

## LINGUOCULTUROLOGICAL ASPECT OF LEARNING AND TEACHING FOREIGN LANGUAGES

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The general trend towards humanitarization and humanization of education that emerged in the last decade has raised the question of considering education in the context of culture. In the field of the theory of teaching a foreign language, this tendency is manifested in the recognition of the fact that mastering a foreign language is, above all, the introduction to a different culture, the mastery of a new socio-cultural content.

With the increasing role of foreign languages in the life of modern society, there is an increasing need for specialists who are able to effectively carry out the process of intercultural communication, which implies the formation of not only linguistic, but also cognitive consciousness of students.

However, the methodology of teaching a foreign language as an aspect of a foreign language culture in linguistic universities has not yet been developed sufficiently. Awareness of the need to include a foreign language culture in the process of learning a foreign language is in most cases expressed either in the introduction of scattered fragments of country study information in classes on language practice, or in the development of lecture courses on the history and culture of the country. Especially clearly this problem is seen in the work with the texts of the media of communication. Constant enrichment of the language due to the reflection in it of changes in the life of society, the compactness of information in the calculation of its well-knownness in a given society, require from the student not only the formed secondary language, but also cognitive consciousness. At the moment, there are not enough developed methods that involve the student in the foreign language picture of the world. The analysis of the formation of semantic perception of texts of modern foreign-language media in students of language faculties has shown that mostly students have difficulties of linguism of a cultural nature.

All researchers emphasize the importance of learning a foreign language as a component of culture and recognize the fact that a new stage of development of this problem has come, which meets both the growing needs of the educational process and a deeper understanding of the interrelationship of language and culture and its reflection in the practice of language teaching. Most of the works on this topic were created within the framework of the linguistic approach to language teaching and focused mainly on the formation of lexical skills based on linguistic materials on the territory, without setting ourselves the task of shaping the holistic picture of the foreign language and social and cultural reality of the students. Haleeva, we consider it an indispensable condition for the success of intercultural communication. The use of the linguoculturological approach to teaching foreign languages allows, in our opinion, to solve the problems of forming the cognitive consciousness of the secondary linguistic personality. However, this approach did not receive in the methodical literature a sufficiently complete theoretical substantiation and experimental verification.

The foregoing determined the choice of the problem of learning a foreign language on the basis of a linguoculturological approach based on the material of the English language in the context of a language university.

An analysis of domestic and foreign scientific literature has revealed a great potential for attracting audiovisual media as a multifunctional means of teaching English. Their use in the classroom makes

it possible to change the quality of teaching English at an advanced stage, to make it different from other stages and, therefore, in the future to provide a higher level of English proficiency.

The cultural approach to teaching a foreign language plays an important role, allowing students to learn English not only as a means of communication, but also as a means of knowing foreign culture. Effectiveness of the process of mastering the language is promoted by reading cultural texts, including on folk applied art in combination with visual clarity.

Today, no one doubts the fact that a feature film, in addition to its aesthetic value, has a special meaning for people who master foreign culture and language. The modern linguistic paradigm is characterized by a constant growth of interest in films, or, since some time, it has been called in linguistics, film texts. Separate studies are devoted to film dialogue, language transformations in the transition from the text of the novel to the film text, the implementation of the subtext in film discourse, strategies and tactics for changing communicative roles in film discourse. This interest is not accidental.

Film texts contain a large amount of diverse material and, due to their polymodality, allow studying the interaction of a language with other semiotic systems. Cinema texts are also indispensable for linguoculturology, since they allow a comparative study of national cultures, which is a prerequisite for understanding the representatives of another culture (cultural scenarios, stereotypes and values that determine the logic of their behavior). Despite the fact that there are aesthetic universals in the world artistic culture, including cinema art, categories and regularities common to all national cultures, the situation becomes much more complicated when the creators of an art film are representatives of the same national culture. Film text recipients - representatives of another culture.

This complication is due to the fact that, in addition to the verbal language, the creators and recipients of the film text are separated by different "cultural codes": they live in different "mental spaces" (operate on nationally colored mental schemes), have different "national encyclopedias" - a set of stable representations (including stereotypes) and associative links, precedent texts, familiar to all holders of a given culture (including anecdotes, aphorisms, folk texts, Pop music, art and literature), Preetz entnyh names (including historical personalities the names of national heroes of mythology, literature, cinema, etc.), their minds are driven by different emotional preferences and expectations.

It is for this reason that the film text is particularly difficult for foreign speakers not native speakers of the culture in which it was created. But, on the other hand, it is of particular interest to foreigners, since it introduces the semiotic system of another culture, expressing its conceptual representations and images in a concentrated form, by virtue of belonging to the sphere of artistic creation in art.

