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**VERBS AS SEMANTIC MARKERS IN LITERARY TEXTS: A  
LINGUISTIC APPROACH TO CRITICAL THINKING**

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**Abstract.** This study explores the role of verbs as linguistic markers of critical thinking in the process of teaching English through literary texts, with a focus on the statistical and structural analysis of grammatical constructions. The research emphasizes how verbs can act as key indicators of semantic focus, thereby enhancing text comprehension. The article identifies three main approaches to the development of critical thinking: (1) enhancing cognitive abilities through various linguistic tasks, (2) interpreting literary texts through analytical methods, and (3) motivating students by using fiction and critical thinking technologies. Although these approaches are integral to developing analytical skills, previous research often neglects the impact of grammatical structures—specifically verbs—as stable markers of the text’s semantic load. The study argues that statistical and structural analysis of such constructions can significantly improve text comprehension, even with a limited vocabulary, making the reading process more measurable and controllable in educational practice. This approach opens up new perspectives for teaching English and fostering critical thinking skills by utilizing formal language elements as supports for text interpretation and language instruction. The article highlights and demonstrates the potential of the chosen approach in English language teaching, which can be applied partially or fully at different educational levels. Moreover, the study highlights that the perception of structural features of auxiliary verbs is important not only as

theoretical knowledge but also as a practical skill. This facilitates a more accurate interpretation of the temporal characteristics of the text and contributes to the development of learners' analytical abilities.

**Keywords:** English language, semantic markers, verbs, auxiliary verbs, literary texts, linguistic analysis, critical reading, critical thinking, text interpretation

### **Introduction**

Critical thinking development is the cornerstone of understanding literary texts in English language learning. A central theme in our research work is how to increase comprehension of literary texts through critical reading by statistically and linguistically analyzing the grammatical constructions they contain without knowing the meanings of other words when learning English. (And if your students have a certain amount of words in their vocabularies, the percentage of understanding will be even higher.) The diverse research we have reviewed on this topic allows us to distinguish three main directions.

The first one is the development of critical thinking in the process of learning English using various assignments. One of the most prominent features of such works is the analytical emphasis on the comprehension of the content of texts through various tasks [1–3], and this is quite logical. In particular, Khurliman Allamuratova [1] notes that critical thinking is a crucial skill that helps students improve their understanding of the foreign language through analysis, evaluation, and synthesis. But there is no reference to analyzing grammatical constructions, which significantly contribute to understanding the direction of the semantic load of the text. And after all, any properly instructed texts with pronounced “markers”, including literary texts, make the process of analysis and comprehension more visible, statistical, and controllable when checked by teachers in the learning process. Recent studies emphasize the role of grammatical markers as semantic guides in literary texts, which allows for a more precise identification of critical thinking triggers in language learning [4–6].

Secondly, reading and analyzing literary texts is a way to promote critical thinking. The authors' arguments are compelling, but despite the focus on developing cognitive skills through the ability to analyze, interpret, synthesize, and evaluate information [7–10], nevertheless the assessment of student performance is subjective. As in the previous direction, the possibility of understanding the text by relying on grammatical structures, as well as the frequency of their use, which convey the main semantic content of the whole work and are strategic supports in interpretation, is missed. The inclusion of recent pedagogical and linguistic resources, such as “Grammar in Literature: A Text-based Guide for Students” [11], provides a structured framework to link grammatical awareness with critical reading outcomes.

And third, a rather extensive trajectory of research studies is to motivate

students and diversify the educational process by reading fiction and/or utilizing critical thinking technologies. In comparison to other works, authors demonstrate how to expand the range of literary texts and critical thinking techniques used, to diversify the learning routine and increase the psychological resilience of learners [12–14]. However, there is no information about any sustainable “markers” for comparative perception of textual information that could significantly improve cognitive abilities, structure thinking and help to algorithmize the speech process. In turn, it is the presence of such determines the stability of perception, and, as a consequence, there is no need for additional motivation.

This comparison underscores the significance of designated works, identifying for research the narrow specifics of literary texts’ perception through statistical analysis of nominally present formal grammatical structures of the language. As Urunova [9] emphasizes, critical reading is often overlooked in educational practices, despite the variety of reading techniques employed. This lack of focus on critical reading prevents students from fully realizing the potential of linguistic markers in interpreting texts. Thus, we have the opportunity to explore this issue at a minimal level of understanding of the basis of language construction: reading and comprehension. (And one more nuance that needs to be voiced. Having a good vocabulary of students will always be a kind of booster for the advancement of critical reading skills when working with literary texts.)

