On the Issue of Overcoming Ethnocultural Barriers in the Study of Foreign Languages by Students of Linguistic and Non-linguistic Universities of the Republic of Uzbekistan


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Abstract

This article deals with such a direction as linguistic and regional studies, which studies the socio-cultural aspect of intercultural communication. Therefore, today the goal of teaching a language is the ability to conduct a dialogue of cultures. Both new technologies and methods of teaching languages are designed to help this, allowing the formation of linguistic personalities who have mastered the profession and are able to quickly respond and adapt to new conditions in our rapidly changing world. Computer information technologies open up new opportunities for communication.

Keywords: Linguistic and Cultural Studies, Variability, Historical and Cultural Background, Cultural Heritage, Intercultural Communication, Dialogue of Cultures, Computer Technology, Electronic Multimedia Textbook.

Introduction

Transforming and developing the attitudes of linguistic and cultural studies (E.M. Vereshchagin, V.G. Kostomarov), as well as taking into account the ideas of "Russian studies" (N.M. Shansky, L.A. Sheiman), scientists are developing a scientific and methodological direction - "linguocultural studies" (L.N. Chumak, E.S. Buryakova, I.E. Averyanova and others) which studies:

- The way of life and the variability of the styles of life of countries in cultural communities and related social values, norms, traditions and customs.
- Sociocultural portrait of countries, their peoples and languages.
- Value-semantic aspects of spiritual, physical and material culture of co-studied communities.
- Historical and cultural background and features of historical ethnic memory.
- Cultural heritage, cultural identity and mentality of co-studied peoples.
- Socio-cultural aspects of the communicative behavior of members of the cultural community.
- Sociocultural norms of behavior in conditions of intercultural communication. Without such important concepts as language and culture, it is difficult to imagine the

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language of the people living in a civilized country. One cannot but share this judgment.

The Main Results and Findings

In modern society, the concept of "dialogue of cultures" is gaining more and more importance. Dialogue of cultures is knowledge of one's own culture and the culture of the country of the target language. Therefore, today the goal of teaching a language is not just communication in a foreign language, but also the ability to conduct a dialogue of cultures. Both new technologies and methods of teaching languages are designed to help this, allowing the formation of linguistic personalities who have mastered the profession and are able to quickly respond and adapt to new conditions in our rapidly changing world. Computer information technologies open up new opportunities for communication.

In order to combine the communicative-activity approach with the sociocultural approach in the study of languages and cultures and the creation of various educational contexts, educational literature, the development of electronic technologies with a cultural orientation by means of language, as well as to overcome ethnocultural barriers in the study of foreign languages by students of linguistic and non-linguistic universities of the republic we suggest using a computer.

It is known that when studying a foreign language, reading texts from fiction is a task of increased difficulty. And one of the obstacles to understanding the text is the lack of knowledge of the trainees in the field of cultural history of the country of the target language. It seems that in this situation, the original literary text at a certain stage of learning becomes a means of facilitation (to facilitate; facilitate; facilitate) language learning. In this case, resorting to the literary text, we understand that the literary primary source contributes to the study of the language not only by the presence of great linguistic wealth in it, but also by the cultural information necessary for a complete understanding of the text and immersion in the linguistic environment.

As you know, gaps refer to the passive minimum of a language program. Methodists V.G. Gez, M.V. Lyakhovitsky and others believe that the following features are characteristic of the explanation of vocabulary related to the passive minimum: the explanation of words should go from the linguistic form to the concepts that the word conveys; for each new word or phrase, different meanings are reported, fixed in the lexical minimum; for the correct and quick recognition of the vocabulary in the text, its informative structural features are explained, the difference from homonyms, the possible contextual environment; acquaintance with new vocabulary can go both in printed and in spoken text; when acquainting with the vocabulary, it is necessary to set on the recognition of words when listening and reading.

