

вмешательству со стороны внешних игроков. Эти обстоятельства привели к тому, что последователями фундаменталистских групп стали не только маргинальные слои общества, но и граждане с высшим образованием, прекрасно осознающие проблемы региона. Таким образом, исламский фундаментализм является реакцией части исламского общества на насущные проблемы мусульманского мира.

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## THE STUDY OF METAPHOR

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**Annotation.** Bul maqalada metaforanyň mağynasy, onyň jiktelyýi, ártúrliligi keltirilgen. Búgingi künge dein metaforanyň naqty anyqtamasy joq, onyň dáleli maqalada metafora týraly jazgan ártúrli galymdardyň, jazýshylardyň ár túrli tujyrymdary túrinde keltirilgen.

Эта статья включает в себя значения метафоры, ее классификации, разнообразия. По сей день нет точного определения метафоры, доказательство этому представлено в статье в виде различных высказываний разных ученых, писателей, пишущих о метафоре.

This article includes the meanings of metaphor, its classification, variety. To this day, there is no exact definition about the metaphor, the proof of this is presented in the article in the form of different statements by different scientists, writers who write about the metaphor.

**Tirek sózder:** metafora, metaforalaryň jiktelyýi, metaforanyň túrleri

**Ключевые слова:** метафора, классификация метафор, разновидности метафоры

**Key words:** metaphor, classification of metaphor, varieties of metaphor

**Introduction.** Currently, the metaphor has become something commonplace, which seems to us something incomprehensible. We believe that metaphors are found only in

literary works, however, in fact, we ourselves do not notice how we use them in everyday life. Metaphors are expressions in a figurative sense, based on comparisons or in the similarity of meanings. There are several types of metaphors, ranging from literary to erased, or rather generally accepted. Often people read books, listen to songs in which metaphors are present, and do not understand their true meaning. But it is precisely in these metaphors that deep sense lies and it is important to know and understand them.

The term "metaphor", as the etymology of words shows, means the transfer of any quality from one object to another. Since the days of ancient Greek and Roman rhetoric, this term, as you know, means the transfer of meaning from one word to another. It is still widely used to denote the process in which a word takes on a derived meaning. Quintilian remarks: "It is due to the metaphor that each thing seems to have its name in language." Language as a whole has been figuratively defined as a dictionary of faded metaphors. [1, p.140]

V.V. Vinogradov states: "a metaphor, if it is not a cliché, is an act of establishing an individual world outlook, it is an act of subjective isolation... Therefore a word metaphor is narrow, subjectively enclosed,... it imposes on the reader a subjective view of the object or phenomenon and its semantic ties." [2, p.141]

A metaphor is a secondary nomination based on the similarity, commonality (real or imaginary) of the nomination object with that object whose name is transferred to the nomination object. "A metaphor is the principle of extraordinary usage, the name of" subject ", meaning "already having a" name ", a new word that can be established for him forever." [3, p.410] [4, p.410]

Metaphor (from Greek 'metaphora'- transference) This is one of the most common paths. It uses words in their figurative meaning based on the similarity of two objects or phenomena (dandelion –It is like a yellow little fellow). In other words, a metaphor is the transfer of the property of one object (or phenomenon as an object of thought) to another on the basis of a feature common or similar to the objects being compared: The eyes as blue as the sea or The machine sitting at that desk was no longer a man. If was a busy New York broker. [5]

Metaphors often use a familiar concept to highlight specific semantic features with partially overlapping meaning to express another concept.

The process of comprehending metaphors was conceived initially as having two stages that involve an initial literal interpretation of a word and a reinterpretation after consideration that the literal meaning does not make sense [6].

Classification (according to the degree of suddenness of metaphors) proposed by I.R. Halperin:

1. Copyright or living (genuine metaphors). Author's metaphors are usually the result of the imagination of the author and are always original: "Life's but a walking shadow, a poor player" (Shakespeare, "Macbeth"). "They walked along, two continents of experience and feeling, unable to communicate" (W. Golding, "Lord of the flies").

2. Stereotyped or stamped metaphors (trite or dead metaphors) are widely used in speech and are sometimes found in dictionaries: a ray of hope, in floods of tears, a gleam of mirth. The use of stamped metaphors is common, they are often used in the style of journalism, newspapers [7, p. 129].

Another classification of metaphor considered in the framework of the cognitive theory of metaphor is the classification proposed by J. Lakoff and M. Johnson. Their work, "The Metaphors We Live" (1980), is basic to most metaphor scholars. According to this theory, "... a metaphor pervades our daily lives and is manifested not only in language, but also in thought and action. Our everyday conceptual system within which we think and act is metaphorical in nature" [8, p.35].

