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MASTERING THE FUNCTIONAL BASIS OF COMMUNICATION IN GERMAN LANGUAGE AND THE SIGNIFICANCE OF POETRY IN TEACHING GERMAN PRONUNCIATION

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ABSTRACT

The present article examines the significance of poetry in instructing a nonnative language through a focused exploration of the phonetic facets of the German language, encompassing its pronunciation and modes of utilization within the context of German language pedagogy.

KEYWORDS

comprehension, pronunciation, inner speech, speech means, intercultural communication, general strategy, perception, operational basis, phrase, principle.

INTRODUCTION

The acquisition and refinement of communication skills are contingent upon proficiency in the material, linguistic, and speech components of the German language. These components include the sound composition and intonation patterns, the grammatical framework, as well as the mastery of grammatical lexicon and application. The myriad components

comprising the German language, namely phonetics, grammar, and lexicon, operates in synchronization within the context of communication as a cohesive entity. During the process of learning, each component necessitates unique consideration due to the fact that their development transpires in conjunction with one another

The initial step in instructing on pronunciation is to acquire mastery over the auditory-pronunciation aspect of both oral and written communication, namely: The faculty of auditory perception, which encompasses the cultivation of phonetic acuity, represents a crucial skill in the realm of language acquisition.

Proficiency in pronunciation, encompassing the acquisition and mastery of German articulator foundations and intonation techniques rendered automatic through dedicated practice.

The emergence of inner speech, also known as internal pronunciation, serves as a psycho-physiological foundation for the manifestation of external speech.

The capacity to articulate sounds is contingent upon the aptitude to perceive and comprehend auditory stimuli. Both Ito's hypothesis and theory of inner speech possess a significant impact on the progression of speech development, with the latter exerting a substantial influence on the cultivation of pronunciation abilities and all-encompassing external speech. L.V. Shcherba wrote: "... errors in pronunciation are no better than errors, for example, in the grammatical gender of nouns, in case, and the like, and often even worse than them, since they interfere with the implementation of the main goal of the language - communication, that is, mutual understanding". In the realm of interpersonal

communication, lexical units are discerned and differentiated by virtue of their phonetic attributes. The unsuccessful enunciation of a solitary phoneme contained within a word engenders complexity and potentially interrupts the flow of intercultural exchange.

The utilization of poetic works can prove to be an indispensable factor in ensuring the clarity, readability, and comprehensibility of speech. The utilization of these tools is deemed to be the most efficacious approach for attaining a lucid and articulate mode of verbal communication.

Take for example the following poem for practicing sound [m]

Mi-Ma-Mausemaus

Komm aus dem Loch heraus.

Mi-Ma-Mausemaus

Komm in mein Katzenhaus!

Miau, miau, miau.

The overall approach to instructing pronunciation, beginning with the order of tasks involving poetry, can be depicted as follows:

The present study involves the analysis of the orchestration of a listening activity centered on a poem, enacted by students. This activity entails the

selective highlighting of a particular phonetically processable word (i.e., "Mi-Ma-Mausemaus") by the teacher, subsequently followed by its enunciation to the students. The ensuing pedagogical strategy involves the reproduction of the aforementioned word in a repeated manner by the students, which is then succeeded by the articulation of the word and phrase as a whole. This sequence of actions was executed in accordance with a seven-step plan.

What fundamental principles should be considered when approaching the task of improving pronunciation?

1) There exists a need to furnish individuals with a communicative approach. It can be inferred that the instruction of pronunciation ought not to be regarded as a sole objective but rather as an auxiliary element to the demands of language articulation.

For example:

Unsere Katze heisst Kritzerkatze.

Kritzerkatze heisst die Mieke,

Und ihr Kind heisst Kratzekritze

Kratzekritzes Vater heisst Kater.

This poem serves not only as a phonetic exercise on the sound [k] but also presents an opportunity to engage in the communicative undertaking of introducing oneself ("acquaintance"), as illustrated by the phrase

"Unsere Katze heisst..., Kritzerkatze heisst..." Further examples may be found in the following sources (and so forth).

2) In order to effectively integrate phonetic material into a lesson, it is imperative to consider both situational and thematic elements, with efforts made to seamlessly integrate the former into the latter. This correlation in terms of content is essential to ensure optimal efficacy in the instructional process.

For example:

Wie geht es Ihnen,

Frau Bunt?

Und Ihnen, Fraulein Krause?

Oh, danke schon

Es geht uns gut!

Wir gehen jetzt nach Hause.

