The Process of teaching and learning pronouns by The English Tales.

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Annotation. *We present the lingvopragmatic features of personality analyses in English magical artefacts; functional analysis of personality dexterity, typological analysis of grammatical-cognitive-semantic features of personality dexterity on the example of English fairy tales representing reality and fiction.*

Key words: *English Tales, pronouns, cognitive, personality, direct participant, personal discourse.*

Nowadays in addition to the study of foreign languages, the study of culture and literature of foreign countries is also a study of literary forms formed over the centuries, as well as the linguistic forms used in them, with the help of fairy tales. including the use of easier ways to learn English is also of particular importance. Analyzing linguistic tools, language patterns, and models that represent truth and fiction in English fairy tales through examples can help you to understand how attractive English literature is between bilingualism.

In fiction, in particular, in fairy tales, myths, poems, novels, trilogies, stories, and poetry, the author is often required to be creative and selectively utilize and use the word in a meaningful way. The text of fairy tales is structurally close to fiction. One of its features is that fairy-tale text is popular, meaning that anyone of any age and industry can read it without understanding and understand the cognitive purpose of the fairy tale. After all, fairy tales begin to be learned from the first grade. It is simpler than the literary text or, in a word, enclosed in words. The perceived meaning does not make the reader think for long. In general, the meaning of meaning in the text is important, and linguist Sh.Safarov noted that cognitive linguistics, which is an important area of cognitive, depends on the solution of the problem of "birth" and linguistic expression. .

The term cognitive linguistics comes from English, meaning "cognitive - cognitive", "cognize - know, understand", "cognition - know." The cognitive study of the text is related to the perception, perception and thinking of the reality reflected in it. After all, the reader does not simply link any information that is directly related to his understanding, understanding, understanding, but also the personality of the intellectual activity and all those associated with it. It is also necessary to take into account the nominal types: social, cultural, and linguistic phenomena. The folklore is also not an integral part of our social life, but is an integral part of our dear ancestors or spiritual wealth.

In fairy tales, personal discourse is important as it relates reality to the context, making it more understandable and meaningful to the reader. It is known that the identity of a person consists of three persons. Therefore, the function of the text is different. To date, significant research has been carried out on functional analysis in linguistics. In this area, especially scientists like A. Trubetskoy, V. Matezius, A.Martine have played a great role. While Linguistic theories of V. Matezius and A.Martine on linguistic theories of language have done a great job, N.Turebetskoy has achieved significant results in the phonological system of the language. Of particular importance is the discussion of the relevant parts of the discourse that form the center of V. Matezius' linguistic theory. The linguist explained the theory of dividing words into relevant parts in his books "Отакназываем

омактуальном членении предложения" and "Основная функция порядка словвчешском языке". According to theoretical feature, We analysed to expression of personality in some famous English fiction fairy tales:

Table 2. The expression of personality in English fairy tale.

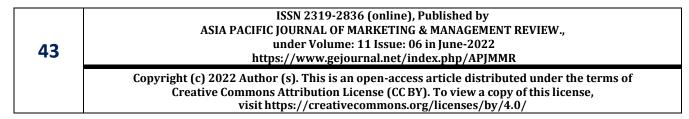| The name of the fairy tales	I	You	He	She	It	We	They	Total
The golden bird	14	43	73	5	36	2	16	189
The fisherman and his wife	31	19	42	34	20	16	4	166
The valiant little tailor	28	32	87	3	55	4	28	237
Hansel and Gretel	21	22	19	23	33	29	48	195
Tom thumb	33	35	62	15	22	14	30	211
Jorinda and Jorindel			47	13	11	2	14	87
The traveling musicians	15	9	14		4	5	25	72
Old Sultan	6	11	17	4	11	2	11	62
The frog prince	16	19	20	30	18		4	107
The dog and the sparrow	20	2	32	14	16		9	93
Total & percent	184-13%	192-14%	413-29%	141-10%	226-16%	74-5%	189-13%	1419

The table above shows that the use of deacon units in English fairy tales is much higher than in Uzbek fairy tales.

In total there are 1419 in English-language fairy tales, almost twice as many. English fairy tales are rich in dexterous means. Obviously, of course, we should not forget that grammar laws in language are one of the main ways in which we can say that the English language. Studying the level of usage of personality globes in the text helps to emphasize each of them.

