ЕУРАЗИЯ
ҰЛТТЫҚ
УНИВЕРСИТЕТІ

ҚАЗАҚСТАН РЕСПУБЛИКАСЫ
ТҰҢҒЫШ ПРЕЗИДЕНТІ - ЕЛБАСЫНЫҢ ҚОРЫ

«ҒЫЛЫМ ЖӘНЕ БІЛІМ – 2017»
студенттер мен жас ғалымдардың
XII Халықаралық ғылыми конференциясының
БАЯНДАМАЛАР ЖИНАҒЫ

СБОРНИК МАТЕРИАЛОВ
XII Международной научной конференции
студентов и молодых ученых
«НАУКА И ОБРАЗОВАНИЕ – 2017»

PROCEEDINGS
of the XII International Scientific Conference
for students and young scholars
«SCIENCE AND EDUCATION - 2017»

14 th April 2017, Astana

ҚАЗАҚСТАН РЕСПУБЛИКАСЫ БІЛІМ ЖӘНЕ ҒЫЛЫМ МИНИСТРЛІГІ
Л.Н. ГУМИЛЕВ АТЫНДАҒЫ ЕУРАЗИЯ ҰЛТТЫҚ УНИВЕРСИТЕТІ

«Ғылым және білім - 2017»
студенттер мен жас ғалымдардың
XII Халықаралық ғылыми конференциясының
БАЯНДАМАЛАР ЖИНАҒЫ

СБОРНИК МАТЕРИАЛОВ
XII Международной научной конференции
студентов и молодых ученых
«Наука и образование - 2017»

PROCEEDINGS
of the XII International Scientific Conference
for students and young scholars
«Science and education - 2017»

2017 жыл 14 сәуір

Астана

Жинаққа студенттердің, магистранттардың, докторанттардың және жас ғалымдардың жаратылыстану-техникалық және гуманитарлық ғылымдардың өзекті мәселелері бойынша баяндамалары енгізілген.

The proceedings are the papers of students, undergraduates, doctoral students and young researchers on topical issues of natural and technical sciences and humanities.

В сборник вошли доклады студентов, магистрантов, докторантов и молодых ученых по актуальным вопросам естественно-технических и гуманитарных наук.

high on his list of favorites. Bradbury read the series of books about the Emerald City of Oz, and his Aunt Neva read him the terror-filled tales of Poe. All these stories with their fantastic characters and settings were dramatic influences on Bradbury's later life.

So, "Usher II", one of the short stories, is very heavy with allusion, raging from historical, literary, and philosophical Literature:. The author has made many allusions to the author Edgar Allan Poe. Even the haunted house designed by William Stendhal is referring to Poe's story "The Fall of the House of Usher". The killings of members of the Society for the Prevention of Fantasy alluded to different Literature:, like the murderous ape stuffing a body up a chimney is from "The Murders in the Rue Morgue" by Edgar Allan Poe. Stendhal's haunted mansion is filled with "Mad Hatters, the Trolls and Giants, the Black Cats, and White Queens...and under...the floor gave off the massive pumping beat of a hidden and telltale heart."

"Usher II" is also stuffed full of literary Literature:, including writers like H. P. Lovecraft, Nathaniel Hawthorne, and Ambrose Bierce; many characters from The Wizard of Oz books, including Glinda, Ozma, Polychrome, and Jack Pumpkinhead; and many figures from fairy tales, such as Snow White, Rumpelstiltskin, and Sleeping Beauty; and also figures from Alice's Adventures in Wonderland and Through the Looking-Glass.

In addition to these, the story Literature: three great horror movie actors, Lon Chaney, Sr., Boris Karloff, and Bela Lugosi.

Well, to say that Ray Bradbury was a great writer is something of an understatement. He was a philanthropist, philosopher and intellectual whose impact on American culture was not restricted to Literature:. Thanks to him, the science fiction genre moved away from pulp fiction to artistic excellence.