This sonnet can be utilized not as it were for practicing distinctive sorts of sound (in a revelatory sentence, in an exclamatory sentence, and in an interrogative one), but too could be a good fabric for a lesson on the subject "Wie geht es?".

3) It is imperative to combine awareness with instinct. This implies that as it were sounds that don't display any specific challenges for understudies ought to be imitated on the premise of instinctive alteration of the

organs of discourse. In the event that the phonetic marvel is moderately troublesome, at that point the educator needs clarifications that offer assistance to understudies deliberately overcome this trouble.

4) It is essential to guarantee the permeability of the introduction of a sound, a phonetic wonder. So, for illustration, visual clarity takes put in case the educator particularly appears the verbalization of sound, employments a signal to indicate stress, rising song, and so on.

5) The action of students could be a prerequisite for the quality of acing German elocution.

In this manner, it is exceptionally imperative, particularly amid frontal work, to screen the movement and deliberateness of the activities of each understudy.

6) An personal approach is required to the arrangement of the elocution side of students' discourse within the setting of collective learning. It is well known that understudies are not similarly simple to ace pronunciation. It is important to require under consideration their personal characteristics (the mobility of the discourse device, the advancement of phonetic hearing, and so on). And thus it is prudent to inquire understudies to memorize sonnets by heart. This will offer assistance to distinguish the level of arrangement of the elocution side of the discourse of

each understudy and appear what phonetic marvel ought to be worked on with this understudy.

So, instructing the elocution side of talking and perusing possesses an especially critical put at the starting organize of instruction. Further, it is carried out, as a run show, inside the system of the so-called phonetic exercises. At the center organize of instruction, there's only the task of keeping up phonetic abilities, but this assignment is critical and thus it ought to not elude the teacher's field of vision.

The most things within the work of each educator is the want to guarantee that the learning handle turns from a repetitive mechanical generation of fabric into an inventive look. This is often encouraged by work on sonnets.

The lovely shape of discourse is a successful implies of educational impact on the inner world of the child, his considerations and sentiments, a imply of discourse advancement and stylish instruction.

The utilization of verse within the classroom is one of the vital saves for expanding the inspiration of understudies, counting them in dynamic work. Sonnets permit understudies to induce familiar with German verse, culture, and traditions of the nation of the dialect being examined, which continuously stirs extraordinary intrigue among understudies.

Brightness, symbolism, and daydreaming in sonnets for children stir their intrigue in an outside dialect. Learning sonnets is a dynamic strategy for renewing the lexicon of children. The cadenced and melodic design of verse, clear rhyme, and reiteration of dialect units incredibly encourage and speed up the absorption and solidification of the lexicon, characteristic turns of discourse, and syntactic structures. Lyrics, as one of the sorts of verbal communication, are a implies of more tough absorption and extension of the lexicon, as they incorporate modern words and expressions. In verse, as of now commonplace lexicon is found in an unused relevant environment, which makes a difference to enact it. By learning verse, children more effectively ace the elocution side of discourse and acclimatize to an outside and musical design of discourse. Brief lyrics and rhymes are compelling for this. They are prescribed to be utilized for phonetic works out, and dialect tumbling.

Sonnets primarily reflect the marvels of the encompassing world near and consonant with children, activities, deeds, and appraisals and meet the cognitive and discourse needs of children. In this manner, their substance has individual centrality for children, and the dialect fabric of idyllic works has a communicative esteem because it is stamped by discourse.

A curious point within the work on lovely works is the combination of verse with the visual action of children. It is essential to welcome understudies to draw what they feel and see when perusing, make outlines for them, select pictures for verses, and remember and read a lyric that fits the proposed picture or drawing. Children for the most part tend to comment on what they draw, and how they do it. At the same time, associative joins between the word and the picture are created and reinforced.

When working on a wonderful fabric, a number of necessities must be watched. For instructive purposes, open works are chosen. The dialect fabric of these works must meet the program prerequisites.

Memorizing verse ought to not be a conclusion in itself. It is vital to realize a total understanding and comprehension of both the substance and the phonetic encapsulation of this content in verse. It is essential to guarantee that the discourse fabric from the verses at that point goes straightforwardly into the discourse of children, and is utilized in their interpersonal communication. Therefore, sonnets ought to be a concordant portion of the overall plot of the lesson, related to the themes and circumstances of communication within the lesson and after school hours. In this way, lyrics invigorate understudies to monolog and dialogic articulations, serve as the premise for the advancement of the speech-thinking movement of schoolchildren, and contribute to the

advancement of both preliminary and non-preparatory discourse. Appear that verse is one of the motivational components in educating an outside dialect and its part in educating the phonetic side of the discourse.

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