ния образования, где предлагается проводить экскурсии, видовое разнообразие живых организмов достаточно велико. Это даёт возможность проведения полноценных и разнообразных уроков – экскурсий по биологии, что поможет закрепить знания, полученные на школьных уроках и даст мотивацию, для дальнейшего изучения предмета. Для того, чтобы ещё больше увеличить это разнообразие учащимися 8 класса был сконструирован домик для насекомых. В Европе подобное строительство уже очень популярно. Их называют insekthotels – это специальное строение, небольшой деревянный домик, в котором могут поселиться полезные насекомые, медоносы и другие враги вредителей – златоглазки, божьи коровки, наездники, журчалки, жужелицы и пр.В таком домике необходимо, чтобы под одной крышей и в одной конструкции присутствовали самые разные материалы с отверстиями различной формы и величины, тогда там заселится больше разных насекомых.

В теплое время года домики для насекомых – это скорее арт-объекты. Свои настоящие функции они выполняют, в первую очередь, в холодное время года. Их необходимо размещать так, чтобы зимой их могло занести снегом. А уже весной они проснутся и заселят пришкольную территорию. Домик для насекомых разместили впервые осенью 2020 года, и учащиеся уже с нетерпением ждут ативизации насекомых, чтобы посмотреть результаты своей работы.

Такая форма обучения на уроках позволяет учащимся ориентироваться на реальные, чёткие, измеряемые, понятные, жизненно важные результаты, может обеспечить действительное развитие личности каждого учащегося и его будущую успешную самореализацию.

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THE ORETICAL ASPECTS OF LEXICAL STYLISTIC DEVICES AND THE CONCEPTION OF THE INTERRELATION OF THE MEANINGS

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Литературная точность требует умения многократно использовать словарный запас языка. Как в письменной форме, так и в устной речи разнообразие языка можно наблюдать с помощью языковых устройств. Один из видов инструментов, используемых говорящим, стилистические приемы. Для стилистики, являющейся одним из наиболее спорных разделов теории языка, вопрос о коннотативном значении и результатах сочетания их взаимосвязи все еще может быть развит в современном контексте.

Lexical stylistic devices mainly serve as a tool for expressing emotiveness and expertise, while the connotative meaning itself can be completely different and have several different meanings. Those interrelations of meaning basically arose from the primary or secondary meaning which author implies in his words. The issues of the specifically marked words and its relations with the meaning have been investigated from the point of view of the both context and literally meaning. However, considering this question from the point of the stylistic analysis of the text it should be said that examining the word and meaning relations could not be done out of the borders of the context. Yu. M. Screbnev while describing the main issues of the paradigmatic relations of the words in case of lexicology has stated that considering the word beyond the context and mostly neglecting its interrelation with contextual information face the problem of losing stylistic value of the word, as for it is being the over-all of its distribution. Moreover, it is also meaning that the stylistic classification of the vocabulary is to be understood as words in context in the sense of their meaning in the lexical-semantic variants [1, p.52].

By definition I.V. Arnold's stylistically marked vocabulary consists of words that are together with denotative meaning that indicates the subject of the language, they also have a connotative meaning (connotation) consisting of emotional, expressive, evaluative and functional - stylistic components. [2, p.153].

Despite the fact that connotative meaning of a word may perform in different way according to the contextual environment, it is still posses its systematic description which was suggested by the Leningrad school of linguists represented in the works of I.V. Arnold and others. Hence, connotative meaning of the word is stated to consist of following components as emotive component, evaluative component, expressive component and stylistic component. All of those components can be seen in the connotative meaning of the words as well as showing only one or few of the components.I.R. Galperin distinguished three types of lexical meaning of the word. Those are logical (dictionary) meaning, emotive meaning, nominal meaning which are describe the stylistic colouring of the words in the course of the interaction of the 3 types of lexical meaning. [3, p. 57-68]

