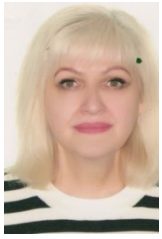
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Olena Vovk, Larysa Pashis

ENHANCING REGISTERS AND STYLES: GRAMMATICAL DIMENSION

This study explores the issue of acquiring stylistic grammar by University students – teacher-trainees. The results of the observation made it possible to arrive at the conclusion about the expedience of teaching stylistic grammar to junior students of language schools, but with different levels of stylistic loading. With this in mind, a corresponding methodology is designed, which incorporates a system of stylistically oriented activities. They embrace non-communicative receptive, quasi-communicative receptive-reproductive and communicative productive exercises to be employed in the English classroom. It is maintained that the employment of the proposed system of activities begins in the junior years and continues through the University course in order to obtain expected learning outcomes.

Key words: *stylistic grammar; foreign language stylistic competence; registers and styles of communication; register and style switches; mixture and variation of registers and styles; stylistic fields; synonymous linguistic variation; stages of learning; system of stylistically oriented activities.*

Introduction. This study addresses the issue of enhancing stylistic competence among University students majoring in Foreign Language (FL) Pedagogy. In particular, stylistic competence is viewed mainly in terms of registers and styles with a major emphasis upon grammatical expression. It also examines the activities, which conduce to learners’ ability to produce grammatically apposite outputs appropriate to communicative occasions and sociocultural conventions. The idea is underscored that this ability requires a special training and a high level of developed sociocultural and communicative skills.

It is noteworthy that the Common European Framework of Reference for Languages: Learning, Teaching, Assessment (CEFR, 2001), which regards language as a social phenomenon that requires general and specific communicative skills

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to achieve quotidian goals, basically prioritizes communicative competence which embraces inter alia linguistic, sociolinguistic and pragmatic skills, necessary for quality communication when exposed to various contexts of real life social interaction. Respectively, these skills are promoted by comprehending and constructing narratives of different registers and styles (spoken and written) in various social contexts, which calls for developed abilities to produce stylistically accurate outputs. In its turn, such a level of FL proficiency imports evolved stylistic competence.

The issue under discussion is timely and relevant, although not profoundly studied in terms of grammatical components, since in methodological literature they are either insufficiently substantiated, deficient in support or are examined only in relation to vocabulary acquisition. In addition, no matter how reasonable it may seem, teachers introduce stylistically colored items chiefly to senior students, although it is believed that younger students have also to be stylistically conscious. Withal, grammatical accuracy, normative usage, correspondence to the communication environment and the ability to have a pragmatic impact on a communication partner may be appreciably dependent upon stylistic competence of University students majoring in FL Pedagogy (Vovk, 2017, p. 83).

The evidence seems convincing that currently, there is less research on grammatical rather than lexical variation in the English language aiming at revealing the relative distribution of grammatical forms and sociolinguistic factors that affect them. In accordance with D. Britain, this can be accounted for by the fact that larger corpora are required for the analysis of grammatical phenomena because of their lesser occurrence in colloquial speech than segmental lexical features, which tend to be dominant in methodological literature. The data manifest that research into the social adaptation of grammatical variation is even worse advanced (Britain, 2007, p. 76).

The purpose of this article is to illuminate and analyze major registers and styles inherent to English communication, specify their linguistic features (mainly, lexical and grammatical), and devise a comprehensive methodology embracing the stages of learning and embedding an applicable system of stylistically directed activities conducive to enhancing students' stylistic competence.

Formulation of the problem. Conventionally, communication outputs of junior students are distinguished as either stylistically neutral or ranging within formal/informal levels, which is determined by the application of the approximation principle in FL classrooms with non-speakers. That is why spoken and written FL outputs of non-native undergraduates in many ways notably differ from similar outputs of native speakers, involving inter alia their stylistic inadequacy. This indicates that appropriate style and register use turns out to be one of the most pivotal aspects of civil English communication. Therefore, accuracy and culture of speech have to be regarded as major foci for teachers from the very start of a University FL course. Compliance with this requirement would remove the issue of retraining and hence increase the effectiveness of foreign language acquisition (FLA), especially in respect of sociocultural conventions of communication.

Analysis of the literature on the theme. It is noteworthy that the term *register* was first introduced by the linguist T.B. Reid (1956, p. 45) back in 1956. Later, it was brought into common usage in the 1960s by a group of scholars who sought to distinguish between language variants according to the *user* (conforming to social background, education, location, gender, and age), and language variations according to the *use* "in the sense that each speaker has a number of varieties and

a choice between them at different times" (Halliday, 2004, p. 62). This implies that different registers are employed to suit different social settings or areas such as academic fields, news reporting, entertainment venues, and others.

Further, M.A.K. Halliday, being one of the first linguists to address the concept of register yet in the 1960s and 1970s, interpreted it as a *semantic notion* that "can be defined as a configuration of meanings that are usually associated with a particular situational configuration of the field, mode, and tenor" (Halliday, Hasan, 1990, p. 22). Linguistic features (specific lexico-grammatical and phonological expressions) and certain virtues of the three dimensions of the field, mode and tenor establish the utilitarian differentiation of language. These variables can be considered to identify contextual indications of the setting in which the language is used (Register (discourse)). Specifically, the use of a particular register is seen as a product of choice regarding the topic of communicative interaction (*field*), the social distance between interlocutors before spoken or written exchange and employed devices of communication (*tenor*). These factors are largely dependent on one's perspective. Commonly, linguistic variation depending on the *use* is called "register", while linguistic variation depending on the *user* is called "dialect": in essence, dialects mean the same thing using different lexico-grammatical structures (*mode*) (Halliday, Hasan, 1994, p. 111). Additionally, Halliday distinguishes between closed and open registers: *closed (or restricted) registers* have a fixed set of valid implications (such as "language of the air" or "languages of games"), while *open registers* imply a less limited scope of communication (such as letters and instructions) (Halliday, Hasan, 1990, p. 34).

Similar to the concept of Halliday's register, D. Hymes presents the *Speaking Model* to categorize speech situations and, consequently, registers employed in them. In via eight components, interlocutors can discern the environment of the interaction and hence, and use the language adequately. Particularly, Hymes' discourse variables embrace setting, participants, goals, text form and content, interaction norms, medium, and genre (Hymes, 1979, p. 244).

Exploring the concept of register, R. Quirk et. al. come up with five denotations to classify language variants and narrow the range of registers from very formal – formal – neutral – informal – to highly informal (Quirk, Greenbaum, Geoffrey, 1989, p. 25).

