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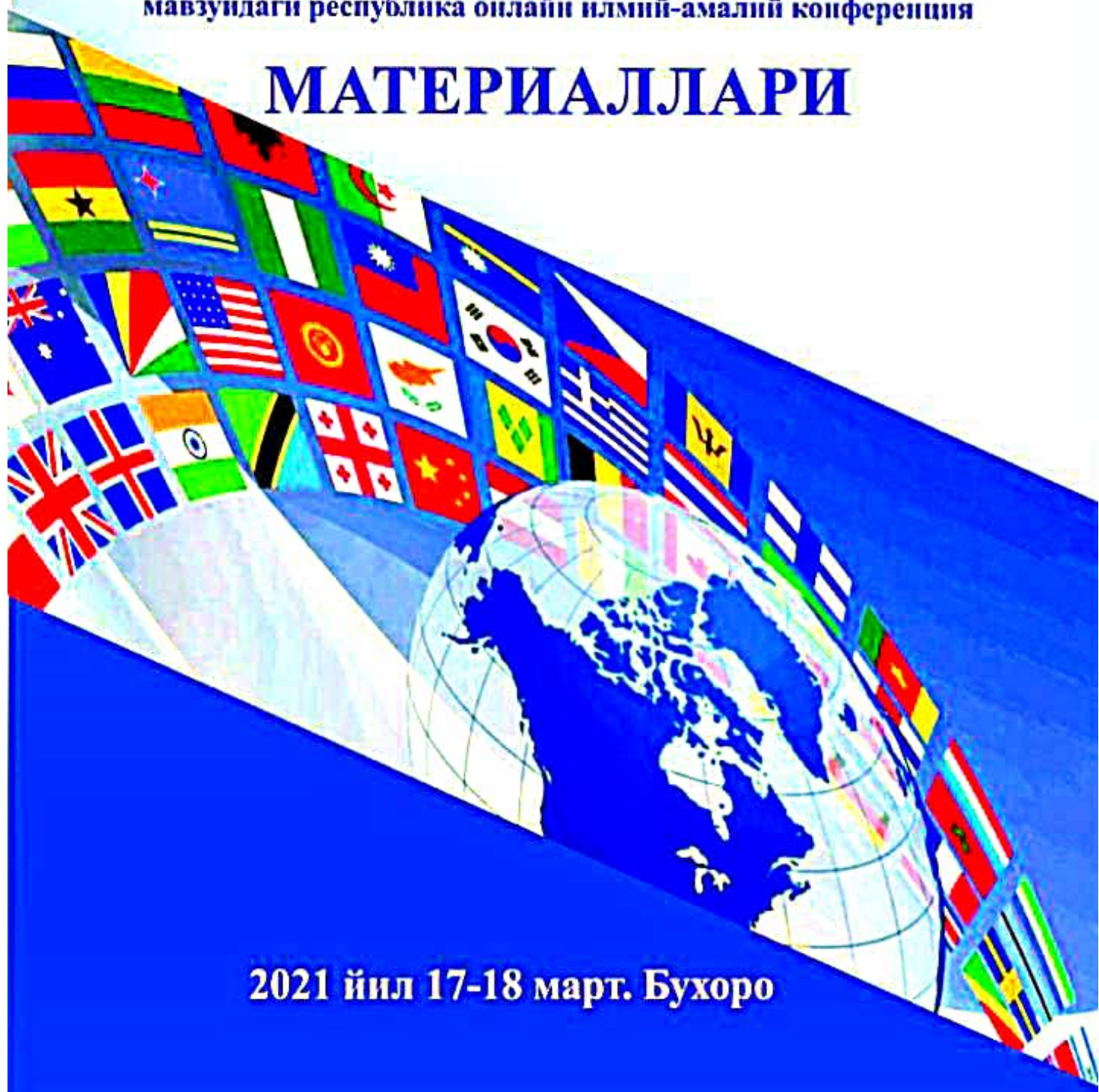


O'ZBEKISTON RESPUBLIKASI  
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# “ЧЕТ ТИЛЛАРИНИ ЎҚИТИШНИНГ ДОЛЗАРБ МАСАЛАЛАРИ”