Methodologists offer ten methods to solve the problem of vocabulary presentation: 1. the use of visualization (specific objects, spatial concepts and landmarks, geometric shapes, and others); 2. use of the description; 3. use of enumeration (furniture - wardrobe, table, chair, sofa, etc.); 4. an indication of the generic word (seiner - a fishing vessel); 5. the use of synonyms (throw - throw); 6. use of antonyms; 7. indication of word-formation value (reader - read (t) + tel; 8. an indication of the inner shape (a pillow is what is put under the ear when they sleep); 9. the use of strong semantic context (dog barks, cat meows); 10. use of translation: a) translation in one word; b) translation using a few words; c) translation with additional explanation.

The disclosure of the meaning of the gaps (semantisation) can be carried out by translation and non-translation methods. The translated method of semantization includes translation-interpretation, in which, in addition to the equivalent in the native language, students are informed about the coincidence or discrepancy in the volume of the meaning of the lacunae.

We use the method of semantization with the help of definitions when a word does not have an equivalent in the native language of students, at an advanced stage of language learning, that the means of visualization make it possible to most effectively acquaint students with a subject or phenomenon that is new to them, to make up for what they lack for the perception of a verbal image.

Methodists propose to use reproductions of famous paintings by artists, which facilitate the acquaintance of students with the realities of everyday life and work of the people found in the studied works of fiction.

In this regard, methodologists note that the communication of information of a historical nature, the use of visual material that concretizes and revives ethnocultural information, give impetus to the work of the recreational imagination. Visual aids not only facilitate, but stimulate students' mental activity, develop observation skills and help avoid translation, and help to establish a connection between words and representations.

The next technique for revealing the meaning of gaps is a comment.

The term "commentary" comes from the Latin word "commentaries", which means "notes", "interpretation".

Many scientists (B.V. Tomashevsky, S.A. Reiser, D.S. Likhachev, Yu.M. Lotman, I.V. Arnold and others) studied the commentary from different points of view. So AG Gurochkina interprets the
"commentary" in two ways: in a broad and narrow understanding of this concept.

Researchers include extra-textual commentary (sentences and over-phrasal unity included in the narrative, in any parts of the text and containing an assessment of events, people, objects) and intra-text commentary (notes after chapters, individual chapters, epigraphs, page notes, prefaces). In the narrow sense, a commentary, according to A.G. Gurochkina, is "an explanation / interpretation of a fragment of a text, a message of additional information". At the same time, the following types of commentary are distinguished: linguistic, historical-textual, historical-literary and real. The object of linguistic commentary is archaic linguistic units, rethought words, ambiguous words and expressions, linguistic units that are absent in the lexicon of representatives of other cultural communities. Historical and textual commentary is associated with reliable and accurate facts about the history of the creation of the work. Historical and literary commentary reflects the author's attitude to his work, the reaction to the works of his contemporaries and descendants, and also gives an idea of the place of the work in world literature. Finally, a real or so-called real-historical commentary reveals the meaning and meaning of the facts and events mentioned in the commented work, explains allusions, features of social hierarchy and social relations, describes the appearance and purpose of objects of material and spiritual culture. The object of a real commentary is most often fragments of the picture of the world associated with the peculiarities of social and interpersonal relations of subjects, which determine their behavior, customs, traditions, beliefs, as well as artifacts - housing, utensils, banknotes, clothes, drinks, food, units of measures and weights, military realities, etc., inherent in a particular linguocultural community. "These cultural and cognitive models reflect the characteristics of a linguistic personality, a member of a particular linguocultural community, the components of which are the lexicon (code base), pragmaticon (goals, motives, personality attitudes) and thesaurus (knowledge about the world). Cultural cognitive models of the addressee and addressee, belonging to different cultures, often do not coincide, which leads to a complete or partial misunderstanding of information. The role of the commentary is to activate in the consciousness of the addressee the structures of knowledge comparable to those included in the cultural cognitive models of the addressee".

Linguistic and regional commenting of gaps is of particular importance in the classes on the Russian language and literature in the Uzbek audience.

This is the main methodological technique for removing lexical and semantic difficulties and providing non-Russian students with a whole range of national realities - historical, ethnographic, ethical, aesthetic and others, without which it is impossible to understand a work of art. For a general definition of the essence and specificity of the comment under consideration, the term "complex step-by-step commentary" was adopted.

