasize the aesthetic function of language being successfully implemented in students' drama and art creativity.

The analysis of research and publications. Aesthetic education contributes to the personal development of the student youth, enriching their spiritual interests, exhibiting creative possibilities and revealing the most considerable individual's qualities.

Such authors as V. Andrushchenko, O. Baseluk, V. Butenko, O. Buzov, E. Gromov, D. Kabalevsky, L. Koval, I. Kruglenko, N. Kyaschenko, O. Larmin, B. Likhachev, A. Lunacharsky, L. Masol, N. Miropolska, B. Nemensky, L. Pechko, O. Rappoport, A. Rudnitskaya, A. Scherbo, V. Skattershikov, G. Shevchenko, O. Shevnyuk, M. Verb, Yu. Yutsevich, B. Yusov and others devoted their works to the problem of aesthetic education.

The issues of aesthetic education were scrutinized historically by such significant personalities, as G. Skovoroda, F. Dostoevsky, L. Tolstoy. Outstanding philosophers, beginning with the galaxy of representatives of antiquity (Socrates, Plato, Aristotle, etc.), literary scholars of the Enlightenment and Classicism (Sh. Batte, F. Voltaire, K. Helvetius, D. Diderot, I. Kant, G. Hegel, F. Schiller etc.), well as modern scholars in the field of philosophy (M. Bakhtin, Yu. Boriev, O. Burov, O. Voyevodin, A. Zys, I. Zyazyun, V. Ivanov, G. Kvasov, A. Komarova, L. Levchuk, O. Losev, O. Semashko, P. Florensky and many others) studied ways of aesthetic education by means of art.

The prominent theorists of culture such as B. Alpert, S. Obratsov, L. Shpet, M. Tsarev, as well as famous practices - theatrical directors and actors, such as Y. Bondi, B. Brecht, A. Bryantsev, V. Nemirovich-Danchenko, V. Meyerhold, P. Ershov, N. Sats, K. Stanislavsky studied the problem of the aesthetic educational influence of dramatic art on the personality, his/her feelings, emotions and behavior.

Language as a tool of human activity in which it performs a number of functions, including the aesthetic one, was considered by Adeyanju, D. Brown, Christodoulou, J. Firth, Jacobson, J. Gee, Halliday, G. Leech, Ogunsiji, Stubbs, Yule etc.

The analysis of the works on the problem under study has shown that, despite coverage of its various aspects, complete disclosure of this issue in modern university students' environment does not exist.

The aim of our research is to show the possibilities of implementation of aesthetic function of language education in students' drama and arts creativity.

Main material presentation. In modern society, including professional, social, personal environments, the realization of the personality's potential is impossible without creative, heuristic component. Therefore, in current higher educational space it is necessary to organize the educational process in such a way that it will be able to contribute to the stimulation and development of students' creativity. To achieve this goal, higher school teachers should use all the tools, existing in his/her repertoire, including language as an effective instrument of human everyday activity in different life spheres.

Language being considered as a forceful medium of understanding the world and accumulation of centuries old human expertise, a storage of cultural values, a way of people's socio-historical heritage amassing, it can be regarded as a medium of man's inner world demonstration functioning in compliance with the standards of cultural and moral rules. All of the functions it performs being unseparated, they interact, affect each other, having mutual guarantee.

There exist diverse classifications of language functions, all of them having been considered by different language investigators.

Basically, a modern approach of defining functions which language performs was proposed by J. R. Firth being a leading figure in British linguistics, created linguistics fundamentals. This famous linguist considers language as an interpersonal and interactive tool forming personality's behavior and helping people manipulate the behavior of other community representatives.

G. Leech, a well-known specialist in English language and linguistics, identifies five main functions of language, they being the informational, expressive, directive, aesthetic and phatic ones (1974).

On the M. Stubbs opinion, such functions as expressive/emotive, directive/conative/persuasive, poetic/aesthetic, contact, metalinguistic, referential, contextual/situational should be distinguished. (1995)

Language investigators G. Brown and G. Yule (1983) define language functions from the wide point of view, naming them transactional and interactional ones. In accordance with their research the transactional function appears in the content manifestation, while as the interactional one reveals itself in connection with public and personal relationships. N. Christodoulou (2009) cites M. Halliday, an outstanding linguist, created systematic functional linguistic model of language (1973), who distinguishes seven functions of language, combining instrumental, regulatory, interactional and personal ones in

a group aimed to meet physical, emotional and social people's needs; and identifying heuristic, representational and imaginative functions as the necessary constituents for their harmonious existence in a certain environment, through getting knowledge about the surrounding, expressing and transmitting facts and information, as well as creating an unreal world by means of imagination.