D. Bieber expands the aforementioned idea designating registers as "situationally determined varieties" (Bieber, 1995, p. 1) and focusing primarily on grammatical characteristics of different types of text. Moreover, he delineates four main registers: colloquial, fiction, newspaper language and academic prose. Delving into lexical and grammatical features of discursive illustrations with each register, he attends to the authentic use of these features in diverse English variations (Biber, 1999, p. 8). Thus, Bieber defines a particular register according to its linguistic characteristics, which makes it possible to distinguish the main registers from each other with roughly distinct idiosyncrasies.

In his turn, P. Trudgill uses the concept of register implying a linguistic variation with reference to topic, content, or direction, for example, banking register, geography register, pedagogy register, etc. In English, this is almost entirely a question of vocabulary, although some registers (in particular, the register of jurisprudence), clearly have distinctive linguistic and semantic attributes. This has direct implications for universities if they set themselves the goal to transmit certain registers to students, such as academic, technical or scientific; definitely, it is a

requisite part of University training for students to acquire corresponding registers (Trudgill, 1999, p. 118).

While there seems to be a close relationship between style and register, yet these concepts are regarded as fundamentally different. For instance, Trudgill characterizes style as a kind of language, considered in relation to formality, which can range from very formal to very informal (Trudgill, 1992, p. 35). Furthermore, in his opinion, the choice of style usually reflects the formality of a social situation in which it is used, which does not necessarily presume that interlocutors are "cross-linguistic robots" automatically responding to a certain level of scrupulousness of a sociocultural situation. Conversely, interlocutors are able to influence and transform the level of scrupulousness of a sociocultural situation by manipulating stylistic choices (Trudgill, 1992, p. 91).

W. Wolfram and N. Schilling (2015, p. 244) interpret style with reference to a linguistic variety that falls into formal and informal types based on the opposition: speech vs. speaking situations. The idea is pinpointed that individuals may speak very formally or very informally; their choice of an appropriate style is determined by circumstances. Besides, interlocutors can apply *style shifting*, which is defined as variation in one speaker's speech, whereby speakers can shift their grammatical, lexical, and phonological variants in response to social conditions.

Given this evidence, it can be seen that these characteristics of style are very similar to those of register, which makes these concepts even more confusing. Moreover, these opposing estimations reveal an absence of a general approach to the intelligible interpretation and differentiation of style and register. The indications are therefore that they require further clarification.

According to B. Kortmann, there is a terminological distinction between register and style. Both are associated with a specific speech situation but whereas register often refers to the special vocabulary chosen and expected in connection with a particular speech situation, style also includes grammatical and syntactic variation. The term *register* refers to various ways people use language based on who they are talking to and their situation. Thus, register may also be characterized in terms of formality. It concerns word choices, tone of voice, byplay, and even body language that will likely vary in formal settings (e.g., a job interview) as compared to informal settings (e.g., mixing with friends) (Kortmann, 2005, p. 255f). At the same time, formality in English is not necessarily limited to vocabulary, but English grammar structures vary on a scale from informality to formality – for instance, it is often claimed that the passive voice is often used in more formal texts (Trudgill, 1992, p. 67). Moreover, grammar use can signify how formal or informal a text is: formal text will use standardized spelling and grammar, avoid contractions and follow standard layout guidelines (namely, use of paragraphs) (Halliday, Hassan, 1994, p. 111).

More importantly, registers are looked upon as functional varieties; they function in different types of speech situations. The choice of register in different types of speech situations is called *situational variation*. Furthermore, register is correlated with a speaker's social role on a given occasion, for example, head of the family, teacher, doctor, member of a sport team, preacher, president, etc. Hence, interlocutors will converse differently when talking, for instance, to wife, students, patients, coach, audience, electorate, etc. Each of the chosen linguistic variety will be register.

On the other hand, there are also viewpoints (ELT Concourse teacher training) that *style* refers to how the text is constructed to suit its purpose (e.g.,

explain something, persuade someone, describe a situation), whereas register is the language required to fit the style of writing. For example, writing a business letter, one needs to employ a formal register but writing an Instagram post, one would most probably employ a casual register. Moreover, a text register can be identified by its layout, spelling, grammar, and vocabulary choices. In some writing, namely, emails to friends, one might ignore punctuation or spelling, and in other writing one would be very particular about them. Such interpretation of register is often used in FL teaching to describe levels of formality when style would seem to be a more suitable term in this case. So the fact that terminologically register is evidently misinterpreted cannot be denied.

Actually, the distinction between style (a measure of formality) and register (a measure of appropriateness to a social setting) has been around for quite a number of years. Specifically, H. Stern makes it a point that register refers to varieties of language according to differences in uses demanded by specific social situations, such as advertising, church service, political journalism, shopping, or academic discussion (Stern, 1983, p. 252). When it comes to style, it is deemed as an effect of the limitations of register because it is the register, which people wield, that often governs the level of formality, which is most apposite under given circumstances. It must be stipulated, however, that it is not always the case that an informal style cannot be deployed in professional registers or that a formal style is not used between friends and relations with whom one normally communicates quite informally (ELT Concourse teacher training).

Given these explanations, it must be recognized that frequently the terms "style" and "register" are defined rather obscurely and exploited interchangeably. Moreover, manifested above definitions are designated as fundamentally opposite. Nevertheless, despite controversial interpretations of these terms, several major deductions can be elicited: 1) style is more likely to denote a degree of formality, while register involves a gauge of relevance to a social situation; 2) students should be trained in style / register sensitivity so they can trace it and apply pertinently, which will conduce to enhancing their stylistic competence and FL proficiency.

It seems also appropriate to indicate that aside from the aforementioned, there is also a standpoint (though not shared by everyone) that *style* relates more to written discourse (namely, letters, essays, and written texts) and refers to *how* graphic outputs are produced in writing to fit a specific purpose (like commenting or explaining something, convincing someone, describing a situation, suggesting a solution to a problem, etc.). Accordingly, these writing styles may be persuasive (convincing the reader of something), narrative (telling a story), expository (interpreting or revealing a topic), and descriptive (creating an image in the reader's mind) (What are the different styles of writing?). For that reason, style embraces a definite layout, the choice of lexis, use of grammar and sentence structure, which will all vary depending on the purpose of the text.

