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А.А. Володенко, А.И. Конторских

Уральский федеральный университет имени первого Президента России Б.Н. Ельцина

г. Екатеринбург, Россия

### **Актуальность использования образов животных в качестве персонажей современной детской английской сказки (на примере произведений Дж. Дональдсон)**

В данной статье рассматривается актуальность использования образов животных в качестве персонажей современной детской английской сказки. С помощью метода контент-анализа выявляется количество персонажей-животных, их характеристики. В заключении делаются выводы о том, какие животные встречаются в качестве персонажей английских детских сказок и с какой целью автор применяет этот прием.

### **The relevance of using images of animals as characters of modern English children's literature (on the example of J. Donaldson's books)**

Images of animals are very common characters of children's literature. The authors endow these characters with different traits, which

makes it simpler for the young readers to understand why they appeared in the story, why they behave in this way or another. Animal characters have always been an integral part of children's literature, and we would like to discover whether it is still relevant today for the modern English children's literature on the example of Julia Donaldson's books who is a very popular writer in Great Britain and in Russia as well. We would also like to explain this phenomenon and examine which characteristics are the most common for this or that animal character.

To make this research we picked out all the Julia Donaldson's fairy tales that were translated into Russian and they are as follows: 'The Gruffalo', 'The Gruffalo's Child', 'Room on the Broom', 'Superworm', 'A Squash and a Squeeze', 'The Snail And the Whale', 'Monkey Puzzle', 'The Smartest Giant In Town', 'Charlie Cook's Favorite Book', 'Stick Man', 'Tiddler', 'The Highway Rat', 'The Singing Mermaid', 'The Scarecrow's Wedding', 'Tabby McTat'.

The main characters in most of the listed above fairy tales are animals. Due to applying content-analysis to our research, we have been able to estimate how many characters of Julia Donaldson's books are animals and which characteristics are given to them by the author (positive, negative or neutral). We have also been able to determine which animals are mostly positive characters and which are mostly negative and also which can be both depending on the situation.

The results are shown in Table 1. The first column states how many times this or that animal appeared in the books we listed above (we counted '1' with the first mentioning, the very same character was counted only once notwithstanding how many times it appeared through one story). The second column shows how many times it has been the main character, the third – how many times it has been the secondary character, and the last three columns show how many times it has owed a positive, negative or neutral characteristic.

Character	Number of appearances	Main character	Secondary character	Positive characteristic	Negative characteristic	Neutral characteristic
Gruffalo	2	1	1		1	1
Gruffalo's child	1	1		1		
Mouse	4	2	2	4		
Fox	3		3	1	2	
Owl	3		3		2	1
Snake	3		3		2	1
Hen	1		1			1
Goat	2		2	1		1

Pig	1		1			1
Cow	2		2	1		1
Cat	4	2	2	2		2
Dog	3	1	2	2	1	
Bird	1	1		1		
Frog	4	1	3	1		3
Dragon						
Worm	1	1		1		
Bees	2		2			2
Beetle	1		1			1
Lizard	1	1			1	
Crow	1		1		1	
Caterpillar	1		1			1
Slug	1		1			1
Toad	2		2	1		2
Spider	4		4			4
Snail	3	1	2	2		1
Whale	2	1	1	1		1
Fish	2	1	1	1		1
Shark	1		1			1
Butterfly	2	1	1	1		1
Monkey	1	1		1		
Elephant	1		1			1
Parrot	1		1			1
Bat	1		1			1
Giraffe	1		1	1		
Crocodile	1		1		1	
Bear	1		1			1
Sheep	1		1			1
Ray	1		1	1		
Seahorde	1		1			1
Dolphin	1		1			1
Crab	2		2	1		1
Squid	1		1		1	
Turtoise	1		1	1		
Prawn	1		1			1
Starfish	1		1			1
Seal	1		1			1
Lobster	1		1			1
Swan	1		1		1	
Rat	1	1			1	
Hare	1		1	1		
Squirrel	1		1	1		
Ants	1		1	1		
Horse	1		1			1
Duck	1		1			1
Goose	1		1	1		
Jelly-fish	1		1			1
Seagull	1		1	1		

Table 1

Having done this content-analysis research, we have come to several conclusions.

First of all, in most books all the characters are animals and, what is curious, the animals are of different classes – domestic and wild animals, insects, birds, reptiles, etc. In all the stories that have been analyzed we found only about ten main and ten secondary characters that were *not* animals.

Secondly, every animal from the list can be found not more than three or four times in different stories which means the author does not give any preferences to this or that animal, the images she creates are not hackneyed, the qualities the author endows her characters with are not trivial or dull. This is very important for letting the young readers develop their own imagination and helps cultivate tolerance through the images because the children learn to evaluate behavior, not the appearance of the character.

Third, one and the same animal can be either a positive or a negative character, which also shows the kids that in different situations one can behave differently. This helps avoid judging by appearances or words of the character.

Last, we have seen that there are more positive characters than negative which proves the rule that good always triumphs over evil.

Thus, having done this content-analysis research of the modern English children's fairy tales by Julia Donaldson, we can conclude that appearance of animal images is very relevant today and is one of the most peculiar devices in modern children's literature.

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А.А. Георгиева, Л.Ю. Дондик

Нижнетагильский государственный социально-педагогический институт (ф) РГППУ  
г. Екатеринбург, Россия

### **Метафорическая репрезентация терактов в СМИ Франции**

Данная научная статья посвящена репрезентации проблемы терроризма во французской прессе, а именно метафорам, которые используются авторами публикаций в заголовках газетных статей. Среди них наиболее употребительными являются милитарная метафора, а также образы сравнения терроризма с человеческим организмом, криминалом, обществом, религией и мистикой.

### **La représentation métaphorique des actes terroristes dans les médias français**

Aujourd'hui on ne peut pas nier que les médias jouent un grand rôle dans la vie de la société. Un des sujets les plus fréquents dont on entend parler de plus en plus souvent, c'est le terrorisme qui est devenu une partie de notre vie actuelle. Effectivement, ce phénomène se représente largement dans le discours des médias.

Comme auparavant, la radio et la télévision occupent les premières places dans le code de popularité des médias mais en même temps on