R. Jakobson (1960), one of the most influential linguists of the 20th century identifies six functions of language communication, they are: referential (denotative, cognitive function), emotive (expressive function), conative, phatic, metalingual, poetic/aesthetic ones, implying to the poetic/aesthetic one as a successful combination and integration of language form and function.

As we can notice, all the scientists investigating the language functions distinguish the aesthetic one as its important constituent.

Since any action, process, phenomenon or perception existing in nature or invented by people may be characterized from a prospective of aesthetics, and language as "a system of conventional spoken, manual, or written symbols by means of which human beings, as members of a social group and participants in its culture express themselves" (Encyclopaedia Britannica) being mutual nature and human creation; language aesthetic quality can be considered as its integral and important feature. In a wide range of roles language plays in a man's life such its function as creating emotions, feelings; fulfilling our existence with beauty; satisfying art and aesthetic needs (in verbal and nonverbal types of communication) has become an evident factor of its aesthetic function implementation. So, language education, along with its other significant functions promotes students' aesthetic development, forming their language attitude, helping them reveal its new sides, tones, edges and successfully implement this knowledge in practice. It should be stressed that the process of active formation of a personality's aesthetic culture including aesthetic perception, aesthetic feelings, aesthetic needs, aesthetic tastes and aesthetic ideals falls precisely for the student's age.

J. G. Leech (1974) claims that the aesthetic function of language doesn't intend to any particular goal, words and sentences being considered as some kind of linguistic artifacts. In his opinion, the beauty of certain language building blocks, like words, word combinations, phrases, sentences is more substantial than helpfulness of the informative meaning transmitted by these units.

R. Jakobson (1960), whose language functions investigations are mentioned above, regards the aesthetic one as the accepted cultural standards and norms in a society life.

In the context of the problem discussed it is necessary to review briefly what we mean by "aesthetic" and "aesthetics". The term "aesthetics" has existed since the 18th century when it was introduced by the German philosopher

A. G. Baumgarten. In 1735 in his *Reflections on Poetry* the scientist initiated this concept in the narrow sense of understanding and appreciation of beauty. "Aesthetics" is defined by the *Encyclopaedia Britannica* as "the study of beauty and, to a lesser extent, its opposite, the ugly" or the "science of the beautiful" (*Encyclopaedia Britannica*).

A. C. Ewing (1951) says, "Aesthetics is the application of philosophy to the consideration of art and the beautiful. It asks such questions as – is beauty objective or subjective. What is the function of art? To what sides of our nature do the various kinds of beauty appeal?" So, the aesthetic quality is substantially concentrated in the art, its constituents, such as drama, music, dance, declamation of poetry et cetera.

In this basis, the urgent question is arising: "How to apply this aesthetic function of language to develop drama and art creativity while students' training at the university?"

Undoubtedly, modern higher school approaches in teaching involve the inclusion of different forms of arts during the classroom activities, while mastering professional knowledge and skills. It especially concerns language lessons, where all the functions of language, including the aesthetic one, are regarded as of paramount importance. However, at non-linguistic, technical universities sufficient amount of classroom time for mastering language in all its diversity is not provided, so this category of students do not have enough opportunities to get acquainted with the aesthetic function of language (in this case, we particularly take into consideration foreign languages classes). To solve this problem, the drama club activity, being an integral part of the comprehensive educational process, becomes an ideal one. Therefore, foreign languages acquisition in university drama and arts clubs most directly develops the students' aesthetic verbal art awareness in their drama and arts creativity.

Development of verbal art, being considered as the artistic images creation in all branches and genres of art through language imaginative expression, is mainly based on the inheritance of the greatest writers, presenting inexhaustible source of aesthetic pleasure, opening the boundaries of the greatness of art presented by the words. The education of the sense of language beauty occurs during the students' acquaintance with the amazing world of belles-letters, including the process of reading novels, stories, poetry, and literature masterpieces bringing our existence enhancement by the great potency of the beautiful. The same pleasure created by the range of various emotions we get from the words blossomed out by the actor demonstrating their aesthetic potential. Here the aesthetic function of language is manifested in the fact that an acting person can perceive beauty and transform it to other people using languages, being the transmitter or, sometimes, even creator of cultural values. In

this case, language outstands as the first element of culture, its building block, the word, being a nucleus, so that everything revolves around it.

