

**ВАЗОРАТИ МАОРИФ ВА ИЛМИ ҶУМҲУРИИ ТОҶИКИСТОН
ДОНИШГОҶИ ДАВЛАТИИ ОМУЗГОРИИ ТОҶИКИСТОН
БА НОМИ САДРИДДИН АЙНИ**

**МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ
РЕСПУБЛИКИ ТАДЖИКИСТАН
ТАДЖИКСКИЙ ГОСУДАРСТВЕННЫЙ ПЕДАГОГИЧЕСКИЙ УНИВЕРСИТЕТ
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**МАСЪАЛАҶОИ МУБРАМИ ЗАБОНШИНОСӢ, ТАРҶУМАШИНОСӢ ВА
УСУЛҶОИ ТАЪЛИМИ ЗАБОНҶОИ ХОРҶӢ ДАР ЗАМОНИ МУОСИР**

**МАВОДИ КОНФРЕНСИЯИ ИЛМӢ-АМАЛИИ БАЙНАЛМИЛАЛӢ БАХШИДА
БА ТАТБИҚИ «БАРНОМАИ ДАВЛАТИИ ТАКМИЛИ ТАЪЛИМ ВА ОМУӢЗИШИ
ЗАБОНҶОИ РУСӢ ВА АНГЛИСӢ ДАР ҶУМҲУРИИ ТОҶИКИСТОН БАРОИ
ДАВРАИ ТО СОЛИ 2030» ВА ЭЪЛОН ГАРДИДАНИ СОЛИ 2024 СОЛИ МАЪРИФАТИ
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**АКТУАЛЬНЫЕ ПРОБЛЕМЫ ЛИНГВИСТИКИ, ПЕРЕВОДОВЕДЕНИЯ И
МЕТОДИКИ ПРЕПОДАВАНИЯ ИНОСТРАННЫХ ЯЗЫКОВ В СОВРЕМЕННОМ
МИРЕ**

**МАТЕРИАЛЫ МЕЖДУНАРОДНОЙ НАУЧНО-ПРАКТИЧЕСКОЙ
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РУССКОГО И АНГЛИЙСКОГО ЯЗЫКОВ В РЕСПУБЛИКЕ ТАДЖИКИСТАН В
ПЕРИОД ДО 2030 ГОДА» И ОБЪЯВЛЕНИЕ 2024 ГОДА «ГОДОМ ПРАВОВОГО
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TRANSLATION STUDIES AND FOREIGN LANGUAGES TEACHING METHODOLOGY
IN THE MODERN WORLD**

**MATERIALS OF THE INTERNATIONAL SCIENTIFIC AND PRACTICAL
CONFERENCE DEDICATED TO THE IMPLEMENTATION OF THE “STATE
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Масъалаҳои мубрами забоншиносӣ, тарҷумашиносӣ ва усулҳои таълими забонҳои хориҷӣ дар замони муосир (Маводи конференсияи илмӣ-амалии байналмилалӣ бахшида ба татбиқи «Барномаи давлатии тақмили таълим ва омӯзиши забонҳои русӣ ва англисӣ дар Ҷумҳурии Тоҷикистон барои давраи то соли 2030» ва эълон гардидани соли 2024 «Соли маърифати ҳуқуқӣ»). -Душанбе: ДДОТ ба номи С.Айнӣ, 2024. -687 с.

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Маҷмуаи фишурдаи маърузаҳои иштироккунандагони конференсияи илмӣ-амалии байналмилалиро таҳти унвони **“Масъалаҳои мубрами забоншиносӣ, тарҷумашиносӣ ва усулҳои таълими забонҳои хориҷӣ дар замони муосир”** бахшида ба татбиқи «Барномаи давлатии тақмили таълим ва омӯзиши забонҳои русӣ ва англисӣ дар Ҷумҳурии Тоҷикистон барои давраи то соли 2030» ва эълон гардидани соли 2024 «Соли маърифати ҳуқуқӣ» фаро гирифтааст.

Маҷмуа аз ду бахш иборат аст. Дар бахши аввал масъалаҳои забоншиносӣ, назарияи ва амалияи тарҷума ва адабиётшиносӣ дар замони муосир ва дар бахши дуюм масъалаҳои мубрами педагогика, психология ва усулҳои муосири таълими забонҳои хориҷӣ мавриди таҳлил ва баррасӣ қарор гирифтааст.

