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ON ASSOCIATIVE METHOD OF NOMINAL WORDS ACQUISITION IN THE CHINESE LANGUAGE

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Abstract: In the current article there are viewed some issues, concerning digestion of Chinese hieroglyphs by foreign students by the example of nominal words. One way to sort out such kind of problem is an associative method of digesting of new hieroglyphics. In the current article, we can see how does this method is used by an example of words with key ? - rain. The article is written based on the author's many years of experience in teaching Chinese.

Keywords: Chinese language, hieroglyph, simple hieroglyphs, complex (compound) hieroglyphs, associative method.

The issues of language teaching methods have always been of a relevant nature, especially with regard to the Chinese. What features the methodology of teaching the Chinese? The distinctive element of Chinese teaching methodology is directly related to language features thereof. The latter include phonetic, graphics, morphological, and syntactic aspects. The phonetic features of the Chinese require special methods to be applied by the teacher, since the former, in turn, fall into sound and tonal features. It is known that the Chinese language includes six vowels, two of which have no analogs in either English or Uzbek. These are "you" and "e"; the teacher must clearly visualize all anatomical and physiological organs, involved in the articulation process, to be able to teach how to pronounce these sounds. In addition, the teacher must know in advance what mistakes the Uzbek-speaking or English-speaking group would make. To avoid the already known possible errors, the teacher must develop a strategy for the lesson, dedicated to the pronunciation of new sounds for students. In particular, it is possible to pre-select the sounds, which

sound similar to those in the native language, and indicate the distinctive elements against the taught sounds, i.e. use the comparative learning method. It should be noted, however, that the main teaching method would remain to be the teacher's personal example and the repetition drills.It is well known that Chinese is a tonal language. This is a very big barrier to learning this language. Therefore, we advise you to conduct the psychological preparation of students in advance, by indicating that barriers exist only to be overcome and that they should not be apprehended. Tonal languages require students to have a fine sense of hearing; if the student lacks it, the teacher should focus not only on the auditory capabilities of the students but also add visual elements. Oddly enough, but when teaching tones, one could use exercises based on visual memory, i.e. multi-year track record in teaching the Chinese and tonal system thereof have shown that when pronouncing certain syllables of the first, second, third, and fourth tones, the mouth gradually opens more and more. Therefore, the student should be required not only to strain the ear but also to memorize the size of mouth opening, for subsequent imitation of the teacher. The learning of sounds and tones of the Chinese, in addition to the above, also takes some time. By no means should you hurry and expedite the time. But most importantly, the teacher should not neglect the correction of students, especially at the initial stage of training. The Department of Sinology in our Institute allocates one month to mastering sounds and tones for first-year students in beginners' groups. It is only in the second month of study when the basics of Chinese script are taught. This enables students to get used to the sound features of the Chinese language and gradually move on to the following features of the written language.

The second feature of the Chinese language is its hieroglyphic script. The teaching of hieroglyphic script typically relies on written exercises. As for memorizing them, we suggest doing it through the system of keys. The characters should be initially learned by starting with the simplest ones, which later form up complex characters, for example, 梨li "pear" consists of three keys: 禾 he "bread on the vine", 刀 dao "knife", and 木 mu "tree". After explaining the meaning of each key, one should indicate the consistency of the compositions they form. In particular, the keys 禾 he and 刀 dao, when combined, form the word 利 li "use", and the combination of 利 li and 木 mu literally yields the meaning of "useful tree", which is equivalent to the word pear.

This is one of the simplest explanations about the logic of character structure; one could discuss more difficult options but I did not set myself a task to talk in detail about them in this article. It is also necessary to teach students to recognize the reading of unfamiliar characters without a dictionary which would also be one of the incentives for mastering the characters properly. The reading of complex characters is usually associated with the reading of the upper or right key. The above example confirms this.

Very often, one can hear about the difficulty of mastering the hieroglyphic script. In fact, with regular classes and with proper diligence on the side of the student with average abilities, the basics of Chinese script writing could be mastered in several months.

It is known that the hieroglyphics of any language, including the Chinese, show the essence of things much brighter than the alphabetic script.

What could be the way to quickly and correctly memorize the characters? There is nothing complicated about it. First of all, one needs to properly understand what the character is. The character is a graphic representation of an object, concept, action, and natural phenomenon for the purposes of transmitting the information. The hieroglyphic script was developing along with the development of mankind. For several millennia, the hieroglyphic script has undergone great changes but, despite this, it is still has retained its rational element. What does this mean? This means that each character lends itself to logical analysis or second-guessing. This is what makes every character beautiful. This is true especially regarding the ancient Chinese since wenyan preserved and used the fully inscribed characters.

How could one memorize characters properly and quickly? The proper and quick memorization of characters requires understanding the structure thereof. Structurally, as already noted above, the characters are usually divided into simple and complex ones. Simple characters consist of one significant graphics unit; traditionally they are called the keys. Complex characters consist of two or more simple characters (keys). There are not so many keys, slightly more than two hundred. However, it should be noted that not all keys individually can be words or word roots. More precisely, although all keys have their specific meaning, some of them are used in the modern language only as part of complex characters. Despite this, the proficiency in characters is very useful both for memorization and for understanding the essence of the complex character. If the character is simple, then it is usually not so difficult to remember it since it consists, as a rule, of several elements. In addition to knowing the pattern of character (key), one should know its meaning and reading (if it continues to exist).

