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Globallashuv sharoitida davlatimizni yanada barqaror va jadal sur’atlar bilan rivojlantirish bo‘yicha amalga oshirilayotgan islohotlar samarasini yaxshilash sohasidagi ilmiy-tadqiqot ishlariga alohida e’tibor qaratilgan. Zero iqtisodiyotning, ijtimoiy sohalarni qamrab olgan modernizatsiya jarayonlari, hayotning barcha sohalarini liberallashtirishni talab qilmoqda.

Ushbu ilmiy ma’ruza tezislari to‘plamida mamlakatimiz va xorijlik turli yo‘nalishlarda faoliyat olib borayotgan mutaxassislar, olimlar, professor-o‘qituvchilar, ilmiy tadqiqot institutlari va markazlarining ilmiy xodimlari, tadqiqotchilari, magistr va talabalarning ilmiy-tadqiqot ishlari natijalari mujassamlashgan.

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Mazkur to‘plamga kiritilgan ma’ruza tezislarining mazmuni, undagi statistik ma’lumotlar va me’yoriy hujjatlarning to‘g‘riligi hamda tanqidiy fikr-mulohazalar, keltirilgan takliflarga mualliflarning o‘zlari mas’uldirlar.

LITERARY ANALYSIS OF FRENCH TERMS

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Abstract: This article is intended to be both a working tool—for students, teachers, and researchers—and a cultural work for all those concerned with the language. It provides keys to understanding for the study and analysis of literary texts while offering a journey into the multiple universes of language. Also, it clarifies many notions that are sometimes poorly or abusively used, it also shows to what extent there does indeed exist a “pleasure of the text,” inseparable from the enjoyment of words.

Key words: term, etymon, lexeme, phrase, content, national cultural characteristic.

The scope of use and distribution of terms is limited by a specific terminological system; they act and occur in a specific way within the framework of human activity. Term modeling is one of the main steps in creating a terminological corpus and terminological databases, and terms with complex content can cause various difficulties both in this process and in the translation of a term from one language to another. This puts before linguistic terminology the task of processing, systematizing, and organizing linguistic terms.

“The minor cadence highlights the last adjective and its discordance with what precedes. Cadence and effect of proportion To determine a major or minor cadence, we can base ourselves, as above, on the rhythmic relationship that is established in a sentence between the protasis and the apodosis”:

The major cadence is evident in this phrase. However, with French having a natural penchant for increasing rhythm, it must be clear and assertive to merit a comment.

We can also determine a major or minor cadence from the study of rhythm, itself understood by the syllabic count within the accent groups (a final tonic accent, delimiting each syntactic group of the sentence or verse) . The rhythm given to the sentence by punctuation can also be taken into account. Depending on whether the proportion between the groups thus delimited is increasing or decreasing, the cadence is major or minor; the meaning effect will then be released depending on the context:

In this example, the major cadence (created by the presence of a single accent for the entire second hemistich) matches the drift of the boat, carried ever further.

For literary analysis, it is better to reserve the term “cadence” for a use circumscribed by the two opposite epithets of “minor” and “major”, and to avoid confusing “cadence” and “rhythm”.

One of the litteraire term is characterization states the qualities or properties of a being or an object. In doing so, she contributes to his determination.

The adjective noir characterizes dog- chien by stating one of its properties. It restricts the number of referents (extension) to which the noun dog refers: it therefore

participates in its determination (without being confused with elle). Most adjectives, certain prepositional complements and explanatory relatives participate in characterization.

Literary effects linked to characterization: characterizations enrich the text by providing it with additional semantic data (in principle not essential). They therefore contribute to the precision of an evocation, to the definition and enrichment of the romantic, poetic, even dramaturgical universe. It is perhaps in the description or portrait that characterization has an essential role, and must therefore be analyzed. A hypertrophied characterization can in particular produce hypotyposis.:

When it imitates pictorial work and proceeds essentially by visual notations, poetry takes all its strength in characterization. By refusing lyricism, the Parnassians seek emotion in a strong, predominant characterization. On the other hand, the visible poverty of the characterization, its virtual absence, leads to the abstraction, to the conceptualization specific to certain didactic texts:

The relational adjectives “legislative”, “exécutrice”, “civil” and the complements of the noun (“des choses”, “des gens”, “de celles qui...”) are used for determination, and not for characterization.

We will not confuse characterization and determination. The characterization, by providing precision, begins the determination, without this precision being sufficient to complete it: There are stemmed glasses (characterization of glasses by the prepositional complement). Take the middle glass (determination of glass by the determinative complement). Unlike characterization, determination makes it possible to identify the referential set (real or fictitious object(s) to which the noun glass refers.)