According to I.R. Galperin logical meaning is the exact name of the characteristic of an idea, phenomenon or object, in which the name of the entire concept is recognized. This value is also synonymous with reference value or direct value. Logical and referential terms should be used to better suit our purpose. The possibility of words can be defined in terms of emotional meaning. Emotional meaning also materializes a concept in a word, but unlike logical meaning, emotional meaning does not directly concern things or phenomena of objective reality, but the feelings and emotions of the speaker about these things or his emotions as such. So, emotional meaning is associated with things, phenomena or ideas through some kind of evaluation.The nominal value. There are words that express concepts, but they point to a specific object from a class. In other words, these units of language serve the purpose of isolating a specific and single object from a whole class of similar objects. These words are classified as proper names in grammars.To the problem of the meaning of the word, as it can be called Lexical meaning, and its relation to the context two types of meanings are also distinguished. These are the dictionary meaning, which is described as the some defined and accepted as well as established meaning of the word, and the contextual meaning, as for the words possessing additional or even opposite from the dictionary meaning. The one more is transferred meaning which is the derived from the interrelation between dictionary and contextual meaning. When it perceives two meanings of a word at the same time, one is facing a stylistic device in which these two meanings interact. Thus, I.R. Galperin basing on the interaction of the meanings classified several lexical devices [3, p.189].

Therefore, relying on interaction of primary dictionary and contextually imposed meanings he distinguished a metaphor, metonymy and irony; interaction of primary and derivative logical

meaning which includes pun and zeugma; interaction of logical and emotive meaning which includes interjection, epithet and oxymoron; interaction of logical and nominative meaning – antonomasia. (Picture 1)

1. *Picture 1.*

INTERACTION OF PRIMARY DICTIONARY AND CONTEXTUALLY IMPOSED MEANINGS			INTERACTION OF PRIMARY AND DERIVATIVE LOGICAL MEANINGS	
Metaphor	Metony	Irony	The Pun	Zeugma

INTERACTION OF LOGICAL AND EMOTIVE MEANING			INTERACTION OF LOGICAL AND NOMINATIVE MEANING
Interjections	Epithet	Oxymoron	Antonomasia
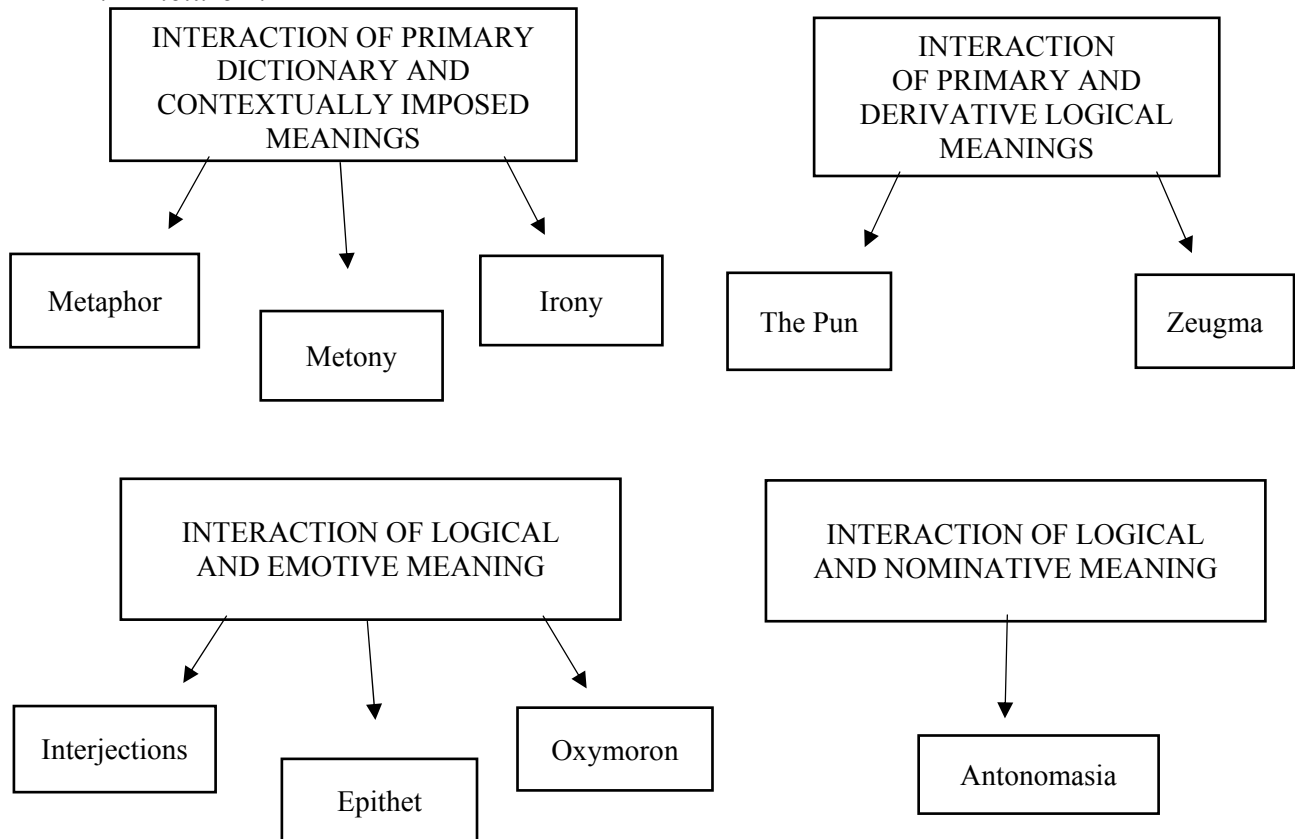
The relationship between subject-logical meaning and contextual meaning, which is based on the similarity of the characteristics of two concepts, is called a metaphor. The creator of the metaphor finds similarities in the two objects. In this case, a metaphor is the ability to implement two lexical meanings at the same time. The purpose of a metaphor is not the simple name of an object, subject, or phenomenon, but its expressive characteristics. For the implementation of a metaphor, a context is needed in which the members of the combination appear in only one meaning of content and clarify the word that has a double meaning – a metaphor. For instance, in the following sentence: *His words cut deeper than a knife.* In its nominative meaning words cannot be materialized in a sharp object, however, in context its emotive qualities bears similarities to the sharpness of a knife.The relationship between two types of lexical values is Subject-logically and contextually, based on the identification of specific external or internal connections or relationships between objects or phenomena, is called metonymy. Just like metaphor, metonymy is, on the one hand, a way of creating new words; on the other hand, a stylistic device. Therefore, metonymy is also divided into language and language. To better understand the stylistic functions Linguistic metonymy, we shall give examples of linguistic metonymy, in other words, such new meanings of words that have appeared in the English language through metonymic relationships.

