

Language Appreciation of Literary Works of Different Styles

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Abstract: *The language of literary works of different styles has different styles, so readers should taste them according to their styles. In the junior middle school stage of basic education, students often have rich language sense and language accumulation, and the development of language comprehensive expression ability is in the rising and critical period. Teachers should grasp the language cognitive characteristics of the students in this period, based on the language according to the language characteristics of different styles, guide the students into the situation created by the language; feel the emotional power of the language, analyze the subtle ideas of the author's choice of words and sentences; figure out the information and value contained in the language, and appreciate the originality of the author's detailed description, So as to promote the effective development of students' language expression ability and Chinese core literacy.*

Keywords: *Literary Style, Language, Read Carefully, Teaching*

Language is not only the most effective tool for human communication, but also an important carrier for people to convey information and inherit culture.

“Compulsory Education Chinese curriculum standard (2011 Edition)” points out in “comprehensively improving students' Chinese literacy”: “Chinese curriculum should stimulate and cultivate students' thoughts and feelings of loving the Chinese of the motherland, guide students to enrich language accumulation, cultivate language sense, develop thinking, preliminarily master the basic methods of learning Chinese, develop good learning habits, and have the ability to adapt to the needs of real life the ability of writing, reading, writing and oral communication, and the correct use of the language of the motherland.”^[1] Language ability is the premise and foundation of the formation of Chinese core literacy, and it is also an important part of the core literacy. The new curriculum reform clearly puts forward that students' ability to use language is the primary goal of Chinese teaching activities. The new curriculum standard also points out that reading and writing, which can reflect the overall quality of Chinese, are related to students' ability to use language. This paper takes the junior high school Chinese textbook (hereinafter referred to as “the edited version”) approved by the Ministry of Education (2016-2018) and published by the People's Education Press as an example, and divides it into three different styles: poetry, prose and novel, to explore how to evaluate the language of literary works of different styles based on the style? Then, we should adjust our teaching content to change the situation that the traditional Chinese teaching focuses on the analysis of the central idea and theme content, but ignores the text language teaching and the accumulation of language experience.

1. Poetry: Based on language, appreciating the realm created by language.

“Wenxindiaolong · Fenggu No. 28” says: “the poem has six meanings, and the wind is the first, which is the origin of the sense of transformation and the match of ambition. It is to express feelings with melancholy. It must begin with the wind. It must not precede the bone to chant and spread words if the conclusion is straight, the style of writing will be clear^[2] Liu Xie regards “wind” as the source of artistic appeal of poetry and the external expression of the author's emotion and temperament. He thinks that literary style is the primary factor in the elaboration of works' diction, and its formation is inseparable from the straightness of words and sentences. The choice of words and sentences actually refers to the use of language. Different styles have different language features, which lead to different writing styles. Professor Wen Rumin, the editor in chief of the Chinese textbook compiled by the Ministry of education, once said: “no matter what style you study, no matter what novels, essays, poems, fairy tales, argumentative essays, scientific articles, all use the same procedures and teaching methods, what author's introduction, writing background, paragraph gist, theme, new words and

rhetoric, etc. There is no change in class type, no rhythm. Always that way, students can not be bored? How can such a class stimulate the interest in reading? The curriculum reform has increased a lot of classroom discussions in recent years, which is very lively, but if the types of courses are confused, the teaching effect is still not good. ”^[3] Therefore, before designing the teaching content, teachers should first establish the sense of style, determine the type of class, and carry out Chinese teaching activities according to the characteristics of different styles and languages. A successful teaching should start from the “fixed style” of the text.