мавзудаги республика онлайн илмий-амалий конференция

## МАТЕРИАЛЛАРИ



2021 йил 17-18 март. Бухоро

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС  
ТАЪЛИМ ВАЗИРЛИГИ**

**БУХОРО ДАВЛАТ УНИВЕРСИТЕТИ**

# **“ЧЕТ ТИЛЛАРИНИ ЎҚИТИШНИНГ ДОЛЗАРБ МАСАЛАЛАРИ”**

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## **МАТЕРИАЛЛАРИ**

**2021 йил 17-18 март. Бухоро**

Ўзбекистон Республикаси Вазирлар Маҳкамасининг 2021 йил 2 мартдаги 78-Ф-сонли Фармойиши асосида Бухоро давлат университети Хорижий тиллар факультети Табиий йўналишларда чет тили кафедраси ташаббуси билан 2021 йил 17-18 март кунлари “Чет тилларини ўқитишнинг долзарб масалалари” мавзусида ўтказилган республика миқёсидаги илмий-амалий конференция материаллар тўпламига замонавий тилшунослик, таржимашунослик, адабиётшунослик, хорижий тилларни ривожлантиришда инновацион ғоя ва технологияларнинг ўрни, хорижий тилларни ўрганишнинг Ўзбекистон таракқиётидаги аҳамияти, ўрта, ўрта махсус ва олий таълимда чет тилларни ўқитиш масалалари ва чет тили ўқитиш методикасининг долзарб муаммоларига бағишланган илмий маърузалар ўз ифодасини топган.

Мазкур тўплагга республикамиз олимлари, катта илмий ходим-изланувчилари ва мустақил изланувчиларининг мақолалари киритилган.

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Subanova D. KICHIK YOSHDAGILARGA O'YIN ORQALI CHET TILI O'RGATISH TEXNOLOGIYALARI .....	146
Д.Ш.Исломов, Г.А.Жаҳонгирова. ОЛИЙ ТАЪЛИМ МУАССАСАЛАРИДА ФРАНЦУЗ ТИЛИНИ ЎРГАТИШДА ФОНОСТИЛИСТИКА ВА ФОНОСТИЛИСТИК БИРЛИКЛАРНИНГ РОЛИ .....	150
Sharipova D. SYMBOL AS A LANGUAGE OF LINGUOCULTURES .....	155
Babayeva V., Makhmurova M., Nazarova G. STUDYING LANGUAGE AS THE SECOND LANGUAGE LEARNERS .....	159
Sharipova D. LANGUAGE SYMBOLS AND SPEECH IMAGES .....	163
Safarova X. THE STRUCTURAL-SEMANTIC ANALYSIS OF ENGLISH LANGUAGE EMBEDDINGS FROM FRENCH LANGUAGE.....	167
Karimova Sh. ANAFORANING SHE'RIYATDAGI ASOSIY ANAMIYATI.....	169
Achilova R., V.Bozorova. THE PROBLEM OF UNDERSTANDING AND TEACHING YOUNG GENERATION .....	172
Khusenova M., Khusenova M. LEXICOGRAPHIC ANALYSIS OF ORTHOGRAPHIC TERMS .....	177
Makhmurova M. GRAMMATISCHE KATEGORIEN IN DEUTSCH UND USBEKISCH.....	181
Subanova D., Nurmurodova O'. O'ZBEKISTONDA BOSHLANG'ICH SINFLARDA O'YIN ORQALI INGLIZ TILINI O'QITISH USULLARI .....	185
Khusenova M. LEXICOGRAPHY, TYPES OF DICTIONARIES .....	189
Bobokalonov R. FRANSUZ TILIDAN O'ZBEK TILIGA O'ZLASHGAN BAYNALMINAL TIBBIY TERMINLAR .....	193
Д.Х.Темирова. ПРОБЛЕМА КЛАССИФИКАЦИИ ДЕТСКИХ ИГРОВОГО ФОЛЬКЛОРА В СВЕТЕ СРАВНИТЕЛЬНОГО АНАЛИЗА .....	200
Сайфуллаева Р., Бобокалонов П. КЕСИМЛИЛИКНИНГ ЎЗГАЧА МУЖАССАМЛАШУВИ .....	204
Сайфуллаева Р., Бобокалонов П. ЎЗБЕК СИСТЕМ-СТРУКТУР ТИЛШУНОСЛИГИДА [W <sup>P</sup> ] КОЛИПЛИ ГАПЛАР МУАММОСИ .....	215
Khodjaeva D., Saidova Z. THE ORIGIN AND JUSTIFICATION OF THE TERM TAXIS IN LINGUISTICS.....	224
Ж.Якубов. РАСМИЙ ЁЗМА МУЛОҚОТ МАДАНИЯТИНИ РИВОЖЛАНТИРИШДА “ХУШМУОМАЛАЛИК” КАТЕГОРИЯСИНИНГ АҲАМИЯТИ.....	229
М. Жўрасва, Ю.М.Хасанова. «КОНЦЕПТ» ВА «ФРЕЙМ» ТУШУНЧАЛАРИ ҲАҚИДА МУЛОҲАЗАЛАР .....	235
Норова М. «ЭРТАК» МАЗМУНИ ТЎҒРИСИДА .....	242
М.Жўрасва, М.Норова. ТУРЛИ ТИЛЛАРДА ИФОДАЛАНИШИ.....	245
М.Жўрасва. КОГНИТИВ ТИЛШУНОСЛИК ТЎҒРИСИДА ИЛМИЙ-НАЗАРИЙ ҚАРАШЛАР.....	250
Khantayeva G. INTERACTIVE GAMES AND THEIR ROLE IN DEVELOPING LANGUAGE LEARNERS' COMMUNICATIVE SKILLS. ....	254

