

WAYS OF PROMOTING LANGUAGE PROFICIENCY THROUGH LIMERICKS

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ABSTRACT: - As we know learning foreign languages is demand of modern life nowadays. But, as we know there are several contribution that how to learn languages fast, simply and easily. One can learn new vocabulary by reading poems. You can also learn more about the rhythm of English. The reading and writing of poetry, classified as a literary activity, has helped to keep this form of linguistic expression out of the typical EFL classroom.

KEYWORDS: Learn languages, classroom, poems, reading, vocabulary, foreign languages.

INTRODUCTION

Whereas many teachers agree that poetry promotes language acquisition, they will also add that poetic concepts and cultural assumptions are usually too difficult for EFL learners to take on. While this might be true of poetry as a reading activity, the use of poetry in the writing class can provide an effective and collaborative means of language learning and of personal expression. Simple poem-forms can give students a framework for expressing ideas that are meaningful to them, without the constraints of grammatical accuracy. Picture poems, pattern poems and haiku, thus offer ways of making English a means of personal expression, creativity and development, serving to reduce affective barriers in a non threatening learning environment. Popular song scripts can also facilitate awareness of pronunciation, intonation and sentence flow, in addition to containing contemporary cultural commentary.

THE MAIN RESULTS AND FINDINGS

This author therefore suggests that a broader perspective on the use of poetry in the language classroom can lead to meaningful and successful language learning. Poetry allows writers to play with the standards of conventional grammar and generally bend the rules of language a bit or a

lot. You can learn a great deal about a language by the ways its speakers have wrought and wrangled its syllables and words into lines and stanzas. Poetic language (also called poetic devices) are the tools of sound or meaning that a poet can use to make the poem more surprising, vivid, complex, or interesting. Examples of these tools include alliteration, onomatopoeia, imagery, metaphors and similes, and allusion. Nowadays, in the era of globalization, when the role of interpersonal communication, including interethnic communication, is increasing day by day, knowledge of a foreign language is becoming not the luxury, but the norm; the key to the successful development of society.

In addition, a foreign language plays a significant role in the formation of personal qualities of a person (after all, with its help it becomes possible to get direct access to the cultural heritage of another country), in improving the level of education. It is not surprising that recently in our country, interest in foreign language education has grown significantly; more and more courses are being opened, mainly aimed at improving the level of English language skills and developing communicative competence.

Cognitive motivation for learning is one of the most important factors in the study of foreign languages. It is this motivation that encourages students to work hard, systematic in their studies. Motivation is, as it were, the “triggering mechanism” a source of activity and the orientation of the individual towards objects and phenomena of reality, as a result of which activity arise. The basis of cognitive motivation is an unselfish thirst for knowledge, an irresistible desire to learn all new and new. With this motivation, students with great ease perceive educational material and cope with difficulties. It is necessary to distinguish between external motivation and internal motivation. External motivation is not directly related to the content of the subject, but is due to external circumstances. Examples include (see: Article, Management and education, vol. IX (3), 2013):

- Motive of achievement– caused by the student’s desire to achieve success and high results in any activity, including the study of a foreign language. For example, for excellent grades, etc.;
- The motive of self-affirmation is the desire to assert oneself, to get the approval of the teacher and other people. The student learns a foreign language in order to obtain a certain status in society;
- Identification motive – the desire of the student to be like another person, as well as to be closer to his idols and heroes (for example, to understand the lyrics of a favorite group);

- The motive of affiliation is the desire to communicate with other people. The student can learn a foreign language to communicate with foreign friends;
- Motive of self-development – the desire for self-improvement. A foreign language serves as a means for the spiritual enrichment and overall development of the child;
- Pro social motive – is associated with the awareness of the social significance of the activity. A person learns a foreign language because he is aware of the social significance of learning.