“Tianjingsha · Autumn Thoughts” is a part of the first unit of the seventh grade Chinese (Volume I), which was selected by Ma Zhiyuan. It can be used as a typical example of how to carry out poetry teaching. Tips for preview of this unit: learn the text, use beautiful language to describe the colorful scenery of the four seasons; also pay attention to guess and taste the language. “Tianjingsha · Autumn Thoughts” expresses the poet's worries about being away from home all the year round by taking advantage of the depressed and decadent autumn scenery. By juxtaposing the nine noun phrases of “withered vine”, “old tree”, “faint crow”, “small bridge”, “flowing water”, “people”, “ancient road”, “west wind” and “lean horse”, the withered scenery of all things in autumn is directly combined to create a bleak and sad atmosphere. From the perspective of word formation, “withered vine”, “old tree” and “faint crow” are three partial positive structures with definite middle relationship. The former morpheme is a modifier, and the latter morpheme is the head language. The structure of the former and the latter morphemes is close and the meaning is superimposed. The three adjective components of “withered”, “old”, “faint” highlight the profound artistic conception, which are all related to decadence, old age and bleakness, and agree with the ancient people's sad mood of autumn. “withered vine”, “old tree”, “faint crow” are the scenes in front of the poet's eyes. At dusk and sunset, the crows are looking for home, and there are withered vines and old trees to live in. But where can the poet go when he has been wandering all the year round? This scene makes the poet feel sad and sentimental. Naturally, he thinks of his hometown and relatives who had given him shelter and warmth. “A family with small bridges and flowing water” is what the poet thought at that time. This situation makes the poet not only intoxicated, but also sad. The better he imagines, the more painful he will be, because there is a strong contrast between the poor reality, the wandering life and the beautiful moment of imagination. As a result, the poet had to return to the reality from the beautiful imagination and face the reality. “Ancient road” is dilapidated, no one smoke; “west wind” is strong, cold; lean horse is against the west wind, hesitant. In just three sentences, nine images and eighteen words, it seems plain and straightforward, but the language is extremely concise, and the emotion is full of twists and turns. From the “sadness” of the present scene to the “joy” of the imaginary realm, it turns back to the “more sadness” of the reality. At last, the feeling of grief burst out uncontrollable, “heartbroken people in the end of the world” burst out the poet in the end of the world, the corner of the sea, “is not no return, no gain” helpless and lament. “Heartbroken” also refers to “heartbroken”. It is a compound word with verb object structure, but it has the grammatical function of adjective. It describes the extreme sorrow of people. The pain of “heartbroken” can be imagined. The unique value of lyric poetry lies in its sentiment, which is the taste of language and emotional charm. Sentiment is produced by the situation, and the situation is co operated by the image. Everything must return to the fundamental material carrier of poetic language.^[4]

Language is not only the carrier of thought, but also the carrier of emotion. Therefore, for poetry teaching, we can not only talk about the writing background and the theme of poetry, “knowing people and discussing the world” is difficult to understand for the students who have not much life experience in the first grade of junior high school, nor can we only explain poetry to the students in modern Chinese and separate the multiple images that are integrated into one. But we should return to the poetry itself, based on the poetic language, analyze the structural characteristics of the language, guide students to base on the text language, enter the language created by the language, experience the poet's rich emotion and the cultural connotation behind the poetry.

2. Prose: feeling the language, analyzing the subtle idea of choosing words and making sentences.

All the selected articles are literary works of both literary quality and beauty, which can also be called classic works in literary works. These works reflect the author's skillful skills and control ability in the use of language, and the language skills can be described as perfect. Teaching students to focus on language and analyze the author's ingenious ideas of choosing words and sentences will help students to understand the author's unique emotional power and explore the cultural connotation in the works. There are two types of Selected Prose in the part Edition: one is lyrical prose which describes scenery and expresses feelings; the other is narrative prose which describes things and expresses

feelings. Because narration is inseparable from the people associated with it, there is another type of narrative prose which is reminiscent prose with the theme of remembering relatives. Its language is more unique, and the author's personal emotion expression and life experience writing are more unique. He has his own personality. What he sees, hears, thinks and feels in this essay. What this essay wants to express is the author's unique emotional experience, life experience or life experience. It is precisely because these experiences, experiences and experiences are the author's personalized words that we need to read the works and share our own life experiences or life experiences that we don't have or can't have in our daily life.