Complementary to this, exploring *style*, it looks germane to draw attention to communication styles – varied ways in which people approach the process of communication. In particular, the psychologist J. Bourne identifies such types of communication style as: submissive (aims at satisfying other people and avoiding conflicts); aggressive (assumes victory at any cost, which can often come at the expense of others); passive-aggressive (includes people who appear passive on the surface but actually express their anger indirectly); manipulative (implies prudent human behavior to achieve the desired results); assertive (arises from self-esteem and represents the healthiest and most effective communication style one can adopt)

(Bourne, 1995, p. 312). For individuals, these communication styles can either be dominant or deployed in specific situations and with specific people. Undoubtedly, applying these styles, subjects will resort to distinct grammatical and lexical means.

In the similar vein, M. Murphy et al. discriminate between four communication styles: analytical (focused on data), intuitive (seeing the "big picture"), functional (addressing processes) and personal (driven by emotions) (Murphy, 2015). Essentially, these communication styles suggest how people prefer conveying information and, consequently, what lexico-grammatical units they use in different settings.

The disposed information allows presuming (in order to bridge the gap between style and register and overcome ambiguity) that due to implicit communication conventions these concepts are closely associated and their usage may largely be dependent on the amount of knowledge of interlocutors, their level of stylistic competence and FL proficiency, as well as their communication experience.

It is worthwhile at this stage to consider communication styles and registers from the perspective of FL instructors. The American linguist M. Joos (Joos, 1967, p. 46) identified ***five registers of language or styles of English usage***, and these continue to be recognized today. In our opinion, this functional stratification is the most appropriate for University students. Concomitantly, a stipulation is needed here as to whether the offered stratification concerns styles or registers in the light of the foregoing. The truth is that currently, researchers refer it to both of them, since the suggested stratification falls under the definitions and idiosyncrasies of styles and registers, that is why there is a certain degree of uncertainty regarding their designation. In order to avoid a confusion, we will use the author's terminology referring to the proposed stratification as registers, although we acknowledge that in this case the boundary between styles and registers looks somewhat blurred.

Joos distinguishes between frozen – formal – consultative – casual – intimate registers (Joos, 1967, p. 46). They may be estimated as suitable for and applicable in the University English language course, so they require some elucidation.

Specifically, the *frozen register* is considered to be highly formalized, which is mainly produced through recitation rather than spontaneous speech production. This is primarily a ritual speech, which is why it is also called the "static register" because the same statements are uttered invariably and changelessly. They may cover the recitation of pledge, prayers, Bible texts, the United States Constitution, wedding vows, etc. (Giles, 1973, p. 98). Commonly, the audience is well aware what the speaker is going to say because phrases in the frozen register are learned verbatim and do not change over time (ELT concourse teacher training). To instantiate: *I pledge allegiance to the Flag of the United States of America, and to the Republic for which it stands, one Nation under God, indivisible, with liberty and justice for all* (the Pledge of Allegiance).

The *formal register* represents precise speech that is often professional, official, or impersonal. This register is most commonly used to address people in positions of authority and individuals that merit respect, such as head teachers, police officers, individuals in power, and people who work in the services. In writing, one would use a formal register in letters of complaint, official speeches, scholarly articles, essays, etc. In English, many constituents of the formal register assume the use of standard grammar. A speaker exploiting this register makes use of complete sentences, accurate grammar, standard vocabulary, and exact pronunciation of words. Topics discussed in the formal register are typically official

matters such as graduation ceremonies, academic lectures or research, professional meetings, business presentations, TED talks, etc. (ELT concourse teacher training; Writing with Style, 2023, p. 19). For example: *This paper reveals a methodological framework of enhancing Cognitive Academic Language Proficiency (CALP) among University students completing the Master's degree. The emphasis is placed on the methodology of writing a summary. A special attention is drawn to the accepted conventions of producing a quality summary, as well as the issues, which students may encounter mastering this skill…* (Vovk, 2023, p. 44). Another example illustrates the usage of the formal register in the most rigid from: *Today we will contemplate the idiosyncratic hindrances inherent in pontificating at great length on overly complex syntactical structures to a group of typical internet readers with calamitously abbreviated attention spans and a lamentable absence of appreciation for classic prose* (Style, Grammar and Usage).

The *consultative register* may be viewed as a mix of formal and casual registers. In English, this register allows both standard and non-standard grammatical forms, the use of which is highly dependent on the social context. This type of discourse can usually take place in the local TV news broadcast, between doctor and patient, student and teacher, boss and employee, etc. Normally, it involves a tone of respect, since the advice is being sought and given, and is commonly quite formal (ELT concourse teacher training; Writing with Style, 2023, p. 12). The speaker uses the consultative register to discuss the topic and listeners are expected to provide a response. To illustrate:

- *Doctor: Are you taking any medication currently?*
- *Patient: No, nothing.*
- *Doctor: OK. Let me listen to your chest. Please take a deep breath… Exhale… Inhale… You've got congestion in your lungs. By the way, do you cough stuff up?*
- *Patient: A little, but not too much.*
- *Doctor: Well, I'll give you some medicine to ease the chest congestion. Here's the prescription. Don't forget to drink plenty of fluids…*

The *casual register* embodies speech that is informal, inaccurate, unconcerned, friendly and relaxed. This type of register admits vernacular grammar, non-standard grammatical forms, contractions, incomplete sentences, expletives and off-colour language, or regional phrases. It is idiomatic and allows slang. The casual register relies on a title social context and is frequently employed by individuals who are familiar with each other or in conversation with friends. Topics for discussion in this register are informal, but not overly personal. This register is common for backyard picnics, birthday parties, casual get-togethers, small talks, etc. (ELT concourse teacher training). For example:

- *Hey, Bob. What's up? Look here, you know… well… hope, no hard feelings about that off-key remark on Friday night?*
- *Relax, dude. No hullabaloo. Another shitty Friday, and we're a bit brassed off.*
- *Yeah, just a crapping out week. Crass trash!..*

The *intimate register* entrails personal topics used between close people such as family members, bosom friends, or romantic partners, and may use standard or non-standard grammatical forms. This register is frequently deployed in private and can be utilized when parleying personal issues, sharing confidential secrets, personal stories, issues at work, telling inside jokes, or when being flirtatious. The intimate register is exploited to discuss topics, which the speaker is not willing to go public

(ELT concourse teacher training). This register can be employed between close friends, lovers, mother and daughter, etc. For instance:

- *How's my petite snuggy wuggy?*
- *You're so sweet, chári. I'm crazy about you, honey.*
- *That's my peachy baby!..*

Definitely, the aforementioned types of register are not conclusive, but they are intended to report the most representative language variations used by English speakers. Additionally, Joos singles out four differentiating factors that affect the use of language registers. These factors enclasp audience (speakers-listeners), topic (the discussed subject), purpose (intentions of the speaker), and location (the place of communication). They are associated with possible modifications of language registers, since each of them signalizes to speech producers and speech recipients what is appropriate, and consequently, impacts the permissible uses of speech (Joos, 1967, p. 55).