Intrinsic motivation is not associated with external circumstances, but directly with the subject itself. She is often called procedural motivation. The person likes directly a foreign language, likes to show his intellectual activity. The action of external motives (prestige, self-affirmation, etc.) can enhance internal motivation, but they are not directly related to the content and process of activity.

The entire educational process should be structured in such a way that students at each level experience the joy of meeting the needs specific to the subject “foreign language”. These needs correspond to the following varieties of internal motivation proposed by the psychologist S.T. Grigoryan ("Features of the Psych-developmental work with early childhood autistic children", 2014): communicative, linguistic-cognitive and instrumental. The communicative variety of intrinsic motivation can be called the main one, since communicativeness is the first natural need for those who study a foreign language. The prerequisites for the emergence of communicative motivation can be created when setting the objectives of the lesson, corresponding to the content and corresponding to organizational forms of work. The very formulation of the objectives of the lesson should impress the children; open a clear speech perspective in front of them. The wording of the task depends on the level of training, on age and psychological characteristics. The content of the lesson, as well as its objectives, should also be accepted by the students. This can be achieved by strengthening personal orientation, using relevant events in the lesson, and attracting cognitive material. Such tasks give the student the right to choose, which is very important, since one can choose the part of the material that he/she has learned better.

It is generally agreed that the basic aim of all language teaching is to develop communicative competence. However, while trying to achieve this aim, teachers still often focus mainly on the rules of grammar and vocabulary or the development of the four major skills of listening, speaking, reading and writing, largely neglecting to train their students how and when to use the

language appropriately and effectively. This language appropriateness includes the use (or non-use) of humor and ribaldry, subjects that are considered controversial or even taboo by many.

Course book writers are also extremely cautious in this respect (the most notable exceptions probably being Woolard (Playing against peripheralization, 1996), Woolard (What's So Funny Now?, 1999) and Medgyes (Native or non-native, 2002), bearing in mind that their materials have to sell well and suit the needs of a variety of learners of different cultures throughout the world. The present paper suggests one way to overcome this deficiency, namely by using limericks in the foreign language (FL) classroom.

These funny and often bawdy five-line verses are generally appealing and easy to remember. Limerick activities can be exploited for a variety of purposes: to introduce a topic; consolidate and expand students' knowledge of English grammar, vocabulary and pronunciation; develop their language skills; and encourage creativity in the FL. Thus, they can make a valuable supplement to the main textbook. Despite some variations, such as the extended or double limericks, or mixed forms, such as the limeraiiku, the standard limerick is a stanza of five lines, where the first, second and fifth are of equal length and rhyme with one another, while the third and fourth are shorter and rhyme with each other (AABBA). The meter of the limerick is usually the anapaest, but there are also amphibrachic ones.

Many limericks show some form of internal rhyme, alliteration or assonance, or some element of word play. The first line commonly features a person and a place, the place coming last and thus providing the rhyme scheme for the second and the fifth lines. In the majority of limericks the last line acts as a punch line and introduces the script opposition typical of humor and jokes, in particular.

The contents of limericks are extremely diverse. Here is what one of the best-known limerick collectors says: "For if there is one thing that has impressed me, it is the astonishing variety of the material written in this simple verse form. There is sophisticated wit and bawdy humour, satire and barbed social content, nonsense and fantasy, wry irony and, yes, even quite serious limericks". A lot of limericks can be regarded as obscene, "traditionally a joke for men, a verse to be recited in smoke-filled bars or clubhouses, at businessmen's conferences or in rigger changing-rooms". Legman even holds that the form is essentially transgressive and violation of taboo is part of its function. Nonetheless, there are some brilliant "clean" limericks, as anyone who has read more than a few of these poems knows.