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## SYMBOL AS A LANGUAGE OF LINGUOCULTURES

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**Abstract.** The article gives a brief overview of the formation and stages of development of symbols of cultural unity, their role in society, analyzes some semantic, structural and functional features, reveals the connection of symbols with one of the related phenomena - metaphors. Through symbols, the holy of holies of culture opens to our consciousness: meanings that defy reason are comprehended, living in the unconscious depths of the soul and uniting people into a single ethnocultural community. Moreover, a genuine symbol not only expresses a certain meaning, it also conveys the entire spectrum of its magical power. The symbol is directed to the unconscious depths of the human soul and, being beyond the control of our awareness, directly affects the affective sphere of human nature. It is thanks to this understanding of the nature of the verbal symbol that its poetic, winged definitions appeared.

**Key words:** symbol, image, movement, pragmatic, semiotics, subject, metaphor, culture, phenomena, graphic, objective, unique, sign, hieroglyph.

The concept of "symbol" occupies a special place in cultural studies, since symbols play a truly unique role in culture, connecting the mysterious world of meanings with the world of subject and pragmatic relations. What is a symbol? First of all, a symbol is a sign, but a sign of a very special kind, playing the role of a sign medium.

**Sign and symbol.** If an ordinary sign makes it possible for a person to penetrate the objective world of meanings, then the symbol allows one to enter the non-objective world of semantic relations. Through symbols, the holy of holies of culture opens to our consciousness: meanings that defy reason are comprehended, living in the unconscious depths of the soul and uniting people

into a single ethnocultural community. Moreover, a genuine symbol not only expresses a certain meaning, it also conveys the entire spectrum of its magical power. The symbol is directed to the unconscious depths of the human soul and, being beyond the control of our awareness, directly affects the affective [7] sphere of human nature. It is thanks to this understanding of the nature of the verbal symbol that its poetic, winged definitions appeared. Symbol - an image transformed by experience (A. Bely), a fire sign, a mysterious hieroglyph Blok, an esoteric mythologeme (Ivanov), a universal metaphor, etc. symbolism with unknown secrets of metaphorical meanings.

Symbol and metaphor. The medium function of a symbol is metonymically connected with the idea that animates human behavior, with the original speech-thinking program using visual-sensory images. At the same time, it should be remembered that this visual-sensory image is only a mark of an ideal program, but in no way its "cast", not its copy. Such a mark of an ideal program, given in a sensually visual way, is a symbol. It is not, however, devoid of an iconic element, but its iconicity is just an illusory representation of the "model of the world" being expressed. On the other hand, the iconic part of the symbol is an index of the true content of the symbol related to the "invisible" world, which determines the "model of behavior" of a person. In this sense, the symbol is fundamentally different from the metaphor, although, at first glance, they are difficult to distinguish: both the symbol and the metaphor connect two concepts into one. Otherwise, they are different: a metaphor, comparing two concepts, levels their distinctive features, and the symbol preserves these differences, emphasizes the independence of each concept. The development of a homogeneous cognitive content of a metaphor is a consequence of the fact that it combines two parts of a certain "model of the world", while in the symbol there is a connection between the "model of the world" and "model of behavior". The qualitative difference between the last two models ensures the internal tension and structural heterogeneity of the symbol, thanks to which it turns out to be able to fulfill the role of an archetypal medium.

Symbol and archetype. The verbal symbol and archetype are traditionally considered in a number of such well-known categories as myth, rite, ritual, folklore. All without much difficulty can remember the song folklore and linguistic symbols: viburnum - girl, love; wormwood - grief; white - good, festive, etc. At the same time, it is much more difficult to distinguish (a) a symbol from (b) a verbal archetype both on the cognitive and speech level: a) pear - wife; bird cherry - a girl; a star is a sister; knife - robbery; wormwood - grief and b) star - fate; raven - death; swan - loneliness; pine is death. To acquire the primary skills for distinguishing these cultural phenomena, it is necessary to pay attention to their following properties and features.