Irony is a stylistic device that is also based on the simultaneous realization of two meanings - subject-logical and contextual, but these two meanings are in opposition to each other, namely: a word or phrase is used in a sense opposite to its objective-logical meaning, in order to introduce a critical-evaluative characteristic. The stylistic use of different types of lexical meanings can also be

based on a polysemantic effect - on the interplay of basic and derived subject-logical meanings. In this case they are talking about stylistic devices zeugma and the pun.

As it is known, the semantic structure of a word develops and along with the basic meaning of the word, derived meanings appear, which are recorded in dictionaries and, thus, the word becomes polysemantic (polysemantic). The problem of polysemy is one of the controversial (debated) in linguistics (in particular, in lexicology). Sometimes it is impossible to draw a dividing line between the derived meaning of a polysemantic word and a separate word that broke semantic ties with the head word and became a homonym to it. The context usually materializes one word meaning. However, when a word manifests (represents) two meanings (main and derivative) at the same time, we are faced with a stylistic device called zeugma.

Zeugma is a combination of a polysemantic word simultaneously with two or more words in several senses (direct and figuratively) instead of repeating it in each separately. In other words, the word is used in the same grammatical environment (context), but in a different lexical environment, which creates an ironic and humorous effect. This stylistic device is inherent in English emotive prose and poetry. For example, she dropped a tear and her pocket handkerchief. (Dickens); Dora plunged at once into privileged intimacy and into the middle of the room. (B. Shaw).The pun is a more independent phenomenon. No need for a sentence to have a word to which the pun refers. But, of course, like any stylistic device, it must depend on the context. But the context can be very broad (even the whole work). For example, the title of one of Oscar Wilde's plays "The Importance of Being Earnest" has a play on words in the sense that the hero's name (Earnest) and the meaning of the adjective earnest –'serious' are both present in our minds. One of the female characters in the play wished to marry a man named Earnest, as it seemed to her that the consonance of the name with the word earnest was a guarantee of his serious intentions.