As shown in the table, the third-person diamond in English folk tales is ranked first according to the degree of use of "he". It is also worth noting that the role of male gender is more important in English fairy tales. This figure also shows the differences in the artistic style used in the fairy tales.

That is, a fairy tale is told by a third person or, more simply, a fairy tale, and delivered to the reader. In addition to the fairy tales in which the individuals are involved, we also see the use of animals in the fairy tales through their "he". In Uzbek, this diamond is in second place. Given the existing numbers, the third-person diamond is the most widely used in both languages. In the Uzbek fairy tales, the word "I", which is one of the deceptive tools, is the first in its use. The fact that the story is told in person, explains that the "I" is greater than all the other diamonds. However, this diamond is fourth in terms of usage in English fairy tales.

Based on this table, the use of the word "he" in English in the first person pronoun and in English fairy tales is more widely used than the other indexes. It should be noted that between the

two units that exist within both languages, it is noted that the "we" or "we" first-person substitutes are the least user-friendly. English folk fairy tales "The Frog Prince"(by Brothers Grimm) "The dog and the sparrow" (by Brothers Grimm) have never been used.

The use of the pronouns "you" and "you" in the text, based on the table above, shows that in English folklore texts the "you" is 14% of the indicators,   But we analysed Uzbek fiction fairy tales in the "u" language, the "u" is 15% and the "you" is 11%, indicating 26% in the Uzbek language. With this indicator, the "you" and the "you" sign come to the second level, indicating the direct communication between the addressee and the addressee in the Uzbek fairy tales. tales. Here we see two stylistic differences. In English we also see a direct conversation between a speaker and a listener. The use of a third person's diamond in English folk tales, such as a diamond, which is not a direct participant in the dialogue, suggests that the role of the "fairy tale" in the fairy tales is more important.

The fairy tale texts in English is cognitively intimate, and the understood meaning has the same purpose in both languages. In this language, the fairy tale encourages the reader to believe in the future, to reward the animals, to treat the animals with respect, to honor the little ones, to honor the little ones, to protect the environment, and to do good in return. The differences between them are mainly reflected in the structural aspect of the delivery of images to the reader.

We know that the first and second persons are the participants in the dialogue, and the pronouns in the "I": "you" groups represent "communicative persons." Third-party diamonds are not such that their referent is "non-communicative", who is not a direct participant in the dialogue. Speaking of the means of expression of the person's speech, it is important to remember that in the language system, a third person's alphabet also belongs to a separate group. . According to inactive participant and observer linguist G.G. Pochepsov, "he" is the opposite of "I" and "you". In addition, this person is "here" in the dialogue between "me" and "you", thus directly influencing the communication activities of the communicator.

In English fairy tale texts, we may encounter a third person more than the first and second person. This is due to the fact that the sequence of events is related to the third person, and thus the pragmatic nature of the text attracts the reader's attention and is the most effective tool for the third person's fairy tales:

[1] *" Many years ago, there was an Emperor, who was so excessively fond of new clothes, that he spent all his money in dress. He did not trouble himself in the least about his soldiers; nor did he care to go either to the theatre or the chase, except for opportunities then afforded him for displaying his new clothes."*

In this example from the English fairy tale text, it is clear that the expression "he" is anaphorical and serves as a reference to the word "Emperor" that precedes it. "Feel soldiers" and "his new clothes" combinations refer to the soldiers and uniforms which belonged to the emperor.

The ideas, content and images in fairy tales are very similar across different peoples. Linguistic scholars attribute this to the fact that, since ancient times, folk tales are a product of oral creativity, people have replicated the stories they heard from foreign countries in their own countries. Indeed, the cognitive and semantic meanings and meanings of the text in different languages are very close together. For example, Cinderella in English and Cinderella(Золушка) in Russian are related to each

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[1] " Emperor's new clothes" by Hans Christian Andersen. Edited by Simon Peter, Disney Press.

other because of the image of a wise girl and a mother. Nevertheless, we cannot deny the true nature of fairy tales.

The fact that the fairy tales are similar in meaning suggests that the text, which is the meaning of the text, is also closely related to different languages. Comparatively typological, the belonging of different families to the languages allows us to observe the different and similar aspects of the lexical, grammatical, and syntactic tools used in the text.