On balance, register and style, although often explicated unintelligibly and used interchangeably, do not bear a complete similarity to each other. Register is more likely to convey the type of language that the writer or speaker chooses to utilize in certain contexts, that is, it refers to how people use the language depending on who they are talking to, under what circumstances, and in what settings. Register is frequently characterized in terms of formality, whereas style indicates how text is adjusted according to a particular context. Both are related to specific situations, but while register is more relative to the corresponding vocabulary, style also incorporates grammatical and syntactical variations. At that, the use of grammar can expose the level of formality or informality of a statement. For instance, a formal statement will use standard grammar, avoid abbreviations, and follow standard layout rules. An informal statement will be less limited to standardized grammatical structures and vocabulary, and may deploy acronyms and shorted forms. Admittedly, English teachers will adhere to five main types of registers: frozen, formal, advisory, casual, and intimate. The register of a particular narrative can exhibit definite linguistic features and hence can be established by consentaneous syntactical and grammatical structures, lexical units, and spelling.

Regardless of the differences in the interpretation of register and style, their adequate manifestations are regarded as contingent on the level of stylistic competence of students. Therefore, enhancing stylistic competence requires an appropriate methodology that is compatible with educational goals and anticipated learning outcomes. That is why it is worthwhile at this point to consider the stages of FLA from the perspective of stylistic grammar and corresponding activities.

Methods. The methodology that follows was developed based on the results of numerous pedagogical observations of the educational process with junior students (1st- and 2nd-years of study) majoring in Foreign Language Pedagogy (English language and literature) and a pedagogical experiment conducted with them. The goals behind these was to identify the expedience of introducing students to communicative conventions as well as registers and styles in junior years of a FL course, as well as to expose which aspects of stylistic competence should be prioritized at definite stages of University studies.

The outcomes of the pedagogical observations ensured presuming that it is feasible to familiarize junior students of language schools with registers and styles, but with a different level of stylistic loading. Accordingly, the conducted experimental training essentially improved the quality of students' stylistically coloured speech outputs. Moreover, encouraging results of the conducted

pedagogical experiment evinced a noticeable increase in the level of their communication skills, which is surmised to boost their stylistic competence.

Results. Regrettably, currently the number of English text- or workbooks for junior students with a focus on registers or communication styles is rather limited. They do not cover stylistically marked texts, which students receive as samples for communication. Withal, such books embody insufficient activities aimed at stylistic differentiation of language materials. One of them is illustrated beneath (Vovk, Pashis, 2022, p. 97): *Synonyms within the following pairs differ in style. Identify which of them are formal, conversational or neutral: picture – house – cinema; to get on in years – to age; to endeavor – to try; to sing (perform) – to render; desolate – sad; to clap – to applaud*. Such exercises occur occasionally in textbooks. They are valuable from a linguistic view, but strategically, they do not contribute to efficacious stylistically coloured communication. In most cases, activities of this type are mainly aimed at differentiating studied vocabulary units, whereas stylistically directed activities with s grammatical dominant are deficient.

There is no consensus on the issue in what year of study students can be introduced to styles and registers, and stylistic differentiation of communicative inputs. This is where disagreements occur. Some researchers (Sklyarenko, 1973, p. 97) advise not to rush to familiarize students with communication registers and styles. Therefore, the assimilation of stylistically undifferentiated or neutral information requires a lengthy period (namely, two years). This stand has a clear theoretical basis, which presumes that before mastering stylistically marked inputs, it is necessary that oral communication skills and abilities be fully developed in terms of fluency, grammatical accuracy, lexical relevance, syntactic correctness, etc. Only after reaching the required level of communicative skills and abilities students can be challenged to utilize language tools, adequate to various communication settings. Hence, the phasing here is seen in a gradual incremental transition from teaching correct speech in terms of standards and norms of a target FL to correctness and accuracy in terms of adequate use of registers and styles.

Other methodologists (Hymes, 1979, p. 41) justify FLA, grounded on neutral vocabulary and grammar, by the need to imbibe the “neutral” literary language (standards and norms), arguing that junior students master the basics of a FL, and a focus on linguistic “neutrality” does not direct students’ attention to the context of communication and the choice of language means. This idea seems controversial, since literary norms significantly differ in their oral manifestations (for example, professional and everyday communication). In order to avoid such an artificial detachment from “live” communication, the concept of basic language should encompass the factor of real functional and stylistic differentiation. Consequently, knowledge of literary norms implies mastering not only the neutral language layer, but also registers and functional styles of communication.

Apparently, functional registers and styles may serve as a starting point for teaching a FL to non-native learners, since mastering linguistic devices of a target FL to suit various purposes is likely to be successfully achieved provided students are aware of specific features of these registers and styles. That is why it looks expedient to focus students’ attention on the stylistic differentiation of communication at the initial stage of a FL course, which may turn out beneficial to fostering students’ stylistic competence. The latter is defined as an ability to produce utterances adequate to a particular setting when exposed to real life communication (Vovk and Pashis, 2022, p. 95). Therefore, it should be recognized that such an

ability implicates a definite level of stylistic skills not only in relation to the vocabulary of a target FL, but also in relation to its grammar.

As an illustration of this provision, V. Labov introduces a *progressive model of language development*, which, among other things, encompasses a person's awareness of speech differentiation and control over speech. This model embraces six coherent stages (Labov, 1964, p. 81): 1) basic grammar, 2) the vernacular, 3) social perception, 4) the consistent standard; 5) stylistic variation, 6) the acquisition of the full range. The idea is maintained that under this model, young learners are viewed as monostylistic speakers until late adolescence. They are monostylistic in the dialect used in their family environment until the age of five, when they become monostylistic in the preferred dialect of their peer group. Only by understanding the social value attributed to linguistic variants they are able to vary their use of dialect and standard forms in accordance with a degree of formality of the situation. At the same time, Labov's model involves an incremental transition from a non-standard language to a literary one, a change from an informal style to a formal one; it also prioritizes the need to master the stylistic variability of communication.

To expand on the foregoing, educators distinguish between *five levels of grammar* that individuals acquire in the process of language development (Pedagogical issues): a) organization of words; b) studying the rules of organization and use of words; c) judgments based on the use and organization of words; d) school grammar; e) stylistic grammar. Thus, assimilating stylistic features of speech is also mandatory here. Pursuant to P. Hartwell, most teachers take into account only one of the five levels of grammar listed above, minding grammatical correctness of statements that follow the "rules of the language being studied". Rather, one should take into account both stylistic adequacy of speech, as well its stylistic differentiation and variability (Hartwell). Therefore, stylistic grammar should be attached much importance to in students' language increment.