Antonomasia / antonomasia (Antonomasia) is a stylistic device based on the interaction of subject-logical and nominative meanings. This is a stylistic device, which consists in replacing a common noun with a proper name of a historical person, a literary character, etc. or another common name and, conversely, in the use of a common name in the proper sense, and used to denote the inherent or attributed to someone or something properties. If only one meaning materializes in the context, then this is not a stylistic device, as, for example, in the words *hooligan, boycott*, but an element of word formation.It is important to note that antonomasia is realized mainly in written speech, since capital letters are the only signal for the use of a stylistic device.It should be understood that the logical and the emotional are integrated in our consciousness and that they are present there to varying degrees when we think about various phenomena of objective reality. The relationship between two elements is reflected in the composition of the verbal lines, that is, in the expression H.There are words whose function is to evoke emotions in the reader or listener of the world. In this sense, emotionality trumps intellectuality. There are also words whose logical meaning is almost completely suppressed. However, these words express feelings that have passed through our minds and thus achieved intellectual embodiment. In other words, emotionality in language is a category of our mind, and, therefore, our feelings are expressed not directly, but indirectly, that is, through our mind. Therefore, it is natural that certain emotional words become recognizable symbols of emotions; Emotions are not directly expressed, so to speak, but linked.

The epithet is based on the interaction of subject-logical and emotional meanings. The latter takes precedence over boolean value. The stylistic function of the epithet lies in its artistic expressiveness. This trope or figurative definition is mainly expressed by an adjective, but additional artistic characteristics of an object (subject, phenomenon, action) in the form of a hidden comparison can also be expressed by other parts of speech: adverb, noun, verb, numeral: cut-throat competition, a lipstick smile, cold-blooded murder, a looking forward toe, unbreakfasted morning.Epithets

can form pairs, chains to give rhythm, more expressiveness, and euphony to the whole combination, for example, for thirteen years it was to be entertaining, educational, exasperating, exhausting, surprising partnership.

Oxymoron is a kind of epithet. This is a combination of the two words (mainly adjective and noun or adverb and adjective), in which the meanings of these words collide as semantic oppositions, for example, low skyscraper, sweet sorrow, charming rascal, noble rascal, pleasantly ugly face, horribly beautiful, ugly beauty, deafening silence, living corpse, crowded loneliness, great shrimp. The members of such a combination are, as it were, forcibly linked into one concept, despite the fact that they tend to be more likely to be repelled from each other than to unite. This stylistic device serves to more vividly characterize an object or phenomenon.

In conclusion, the weight of the implied meaning of the marked words truly shows its characteristics within the realization of connotative meaning of word in its contextual realization. Components of connotative meaning of the word may show different qualities while its distribution, which also shown in the interrelation of types of the meanings in the course of stylistic.

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**ИСТОРИЯ РАЗВИТИЯ ПРОФЕССИОНАЛЬНОГО ФУТБОЛА
В КОСТАНАЙСКОЙ ОБЛАСТИ**

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В работе рассматриваются вопросы по истории развития профессионального футбола, причем как в мире в целом, так и в Казахстане. Также в работе делается акцент на рассмотрение вопросов развития футбола в Костанайской области. В работе будет предпринят комплексный анализ изучения вопроса, в том числе распространения разновидностей футбола в Костанайском регионе.

Актуальность темы. Футбол является спортом номер один в мире по количеству людей, занимающихся интересующихся этой игрой. По данным ФИФА за последние годы число занимающихся футболом по всему миру превысило 270 миллионов человек. Огромная аудитория болельщиков растёт с каждым годом. Такие страны как США и Китай, ранее не являвшиеся активными участниками футбольного мира, в последнее время вкладывают серьёзные ресурсы в развитие этого спорта. Многие развитые страны рассматривают футбол не столько как способ заявить о своих спортивных достижениях на международной арене, сколько в качестве составляющей государственной политики по приобщению молодежи к активному образу жизни, консолидации общества, решению проблем снижения потребления алкоголя, табакокурения и наркомании.