The second unit of the seventh grade (Volume I) is selected into the writer Shi Tiesheng's "memory of autumn". The theme of this unit is "dearest relatives". Through recalling the fragments of living together with his mother, the author chooses three visits to Beihai to see flowers as the main narrative line, which is the clear line. The author never knows that his mother is seriously ill, then his mother's condition deteriorates, and finally falls into a dilemma deep in guilt, this is the dark line. It is through these two main lines that the author expresses his extreme guilt and deep nostalgia for his mother. However, the author's complex and delicate feelings towards her mother are revealed through specific speaking objects and open-minded sentences: for example, in the first sentence of the second paragraph, "but I have never known that her illness has reached that stage." She went out and never came back I didn't expect that she was so ill "Watching the tricycle go away, I never thought that it would be a farewell forever." The words of "can", "but", "always", "already", "just", "never again", "never thought of", "never thought of" and so on in these sentences are just the expression of the deep guilt of "I". In the face of my mother's paralyzed "I", the author captures her mother's "carefulness" for fear of hurting me with her unique feeling and delicate emotion. For example, in the third and fourth sentences of the first paragraph of the article, "my mother hides quietly and listens to me in a place I can't see." "When everything was quiet again, she came in quietly and looked at me with red eyes." The author uses two words "quietly" and "secretly" to describe the mother's impatience for fear of touching "me" and her perseverance for deliberately concealing her own pain. The more patient the mother is, the more guilt she brings to the author. Another example is the last two sentences of the third paragraph, "she is more sensitive than me to words like 'run' and 'step on'. She went out quietly again This is the third time that the word "quietly" appears. Mother's silent love makes "I" feel more and more guilty. At this time, "I" responded positively to my mother's watching flowers, and recalled the beautiful moments when I used to watch chrysanthemums, go to restaurants, and step on poplar flowers, and then fell back to the cruel reality. Paragraph 4, "she went out and never came back." This is not only a link between the past and the future, but also the ups and downs of the author's emotion. There is no inner monologue, no direct lyric, but with the help of a hidden form of language to express feelings, which is unique in this paper.^[5] The author's calm narration contains touching power, which is hidden in some details, and also reflected in the personalized language expression. Zhu Ziqing, a great master of prose, wrote in a review: "the thought in words is the essence of literature. The reason why literature is so good is the thought it contains. But thought does not exist in words, so we can say that words are thought."^[6] For the narrative prose teaching, especially for the reminiscent prose teaching, we can not ignore the power of the language. The surface of the language is straightforward, and the essence contains rich emotions; the narration seems calm, but the essence contains moving power. These emotions and forces are the unique features of this article and this person.

"Literary prose", especially excellent prose works, all pursue accurate language expression - those personalized words are rich and even complex, delicate and even subtle sensory touch and mood.^[7] Therefore, for prose teaching, teachers should lead students to focus on language, pay attention to the perception and analysis of language, especially the personalized speech expression often contains the author's exquisite idea of emotional expression.

Among the four literary styles, novels play an important role. Among the selected titles of junior high school Chinese in the Ministry edition, the number of selected novels is relatively large. There are 6 volumes of the textbook, 143 texts selected by the text system, and 20 novels cited and recommended for 7 times in the column of "guide to famous works". Sun Li's chronicle of Baiyangdian is a collection of novels and essays. In addition, there are as many as 21 novels or short stories cited and recommended by the column of "leading reading of famous works" in the whole textbook. The position of novels in junior high school Chinese textbooks is obvious. The works of Lu Xun, the great master of modern literature, have been selected into seven pieces, among which three are novels, and the rest are three essays and one essay. These three novels are arranged in the last three volumes, namely, the eighth grade (Volume II) of "social drama"; the ninth grade (Volume I / II) of "Hometown" and "Kong Yiji", which are placed in the first part of the unit. The novel focuses on portraying and shaping the characters, and reflects the social life through the complete plot and environment description. Therefore,

character, plot and environment are the three essential elements of the novel. Language elements are indispensable in the characterization, plot display and social environment description. Lu Xun's novels are simple in language, but vivid and thought-provoking. In plain language contains a strong emotional color. For example, the novel "Hometown" reflects the author's solid language skills in at least three aspects.