[2]*"Once upon a time, and a very good time it was, when pigs were swine and dogs ate lime and monkeys chewed tobacco, when houses were thatched with pancakes, streets paved with plum pudding, and roasted pigs ran up and down the streets with knives and forks in their backs crying 'come and eat me'!"*

In the example from the English text above, the word "dog" used in the use of deixis to convey meaning to the reader, referring to the sentence that followed The beginning of fairy tales does not always satisfy the author. He wants to make news and stand out from other writers. In this way, the beginning of the text of the fairy tale is presented differently. Changing the text will not affect the lexical units used in it, however, the purpose and meaning of the text will remain in its essence:

Now we are about to begin and you must attend! And when we get to the end of the story, you will know more than you do now.

As you know, first-person dexterity is divided into inclusive first-person and exclusive first-person . The exclusive first-person expression refers to a group that does not contain the address. Inclusive first-person dexterity is a type of dexterity that can be manifested, including address. This fairy-tale text by Hans Christian Andersen allows you to observe the separation of the first-person. In the example above, we use the first person diamond, which belongs to the exclusive group.

Although we seem to represent the plural of the first-person speaker, it does not indicate the plurality of the speaker, but rather that the plural consists of more than one person. We (we) are used for different purposes in different ways. For example, it is used in the fairy-tale text to mean more humility, and in oral speech to express pride and departure.

In general, the use of dexis in English fairy tales and the interdependence of cognitive and semantic features is not only a pre-fairy tale, but also a close proximity to the end of the fairy tale. Usually the fairy-tale ending always ends well. This unique style of art differs from other areas such as story, novel, and poem, and encourages the reader to do good deeds and, of course, achieve their goals.

And then there was a happy wedding. Everyone who had gone to the ball was invited, even the ugly sisters. There was wonderful food, lots of music and dancing. And the Prince of course danced every dance with Cinderella. He would not dance with anyone else.

This text from the Cindrella fairy tale finally shows the dexterity of the lexical units used in it, with its content reflecting the good end of the event. The word "The Prince" has a dexterous connection with the "he" third person. The current situation is consistent with the anaphorical phenomenon in linguistics and is used to represent the meaning of the horse in the antecedent front row.

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[2] " The little pigs:" , Disney Press 2007.

[3]Example 3. "*A long while after, he went to walk one day in the wood, and the old fox met him, and besought him with tears in his eyes to kill him, and cut off his head and feet. And at last he did so, and in a moment the fox was changed into a man, and turned out to be the brother of the princess, who had been lost a great many years.*"

As we have mentioned earlier, the third person pronoun is used more often in fairy tales than the first and second person. This fairy tale text for the Grims Brothers is a proof of ours. The main pragmatic and cognitive states in the text are conveyed to the reader through third-party dexterity.

In many fairy tales, real-life imagery is combined with fantastic elements. The interesting story of the fairy tale, the extraordinary phenomenon in the story captivates the reader: the brave, strong, resourceful, brave, agile heroes, the ideological orientation of the fairy tale draws the children. The form of storytelling, the repetition of the same words and phrases, the tone, the intensity of the language, the vividness of expressive expressions are of great interest to the reader. The division of fairy tales into compassionate, generous, just, and vice versa villains such as the evil, the greedy, the greedy, will have an impact on the moral education of the students.

The fairy tale reader will develop the skills of discussing and evaluating the characters' behavior. In fairy tales, people tell their own stories, so readers can read the fairy tales of their lives, thoughts and wishes in a particular time.

In summary, dexterity plays an important role in English fairy tales. The cognitive purpose in the fairy tale is to encourage the reader to fully understand and help him or her to understand the word. The semantic meaning between them is unchanged and is very close to both languages. Also, the use of dexterous expressions in the fairy tale text and the presentation to the reader are the same in both languages, as we have seen with regard to the use of the first, second, and third person pronouns above. The use of dexterous units in English fairy tales and their stylistic, grammatical, syntactic functions differ in the context. For example, when the first and second person pronouns are used more frequently in English is more focused on the third person in the fairy tales. Therefore, we can see these units in different parts of the text in different sizes.

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