Since their appearance, limericks have been extremely popular in the English-speaking world. There are different limerick-writing competitions in the UK and USA (see: w.w.w.Americananthro). Many famous writers have been tempted to try their pen at this type of verse, Mark Twain (A Man Hired by John Smith and Co., 1890), Dante Gabriel Rossetti (There is a big artist named Val, 1877), Lord Tennyson (Penguin Book of Limericks, 1832), Rudyard Kipling (There's a poet with pencil held stiff, 1911), Norman Douglas (Some limericks, 1967), Isaac Asimov (Limericks for children, 1984), Ogden Nash (The Cow, 1940), W. H. Auden (Eight limericks, 1960) and Walter de la Mare (Finding aid, 1902) among others.

Humor and laughter can have a beneficial role in language teaching and their motivational value is undeniable. Therefore the justifications for using humor in the FL classroom are the same as those for using humor. Here are some of the general potentials of humor as described by Medgyes (Native or non-native, 2002). "Humor

- ❖ Is a good vehicle for providing authentic cultural information;
- ❖ Builds bridges between cultures;
- ❖ Practises language items in genuine contexts;
- ❖ Brings students closer together;
- ❖ Releases tension;
- ❖ Develops creative thinking;
- ❖ Provides memorable chunks of language;
- ❖ Reinforces previously learnt items;
- ❖ Generates a happy classroom;
- ❖ Enhances motivation;
- ❖ Enriches textbook-based courses;
- ❖ Introduces a refreshing change from routine
- ❖ Language-learning procedure."

Limericks are, however, a peculiar type of poetry. Like most other humour genres, they can be used to develop all four basic skills of speaking, listening, reading and writing. But they are also boast a natural "bouncy" rhythm or meter, which makes them extremely easy to read, recite or even sing. Due to their rhymes and rhythm, they are particularly useful for practicing English pronunciation and intonation.

The common use of geographical names in the first line enlarges students' knowledge of geography and world culture. Limericks are also undoubtedly helpful to practice grammar and structures (for example, "there was", the Past Simple Tense, conditional forms, etc.).

By reading limericks, students expand their active and passive vocabulary as well: they often come across familiar words in novel contexts; master new meanings used in puns; discover a wealth of synonyms, antonyms, homonyms, etc; and, last but not least, learn words and expressions that no textbook dares to teach – the sort of language which is often defined as politically incorrect, lewd or obscene, but which is nevertheless part and parcel of human communication.

In addition to the above mentioned potentials, the linguocultural aspects of limericks are following (see: Management and education, vol. IX (3), 2013). They:

- ❖ Can be fun and develop a positive attitude to the FL and language learning;
- ❖ Are easy to remember. They can be recited over and over again, including outside the classroom, which helps students memorize patterns of language;
- ❖ Can be used to develop all four major language skills;
- ❖ Are particularly useful for practicing pronunciation, rhythm and intonation;
- ❖ Can be used to practice certain grammatical structures, e.g. past tenses, conditional forms, etc;
- ❖ Can be used to expand student's active and passive vocabulary;
- ❖ Can be used to introduce politically incorrect, lewd or obscene language that cannot be normally found in school textbooks;
- ❖ Can expand learners' geographical and encyclopedic knowledge;
- ❖ Can be used to balance a lesson, as a lead-in or a follow-up activity;
- ❖ Encourage creativity in the FL.

Like most humors, limericks can be hurtful. If not chosen carefully to match the students' linguistic and conceptual level, ethic standards, sense of humor, etc, they can come to be regarded as offensive by the learners and their use may turn out to be a teacher's ill-fated attempt at toilet humor.

Using poetry, especially limericks while teaching English can have many benefits:

- ❖ It encourages creative writing.
- ❖ It helps students appreciate sounds words and patterns.
- ❖ It develops phonic skills.

- ❖ It makes students express feelings and opinions.
- ❖ It provides a great opportunity to play with language.

Due to the fact that limericks are nursery poems, they are often required to be active in use and demands children to develop their lexical skills. Learning English in school is a matter of directional process, decisive set of complex and interrelated related tasks. English is not only a sign system human communication in the modern world; it represents fight means of expression of the inner world view, national identity of the student.

