

Matrix of Language Resonance: Listening, Hearing, Analysis, Imitation

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ABSTRACT

The article is devoted to the problem of studying the methods and techniques of teaching a foreign language independently. As an example, several modern and relevant methods are given: listening, speaking, reading. In this article, special attention is paid to the specifics of the application of these methods in independent learning of a foreign language. The effectiveness of methods of teaching a foreign language is also considered, since it contributes to the formation and development of various abilities, skills, the development of skills and professional competencies that are significant for a modern person.

KEYWORDS: *listening, speaking, motivation, stickers, adaptation, alternative, subtitles, phrases, audio, video*

How to cite this paper: Mamatkulova Kamila Abduxalikovna "Matrix of Language Resonance: Listening, Hearing, Analysis, Imitation" Published in International Journal of Trend in Scientific Research and Development (ijtsrd), ISSN: 2456-6470, Volume-6 | Issue-2, February 2022, pp.954-958, URL: www.ijtsrd.com/papers/ijtsrd49356.pdf



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Learning a foreign language is as much a physical process as it is a mental process. Often, almost the entire sound structure of a foreign language is based on sounds that are completely absent in our native language. The matter is further complicated by the fact that at first it is impossible even to simply hear these sounds, which are completely alien to us, let alone pronounce them correctly. Take your pronunciation very seriously.

Loud and articulated repeated pronunciation - recitation - of foreign texts with the most accurate imitation of the pronunciation of speakers - native speakers who voiced these texts, causes a certain process in our nervous system, which can conditionally be called reverse linguistic resonance.

So, where to start learning a foreign language:

1. Strong desire to teach yourself.
2. You must stop thinking you are incapable.

It is important to know and keep in mind:

1. Interference - the influence of a language on a language close to it that you are currently studying.

2. When learning, do not slow down.

It will take: will, self-discipline, foresight, the ability to make long-term plans, life experience, efficiency, logic.

- Do not use poor-quality textbooks and ineffective exercises.
- Parallel texts are harmful (like subtitles). Do not listen to foreign pop music.
- Do not trust the translators of Hollywood films and authoritative charlatans.

Without efforts to maintain it, a foreign language (and native language) extremely quickly goes into a non-working state.

To fully master a foreign language, you must master:

- speaking - spontaneous speaking,
- understanding the speech of native speakers in their normal environment by ear
- reading - with adequate understanding - non-adapted literature

(Learning how to write correctly will also not hurt, it will come by itself).

So how do you go about learning a language?

1. You should always start learning a language with long and hard listening;
2. This is followed by recitation aloud, which brings us simultaneously to spontaneous speaking - being at the matrix stage a surrogate, preparatory proto-speaking;
3. Then we proceed to reading without pronunciation, to ourselves - being a surrogate proto-reading;

The principle of working with the matrix: listening, hearing, analysis, imitation. Learning how to pronounce the words, phrases, and sentences of the matrix properly is possible by repeatedly listening to each individual matrix dialogue or text and then most accurately - and loudly - imitating the pronunciation of the announcers-actors.

Listening and aloud recitation of matrix dialogues take place in turn: you listen and recite the first one for a long time, and when it is brought to the ideal, then move on to the second, third, and so on. When you have worked out a sufficient number of dialogues in this way, then for 2-3 months you need to read them all in a row - from the first to the last and again from the first to the last. And again, and again, and again - until this recitation becomes as simple and familiar to you as ... well, let's say, like stirring with a spoon in a glass.

The initial multi-day listening serves to break through the first lines of defense of our brain - our habitual "I" - from the intrusion of a stranger - another language. We must subject our hearing and the brain centers that control it to the constant pressure of speaking in the target language.

Multi-day listening to the dialogue - every day at least three hours. Days - three hours of pure time a day - and even weeks. Especially the first few dialogues! Don't "drive the horses"! This stage is decisive for setting your pronunciation. For saving time now, at the beginning, at a stage whose importance cannot be overestimated, you will have to pay dearly in the future. Gross mistakes made in the formulation of pronunciation at this stage remain with you forever and are corrected only with extremely great difficulty. Moreover, this correction will never be complete.