Literature:
1. Bradbury, Ray, The Martian Chronicles. The New Yorker, 2012.
2. Drabble, Margaret, The Oxford Companion to English Literature:. 5th ed. Oxford: Oxford University Press, 1995.
3. Groote, David, Common Knowledge: A Reader's Guide to Literary Allusions New York: Greenwood, 1987.

УДК 81'373.612.2(821.111)
METAPHOR AND ITS ROLE IN UNDERSTANDING LITERARY TEXTS

Nurgaliyeva Ayazhan
ayazhan.n96@gmail.com
3d year student, Foreign Philology Dept.
L. N. Gumilyov Eurasian National University
Scientific supervisor – Sabitova L.S.

Metaphor is a device of comparing two things without using terms as 'like' or 'as' used in similes. For this reason, the descriptive form 'A is B' is most common as in 'he is a lion in battle'. In spite of its simple structure compared with a simile using 'like' or 'as', the metaphorical device plays a significant role for Dickens in delineating particular features of characters elaborately and precisely [1,46]. With regards to Dickens's metaphors, Alter mentions the author's fantastically witty representation of the scenes or persons as well as the fertility of his metaphorical imagination that leads us, the readers, to recognize his vision of the world that surrounds him. Thus, putting a focus on it, we investigate various features of Charles Dickens's effective use of metaphor, in particular in the novel *David Copperfield*.

It is widely known that Dickens's technique is of great value to him in representing how closely the conceptual correlations generate an association between animate and non-animate peculiarities. In fact this type of technique allows the readers imagine the way human beings and

non-human living creatures are established in the author's narrative eyes. In addition, we can observe that the significant amount of metaphors in this novel represent human beings either animal species or artificial objects via dehumanization.

In *David Copperfield*, metaphors relating to the animal terms such as a sheep, snake, fish or amphibian appear to be denominalised into adjectives (e.g. *sheepish, snaky, fishy* and *amphibious* and so on) with the suffixes –ish, -y and –ous as demonstrated in the examples. Furthermore, as Goatly remarks, adjective metaphor is likely to be inactive, and its meanings tend to be weakened in the sense of being less noticeable, and less likely to give rise to interactive interpretations [2, 88].

For instance, "*He was, now, a huge, strong fellow of six feet high, broad in proportion, and round-shouldered; but with a simpering boy's face and curly light hair that gave him quite a sheepish look*"[3, 52]; "*… to the snaky twisting of his throat and body*" [3, 229];

"*A snaky undulation pervading his frame from his chin to his boots …*" [3, 368];

"*All this time he was squeezing my hand with his damp fishy fingers, while I made every effort I decently could to get it away.*" [3,557].

Moreover, in the following example the adjective like 'foxy' as in 'his appearance is foxy' corresponds to the meaning 'his appearance is like a fox's'. Hence, this type of adjective metaphor is likely to be replaced by adding the term 'like' to form simile.

"*In whatever capacity you ask after my employer, I beg, without offence to you, to limit my reply to this—that whatever his state of health may be, his appearance is foxy: not to say diabolical*" [3,688].

Besides, it is also notable that Charles Dickens has a remarkable proclivity for making frequent use of noun metaphors in order to characterize the appearance of the characters vivid and colorful for his readers. In particular, noun metaphors comprise a considerable number of descriptions of characters associated with animals by means of dehumanization.

It can be clearly seen in the following sentence: "*I must degenerate into the Spider again, and be for ever lying in wait*" [3, 1035]. Spider in this particular context is applied to individuals for indicating a reproachful or injurious terms.

"*Those allied powers were considerably astonished, when they arrived within a few minutes of each other*" [3, 19]. The highlighted metaphor implies the meaning of influential people in the literary work, in addition considering them as the possessors of the high potential in the life of the protagonist David Copperfield.

Another example of the metaphor is conveyed through the figurative usage of the word 'meandering' and "the world". For instance:

"*She, to the last, expressed her indignation at the impiety of mariners and others, who had the presumption to go 'meandering' about the world*" [3, 9]. Meandering is utilized not specifically to denote "taking a winding or indirect course" but to combine it with "the world", suggesting the characters' without their goals, plans in the future like taking the lead of a circuitous movement in life.

