

THE LINGUISTIC ANALYSIS OF THE FAIRY TALE.

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Abstract: a fairy tale is an imaginary story that may feature folkloric characters (such as fairies, goblins, elves, trolls, witches, giants, and talking animals) and magic, often involving a sequence of events. The concept is also used to describe an unusual happiness, as in "fairy tale ending" (a happy ending) or "fairy tale romance," though not all fairy tales have a happy end. Fairy tales are a genre of literature. They have their roots in the oral tradition. Fairy tales with very similar story, characters, and figures are found spread across many different cultures. A fairy tale is a wonderful work of art, familiar to each of us from childhood. There are various translations of the tale. Some scientists say that a fairy tale is an absolute fiction, which is independent of reality. But the most precise definition of a fairy tale is a story, often intended for children, that features fanciful and wondrous characters such as elves, goblins, wizards, and even, but not necessarily, fairies. The term "fairy" tale seems to refer more to the fantastic and magical setting or magical influences within a story, rather than the presence of the character of a fairy within that story. Fairy tales are often traditional; many were passed down from story-teller to story-teller before being recorded in books. Vocabulary is a central component of language teaching and is of great significance to language learners. Words are the building blocks of a language since they label objects, actions, and ideas without which people cannot convey the intended meaning.

Сказка - это вымышленная история, в которой могут фигурировать фольклорные персонажи. Такие как: феи, гоблины, эльфы, тролли, ведьмы, великаны и говорящие животные. Магия, часто включающая последовательность событий. Это понятие также используется для описания счастливого конца, как в "финале сказки" или "сказочном романе", хотя не все сказки имеют счастливый конец. Сказки - это жанр литературы. Они уходят своими корнями в устную традицию. Сказки с очень похожими сюжетами, персонажами и фигурами встречаются во многих разных культурах. Сказка - это замечательное произведение искусства, знакомое каждому из нас с детства. Существуют различные переводы этой сказки. Некоторые ученые говорят, что сказка-это абсолютный вымысел, который не зависит от реальности. Но самое точное определение сказки - это история, часто предназначенная для детей, в которой есть причудливые и удивительные персонажи, такие как эльфы, гоблины, волшебники и даже, но не обязательно, феи. Термин "сказка", по-видимому, больше относится к фантастической и магической обстановке или магическим влияниям в истории, а не к присутствию персонажа феи в той или иной сказочной истории. Сказки часто являются традиционными; многие из них передавались от из уст в уста до того, как были записаны в книгах. Лексика сказки является центральным компонентом обучения языку и имеет большое значение для изучающих язык. Слова - это строительные блоки языка, поскольку они обозначают объекты, действия и идеи, без которых люди не могут передать предполагаемый смысл.

Ертегі - бұл қиялдаулы тарих, онда мүмкін фольклорлық кейіпкерлер бар. Олар: фэй, гоблин, эльф, тролльдар, жалмауыз кемпір, алыптар және сөйлейтін жануарлар. Магия-бұл оқиғалар тізбегі жиі кіретін. Бұл ұғым "ертегі финалында" немесе "ертегі романында" сияқты бақытты аяқталуды сипаттау үшін де қолданылады. Ертегілер-әдебиет жанры. Олар өз тамырымен ауызша дәстүрге барады. Өте ұқсас сюжеттер, кейіпкерлер мен фигуралар бар ертегілер көптеген мәдениеттерде кездеседі.