1. In contrast to the genre and semantic stability of the symbol, archetypes are characterized by genre looseness, common knowledge, representing, according to K.G.Jung, "from time immemorial, the available universal images" of the

"collective unconscious": the star is fate, the sun is a deity, the lamb is a sacrifice.

2. The verbal archetype is devoid of that vivid ethno-linguistic metaphor, which is inherent in the symbol. This is confirmed by the use of verbal archetypes in the composition of the phrase: to be born under a lucky star; sun of life; like a lamb for the slaughter, etc. They are translated into different languages of the world without prejudice to their content and general understanding of the entire text (its themes, images, motives and ideas).

3. Since the symbol arises, as a rule, as a result of metaphorical comparison and convergence of concepts that are distant from each other, it is "stretchable, as a word is stretchable for new revelations of thought" (Veselovsky). Due to this, some symbols can be lost, others can acquire new content (cf. white - saint, pure and white - counter-revolutionary). In contrast to the symbol, the verbal archetype has a more stable "conservative" semantics and therefore provides the most significant connection for the linguistic community of traditional images and motives passing from generation to generation (world tree, mountain, stone, etc.).

4. In literary texts, the symbol and archetype reveal linguo-cognitive affinity (for example, when creating traditional motives of life and death, love and oblivion, freedom and imprisonment, personality and power, etc.). In the speeches of famous masters of the word, the embodiment of these motives is often accompanied by a parallel author's appeal to the mythological and folklore models of the world. In this case, the search for previous analogues of the author's images and motives becomes very urgent. It allows you to identify and distinguish between symbolic, archetypal and individual-author's images in the content of lyric texts. This, in turn, not only favors the modeling of the author's pictures of the world, but also contributes to a deeper understanding of the ideas of the poetic text, which may diverge from the usual (usual) content of the linguistic means of their expression (stone - death, flight - freedom, etc.). Such a distinction becomes especially important when it is necessary to reveal allegory in a literary text - allegorical meanings. Symbol and allegory often create a figurative unity, semantically complementing each other. However, they are distinguishable. Symbolic meaning arises from "living" associations, while allegorical meaning is created and recognized according to a given pattern. Therefore, comments, explanations, signatures almost always indicate that we have before us not a symbol, but an allegory. The symbol cannot be given an unambiguous rational explanation. Maybe because a symbol is always a sign of the maximum generalized, maximum abstract image of phenomena and concepts. Being only one of the links of the associative chain, the symbol, in contrast to the allegory, is semantically "elusive", since, according to A. Bely, it is "the limit to all cognitive, creative and ethical norms: the symbol is in this sense the limit of limits."

Analysis of images allows us to identify the following associative connections formed by them. Thus, lingo cultural analysis of the characters made it possible to determine the absence of "negative" color actualization. Meaning of symbols and the expression of symbolic meanings: a creature with human-like, sometimes childish, friendly or aggressive (this is typical for a child) behavior; to have healing power; an expression of the motif of heaven and earth hierogamy. The results of the analysis show the special role of children's journalism in the process of upbringing and educating a child, which is determined by its pedagogical, moral and aesthetic potential. In short, the lingo cultural analysis of symbols is very important in every field.

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#### STUDYING LANGUAGE AS THE SECOND LANGUAGE LEARNERS

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**Abstract:** In this article we focus on second language learners' developing knowledge and use of their new language. We examine some of the mistakes that learners make and discuss what mistakes can tell us about their knowledge of the language and their ability to use that knowledge. We look at stages and sequences in the acquisition of some syntactic and morphological features in the second language. We also review some aspects of learners' development of vocabulary, pragmatics and phonology.

**Key words:** Morphological features, language acquisition, target language, interlanguage, design procedures, to analyzing learners' errors, simplification, contrastive analysis, irregular verb, learners' development of vocabulary, grammatical morphemes, article, probably, contrastive analysis.

In this article we focus on second language learners' developing knowledge and use of their new language. We examine some of the mistakes that learners make and discuss what mistakes can tell us about their knowledge of the language and their ability to use that knowledge. We look at stages and sequences in the acquisition of some syntactic and morphological features in the second language. We also review some aspects of learners' development of vocabulary, pragmatics and phonology. Knowing more about the development of learner language helps teachers to assess teaching procedures in the light of what they can reasonably expect to accomplish in the classroom. As we will see, some characteristics of learner language can be quite perplexing if one does not have an overall picture of the steps learners go through in acquiring features of the second language<sup>1</sup> In presenting some of the findings of second language research, we have included a number of examples of learner language as well as

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<sup>1</sup>Patsy M. Zightown and N.Spada. 2006. How language are learned. Oxford University Press.