Primarily, the novel has a precise moral model, whereby the benevolent characters are clearly distinguishable from the mean characters and on the whole, dividing line between good and evil is reflected in the metaphor used to describe certain characters. Namely, in the novel the character Uriah Heep's physical characteristics and nature are depicted like "monster in the garb of a man" or "he is a spotted snake". As a matter of fact, Uriah gains power over people as a devil, additionally, it could be said that he gets hold of them. It is widely known that largely animal-related metaphors capture the negative feature of human beings, the empirical evidences are provided in the given examples of the novel.

Next example illustrates the way in which the antagonist Mr. Murdstone is depicted as 'a dog of a fellow' due to the fact that he tends to be an ingenious and spiteful man who flatters David's mother Mrs. Copperfield.

"*Pleasure, indeed!' replied my aunt. A mighty pleasure for the poor baby to pin her simple faith upon any other dog of a fellow, certain to ill-use her in some way or other*" [3, 192]. Therefore, this expression is efficacious in visualizing the close connection between Mr. Murdstone and 'a

dog'.

In this paper, I have shed some light on how one of the stylistic devices, in particular metaphor is skillfully used in *David Copperfield* by the world-renowned writer Charles Dickens. Besides, the 'Human is Animal' metaphor appears to be a fundamental conceptual metaphor, thus involving the comprehension of various traits of different human beings in terms of the concept of animal being. *Above all, the author virtually uses particularly noun forms, which can easily produce specific images of the characters and objects, enhancing our perception and comprehension.*

Literature:

1.   Allan, Kathryn. (2008) Metaphor and Metonymy: A Diachronic Approach (Publication of the Philological Society 42). Oxford: Wiley-Blackwell.
2.   Alter, Robert. (1996) 'Reading Style in Dickens'. Philosophy and Literature: 20:1. Baltimore: Johns Hopkins University Press, p.137
3.   Dickens Charles, 'David Copperfield'. The Project Gutenberg EBook of David Copperfield, by Charles Dickens, p.1307
4.   Goatly, Andrew. (2006) 'Humans, Animals, and Metaphors'. Society & Animals 14:15-16. Leiden: Koninklijke Brill NV

COMMON SOCIO-CULTURAL PITFALLS TO AVOID IN CONDUCTING PRESENTATIONS IN ENGLISH

Salauyova Anastasiya
anastasiya-soloveva-95@mail.ru
Student of Polotsk State University, Polotsk, Belarus
Supervisor: Ekaterina Chebotareva

Abstract — The article focuses on the common socio-cultural pitfalls made by Russian students while presenting in English, such as ignoring the audience, avoiding eye contact, misuse of pronouns and prepositions, using too much nouns and passive verb forms, etc. The article presents some possible ways of avoiding these mistakes.

Introduction. Being human, most of us automatically assume that our cultural norms are universally upheld and we are often left confused when people don't share our cultural axioms. People from different countries see, interpret and evaluate things in different ways. What is considered an appropriate behaviour in one culture is frequently inappropriate in another one. Besides, cultural differences affect the norms of various forms of communication. When we speak in public, much of our success in adapting to the audience hinges on establishing common ground and drawing on common experience. So a simple overview of basic cultural assumptions would be enough to give us the knowledge to avoid most serious miscommunications [1].

Many authors (G. Pavlovskaya, G. Elizarova, J. Comfort, A. Wallwork) notice that Russian-speaking presenters, however, tend to have some difficulties in following socio-cultural features that characterize the Anglo-American speech behavior. Unawareness of cross cultural differences is the main reason for the typical socio-cultural pitfalls. According to G. Pavlovskaya, all cross cultural pitfalls can be divided into 3 groups: verbal (concerning the usage of the English language), non-verbal (dealing with non-verbal behaviour) and sub verbal (considering contact with the audience, politeness and concern for the listener/ the speaker) (see table 1).

Table 1

Groups of common socio-cultural pitfalls

Verbal pitfalls	Non-verbal pitfalls	Sub-verbal pitfalls
- failing to use transition words;	- using a monotone	- being impolite using