Ертегі-бұл біздің әрқайсымызға балалық шақтан таныс керемет өнер туындысы. Бұл ертегінің әртүрлі аудармалары бар. Кейбір ғалымдар ертегі-бұл шындыққа байланысты емес, абсолютті ой. Бірақ ертегінің нақты анықтамасы-эльф, гоблины, сиқыршылар және тіпті міндетті емес, фейлер сияқты ғажайып және таңғажайып кейіпкерлер бар балаларға арналған Тарих. "Ертегі" термині белгілі бір ертегі тарихындағы фея кейіпкерлерінің қатысуына емес, тарихтағы фантастикалық және сиқырлы жағдайға немесе сиқырлы әсерге көбірек қатысты. Ертегілер жиі дәстүрлі болып табылады; олардың көбі кітаптарда жазылғанға дейін ауыздан ауызға берілді. Ертегі лексикасы тілді оқытудың орталық компоненті болып табылады және тілді үйренушілер үшін өте маңызды. Сөздер-бұл тілдің құрылыс блоктары, өйткені олар объектілерді, іс-қимылдар мен идеяларды білдіреді, онсыз адамдар болжамды мағынаны бере алмайды.

Түйін сөздер: кіріспе, ертегі, лингвистикалық ерекшелігі, композициялық ерекшелігі, семантикалық ерекшелігі, мәтін, әдебиет, мағынасы, тіл білімі, фольклор, магия.

Ключевые слова: введение, сказка, лингвистическая особенность, композиционная особенность, семантическая особенность, текст, литература, значение, изучение языкознания, фольклор, магия.

Key words: introduction, fairy tale, linguistic feature, compositional feature, semantic feature, text, literature, meaning, study of linguistics, folklore, magic.

"Of all forms of literature fairy tales, in my opinion, give the most truthful picture of life» G. K. Chesterton. The main motive of English fairy tales is to avoid failure. The poetics of the British fairy tale originates in Celtic myth. It is from the Celtic myth that the plot, imagery, and fairy-tale fiction of British fairy tales "grow". Magic in them is traditionally associated with representatives of the "other" world: elves, fairies, giants. This means that the activity of the heroes of fairy tales is not aimed at achieving any results, but at avoiding loss, failure, as well as to meet the physiological needs. But even here we must say that there are no pronounced motives in English folk tales. Fairy tales are very important because they spark our imagination. They give us some experience in the real world. It is where the troubles of the real world can meet the supernatural things. In a fairy tale anything can happen and when anything can happen, we can find solutions to things in our real lives. Through imagination, we learn about our world. We can explore outcomes and possibilities. Previously, fairy tales were passed from mouth to mouth. Therefore, they still carry a huge meaning. Why pay attention to the translation of such an amazing genre as a fairy tale? Not just because of linguistic curiosity. This genre has a very important socio-cultural significance. Getting to know a fairy tale is an important moment for a growing personality. On the basis of well — known stories and characters, the child's understanding of the world, of people, of their bad and good qualities is built. Translation of folk tales poses special challenges — it is the transcoding of the original, which should be accessible to the foreign-language reader and not cause him unclear or complex ideas. However, transcoding the original is not limited to finding language tools that adequately express the content of the original. This includes mandatory knowledge of the structure of the fairy tale, traditional formulas. The expression of the content of the original by means of another language also provides for going beyond it.

The text of a fairy tale is a complex object of research, which has multiple dimensions and multi-level organization. The most important components are not only the language tools that allow us to implement the creative idea, but also represented reality and tradition as a component of the folklore consciousness and its textual embodiment. The text in modern linguistics recognizes "the Supreme reality of language". Language is a code, system of signs that cannot be observed directly. Dictionary and grammar of the language

found in the speech that people build in the communication process, and the outcome of this process – text. One of the best known definitions of text is the definition of I. R. Galperin, formulated in the late 1970-ies: "Text is a work receptors are process with perfection, objectified in the form of a written document, literary processed in accordance with the type of this document, the product consisting of the name (title) and some special units (over-phrasal unities) combined different types of lexical, grammatical, logical, stylistic context, with a specific focus and pragmatic installation".