Comprehensive regional geographic commentary - commenting in the aggregate of thematically conditioned words, is considered as an introduction to the text. Removing the difficulties of an ethnocultural nature in the study of works of Russian literature means preliminary acquaintance with certain phenomena in the life and culture of the people, due to the peculiarities of historical development, national life, etc.

In her comprehensive regional geographic commentary, Z.S. Smelkova identifies four stages: 1) Preliminary; 2) Introductory or introductory; 3) In the process of working on the text; 4) The introduction of students to self-commenting.

As you know, within the framework of modernizing the content of the school course of the Russian language and the methods of teaching it, the linguocultural direction seems to be one of the most promising. Today methodologists offer different ways of its implementation. At the same time, work with the concepts of Russian culture is of growing interest.

Possessing a huge text about its formative potential, the cultural concept is viewed as a curtailed text, as a cultural-semiotic phenomenon that includes archetypal and mythopoetic parameters of meaning, religious-philosophical and cultural-historical knowledge about the world. The embodiment of concepts in the language is primarily carried out with the help of words based on their meanings (it is known that it is the lexical meanings that are the foundation of the national linguistic picture of the world).

The content of the concepts (meanings) characteristic of a particular artist of the word is determined by the peculiarities of his author's worldview, artistic-figurative perception of the world and the individual author's picture of the world. A productive way of describing the individual author's picture of the world is conceptual analysis, which consists in deriving from the content of the entire text of the basic concept, as well as knowledge about the concept that make up its conceptual sphere.

In the methodology of speech development based on the concepts of Russian culture, work with the text, aimed at "accelerating" the student to the knowledge of culture, seems to be effective.

We agree with the opinion of O.A. Cherepanova, who notes the fact that the appeal to cultural phenomena in the process of describing linguistic phenomena is a modern
trend in linguistics. Such scientific concepts that are relevant for modern linguistics, such as the concept, the linguistic picture of the world, the meaning and meaning of the word, were formed in the linguocultural projection and are described with an orientation towards the mutual dependence of these spheres of human civilization. The general anthropocentricity of modern linguistics is also directed towards this.

In a comprehensive commentary, V.M. Cherkezova highlights:

1. Commenting on geographic conditions to help perception by non-Russian learners of the nature of Russia (climate, flora, fauna, relief, etc.).
2. Commenting on nationally specific everyday realities, objects of Russian life, customs that do not have a match in the language and the culture of the student of the Russian language and literature. The meaning of everyday realities especially important when revealing the peculiarities of the national character, which often appear in everyday life.

National way of life, customs, i.e. lacunas - realities occupy a lot - an important place in a work of art. It is necessary to explain to the students the meanings of the words denoting these objects of national life, to point out those of them that are living their last days, go into the past, to explain what socio-historical conditions contributed to the formation of these receding features.

3. Historical and cultural commenting, i.e. disclosure of certain facts of Russian history and culture, which are reflected in the studied a work unknown to students of Uzbek groups or due to the originality of the national aesthetic system.

When overcoming ethnocultural barriers, in addition to these types of work, MV Cherkezova advises to carry out historical and modern comparative parallels of Russian and native literature.

The role of such images can be played by images - characters that reflect national character traits, the originality of a nationally colored landscape, everyday life, traditional for a given national culture.

In native literature, the images are embodied in a familiar national form that is close to students and therefore more understandable to them. Local images will help a person of one nationality to realize a certain type of beauty, specific, characteristic of another nationality. Local images of native literature in this case begin to play the role of "images-intermediaries".

The very term "mediator" or "transmitter" has been put forward by contemporary French comparative literary studies. Investigating the issue of literary ties, the Russian scientist Nikoland calls these ties "the penetration of one literature into the world of another".

Z.S. Smelkova considers the literary "mediator" only in one narrowed meaning: the image-mediator in the sense of "verbal artistic image", i.e. an image created by specific language means. The researcher recommends, in any case, from the "intermediary" again to return to the artistic image of the original in order to emphasize its national originality. The very appeal to the image-mediator, various forms of comparison should be targeted both in terms of a deeper understanding of the content of the elements of a literary text, and in terms of identifying the specifics of the figurative system of the studied foreign culture.