The goal is to hear—learn to hear—the alien elements of the new language. The task is to force our brain, overcoming its resistance, to develop a program for recognizing phonemes alien to our language. Listening at the beginning - two or three days for the matrix dialogue - should be "blind" - without trying to follow the text with the eyes along with the sounds or after them.

So, our first task is to listen for many hours and many days until complete - or almost complete - hearing-recognition of all the sound elements of the dialogue in their normal speech dynamics. From blind listening, you move on to listening to the same dialogue while simultaneously following the speakers through the text with your eyes.

At first, the announcers will "run away" from you - this is normal, because you will linger, "cling" to individual words, trying on "clothing" - the printed image of words - on their sound component. For the first few hours (days?) of dialogue work, this should be avoided, as writing speech sounds will seriously interfere with your ability to hear what native speakers are actually saying.

Listening persistently, and then, listening while following the written with your eyes, you get used to and already firmly associate the dictionary "clothes" visible on paper with the sounds hidden behind this "clothes". Then you notice that you want to speak, imitating the speech of the announcers - this is expressed even in the involuntary movement of your lips. This means you are ready to speak. Speak starting with single words and phrases. Don't be afraid to periodically return to listening. Only speak very loudly.

How to learn to speak:

Starting to read, break sentences into so-called phonetic words - not coinciding with lexical units in printed form. Having achieved the best Russian (English, French, Chinese, etc.) pronunciation for us, and especially the intonation of native speakers, the significance of which cannot be overestimated (if individual words are the "bricks" of the language, then intonation is a cement mortar that holds the whole masonry together together), proceed to the next phrase of the dialogue. Etc.

We do this "stringing of sound beads" until we work through the entire dialogue from beginning to end. Without a preliminary long listening, you - a foreigner - will not hear, will not recognize either stressed syllables, or, even more so, unstressed syllables, or phonetic words - you will not hear anything at all. Since spelling does not match pronunciation in any language, in fact, you just have to remember that there is only one cardinal rule: you need to listen and listen to foreign speech and accurately imitate it, including breaking it into phonetic words. Otherwise, it is impossible to develop a good pronunciation. The participation of a teacher who understands what he is doing would be highly desirable at this stage.

So, be sure to start with massive listening until you are completely exhausted, and then read loudly, very loudly - breaking phrases into their elementary phonetic components - heard with the most accurate imitation of the pronunciation of speakers - certainly native speakers. Do not despair if it seems to you that with all your efforts you cannot pronounce perfectly any individual elements.

The main thing in pronunciation is a combination of elements, and not even quite this, but the correct intonation of a foreign language! Separate elements of pronunciation are not of decisive importance and even tend to "ripen" to a certain extent at later stages of language learning. However, this does not negate the need for an absolutely honest - honest not for someone, but for oneself - application of all possible efforts to work out each element separately. It may take you quite a long time to process the first fifty dialogues - about a week or two or even more for each dialogue, but then the process can speed up to three to five days per dialogue, including listening and reading.

When you have worked out twenty-five to thirty in this way - you don't need to read more than thirty dialogues, then the matrix is ready for use. Read the matrix in full voice, starting with the first dialogue and ending with the last without stopping.

When you have read to the last, go back to the first and again descend unceasingly to the last. It is not necessary to do this for more than three or four hours in one sitting, so to speak, since you may become hoarse, and then the matrix reading will have to be suspended, if necessary, until the voice is restored. You can use, however, special lollipops to soften the throat.

Continue reading the full matrix for a month or two or three - after that you should be ready to move on to intensive reading with minimal use of the dictionary.

During the year, you must study the language for at least a thousand hours (3 hours a day), including at least three thousand pages you read in this language. Why a year? This was determined empirically - in a year a person acquires a command of the language sufficient for normal everyday communication, reading

unadapted literature of medium complexity, a fairly good understanding of television and radio programs and films. A year is just a period, which I consider the minimum for reaching a real command of the language with maximum effort. During the year, you fully prepare yourself for full-fledged personal communication with native speakers.

Rule: There should be no mixing of the studied language with the mother tongue. The intake of external stimuli from the old reality in the native language is reduced to an absolutely possible minimum.