Some experts in the field of registers and styles (Bierwisch, 1986, p. 443) point to the idea of a well-established *theory of variations* specifying different variations in language and its use. This theory postulates that authentic verbal behavior of an individual is determined not only by their linguistic competence, but also by r knowledge of socially determined connotations, or additional meanings that accompany the main meaning of a word. The indications are therefore that as subjects acquire language in different social settings, they eventually acquire "different grammars of that language" (see, for example, the interlanguage or intermediate grammars), so it is necessary to identify these differences applying special "extension rules", which allow obtaining information both about language units themselves and about their connotations: *cf.: It's chow time/ I am hungry/ I am starving/ I am as hungry as a hunter/ I feel like eating/ Isn't it time we eat something?/ I would do with something to eat/ I guess we might have a bite/ I want to scoff, etc.* (Vovk, Pashis, 2022, p. 99).

It is noteworthy that current scholarship adopts two basic approaches to teaching stylistic grammar: romantic and classical (Hartwell). The *romantic approach*, which is based mainly on the philosophical theory of language, rather than on the linguistic one, is aimed at implementing declarative knowledge of an individual. This approach is successfully used by teachers, though it causes difficulties for students, since it does not involve stylistic differentiation of spoken and written outputs. The *classical approach*, which advances prescriptive rules for choosing a speech style/register, is aimed at implementing procedural knowledge

of an individual. It is clear therefore that the major emphasis in FL classrooms should be placed on the classical approach, since it has an indubitable practical value for students' stylistic competence.

Complementing to the abovementioned, Hartwell asserts that learning stylistic grammar imports promoting the skills of two levels (Hartwell): rhetorical and metalinguistic. *Rhetorical skills* provide communication in a variety of communicative settings. *Metalinguistic skills* ensure active manipulation of language to achieve a stylistic impact on the interlocutor. Accordingly, when mastering FL grammar, it is instrumental to equally develop in students both rhetorical and metalinguistic skills, which will conduce not only to a high level of their stylistic competence, but also to general FL proficiency.

The pragmatic effect of communication plays a key role in affecting the speaker's purpose in constructing a narrative. This effect is manifested in such parameters as expressiveness (eloquence), correctness (semantic and grammatical) and stylistic colorings of speech (taking into account speakers' social status, age, and communication settings). The stylistic "design" of the narrative contributes to the impact that it has on the interlocutor, and this influencing force can be regarded as one of the sides of the pragmatic aspect of interaction, which is based on the selection of special language means (Vovk, Pashis, 2022, p. 95).

Given this evidence, it may be inferred that FL teachers should introduce students to stylistic differentiation of spoken and written communication, starting from the junior years of University study. Gradually, students are to be inured in recognizing and differentiating stylistic variations of speech units, later – in reproducing and stylistically modifying them, and in senior years – in producing communication outputs of different registers and styles.

The following part of this study will illustrate stylistically oriented activities targeted at advancing FL stylistic competence of University students.

Advancing stylistic competence begins, first of all, with non-communicative activities aimed at distinguishing between registers and styles. For instance:

Example 1.

Identify who the reporter addresses in the picture gallery. Do the matching work:

1. Do you like it?	*a) a worker*
2. Like it?	*b) a gentleman*
3. May I ask you if you like it?	*c) two teenagers*
4. Excuse me, please. Would you mind if I ask you whether you like the picture?	*d) an old lady*

Example 2.

Arrange the following answers from the most informal to the most formal.

How are you?	*Who's calling?*
1. I'm very well, thank you.	*1. My name is White.*
2. Oh, not so bad, you know.	*2. This is White.*
3. Fine, thanks.	*3. White here.*
4. Oh, surviving.	*4. White speaking.*

The next activity, which is a modification of the exercise (Side, Wellman, 2005, p. 111), instantiates a more complex task completing which students are expected not only identify and differentiate speech registers but also do the matching work and make stylistic grading of requests according to the level of their formality.

The following task, which is a variant of the exercise (Side, Wellman, 2005, p. 111), offers a more complex activity, the goal of which is to identify and distinguish between registers, complete the matching work, and do stylistic ranging of requests according to the level of their formality.

Example 3.

Read through the text "Polite requests" (Side, Wellman, 2005, p. 111) *and complete the assignments that follow.*

Polite Requests

Max Millward used to be a popular comedian on British radio. He's nearly 70 now, but he still performs in clubs in the Midlands and North of England. He's on stage now at the All-Star Variety Club in Wigan.

*Well, good evening, ladies and gentlemen ... and others! It's nice to be back in Wigan again. Well, I have to say that, I say it every night. I said it last night. The only trouble was that I was in Birmingham. I thought the audience looked confused! Actually, I remember Wigan very well indeed. Really! You know, the first time I came here was in the 1930s. I was very young and very shy ... thank you, mother. No, you can't believe that, can you? Well, it's true. Anyway, the first Saturday night I was in Wigan, I decided to go to the local dance-hall. Do you remember the old "Majestic Ballroom" in Wythenshawe Street? There's a multi-storey car park there now. It was a lovely place ... always full of beautiful girls (the ballroom, not the car park). Of course, most of them are grandmothers now! Oh, you were there too, were you, love? I was much too shy to ask anyone for a dance. So I sat down at a table, and I thought I would watch for a while. You know, see how the other lads did it. At the next table there was a lovely girl in a blue dress. She had arrived with a friend, but her friend was dancing with someone. So, this first bloke came over to her, he was very posh, wearing a dinner-jacket and a bow tie! Well, he walked up to her and said, '**Excuse me, may I have the pleasure of the next dance?**' She looked up at him (she had lovely blue eyes) and said, 'Eh? What did you say?' So, he said, '**I wonder if you would be so kind enough to dance with me … er … if you don't mind.**' 'Eee ... no, thank you very much,' she replied.*

*A few minutes later, this other chap arrived. He had a blue suit, a nice tie, and a little moustache. He gave her this big smile, and said, '**Would you be so kind as to have the next dance with me?**' 'Pardon?' she said. I thought to myself 'She is a bit deaf ... or maybe she hasn't washed her ears recently'. '**Would you mind having the next dance with me?**' he said, a bit nervously this time. 'Eee, no thanks, love. I'm finishing my lemonade,' she replied. 'Blimey! I thought. This looks a bit difficult.'*