Let me give an example of several simple characters: : 雨yu "rain", 电 dian "electricity", 包bao "rolls", 田 tian "field", 夊 "to advance", 力 li "force", 非 "fei "without, not", 儿 er "son", 足 zu "leg", 各 ge "every", 尸 shi "corpse", 口 kou "mouth, family member", and 辛 "bitter".

It should be noted that many keys in different periods of language development had different meanings. Therefore, the good knowledge of the keys and various meanings thereof would be very helpful in establishing the semantic connection between the keys.

If the character is complex, then it consists of several keys. First of all, one should break down the complex character into the keys and master them. At the same time, it is necessary to know that all complex characters from ancient times have been broken down into determinative and phonetic parts. The determinative part indicated character's sense and meaning, and the phonetic part signified the approximate reading of this character. However, with the time, this balance was disturbed and, to date, only a certain part of Chinese characters meets this requirement, with a great reserve.

In this article, I was guided by the request of those learning the script writing to show the easiest and most effective way to memorize characters. Therefore, I did not present a lengthy theoretical basis and substantiation of my points. Those interested in this question could refer to relevant publications.

The easiest and most effective way is the associative method, i.e. trying to recreate the semantic connection between the keys. How to do it? With this end in view, let me consider the characters, which include a simple character 雨yu "rain". This would help to further understand how important it is to know the keys. This seems unnecessary at the initial stage, but the more one knows the keys, the easier will it be to master complex characters.

Let me take the complex character 雪 syue "snow", consisting of two keys: the upper key is already known to us: 雨 "rain"; and the lower key has lost its reading but signifies pig's head (or something multi-layered). To memorize the character 雪 snow, one must imagine the phenomenon of nature when the precipitations lying in layers, i.e. snow. Character 霓ni (in modern Chinese – abbreviation 虹 Hun) "rainbow" also consists of two keys, the upper 雨 "rain" and lower key 兒 meaning "son, child". To memorize a character, it is necessary to imagine that the rainbow is the child of rain. This is the way it happens in nature: before or after a short rain, the rays of the sun refract in the atmosphere and form a rainbow.

Character 雹 bao "hail, hailstone" consists of two keys. The upper key is 雨 "rain", and the lower is 包 "bundle, lump". A character 雹 means the rain droplets, transformed into gradients at a low temperature, and this is the correct original meaning; but sometimes this character could be used or rather translated as hail in general, although there is another character 霰 sien for this.

Character 露 lu "dew", unlike the previous ones, consists of three keys: 雨 "rain", 足 "foot", and 各 "each, all". 露 dew is when there are raindrops everywhere under your feet, thus it is very easy to remember character 露.

Character 雾 y "fog" also consists of three keys: 雨 "rain", 夂 "to advance", and 力 "strength". It is very difficult to move in the fog, and the fog is also a type of precipitation. Everything fits in logically. In this regard, there is no need to memorize it by counting every time the number of elements; this is a difficult path, one should memorize by using the keys. This character consists of three keys, and they must be remembered. However, when we say that we need to remember the keys, we mean memorizing the association with the picture, which comes to the person's mind by recalling the keys of the complex character.

Character shuang "silver thaw (mist)" consists of three keys: 雨 "rain", 木 "tree", and 目 "eye". 霜 silver thaw is associated with the sediment, which makes the person's eyes get woody. This is a surprisingly accurate description of the natural phenomenon.

Character 霹 pi "Thunderstrike" consists of four keys: 雨 "rain", 尸 "corpse", 口 kou "mouth, family member", and 辛 "bitter". How to interpret this character? Thunder is the forerunner of rain but the thunderclap was so frightening to people that a thunderbolt was associated with the state in which even the dead feel horror or bitterness.

Character 霏 fei "plentiful rain, long rain" consists of two keys: 雨 "rain" and 非 "without, not". Rain without stopping.

The examples include nominal words, names of natural phenomena, and the state of these phenomena. However, the most important thing is that almost every character could be interpreted in one way or another to ensure its efficient memorization; I have shown with specific examples as to how this could be done.

That said, it does not mean that there is no need to know the number of elements in the character or consult the dictionary for an unfamiliar character. Inversely, the correct counting of the elements would help to quickly find an unfamiliar character in the dictionary. My proposed associative method is used only for quickly memorizing the new characters.

It should be noted that not all characters could be interpreted in this way, especially the characters denoting actions. Fortunately, many of them are not so difficult to be written so there should not be any big problem with them.

The methods of teaching are the basis of any educational process and include a number of knowledge areas needed to achieve the learning goal. It is a pity that we sometimes, in pursuit of new teaching technologies, do not pay attention to the foundations of teaching methods by forgetting the goals and objectives of training. New teaching technologies are aimed at quick and efficient mastering of knowledge. They are not a technique for the sake of technique. New pedagogical technologies should facilitate the student's learning process and not harm her/his mentality and self. We should train highly educated and mentally diverse young people for society and not the mentally depressed persons, not confident about their abilities.

The teacher needs to understand a simple philosophical truth, which states that the development does not occur along diagonal straight line growing upwards but rather spirals upwards. If the spiral aims top-down, then, alas, this is already a regression. Any development is based on the existing knowledge and experiences of mankind and any discovery is the old truth, suitable for a new stage in the development of society. The associative method of learning the Chinese noun words is one of the old, classical methods that rely on step-by-step learning, that is, from the simple to the complex. Only after having mastered the simple characters (keys), one should move to complex ones. This approach, unfortunately, is forgotten by some teachers.

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