The above-mentioned characteristics of film texts explain their widespread use in the practice of teaching foreign languages. With the help of film texts, you can not only make an imitation of immersion in the language environment, but also significantly increase students' motivation, interest in learning, and in fact motivation is one of the most important factors in successful learning of a foreign language. The use of film texts for learning vocabulary and phraseology, including a variety of conversational clichés, seems to be especially productive, since film texts not only provide the context necessary for mastering new lexical units, but also make them easier to memorize thanks to a combination of audio and video.

Practical experience also shows that film texts provide excellent illustrative material when teaching lexicology, because they allow you to track a variety of language processes, the dynamics of language changes, analyze modern slang and regional variants of English, etc. The students' interest is already activated at the stage of analyzing the translation of movie text names, since between the original and the translation there are often significant discrepancies. For example, the name of the American- Colombian television series " Mental " was translated as "Consciousness", while the name of the American television series " Lie to Me "in addition to the translation of" Lie to Me "close to the original, there is also a transformed version of" Theory of Lie ". Many variations of translation and translational transformations illustrate the differences in the conceptualization of the same phenomena outside linguistic reality, caused by differences in the linguistic and

conceptual pictures of the world of different linguocultures.

On the other hand, the use of transliteration in translating the name of the American television series "The Mentalist" - "Mentalist" indicates that the mentalist lexeme can be attributed to non-equivalent vocabulary. The name of the film "Meet Joe Black" ("Meet Joe Black") illustrates the linguistic and culturological differences in the personification of death between Russian and English cultures: if in the first personage death appears in the female form, in the second - in the male. In addition, the last example contains an untranslatable play on words, since the grim subtext of the name Black in translation is lost.

In addition, film texts provide rich material for learning the phonetics and perception of foreign language by ear, as well as the pragmatics of speech interaction. Obviously, all this is very useful in teaching English.

At the same time, the degree of productivity of the use of film texts in the teaching of a foreign language depends on the quality of film texts chosen for educational purposes, as well as their plot and subject matter. And also, a student studying a language cannot independently distinguish literary language from non-literary language, so the primary task of a foreign language teacher is to teach a student at the initial stage of learning to separate these layers of vocabulary, explain the difference in the use of certain language units, features of speech etiquette, the difference in the use of non-verbal communication.

In our study, we use analysis methods, content analysis, comparison method and generalization method. The analysis was based on Russian and foreign sites devoted to the study of English. Experimental work was carried out on Russian-language and English-language sites.

The analysis included the diagnosis of the popularity of films recommended for different levels of learning English. Diagnostics was carried out on the basis of the most visited Internet resources offering material for learning English. Based on the data we have compiled a list of the most frequently recommended films, cartoons and TV shows, dividing them by level of language proficiency. The list is presented in the form of a table. The division by levels are conditional.

**Table 1.**

**Recommended movies to learn English on a different levels**

| Elementary                        | Pre-Intermediate     | Intermediate                         | Upper-Intermediate             |
|-----------------------------------|----------------------|--------------------------------------|--------------------------------|
| – Casper The Friendly Ghost (м/ф) | – Garfield           | – Harry Potter                       | – The Matrix                   |
| – Muzzy in Gondoland (м/ф)        | – The Lion King(м/ф) | – Forrest Gump                       | – Pirates of the Caribbean Sea |
|                                   | – Frozen(м/ф)        | – Miracle on 34 <sup>th</sup> Street | – Star Wars                    |
|                                   | – The Holiday        | – Eat, Pray, Love                    | – The Lord of the Rings        |
|                                   | – Love actually      | – Shrek(м/ф)                         | – The Shawshank Redemption     |
|                                   |                      | – The Godfather                      | – Shopaholic                   |
|                                   |                      | – The Terminal                       |                                |

The purpose of teaching a foreign language in a language university is to prepare a specialist who is capable of successfully implementing intercultural communication by shaping the student's characteristics of a secondary language personality. In this regard, one of the main tasks of

learning is the formation of secondary cognitive consciousness in students based on the study of language as a cultural phenomenon. Thus, within the framework of linguistic higher education, it is advisable to single out linguistic and cultural competence, by which we understand the system of knowledge about culture, embodied in a particular national language and a number of skills in operating with this knowledge.

The most important condition for the formation and improvement of students' skills in the implementation of intercultural communication is the formation of a secondary cognitive consciousness of students. The consequence of this was the selection as the main component of the communicative competence of students of language universities of linguo-cultural competence.

A linguistic-cultural approach or its elements can be used as the basis for teaching methods to other aspects of the language within the framework of language higher education.

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