Césure- Rest inside a verse after a stressed syllable. The caesura is the point of separation between the two hemistics of a verse. “Mais quelle est mon erreur, // et que de soins perdus!”(Racine, Bérénice)

The two hemistics of six syllables each are separated by a pause, here reinforced by the comma. The convention is to mark the hyphenation with a double slash. Place and effect of the caesura The place of the caesura depends on the metrical organization of the verse. It is therefore fixed by tradition: after the sixth syllable of the alexandrine; after the fourth or sixth of the decasyllable (see verse), after the fourth and eighth syllables of the romantic trimeter. Classical poetics required that the caesura coincide with a grammatical articulation of the sentence:“Que toujours dans vos vers, le sens coupant les mots, Suspende l'hémistiche, en marque le repos.” (Boileau, L'Art poétique, I)

This term “rest” shows that, in the spirit of the classics, the caesura had to translate into a pause in the voice after the accentuation of the last pronounced syllable of the first hemistich. It is therefore, within the verse, the equivalent of the pause at the end of the verse. When reading, this rhythmic marking must always remain sensitive, because the stylistic effects of rejection and counter-rejection depend on it: “Sais-tu que, pour punir // l'homme, / sa creature” (Vigny, “La Maison du berger”, Les Destinées)

The internal rejection of “l'homme” separates the two accents, metrical (on “punir”) and syntactic (on “homme”) – and the two pauses that follow them. The resulting stylistic effect can only be rendered if one maintains both accentual systems in

the diction of the verse. We should therefore not say that the hyphenation is “efface”. Except in two cases: when it is placed inside a word:

“L'autre moitié n'atten // dait que ta défaillance” (J. Laforgue, “Complainte des condoléances au soleil”, Les Complaintes) in the case of an internal enjambment.

Particular types of caesuras They are linked to the presence of a caduc (see apheresis, apocope and syncope) at the point of articulation of the verse. The epic caesura (frequent in the epic) is placed after a superfluous and unpronounced e: “Sur l'herbe vert(e) // vit gésir son neveu” (La Chanson de Roland)

The lyric caesura (frequent in the lyric poetry of the Middle Ages) is placed after a pronounced e caduc: “Les mains des amantes // d'antan jonchent ton sol” (Apollinaire, “Signe”)

The spanning caesura is placed before a pronounced e caduc:“Qui prouvent que les be // lles comètes dans l'aube” (F. Jammes, “Il va neiger...”)

These types of caesuras, frequent in medieval poetry, were proscribed by classicism but have reappeared in poetic writing since the end of the 19th century. The cut is a rhythmic demarcation inside the hemistichs, or in the unhyphenate lines. Unlike the caesura, it is not fixed but depends on the syntactic organization. Mark it with a slash:

The place of the caesura (after “fleur”) is fixed by the meter. The place of the cuts (after “voir” and “cœur”) is determined by the construction of the sentence. As with the hyphenation, we speak of an “épique”, “enjambante”, “lyrique” cut.

In summary, the study of the components of literary terms introduced from the French language in the article presented as a dictionary, the study of their interpretation, makes it possible to reveal the extent of their tasks. In addition, the fact that certain terms can be related to other terms or by their content or certain characteristics helps to clearly and easily understand the essence of the literary concepts that these terms mean.

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FLESCH RUDOLF'S CONTRIBUTION TO EDUCATION FOR THE DEVELOPMENT OF MODERN SCIENCE

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Annotation: This article demonstrates information about Flesch Rudolf and his great contribution to educational development. During this article, we try to analyze Flesch Rudolf's well-known book and learn about how not to rack our brains or how to try to avoid making mistakes. Flesch Rudolf's research and scholarly work means that many readers or students face difficulties in the process of reading works or texts. Emphasizes that it is necessary to understand the deep meaning of the text rather than reading it.

Keywords: Flesch Rudolf,"look-say" method, Ease test, Kincaid grade level, easier to read, syllables, plain in English, word, understanding, psychology and education, book, chapters, clear thinking, manipulation of memories, nerve cells, fingerprints, abstract ideas, interrupting objects, probability

First of all, it is worth talking about the scientist Flesch Rudolf, who contributed to the field of modern education today and worked on many scientific works. Let's speak about Flesch Rudolf. Who is and about his personal life? Rudolf Franz Flesch (8 May 1911 – 5 October 1986) was an Austrian-born naturalized American writer. He was born in Vienna and earned a doctorate in law from the University of Vienna in 1933. He fled to the United States to avoid the imminent Nazi invasion and antisemitism. In the United States, Flesch became a graduate student at Columbia University, where he earned a PhD in Library Science.Flesch also met Elizabeth Terpenning, whom he married and they had six children,five daughters and one son.Flesch lived for most of his life with his wife and children in Doobs Ferry,New York, a village in southern Westchester county.Also, not long after finishing his graduate degree, in 1955 he published what became his most famous book, Why Johnny Can't Read: And What