In their opinion, metaphORIZATION is based on the interaction of the structure of the “source” (human experience) and the structure of the “target” (knowledge), that is, on the experience of the interaction of man and the world. This approach to the study of metaphor turned out to be effective, since it allowed us to consider and define the metaphor not only as a linguistic phenomenon, but also a mental one. The authors distinguish the following varieties of metaphor:

1. Orientational metaphors are associated with spatial orientation: “top - bottom”, “deep - shallow”, “inside - outside”, etc. For example, the word happy matches the top and appears in English phrases like I am feeling up today. According to the theory of J. Lakoff and M. Johnson, happiness corresponds to the top, and sadness to the bottom: to boost one’s spirits, to be in high spirits, to feel down, to be depressed, to fall into a depression. Consciousness is oriented up, and the unconscious is down: get up, wake up, to fall asleep, to drop off to sleep, to be under hypnosis, to sink into a coma. Health and life are oriented up, disease and death are down: to be at the peak of health, to be in top shape, to rise from the dead, to fall ill, to decline (about health), to drop dead. The rational is oriented upward, the emotional downward: to rise about one’s emotions, to fall to the emotional level, high-level intellectual discussion, etc. [9, p. 35-41].

2. Ontological metaphors are based on the idea of inanimate objects as living beings, and the human soul as a reservoir of feelings. For example, inflation, according to this theory, is an autonomous entity that can lower our standard of living, increase (if there’s more inflation, we’ll never survive), cause damage (inflation is taking its toll), drive into a corner (inflation is baking us into a corner) etc. Examples of this type of metaphor are also: “My mind is not operating today”; “Boy, the wheels are turning now”; “Her ego is very fragile”; “I am going to pieces”, etc. [10, p. 49].

3. Structural metaphors make it possible to use the means of one conceptual sphere to describe another. For example: “Rational argument is war”; “Labor - is a resource”; “Time is a resource”. In the last two examples, labor and time are considered from the point of view of appropriate use and are based on our experience in dealing with material resources, while in both examples we can determine the quantity and value of resources.

So we can say that a metaphor is a transfer of the property of one object or phenomenon to another on the basis of a sign, a common or similar object being compared.

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## ИСПОЛЬЗОВАНИЕ ХУДОЖЕСТВЕННОЙ ТЕХНОЛОГИИ «ПАПЕРКРАФТ» НА ЗАНЯТИЯХ ДОПОЛНИТЕЛЬНОГО ОБУЧЕНИЯ

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Аннотация. Бұл мақалада қосымша оқыту сабақтарында "Паперкрафт" көркем технологияларын қолдану зерттеу тақырыбының өзектілігі туралы айтылады. Біз Papercraft-қағаз үлгілеу заманауи технологиялардың бір түрін қарастыруға тырыстық. Қазіргі заманғы көркем технологияны дамытуда бастапқы кезең болып табылатын қағаздан жасалған көлемді үлгілер.

Түйінді сөздер: қосымша білім беру, көркем технологиялар, модельдеу, "Паперкрафт" техникасы, көркем технологиялар.

Annotation. This article discusses the relevance of the research topic the Use of digital technologies "Papercraft" in the classroom of additional training. We tried to consider one of the types of modern Papercraft technologies – paper modeling. Three-dimensional models made of paper that were the initial stage in the development of modern art technology.

Key words: supplementary education, art technologies, modeling, the technique of "Papercraft" artistic technology.

Аннотация. В данной статье говорится об актуальности темы исследования Использование художественной технологий «Паперкрафт» на занятиях дополнительного обучения. Мы попытались рассмотреть один из видов современных технологий Papercraft – бумажное моделирование. Объемные модели из бумаги которые явились первоначальным этапом в развитии современной художественной технологии.

Ключевые слова: дополнительное образование, художественные технологии, моделирование, техника «Паперкрафт», художественные технологии.

Актуальность нашего исследования связана с тем, что в настоящее время дополнительное образование детей -один из важных аспектов, который существует для детей, для их обучения, воспитания и развития. На дополнительных занятиях решаются важные ключевые идеи обновленного содержания образования для общеобразовательных школ Республики Казахстан и непосредственно уроков художественного труда. На дополнительных занятиях по знакомству и обучению детей с художественной техникой «паперкрафт» решаются очень важные задачи, такие как развитие технического и художественного творчества детей. Именно развитие художественного и технического творчества способствует развитию дальнейшей мотивации у детей к обучению в целом.

Цель нашего исследования: теоретически обосновать и экспериментально проверить методику художественной технологии «Паперкрафт» на занятиях дополнительного обучения