One is to make good use of the technique of "white drawing" to depict the protagonist "run soil". The author makes a sharp contrast between the memory of the "teenager" and the reality of the "30 years from now" middle-aged leap soil, and completes the transformation between reality and memory with concise language. The boy in memory is "purple round face, wearing a small felt hat and a bright silver collar around his neck". A few simple sentences will outline the character's appearance, clothing and distinctive features. It is this unique "this one" that has left a deep impression on the readers, as if they saw the youthful leap land full of vigor and vitality. When the author returned to his hometown, "although I knew it was leap soil as soon as I saw it, it was not leap soil in my memory." In reality, "his figure has doubled, his former purple round face has turned gray and yellow, and deep wrinkles have been added; his eyes, like his father's, are swollen and red all around. He had a broken felt hat on his head and a very thin cotton padded coat on his body, which was rustling all over his body. His hand was not the red, live and round hand I remember, but it was thick, stupid and cracked, like a pine bark." By using the technique of contrast, the author describes the figure, face, eyes, clothes and hands, seizing the details of the figure's appearance and clothes, and portraying the middle-aged, tired and poor figure.

The second is to use simple dialogue to express complex emotions. We can focus on the details of the dialogue when the author reunites with leap earth after returning home: "ah! Brother Runtu, are you here?" The surface of the sentence seems simple and straightforward, but it expresses rich and complex emotions, which is thought-provoking. Teachers should guide students to read deeply: "ah" followed by an exclamation point, which not only shows the surprise when "I" reunited with leap earth, but also shows that "I" was surprised by the vicissitudes of middle-aged Runtu. "Brother Runtu" is the author who wants to say a lot of words, "but he always feels blocked by something. He can't spit out in his head." So a dash was used instead. "Here you are?" The question mark at the end of the sentence actually reflects that "I" can't believe it, and I can't accept it in my heart. This middle-aged man full of vicissitudes in front of me is his intimate little partner when he was a child. But Runtu's answer is: "master!....." With "joy and desolation". This simple question and answer vividly depicts the embarrassing situation caused by the great disparity between the two people. Compared with the childhood when they had nothing to say, this estrangement can not help but make people feel sad.

Third, the use of accurate language to capture the unique feelings of the real world. Many precise words are used in "Hometown", which naturally integrates environment, characters and plot. For example: "looking out from the gap, there are several desolate villages far and near in the Yellow world, and there is no vitality." The word "horizontal" brings out the depression and desolation of our hometown in reality, and reminds us of the desolate mood of the poet Wei Yingwu's "there is no boat in the wild" and "the broken stems of many withered grasses on the corrugations are shaking with the wind, which shows the reason why the old house inevitably changed owners." A word "shaking" describes the desolation of the old house and the sad state of mind that "I" will be far away from the old house and my hometown. For another example, when "I" arrived outside my house, my mother had already come out, and then my eight year old nephew, hong'er, flew out. A "welcome" and a "fly" image express the family's ardent expectation for the return of "I". When my mother and I talked about leap soil, "a miraculous picture suddenly flashed out of my mind". The sentence "flash out" contains two layers of "implied meaning": one is that when my mother mentioned leap soil, it quickly recalled the memories of "I" as a child; the other is that many new things about him left a deep impression on "I". Therefore, even though nearly 30 years have passed, the past people get along with the bit by bit like lightning wake up. Through the repeated speculation of language, teachers not only let students understand the simplicity and accuracy of Lu Xun's language, but also help them understand the content of the text more deeply.

The use of language is the focus of middle school Chinese teaching, which plays an important role in the improvement of students' Chinese literacy and all-round development. ^[8] In the teaching of different styles, teachers should teach according to styles, and students should read literary works of different styles according to styles. According to the language characteristics of different styles, teachers should focus on the language, guide students into the situation created by the language; feel the emotional power of the language, analyze the subtle ideas of the author's choice of words and sentences; In order to promote the effective development of students' language expression ability and

Chinese core literacy, we should combine the context to excavate the information and value contained in details and appreciate the originality of the author's detailed description.

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