*Then the third fellow came over. He was very good-looking, you know, white teeth, black hair! 'May I ask you something?' he said, ever so politely. 'If you like,' she answered. '**Can I … I mean … could I …no, might I have the next dance with you?**' 'Oooh, sorry,' she said. 'My feet are aching. I've been standing up all day at the shop'.*

*By now I was terrified. I mean, she had said 'no' to all of them! Then this fourth character thought he would try. '**Would you like to dance?**' he said. 'What?' she replied. She was a lovely girl, but I didn't think much of her voice. '**Do you want to dance?**' he said. She looked straight at him. 'No', she said. That's all. 'No.' Well, I decided to go home. I was wearing an old jacket and trousers, and nobody would say that I was good-looking! Just as I was walking past her table, she smiled. '**Er … dance?**' I said. 'Thank you very much,' she replied. And that was that! It's our fortieth wedding anniversary next week.*

The assignments to be completed:

1. *Match the phrases of the requests to dance with the people who expressed them.*
2. *Grade the requests to dance according to the level of their formality (ranging from casual to formal).*

1. *Would you mind having the next dance with me?*	*A. The fellow who was wearing an old jacket and trousers, and nobody could say that he was good-looking.*
2. *Can I ... I mean ... could I ...no, might I have the next dance with you?*	*B. A fellow in a blue suit, a nice tie, and with a little moustache.*
3. *Would you like to dance?*	*C. A posh guy, wearing a dinner-jacket and a bow tie.*
4. *I wonder if you would be so kind enough to dance with me ... er ... if you don't mind.*	*D. The unknown character.*
5. *Do you want to dance?*	*E. A very good-looking guy with white teeth and black hair.*
6. *Would you be so kind as to have the next dance with me?*	
7. *Er ... dance?*	
8. *Excuse me, may I have the pleasure of the next dance?*	

3. Answer the questions:

1. *Why do you think the girl preferred Mr. Millward to all the other guys, who asked her to dance? Substantiate your answer.*
2. *Do you suppose she turned them down because they were excessively polite?*
3. *Could you categorize the guys, who asked the girl to dance, by their education and social status?*
4. *Do you believe these factors determine a person's manner of speech?*
5. *If you were to find yourself in a similar situation what guy would you choose?*

The illustrated activities do not have a visible communicative orientation, since their goal is not to obtain an adequate stylistically colored communicative output, but to differentiate styles / registers, which does not detract from the merits and significance of the suggested assignments. At the initial stage of FLA, stylistic grammar is predominantly introductory-receptive.

The next stage of advancing students' stylistic competence is the transition to quasi-communicative receptive-reproductive activities, completing which students first perceive the communicative input and then reproduce it fully, partially or with necessary transformations.

Example 4.

Request your mates in the dormitory: to clean after themselves; not to speak so loudly; to have quieter parties; to stop smoking in the room; keep silent. Employ various registers to achieve your goal.

Model:

St. 1: I would appreciate if you turned down the volume, could you?
St. 2: Would you, please, turn down the volume!
St. 3: Please, do you mind turning down the volume!
St. 4: I say, will you turn down the volume!
St. 5: Turn down that bloody volume!

Example 5.

Make the following orders of your rude roommate less imperative.

Model:

St. 1: Shut the door!

St. 2: Would you be so kind as to shut the door?

1. Open the window! 2. Give me some bread! 3. Reach the jar on the upper shelf! 4. Pay back the debt! 5. Help me with my homework! 6. Follow the instructions! 7. Remember to drop a few lines! 8. Take out the trash!

The illustrated quasi-communicative receptive-reproductive activities involve not only the identification and differentiation of communicative registers, but also the stylistic transformation of given speech patterns, which complexifies the task.

It is worth emphasizing that the transition to activities of communicative nature should be moderate, gradual and incremental. With this in view, a FL instructor is supposed to create or simulate communicative situations, the conditions of which can ensure the correlation of carrying through one's communicative intention with a certain stylistic feature, that is, in a specific setting, the speaker's choice of definite grammatical forms must be stylistically marked (Vovk, Pashis, 2022, p. 98). The corresponding instances are illustrated below.

Example 6.

You cannot keep your promise to come round and render assistance. Get your reason across to different people. Exploit the appropriate register. Talk to: a) your mate; b) the Dean; c) the top manager of the firm where you work part-time; d) your mother; e) your girl/boyfriend.

Further down, we will illustrate the activity that takes into account the situational context and compliance of the chosen register with the status or social roles of interlocutors.

Example 7.

Account for your truanting to the monitor of the group, the Dean and your intimate friend. Consider the register you will employ.

Accomplishing this task, students are expected to express themselves in a definite context, varying registers and deploying appropriate lexical and grammatical means. Their discourse will be gradually altering from intimate when conversing with a friend, to casual when conversing with a monitor, to formal when conversing with the Dean.

As can be observed from the foregoing examples, the goal behind the suggested activities is to follow stylistic regulations of communication, taking into account the social status and age of recipients. Foremost, this involves the alternation of communication registers and styles proceeding from formal to highly informal.

The evidence seems to be strong that the acquisition of formal and informal speech is instrumental for advancing stylistic competence of University students. It stands to reason to start with a synonymous variation of verbs to express a definite idea and incrementally progressing to mixing different registers and styles. In undergraduate years, students are exposed to patterns of both formal and informal registers and styles. Systematically, they come to understand that the speech of native speakers may be influenced by their social roles, cultural conventions, communication settings, and more. In order to avoid the so called "stylistic salad" at the initial stage of learning, students should be taught to precisely distinguish between formal and informal registers and communication styles, and to adequately correlate them with corresponding communication situations.

In this regard, J. Hill's idea of changing registers of communication and their mixing in the process of acquiring FL communication looks timely (Hill, 1991, pp. 98–99). The point behind this is that each speaker possesses a number of registers, which allows them to "switch" from one register to another, in compliance with the setting of communication, social role of a speaker, addressee, topic of conversation, presence / absence of social control and self-control, and so on. To instantiate, a doctor uses a casual register when chatting with his family and friends, a consultative register when communicating with patients, a formal register and medical jargon when conversing with the staff. Changing registers depending on the context is called *situational switching* (Hymes, Gumpez, 1972, p. 128).

It is natural for native speakers to switch registers subliminally, without focusing their focal attention on the linguistic means they resort to, but non-native speakers need to be purposefully taught to shift from one register to another. Therefore, in the course of FLA there should a sufficient number of provided activities pointed at mixing and varying communication registers in order to avoid stylistic inadequacy. At that, a FL instructor has to introduce students to non-specific linguistic devices, teach them to navigate situations, create stylistic fields in compliance with the conditions of communication, enabling students to "switch" to a new modality employing appropriate grammatical structures and lexical units.