The ambiguity of the definition of modern science is not surprising: the text became a special object of study by linguists only in the XX century this traditional grammar "is the basic unit which is a subject of a comprehensive analysis of <...>, there was a proposal. And it was a single sentence extracted out of context from the whole system of its external relations. However, the researchers could not in the end not to pay attention to the presence in the proposal elements, or otherwise to indicate its relation to other sentences...". By the end of the twentieth century, the perception of the text as a special object of is reflected in grammar. The beginning and end of the text depend on the real speech situation (communicative situation). Scientists rely on the following postulate: the text is designed for the transmission of information, and "transfer and recognition of meaning (information) is a fundamental objective of the act of communication, without which the act of communication cannot take place". It is especially important peculiarities of any text is based on the main features of language culture, the type and mechanism of social coding of the native and foreign languages in the context of intercultural communication. In particular, a fairy tale. There are 3 parts of analysis of the fairy tale: lexico-semantic features of a text, stylistic features of a text and compositional features.

The section of language science that studies the vocabulary of a language in terms of the lexical meaning of words, their use and origin is called lexicology. Lexicology is a branch of linguistics that studies varieties of lexical units of a language, i.e. all kinds of words and their meanings. There are several kinds of lexical chunks proposed for language teaching. Collocations, phrasal verbs, idioms, sentence frames, social formulas, and discourse markers are among the most important ones (Thornbury, 2002). The lexical approach to language teaching gives priority to teaching the most frequent words in the language and their patterns in language use. Main category of lexis is Neutral lexis. It consists of nouns, adjectives, verbs, adverbs, pronouns, numerals and link words (conjunctions, prepositions, particles). The vocabulary is called lexis, and is divided into two main parts:

- Active lexis – those words that are often used in spoken or literary speech.
- Passive lexis – old and outdated words.

If the person understands someone's speech and can speak well, it means, he has a rich lexical vocabulary. There is another main classification of lexis into two large groups- formal (book lexis) and informal (spoken) lexis. Formal lexis is a vocabulary used in various types of documentation, in printed publications, TV shows, documentaries, in schools and universities, and in public institutions. Informal lexis is the words that we use when communicating with family and friends, which we hear in feature films and plays, and can also be found in a comic book or in an unscientific magazine; it has many abbreviations. The stylistic analysis of a text is based on the theoretical knowledge of the available stylistic resources and is aimed at unfolding the author's message through bringing out the implicit information created by such means as the choice of vocabulary, the use of stylistic devices of different language levels, the peculiarities of the presentation of characters and events. The stylistic analysis consists of two stages: the analysis of a text and the synthesis of the main idea (message) of the text.

The first stage, in its turn is subdivided into several successive procedures.

Firstly, it is supposed to speak on some aspects of the writer's creative activities, mention his most important books and outline the peculiarities of the writer's outlook. The necessary information can be obtained from the course of English and American literature. Besides, some relevant facts can be found in the preface to the book or the commentary at the end of it. However, there isn't a detailed analysis of the writer's creative concepts, in order not to make his answer too long, but concentrate more on the linguistic aspects of the text.

After this the text should be divided (in accordance with its contents) into a few logical parts. The interrelation between different components of a literary text is called composition. The four structural components of the composition are exposition, complication, climax and denouement.

The composition is a kind of program for the reader's perception of the work. The composition makes a whole out of separate parts, and the very arrangement and correlation of artistic images expresses the artistic meaning. Compositional analysis in accordance with the style of the text is most productive in working on a literary work. L. Kaida writes that " all the components of the artistic structure (facts, a set of these facts, their location, character and method of description, etc.) are important not in themselves, but as a reflection of the aesthetic program (thoughts, ideas) of the author, who selected the material and processed it in accordance with his understanding, attitude and assessment."

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ОБУЧЕНИЕ ДЕТЕЙ С ОСОБЫМИ ОБРАЗОВАТЕЛЬНЫМИ ПОТРЕБНОСТЯМИ В УСЛОВИЯХ ОБЩЕОБРАЗОВАТЕЛЬНОЙ ШКОЛЫ

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Аннотация: В статье рассматривается процесс обучения детей с особыми образовательными потребностями в условиях общеобразовательной школы. Особое внимание уделяется эффективным методам обучения, в особенности объяснительно-иллюстративному. Так же описываются условия, специально созданные для адаптации