In every act of speaking or writing (in his routine life, at the lesson, on the stage), students should select syntactic means, make lexical and morphological choices, employing definite phonological and phonetic means for their expression. They adopt their style of speaking or writing and associate their language preferences with their personal identities. There is an aesthetic factor in the selection of the components of the linguistic system used by speakers and the selection is favored, thus creating a positive feedback cycle. Aesthetic fulfillment of language expressions as well as speaking styles is an indicator of the student's quality or poor education, his/her good or bad manners. So, our aim, as language teachers, is to direct students' drama and arts creativity implementation using the appropriate aesthetic function of language.

According to P. Rastall (2006), the monitoring of verbal behavior both by the sender and receiver involves "arresting" the utterance, i.e. holding it in short-term memory, and considering it from a range of perspectives. These may be factual or logical, but can also be stylistic or aesthetic. P. Rastall investigates numerous valuable stylistic studies of verbal art works or the rhetorical features of texts. Every text, as the written language or sounding speech internally organized and relatively completed, as well as utterance, can be considered from an aesthetic point of view. In this context, drama environment is believed to become an ideal medium for using the aesthetic, or poetic, function of language, for the reason that just this environment provides the possibility of implementation of the verbal behaviors signs, such as "arresting" the utterance.

Drama and arts environment, providing the students' with language units as the main dramatic activity material, promotes implementation of its aesthetic function through getting acquainted with great literary works, being a storehouse of language aesthetic values, as well as basic material for drama and arts activity. Nowadays, this way of involving students in arts and aesthetic surrounding can be considered absolutely competitive, since at the beginning, it engages students to their creative work unostentatiously, being perceived as some kind of amusement, and gradually plying them with language knowledge, which is implemented through deep immersion in the literary source, its analysis and reproducing language units in practice while acting, incarnating literary works during the rehearsals and at the stage. In this way on the base of cultural literature inheritance implementation of aesthetic function of language occurs, giving the students high-quality language samples, forming their verbal behavior, their language style. Literature masterpieces contain huge amount of expressive means, giving language emotional coloring, divers turns of phrase, vivid expressions, helping interpret thoughts, ideas, feeling into language clearly and,

at the same time, dramatically. Charles Combs (1988) speaking about classroom drama says that "it is principally valued as a learning medium...Informal drama's goals are based in pedagogical, developmental and learning theory..., its objective are manifold, but they are all directed towards the growth and development of the participant rather than the entertainment or stimulation of the observer" (p. 9).

Language expressive means, such as verbal (morphological, lexical, phraseological, syntactical and phonetic) and nonverbal (speech constructions in synthesis with body language, etc.) find their implementation in students' drama and arts creativity developed in the drama studio environment. The aesthetic function of language cannot be complete without nonverbal means, which include: optical-kinetic (body language, facial expressions, pantomime, dance etc.); paralinguistic (timbre, tone of speech, tonality, etc.), extra-linguistic (speech rate, pauses, laughter, crying, etc.), as well as visual communication. General motor skills of different body parts show the emotional reactions of man, his sensual manifestations, giving the communication a certain orientation, important nuances. All these play an important role in the theatre studio environment, from the aesthetic point of view, and from the perspective of linguistics. The beauty of language components or, conversely, their ugliness, harmonic sounding or slurred enunciation, happy or sad mood, a full range of emotions and feelings can be expressed in this way, implementing language aesthetic function.

Summary. Educating students in ways that foster their creative development is consistent with D. Fontana's (1997) notion of "education for being," which means offering students the right to express their own feelings, to give their view of events, to explain themselves, to reflect upon their own behavior, to ask questions, to seek explanations in the natural world, to love and be loved, to have their inner world of dreams and fantasies and imaginings taken seriously, and to take their own engagement with life. In taking the position that every person has the right to creative development we, as language educators, need to acknowledge that several challenges have to be addressed.

Firstly, we need to redefine language teaching and confront conceptions about the development of students' drama and arts creativity, drama and arts creative thinking, i.e. to develop in students the ability to perceive beauty and transform it to other people using languages, being the creator of cultural values.

Secondly, we should provide students with role models of motivation and persistence in implementation of aesthetic function of language education in their drama and arts creativity. The university drama studio fosters and sustains learners' motivation as it is fun and entertaining and because it engages feelings it can provide a rich experience of language for the participants. So, students'

extra-curriculum theatrical activity at the university drama studio plays a leading role in the aesthetic education of students, giving them great opportunity to get closely acquainted with the aesthetic function of language and implement it in their drama and arts creativity.