To succeed in implementing the aforementioned idea, students need to be taught synonymous variations of verbs in concordance with a communicative setting. Language register at this point may be viewed as a type of linguistic variation. It designates complex ways in which speakers modify their language use to match social cues, communication context, and personal expression. Language register, therefore, can be defined as a type of linguistic variation that indicates a level of formality and speaker-audience relationship. For instance, learners of English are expected to be aware that phrasal verbs are widely used in informal communication, namely, *brood over, spit out, find out,* etc. Conversely, in formal communication, in writing, it is more expedient to avoid phrasal verbs and employ more formal verbs that can convey a similar idea: instead of *spell out* it is more appropriate to use *expound, elucidate, explicate, delineate, specify*; an alternative to *speak up* can be *converse, parley, discourse, confer*; an equivalent to *sound off* can be *communicate*, *verbalize, articulate, enunciate*, etc. The activities that follow illustrate this requirement.

Example 8.

Identify the register and the odd verbs, which do not correspond to this register. Categorize the verbs in agreement with their implications: scrutinize, read up on, examine, inspect, expose, consider, regard, survey, learn, study, analyze, review, enquire, report, cram, elucidate, enunciate, presume, investigate, research, explicate, surmise, elaborate, evince, induce, exhibit, signalize.

Example 9.

Categorize the verbs that follow in accord with the given registers "formal – informal – casual": advise, claim, converse, parley, chat, explain, admit, confirm, recognize, conclude, recommend, suppose, assume, think, believe, state, announce, say, remind, argue, warn, disagree, insist, beg, urge, suggest, contribute, complement, add, infer, elicit, explore, find, notice, propose, boast, brag, deny, accept, concede, persuade, remind, remember, comment, desire, praise, report, refute, appraise, ascertain, recall, allege, guess, decide.

Instantiated examples of activities are not communicative, but linguistic in nature; the goal behind them is foster the ability to stylistically distinguish the input. Nevertheless, they are valuable in that their goal is to teach students to differentiate

between formal and informal language units, which is pivotal at the initial stage of FLA.

In senior years, the activities that enhance stylistic competence of students should also enclasp productive communicative tasks. Completing these tasks, students are expected to produce communicative outputs employing appropriate styles and registers suitable to the conditions of communication (Budnyk, Mazur, Matsuk, Berezovska, Vovk, 2021, p. 11; Budnyk, Nikolaesku, Stepanova, Vovk, Palienko, Atroshchenko, 2021, p. 9). The correspondent instances of activities are exemplified below.

Example 10.

1. You are eager to have a better command of English but you struggle with fluency. Request your English language instructor for some recommendations. Employ the consentaneous register.

2. Write an article to a university student bulletin about the role of English in your intellectual development. Apply the appropriate style.

To summarize, the methodological framework of advancing stylistic competence among University students encompasses a consistent system of activities with embedded receptive non-communicative, receptive-reproductive quasi-communicative, and productive communicative activities targeted at producing various communication outputs taking into account specific features of communication registers and styles, and using suitable lexical and grammatical means. Acquiring the sought-for competence is a gradual and incremental process continuing throughout the University FL course.

Conclusion. Language registers indicate the way an individual communicates in relation to their audience. A speaker modifies their registers to signal levels of formality conforming to the relationship of their audience and the intended purpose of discourse. Moreover, a speaker might modify their speech to fit a formal language register resorting to more complex vocabulary units and grammatical structures, and omitting any slang, jargon or informal devices.

One of the important educational tasks of a University FL course is to familiarize students with registers and styles of communication. This is a phase-in and staged process, which requires learners' progressing through different language levels including intermediate grammars. Students are supposed to be consistently and systematically taught the elements of stylistic differentiation and linguistic variation, which will significantly conduce to their stylistic competence and general FL proficiency. In addition, students are expected to be aware of how to create stylistic fields and be able to switch registers in consonance with conditions and conventions of communication.

The study of register and style is principal since it allows understanding the way that language is utilized in different social contexts, and how it is shaped by social and cultural factors. The use of proper language in various communication settings can reflect a speaker's education level, social status and social roles, as well as a level of intimacy with other speakers. This study can be useful in many fields, including education and communication studies, where language use plays a key role in shaping the way individuals think, feel, and act.

Further implications. This research though far from being conclusive yet offers several insights into an issue of how stylistic grammar can be taught to and acquired by University students. Simultaneously, in the light of this discussion the study entails a question whether registers and styles of communication overlap as

well as how close their correlation may be, which outlines a perspective for further research in this respect.

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Резюме

Вовк Олена, Пашіс Лариса

ОВОЛОДІННЯ СТИЛЯМИ І РЕГІСТРАМИ: ГРАМАТИЧНИЙ АСПЕКТ

Постановка проблеми. У статті розглядається проблема навчання стилістичної граматики студентів університету – майбутніх викладачів іноземної мови. Згідно із Загальноєвропейськими Рекомендаціями з мовної освіти мова розглядається як соціальний агент, що розвиває загальні та особливі комунікативні вміння для досягнення щоденних цілей. Відповідно, вміння підрозділяються на мовні, соціолінгвістичні та прагматичні. Всі вони об'єднуються комунікативними вміннями. Означені вміння розвиваються шляхом розуміння та продукування текстів різних стилів і регістрів у різних соціальних контекстах. Ці контексти відповідають різним аспектам суспільного життя, що передбачає володіння соціально-маркованим і стилістично-коректним мовленням. Своєю чергою, такий рівень володіння іноземною мовою вимагає формування іншомовної стилістичної компетенції.

Мета статті. Проаналізувати стилі і регістри різних сфер іншомовної комунікації та їхні лексичні і граматичні особливості, а також запропонувати відповідну методику, яка включає етапи навчання та релевантну систему стилістично зорієнтованих вправ.