The method of using the "image-mediator" proposed by Z.S. Smelkova is focused primarily on identifying the figurative specificity of Russian literature, on comprehending the ethical and aesthetic traditions of the different nationalities, on developing the skills of aesthetic assessment of a work of art, taking into account these traditions. The scientist - methodologist does not recommend often resorting to such a technique, since with all the purposefulness of the work, this is undoubtedly a distraction from the text.

The translator takes into account the traditional nature of some ethical and aesthetic ideas of his people, and in general, the translation creates a completely definite new linguistic appearance of the work, where all linguistic means are interconnected and aesthetically motivated. The image found by the translator turns out to be close to the original, and the teacher’s appeal to it helps the students to feel the unusual artistic image of the foreign literature studied in the original. Sometimes for a methodologist, the image-mediator, recreated by the translator, becomes a "signal" warning of the complication of the perception of the Russian artistic image by the alien consciousness.

A specific way of artistic thinking gives rise to something that is understandable and familiar to one people, but sometimes unusual for representatives of another national culture. Naturally, in the conditions of non-Russian schools in our country, first of all, they assimilate what is closer and more understandable to students of national schools, what is easily associated with the figurative traditions of the students' native literature.

"Fruitful assimilation of the ideological, moral and artistic wealth of Russian literature," MV Cherkezova rightly emphasizes, "coins can be realized if the traditional features of national creativity, artistic thinking are taken into account,
associative links with the phenomena of native national literature are established”. Concretizing this setting, summarizing the accumulated experience of methodologists, we highlight the main functions of literary translation and notes that its meaning is broader and deeper than its utilitarian task - to translate a text from one language into another. A literary translation introduces the reader to a different national-aesthetic system..., reproduces a different artistic reality - the way of life, customs, mental makeup of another people, recreated in the images inherent in the thinking of another people.

The effectiveness of the use of literary translation is recognized by the methodologists of many countries, but nevertheless, work in this direction has not yet received proper distribution. In the practice of Russian teachers, the pedagogical conjugation of two national verbal and artistic cultures is carried out only sporadically. The experience of a number of methodologists shows how much higher the level of teaching is in those lessons where the teacher uses the comparative method, comparing a literary text with a translation.

Modern trends in school and university teaching of language and literature require widespread use and further development of the method of interpreting the Russian literary text in the national school, corresponding to the peculiarities of its structure and the specific nature of the reader's perception in these conditions. We believe that the appeal to the use of literary translation is on the main line.

Comparison of similar phenomena in native and Russian literature, commenting on the incomprehensible with the help of a similar, close, known from the native literature, various types of work with translations into the native language, in our opinion, are one of the most effective ways to overcome ethnocultural barriers in the study of foreign literature.

In our opinion, a transliterated translation of lacunae is more appropriate, when the degree of fidelity in the transfer of an artistic image is associated with a material meaning, or a commented transfer of realities.

The beginning of the XXI century is characterized in linguistics by significant changes and new directions in the study of language at various levels. Recently, one can note an increased interest in the cognitive aspect of speech activity, the formation of images of consciousness of a person, in the problem of reflection in the language of the picture of the world. The totality of extralinguistic and linguistic knowledge of a person makes up a picture of the world.

Conclusion

The electronic multimedia textbook “Poets and Writers of the 19th Century” (6) created by us, based on the theory of the gradual formation of mental actions, is aimed at the formation of objective knowledge about mentality, spiritual values, a new idea, vision of the Russian picture of the world, Russian reality, ethics, psychology Russian person, life, history, presented in the works of Russian poets and writers of the XIX century. With the help of a computer, multimedia in particular, we tried to more effectively explain, show, illustrate and connect the extralinguistic and linguistic facts of Russian culture. The gaps, which were discussed in the first chapter of our study, are represented by all the possibilities of multimedia (color + moving image + text + sound).

Thus, we have made an attempt to solve one of the problems of improving the quality of teaching the language of pupils and students of the republic on the basis of innovative pedagogical conditions - computerization of teaching language and literature.

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