As for Friedrich Schiller, aesthetic matters are fundamental for the harmonious development of both society and the individual. So, the given article shows the relevance of the traditions of drama and arts pedagogy in aesthetic education of students and the aesthetics of language resources and language capabilities to perform in the context of art as well.

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РЕАЛИЗАЦИЯ ЭСТЕТИЧЕСКОЙ ФУНКЦИИ ЯЗЫКОВОГО ОБРАЗОВАНИЯ В ТЕАТРАЛЬНО-ХУДОЖЕСТВЕННОМ ТВОРЧЕСТВЕ СТУДЕНТОВ

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Целью статьи является рассмотрение эстетической функции языка, играющей важную роль в развитии способности студентов воспринимать жизнь с точки зрения эстетики, преобразуя и передавая свое восприятие другим с помощью языковых составляющих, совершенствуя собственное чувство прекрасного и влияя на качество жизни общества. Эстетическое образование определяется как личностное развитие студентов, которое призвано обогатить их духовные интересы, проявить творческие возможности и раскрыть важнейшие человеческие качества. Эстетическое воспитание признается важной составляющей образования, поскольку оно способствует развитию студенческой креативности, что является необходимым качеством современного специалиста. Эстетическая функция языка рассматривается как неотъемлемый компонент культуры и необходимое условие воспитания студентов как трансляторов и создателей культурных ценностей. Язык, выполняя ряд важных жизненных функций, демонстрируется как значимый инструмент деятельности человека. Рассматриваются различные функции языка, при этом особое внимание уделяется эстетической функции. Развитие словесного искусства показывается как один из способов реализации эстетической функции языка. Предлагаются возможности применения эстетической функции языка в театрально-художественном творчестве студентов. Предлагаются пути обеспечения студентов мотивационными моделями при реализации эстетической функции языкового образования в театрально-художественном творчестве. Театрально-художественная деятельность студентов определяется как один из способов привлечения студентов к творческому процессу. Театрально-художественное творчество студентов рассматривается как процесс формирования эстетической культуры, включая эстетическое восприятие, эстетическое чувство, эстетические потребности и вкусы.

Ключевые слова: эстетика, эстетическая функция, языковое образование, эстетическое воспитание, студенты, театрально-художественное творчество, театрально-художественная деятельность.

РЕАЛИЗАЦИЯ ЭСТЕТИЧНОЇ ФУНКЦІЇ МОВНОЇ ОСВІТИ В ТЕАТРАЛЬНО-ХУДОЖНІЙ ТВОРЧОСТІ СТУДЕНТІВ

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Метою статті є розгляд естетичної функції мови, що грає важливу роль у розвитку здатності студентів сприймати життя з точки зору естетики, перетворюючи та передаючи своє сприйняття іншим за допомогою складових мови, політуючи власне відчуття прекрасного і впливаючи на якість життя

спільства. Естетична освіта визначається як особистісний розвиток студентів, що покликаний збагатити їхні духовні інтереси, проявити творчі можливості та розкрити найважливіші людські якості. Естетичне виховання визнається важливою складовою освіти, оскільки воно сприяє розвитку студентської креативності, що є необхідною якістю сучасного фахівця. Естетична функція мови розглядається як невід'ємний компонент культури студентів та необхідна умова їхнього виховання в якості трансляторів та творців культурних цінностей. Мова, виконуючи ряд важливих життєвих функцій, демонструється як значущий інструмент діяльності людини. Розглядаються різні функції мови, при цьому особлива увага приділяється естетичній функції. Розвиток словесного мистецтва показується як один із шляхів реалізації естетичної функції мовної освіти. Пропонуються можливості застосування естетичної функції мови в театрально-художній творчості студентів. Демонструються засоби забезпечення студентів мотиваційними моделями під час імплементації естетичної функції мовної освіти в театрально-художній творчості. Театрально-художня діяльність студентів визначається як один із шляхів залучення студентів до творчого процесу. Театрально-художня творчість студентів розглядається як процес формування естетичної культури, включаючи естетичне сприйняття, естетичне почуття, естетичні потреби і смаки.

Ключові слова: естетика, естетична функція, мовна освіта, естетичне виховання, студенти, театрально-художня творчість, театрально-художня діяльність.

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