Мавод ба ёрии омӯзгорони муассисаҳои таҳсилоти миёна ва олии касбӣ ва миёнаи умумӣ, аспирантон, магистрҳо, олимон ва мутахассисони соҳаи проблемаҳои муосири филология, тарҷумашиносӣ, адабиётшиносӣ, педагогика, психология ва усулҳои таълими забонҳои хориҷӣ тавсия мегардад. Масъулияти дастури матолиб ва навоварии мавод ба уҳдаи муаллифони асосӣ аст.

В сборник включены статьи международной научно-практической конференции на тему «Актуальные проблемы лингвистики, переводоведения и методики преподавания иностранных языков в современном мире», посвященной реализации «Государственной программы совершенствования преподавания и изучения русского и английского языков в Республике Таджикистан в период до 2030 года» и объявлением 2024 года «Годом правового просвещения».

Сборник состоит из двух разделов. Первый раздел посвящен актуальным вопросам лингвистики, теории и практика перевода и литературоведении на современном этапе. Второй раздел относится к актуальным проблемам педагогики, психологии и методики преподавания иностранных языков.

Материалы конференции предназначены для преподавателей вузов и средних общеобразовательных школ, аспирантов, докторантов и магистрантов, ученых и специалистов в области современных проблем филологии, переводоведения, педагогики, психологии и методики преподавания иностранных языков. Ответственность за оригинальность и новизну материалов несут авторы статей.

The collection includes the articles of the international scientific and practical conference on “Actual problems of linguistics, interpretation and translation studies and foreign languages teaching methodology in the modern world” dedicated to the implementation of the «State program for improving the teaching and learning of Russian and English languages in the Republic of Tajikistan for the period until 2030 year» and Declaration of 2024 as a “Year of Legal Education”.

The collection consists of two sections. The first section is devoted to actual problems of linguistics, theory and practice of translation and literature studies. The second section is devoted to actual problems of pedagogy, psychology and foreign languages teaching methods.

The materials of the conference are addressed to university and public school teachers, researchers, doctoral students and undergraduates, scientists and specialists in the field of modern problems of philology, interpretation and translation studies, pedagogy, psychology and teaching of foreign languages. Authors are responsible for the originality and novelty of their articles.

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readily available to things that are “near” in thought [3], while Merleau-Ponty focuses on how bodily proximity shapes our perception of the world. For both, nearness allows for a more immediate, embodied understanding, whereas farness introduces the need for abstraction or interpretation [4]. Thus, in philosophy, nearness is closely tied to presence, familiarity, and ethical responsibility, while farness often denotes separation, abstraction, or moral detachment.

Linguistics offers another lens through which to examine the opposition of “near” and “far”. In many languages, these spatial concepts are expressed through deictic expressions—words that point to the spatial location of objects relative to the speaker or listener. For example, in English, the pronouns “this” and “that” reflect near and far deixis, respectively, signaling whether an object is close to or distant from the speaker.

This opposition extends into metaphorical usage as well. Cognitive linguists like George Lakoff and Mark Johnson have shown how spatial metaphors shape our thinking [5]. We often use proximity to describe intimacy, understanding, or accessibility—e.g., “close friend” or “near the truth”—while distance connotes remoteness, alienation, or difficulty—e.g., “distant relative” or “far-fetched idea”. These metaphorical extensions reveal that the spatial opposition of “near” and “far” is not limited to physical space but extends to conceptual and emotional domains.

Cross-linguistic studies further demonstrate that different cultures encode proximity and distance in diverse ways. In some languages, the distinction between “near” and “far” is more nuanced, with multiple terms distinguishing varying degrees of proximity.

Moreover, social deixis — the way language encodes social relationships also reflects the opposition of “nearness” and “farness”. In Uzbek culture, forms of address or politeness strategies indicate social distance – *yaqin do'stim*, *yaqinim*, *uzoq qarinosh*, *uzoq tanish* with closer relationships expressed through informal terms and distant relationships through formal or honorific language.