Методи дослідження. Спостереження за навчальним процесом на 1 і 2 курсах навчання напряму підготовки «Середня освіта» (Англійська мова та література), а також педагогічний експеримент, проведений зі студентами означених курсів. Метою спостереження та експерименту було з'ясувати, чи варто починати навчати стилістичної диференціації вже на початковому етапі оволодіння англійською мовою, а також виявити, які аспекти стилістичної компетентності мають бути пріоритетними на певних етапах навчання.
Основні результати дослідження. Результати спостереження дозволили зробити висновок про доцільність навчання стилістичної граматики студентів вже на молодших курсах мовних факультетів, але з різними рівнями стилістичної навантаженості. Відповідно, проведене експериментальне навчання істотно підвищило якість соціально-детермінованого іншомовного мовлення студентів. Позитивні результати педагогічного експерименту продемонстрували суттєвий приріст рівня комунікативних умінь студентів.
Висновки і перспективи. Оволодіння стилістичною граматикою передбачає сформованість у студентів іншомовної стилістичної компетенції, яка має на меті формування граматичної і стилістичної усвідомленості та здатності продукувати коректні повідомлення відповідно до комунікативної ситуації в реальних умовах спілкування. Формування означеної компетенції є поступовим процесом, впродовж якого студенти мають пройти певні етапи мовної і мовленнєвої грамотності. Остання, крім усього іншого, передбачає вміння переключати регістри та мікшувати стилі спілкування. Відповідно, регістрові та стилістичні варіювання є контекстуально залежними: це означає, що вони детермінуються умовами, в межах яких відбувається комунікативна взаємодія.
Формування іншомовної стилістичної компетенції має починатися вже на початковому етапі оволодіння іноземною мовою з тим, щоб студенти могли створювати стилістичні поля, розширювати і звужувати їх відповідно до конотативних значень мовних одиниць, також синонімічно їх варіювати відповідно до формального чи неформального спілкування та усного чи писемного мовлення. Пропонується відповідна система стилістично зорієнтованих завдань, які складаються з некомунікативних рецептивних, умовно-комунікативних рецептивно-репродуктивних і комунікативних продуктивних вправ. Використання запропонованої системи вправ починається на молодших курсах і триває до старших курсів навчання у вищій школі для отримання очікуваного навчального результату.
Ключові слова: стилістична граматика; іншомовна стилістична компетенція; регістри і стилі спілкування; регістрове і стилістичне переключення; мікшування та варіювання регістрів і стилів; стилістичні поля; синонімічне варіювання мовних одиниць; етапи навчання; система стилістично зорієнтованих вправ.

Summary

Vovk Olena, Pashis Larysa

ENHANCING REGISTERS AND STYLES: GRAMMATICAL DIMENSION

Background. This study explores the issue of acquiring stylistic grammar by University students – teacher-trainees. According to Common European Framework of Reference for Languages, language is regarded as a social agent that requires

general and specific communicative skills to achieve daily goals. Accordingly, communicative skills are divided into linguistic, sociolinguistic and pragmatic. These skills are advanced by understanding and producing texts of different styles and registers in various social contexts. These contexts correspond to diversified aspects of social life, which implies being able to produce socially marked and stylistically accurate outputs. In its turn, such a level of foreign language mastery requires fostering stylistic competence.

The purpose of the article is to analyze registers and styles of foreign language communication, specify their discriminative features, and devise a relevant methodology incorporating the stages of instruction and a corresponding system of stylistically oriented activities.

Methods. In the course of the research the following methods were employed: Observation of the educational process of junior students (1st- and 2nd-year of study) majoring in "Secondary Education" (English language and literature), and a pedagogical experiment conducted with these students. The purpose of the observation and the experiment was to reveal whether it is worthwhile familiarizing students with stylistic differentiation yet at the initial stage of foreign language acquisition, as well as to discover which aspects of stylistic competence should be prioritized at definite stages of learning.

Results. The results of the observation made it possible to arrive at the conclusion about the expedience of teaching stylistic grammar to junior students of language schools, but with different levels of stylistic loading. Respectively, the conducted experimental training significantly increased the quality of stylistically marked speech outputs of students. Moreover, the positive results of the pedagogical experiment illustrated a significant increase in the level of their communicative skills, which is supposed to conduce to students' stylistic competence.

Discussion. In the article, fostering learners' stylistic competence is identified as a target of acquiring stylistic grammar. Respectively, stylistic competence is defined as students' ability to produce a spoken or written output relevant to a communicative setting when exposed to real life interaction. This definition implies that in a University language course students are thought to obtain grammatical and stylistic awareness. The premise is advanced that to achieve a set target University teacher-trainees should learn how to switch and shift registers and mix styles of communication. Accordingly, linguistic variations are viewed as contextually dependent: this means that they are determined by the conditions within which a communicative interaction takes place.

The emphasis is placed on the idea that stylistic variations might be introduced yet at the initial stage of foreign language acquisition so that students are able to create stylistic fields, broaden or narrow them in accordance with connotative meanings of linguistic units, and synonymously vary them, following formal or informal conventions of spoken and written communication.

The opinions of leading scholars are furnished regarding the need to acquire stylistic grammar, which is considered to be the highest level of foreign language proficiency. The idea is highlighted that developing stylistic competence is a gradual process, during which students must progress through definite stages of linguistic and communicative literacy and levels of grammar.

With this in mind, a corresponding methodology is designed, which incorporates a system of stylistically oriented activities. They embrace non-communicative receptive, quasi-communicative receptive-reproductive and communicative productive exercises to be employed in the English classroom. It is maintained that the employment of the proposed system of activities begins in the junior years and

continues through the University course in order to obtain expected learning outcomes.

Key words: stylistic grammar; foreign language stylistic competence; registers and styles of communication; register and style switches; mixture and variation of registers and styles; stylistic fields; synonymous linguistic variation; stages of learning; system of stylistically oriented activities.

Відомості про авторів

Вовк Олена, доктор педагогічних наук, професор кафедри англійської філології та методики навчання англійської мови, Навчально-науковий інститут іноземних мов, Черкаський національний університет імені Богдана Хмельницького (Україна), e-mail: vavovk66@gmail.com

Vovk Olena, Doctor of Pedagogy, Professor of the Department of English Philology and Methods of Teaching the English Language, Scientific and Educational Institute of Foreign Languages, Cherkasy National University named after Bohdan Khmelnytsky (Ukraine), e-mail: vavovk66@gmail.com

ORCID 0000-0002-6574-1673

Пашіс Лариса, кандидат філологічних наук, доцент кафедри англійської філології та методики навчання англійської мови, Навчально-науковий інститут іноземних мов, Черкаський національний університет імені Богдана Хмельницького (Україна), e-mail: larysa_pashis@yahoo.com

Pashis Larysa, PhD in Philology, Associate Professor of the Department of English Philology and Methods of Teaching the English Language, Scientific and Educational Institute of Foreign Languages, Cherkasy National University named after Bohdan Khmelnytsky (Ukraine), e-mail: larysa_pashis@yahoo.com

ORCID 0000-0001-5845-1953

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