Rule: "Grammar comes from language, not language from grammar!"

No "learning grammar" - in the usual sense of the word - with my

there is simply no approach. When the matrix is worked out, all the grammar necessary to move on to the next stage - "marathon" reading - will be indelibly imprinted in your brain, surrendered to the mercy of the winner.

The problem of distraction:

This is the main problem that has to be solved when learning a foreign language. At the first stage, we solve this problem by mercilessly beating our brains with endlessly repeated matrix dialogues in headphones.

Our brain's attempts to sabotage listening through our sleep are counteracted by walking or other similar physical activity. Subsequent recitation in full voice is a pronounced physical activity and, accordingly, does not cause problems with attention. At the stage of reading books and watching movies. Here, this problem is solved to a certain extent by the selection of material that is interesting to us.

When listening to the next matrix dialogue for many hours, there are two effective way to combat drowsiness.

1. Listening on the move.
2. A dream that is not a dream.

Warming and preparatory exercises. Helps relieve fatigue and increases the ability to concentrate.

The Inverse Resonance Matrix is extremely important, but for all its importance, it is only the first step on the road to reading. By itself, the matrix cannot provide all the grammatical and lexical components necessary for the full mastery of a foreign language. The vocabulary and grammar of the matrix are elementary, which, however, is its main value. It gives only the basics of the basics and nothing more.

The transition from the matrix to reading.

The main danger is the fear of breaking the "umbilical cord" that connects you with processed matrix.

The main points of transition to uncomfortable states:
➤ from the native language to the inverse resonance matrix;

- from the matrix to massive reading;
- to watch TV programs and films;
- to spontaneous speaking with native speakers.

The most important thing is that this question should not bother you too much.

Discomfort with reading can presumably be in the following areas:

1. Vocabulary
2. Grammar
3. Pronunciation

Why it's easy (really) to overcome:

- In the worked out matrix, the meaning of absolutely all words should be for you understandable (at least some of their meanings).
- All the basic patterns of grammar should sit indelibly in your head.
- All the main components of pronunciation should also be firmly located in your visual and muscle memory.
- When you start reading, you will immediately begin the process recognition of matrix words and grammatical patterns.
- the phenomenon of lip movement is extremely useful in the study foreign language.
- in all languages there is literature, as if specially designed to learn these languages.
- reading adapted literature is not so necessary and useful, but also very uninteresting - start with the originals.

How to read:

1. Read only what you are interested in reading (anything).
2. read only works of significant length (you need a holistic narrative of one hundred to two hundred or more pages).

Why:

- in order to create a workable contextual field of realities
- works
- to create a lexical contextual working field.
- to penetrate the grammatical field of the author
- the most difficult pages to read and understand are the first
- the effect of the psychological "bird"
- categorical minimization of the use of a dictionary (Using a dictionary is a necessary evil, we try and learn to perceive information in context)

- read on a paper sheet.
- try to see logical and complete information in everything.

Development of listening comprehension of a foreign language:

1. Watch and listen to what interests you.
2. Consume things that interest you in large quantities.
3. Create a working contextual field
4. Any subtitles must be excluded (applies only to European languages and Oriental languages with phonetic or syllabic writing.)

Language immersion:

The effect of immersion is largely - decisively - achieved by intensive reading in a foreign language.

Take turns until you get bored of one thing:

1. Read
2. In addition to books, you have movies and radio.
3. Repeat the matrix.

You must constantly be in active contact with the language. Avoid any contact with your native language. Immersion should not, of course, be indefinite. Limit yourself to a week or two. Then you can slow down a little and give yourself a well-deserved break - doing routine language work.

How to use native speakers:

Communicate - speak on any topic. Listen carefully and analyze their vocabulary, grammar and phonetics. Their demeanor. Throw logical bridges to already known and cozy language islands for you. Through this kind of analytical communication, the answers to some of your questions will become clear to you. And the answers to the rest will be given to you by reference books and other specialized literature. You should not blindly imitate native speakers - they themselves may not know it well. You must imitate - imprinting, imprinting forever into your brain - only the accepted in this language for - standard pronunciation and grammar (even if not completely ideal) - which we are guided by when working out our inverse resonance matrix.

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