Teaching English in school, the teacher must create conditions for emotional, spiritual, moral, creative and knowledgeable development of students, which will give them the opportunity learn English and improve further, independently after graduation, will aim at the practical use of English as a means of obtaining information learning other foreign languages based on the formed of skills. English language training will be effective when using both traditional and new strategies, the main the purpose of which is the formation and improvement of foreign linguistic communicative competence.

Concerning, memorization remains one of the main problems for student's new lexical items. To expand the lexical stock and linguistic horizons it is advisable to use the following known and new strategies:

1. Connection of lexical units and context – memorization of new lexical units in context, surrounded by already familiar words, in known situations effective on the principle of “mosaic” or “puzzle” – one piece will pull the next one, thereby, stable associations.
2. Connection of lexical units and emotional reaction – as it is known that positive emotions emphasize the importance of wearable and form stable associations that contributes quick memorization.
3. The connection of lexical units and the purpose of their mastering – when learning research and development should be based on the purpose and significance of the exercise performed. Nickname activity in the learning process for the student himself.
4. Using different colors – while memorizing you can distribute new lexical units in parts of speech, select separately stable expressions or specific colors. The most difficult words to memorize.
5. Effective use of different fonts, also aimed at emphasizing features of lexical units, for example, highlighting the stressed syllable in a word, prepositions and adverbs phrasal verbs.

6. It is possible to translate lexical items on the melody of any playable songs, which also forms a stable associative based on positive emotions.
7. Rhyming lexical items – a strategy requires certain effortless effort, but will facilitate memorization. Rhyme is better to pick in a foreign language. Rhyme, picked up in their native language to sic unit in a foreign language, reveals the essence of the method phonetic associations, for example, “never forget”, white in English “white”; “Red” is my favorite color, red English “red”.
8. Lexical units can be transformed into pictographs. We (use signs, symbols), pictures, schemes, try compose text on this topic and replace words with symbols.
9. Repetition of lexical units in various games (with objects, models), selected in accordance with the age of students, individual features, their language proficiency. For example, stick on geometric figures and collect designs, or write on a beautiful drawing Keyboard lexical units and their meaning, parts of phrasal verbs, idiomatic expressions, then cut into pieces and suggest assemble like a puzzle.
10. Accompanying the pronunciation of lexical items with facial expressions gestures, movements, similar in meaning.
11. Application of the audio-lingual method – that is, the introduction, consolidation and repetition of lexical units through training texts, audio books, films and in the original language.

To sum up, the third chapter focuses on mainly the methods and empirical ways of using English limericks during the lessons. On the one hand, it is for those who seem difficultness to learn English and for those, of course, who are not native speakers. On the second hand, these methods and limerick poems are beneficial for children who are being taken care in kindergartens. Mainly, this chapter consisted of practical attitude for the dissertation rather than the two chapters which account for more theoretical information above.

CONCLUSION

Also, a three- level manual of using limerick poems helps teacher how to teach the limericks or how to organize the lesson with the limericks. They are: controlled activities, guided activities and creative activities. These three types of activities include step by step process that they go from easy to difficult.

Controlled activities exhibit various degree of control and are a prerequisite for attempting the guided and free, creative activities. They are normally designed using the major text manipulation techniques of deletion (leaving out linguistic items of a text), insertion (it is the opposite of deletion: adding something to a text), reordering (changing the places of some text parts) and substitution (deletion of some items and replacing them with others). Guided activities- this is more difficult one than the first one.

The main goal of these activities is to prepare students for the more creative ones, such as translation or writing. In this case, the linguistic items are letters, words and phrases, so the techniques can be applied at letter, word and phrase/sentence level. Creative activities-Creative activities, especially translation, are more suitable for students at advanced or proficiency level of English. This does not mean that students at lower levels should not be encouraged to try their hand at writing simple limericks. In this case, the teacher's help and assistance is essential.

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