In conclusion, the opposition between “near” and “far” is a multifaceted concept that permeates human cognition, language, and philosophy. In philosophy, it raises fundamental questions about presence, perception, and ethics, while in linguistics, it shapes the way we communicate spatial relationships and express social dynamics. By exploring these concepts across disciplines, this thesis reveals the deeper cultural, cognitive, and ethical implications of spatial proximity and distance, offering a comprehensive understanding of how “nearness” and “farness” influence our interactions with the world and with each other.

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AFFIXATION IN DANCE TERMINOLOGY

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Affixation is the formation of new words with the help of derivational affixes. Suffixation is more productive than prefixation. In Modern English suffixation is a characteristic of noun and adjective formation, while prefixation is typical of verb formation (*incoming*, *trainee*, *principal*, *promotion*).

Affixes are usually divided into living and dead affixes. Living affixes are easily separated from the stem (*care-ful*). Dead affixes have become fully merged with the stem and can be singled

out by a diachronic analysis of the development of the word (admit - L.- ad + mittere). Living affixes are in their turn divided into productive and non-productive affixes. In many cases the choice of the affixes is a mean of differentiating of meaning: uninterested - disinterested distrust – mistrust.

Dance, as both an art form and a cultural expression, has developed a rich and diverse vocabulary. The terminology used in dance often incorporates various linguistic elements, including affixes, which play a crucial role in the formation and evolution of dance-related language. Affixes, including prefixes and suffixes, help create new words, adapt meanings, and convey subtle nuances in dance terminology.

Affixation, which includes both *prefixation* and *suffixation*, has been widely studied in general linguistics as a key mechanism for word formation. Bauer (2003) emphasizes that **affixation** allows languages to create new words by adding morphemes to base forms, which expands the lexicon to accommodate new concepts. While his work is not directly focused on dance, it establishes the theoretical foundation for how affixation operates across various domains, including specialized vocabularies like dance. [1; p.56]

Matthews (1991) also provides a detailed examination of affixation within the broader context of morphology, noting that the process is often productive in professional jargons, where new terms are regularly coined. His observations on agentive suffixes (such as *-er*) and nominalizing suffixes (such as *-ation*) are particularly relevant to dance terminology, where such affixes are used to create terms like *dancer* and *choreography*. These foundational works serve as a backdrop for more focused studies on affixation in specific disciplines, including dance. [3; p.48]

Suffixation is the formation of words with the help of suffixes. Suffixes usually modify the lexical meaning of the base and transfer words to a, different part of speech. There are suffixes however, which do not shift words from one part of speech into another; a suffix of this kind usually transfers a word into a different semantic group, e.g. a concrete noun becomes an abstract one, as is the case with *child* — *childhood*, *friend* — *friendship*, etc. [2; p.87]

There are different classifications of suffixes in linguistic literature, as suffixes may be divided into several groups according to different principles:

1) The first principle of classification that, one might say, suggests itself is **the part of speech formed**. Within the scope of the part-of-speech classification suffixes naturally fall into several groups such as:

a) **noun-suffixes**, i.e. those forming or occurring in nouns, **e.g. -er, -dom, -ness, -ation**, etc. (*teacher, Londoner, freedom, brightness, justification*, etc.);

b) **adjective-suffixes**, i.e. those forming or occurring in adjectives, **e.g. -able, -less, -ful, -ic, -ous**, etc. (*agreeable, careless, doubtful, poetic, courageous*, etc.);

c) **verb-suffixes**, i.e. those forming or occurring in verbs, **e.g. -en, -fy, -ise (-ize)** (*darken, satisfy, harmonise*, etc.);

d) **adverb-suffixes**, i.e. those forming or occurring in adverbs, **e.g. -ly, -ward** (*quickly, eastward*, etc.).

Dance terminology often uses a variety of suffixes that help describe movements, styles, or positions. Here are some common suffixes found in dance terminology, along with examples and explanations:

Table 1. Common suffixes in dance terminology

№	Suffix	Root	Derived word	Meaning
1.	-ette	Pirou	pirouette	The suffix “ -ette ” often indicates a diminutive form or something small. In dance, “ pirouette ” refers to a spinning movement performed on one foot, typically used in ballet.
2.	-ment	Align	Alignment	The suffix “ -ment ” indicates the action or result of something. In dance, “ alignment ” refers to the correct positioning of the body to

				ensure proper posture and technique.
3.	-euse / -eur	dance	Danseuse, Danseur	<i>The suffixes “-euse” and “-eur” are used to denote a female and male performer, respectively. In this context, “danseuse” refers to a female dancer, and “danseur” refers to a male dancer.</i>
4.	-tion	Rotate	Rotation	<i>The suffix “-tion” forms nouns indicating an action or process. “Rotation” in dance refers to the act of turning or spinning the body.</i>
5.	-ly	graceful	Gracefully	<i>The suffix “-ly” typically forms adverbs, indicating how an action is performed. “Gracefully” describes executing movements in a smooth, elegant manner.</i>
6.	-ic / -ical	Class	Classical	<i>These suffixes form adjectives and describe something related to a particular style or quality. “Classical” in dance refers to traditional styles, particularly in ballet.</i>
7.	-graphy	choreo	Choreography	<i>The suffix “-graphy” relates to writing or representation. “Choreography” refers to the art of designing dance sequences and movements.</i>
8.	-ize	style	Stylize	<i>The suffix “-ize” forms verbs, indicating the action of causing or making something. In dance, “stylize” means to perform a movement with a particular style or flair.</i>
9.	-able / -ible	flex	Flexible	<i>These suffixes form adjectives indicating the capacity or ability to perform an action. “Flexible” describes the dancer's ability to move limbs easily through a wide range of motion.</i>
10.	-ade	gliss	Glissade	<i>Suggests an ongoing action or process. In dance, it describes a smooth, gliding step, often used to transition between movements. This suffix conveys fluidity and continuity.</i>

Dance, like any specialized field, has its own unique vocabulary that helps describe movements, positions, and styles. One aspect of this vocabulary that is often overlooked but crucial to understanding dance terminology is the use of prefixes. Prefixes in dance terminology are used to modify the meaning of a base term, providing additional context or specifying a variation of a movement. In this article, we'll explore common prefixes used in dance, their meanings, and how they help dancers and instructors communicate more effectively.

Table 2. Common prefixes in dance terminology

№	Prefix	Meaning	Examples	Usage
1.	“Demi-“	Half or partial	- “Demi-plié” : A half bend of the knees, where the heels remain on the floor.	<i>The prefix “demi-“ indicates that the action is only partially performed, providing a smaller or less intense version of the movement.</i>
2.	“Grand-“	Large or full	- “Grand plié” : A full bend of the knees, where	<i>“Grand-“ is used to indicate that a movement is</i>

			the heels lift off the floor (except in second position).	<i>performed to its fullest extent, often involving greater height, depth, or length.</i>
3.	“En-“	In or into	- “En dedans” : A turn or movement inward, toward the supporting leg.	<i>This prefix helps specify the direction of movement, which is crucial for clarity in instructions and execution.</i>
4.	“Petit-“	Small	“Petit battement” : A small, quick beating action of the foot or leg.	<i>“Petit- is used to indicate a smaller, quicker version of a movement, emphasizing precision and speed rather than grandeur.</i>
5.	“Pre-“	before	“Preparation” : A motion through which the dancer prepares to dance. Depending on the nature of the element that follows it, it may be an arm motion, sometimes an arm and leg motion, lasting two or four musical beats.	<i>Denotes something that comes before another action</i>

In conclusion, affixation is a key process in the evolution of dance terminology, allowing for the creation of new terms that describe movements, roles, and techniques. By analyzing prefixation and suffixation across different languages, this study underscores the importance of affixation in shaping the lexicon of dance.

The study concludes that affixation not only enriches dance terminology but also facilitates the cross-cultural transmission of dance knowledge. Future research could explore how affixation in dance terminology adapts to emerging dance styles and cultural influences.

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ETYMOLOGIE DER DEUTSCHEN UND USBEKISCHEN PERSONENNAMEN: EINE ANALYSE DIE URSPRÜNGE DER PERSONENNAMEN

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Usbekische Staatliche Weltsprachenuniversität

Die Etymologie deutscher Personennamen ist ein faszinierendes Feld der Onomastik, das Einblicke in historische, kulturelle und sprachliche Entwicklungen ermöglicht. Namen dienen nicht nur der Identifikation, sondern spiegeln auch gesellschaftliche Strukturen und kulturelle Einflüsse wider. Die vorliegende Arbeit beschäftigt sich mit den Ursprüngen und Bedeutungen von deutschen