### **Materials and methods**

In this study, we employed statistical analysis to examine the frequency of simple grammatical constructions involving the auxiliary verbs *to be*, *to have*, and *to do* in a literary text as indicators of the development of analytical reasoning and interpretive skills through language use. These auxiliary verbs are commonly used in English language learning as key markers for sentence construction, making them ideal candidates for investigating cognitive processes such as critical thinking. The analysis was conducted on the material of A. S. Pushkin’s fairy tale *The Tale of the Fisherman and the Fish*, translated from Russian into English by Robert Chandler (*A Tale about a Fisherman and a Fish*). This translation is part of the *StoSvet. Literature Project* (Cardinal Points Journal, Compass Translation Award, 2005–2015; electronic version available on stosvet.net).

Each target element identified through statistical analysis is examined from two principal perspectives. The quantitative dimension refers to the measurable frequency of linguistic features, which is presented in tabular form. This approach enables the identification of patterns in their usage and supports the formulation of evidence-based conclusions. The qualitative dimension involves a deeper exploration of contextual usage, acknowledging that individual elements, such as personal pronouns or verb forms, may appear in multiple grammatical variations. In addition to auxiliary verbs and pronouns, the statistical framework also

records sentence types, including exclamatory (!), declarative (+), negative (–), and interrogative (?), in order to further support both quantitative and contextual analysis.

The selected verbs, in combination with personal pronouns, structurally and visually highlight key features relevant to critical interpretation of the text's content. The use of statistical analysis enables us to identify the extent to which these elements are present in the literary text, which may, in turn, inform English language teaching practices based on this material.

The primary objective of this analysis is to assess how these grammatical structures may influence the development of critical thinking in learners with limited vocabulary, and how this approach can support English language acquisition through literary texts.

The selected text is a full literary version of the tale, as adapted in the *Excel for Kazakhstan (Grade 5)* textbook for 5th-grade students. The insights gained from this analysis could inform specific teaching strategies, such as emphasizing the usage and variations of these auxiliary verbs to enhance students' understanding of complex sentence structures and develop their critical thinking skills.

Building on the text analysis, we aim to address a range of research questions. 1. To what extent can this type of structural analysis, specifically focusing on auxiliary verbs and pronouns, be regarded as a tool for fostering critical thinking in learners with a limited vocabulary? 2. How feasible is the comprehension of literary content by learners with restricted lexical resources when using this method? 3. In what ways can the application of statistical analysis be effectively integrated into the process of teaching English as a foreign language?

## Results

In the results section, a table based on the analysis of the text, translated from Russian into English by Robert Chandler (*A Tale about a Fisherman and a Fish*), is presented. The table contains data on the frequency of use of structural (auxiliary) verbs (*to be, to have, to do*), personal pronouns, as well as sentence types (exclamatory, declarative, negative, interrogative), presented line by line in accordance with the original text. The marks in Table 1 reflect the distribution of these elements, allowing

Table 1. Data on the frequency of use of structural (auxiliary) verbs (*to be, to have, to do*), personal pronouns sentence types (exclamatory, declarative, negative, interrogative) for a more detailed examination of the semantic content of the translation and the structure of the text.

	The content of the sentence or line:	Pers. pron.	Sentence type				to be			to have			to do			None
			!	+	—	?	pst	prs	fut	pst	prs	fut	pst	prs	fut	
01	A Tale about a Fisherman and a Fish.			✓												✓
02	He called out to the golden fish	He														
03	and the fish swam up and asked him,															✓
04	'What is it, old man, what do you want?'	it, you				✓		is						do		
05	The old man bowed to the fish and said,															✓
06	Have mercy on me, Sovereign Fish.			✓						have						
07	My old woman is raging again.			✓				is								
08	She doesn't want to be a fine lady.	She			✓									doesn't		
09	She wants to be a mighty tsaritsa.'	She		✓				to be								
10	The golden fish replied straightaway,															✓
11	Take heart — and God be with you!	you	✓					be								
12	Your old woman shall be a tsaritsa.'			✓				be								
13	The old man went back to his old woman.			✓												✓
14	Before him stands a splendid palace															✓
15	and his old woman is there in the hall.			✓				is								
16	She is a tsaritsa sitting at table.	She		✓				is								
17	Nobles are standing and waiting on her,							are								
18	pouring her wines from over the seas															✓
19	while she nibbles on honeycakes.	she		✓												
20	All around stand fierce-looking guards															✓
30	with sharp axes poised on their shoulders...			✓												✓
31	The old man was frightened. He bowed to the ground	He					was									
32	and said, 'Greetings, O dread Tsaritsa —															✓
33	and I hope you've got all you want now!'	I, you, you	✓							have						
34	The old woman didn't look at him;				✓								didn't			
35	she just ordered him out of her sight,	she														✓
36	and her nobles and courtiers came running															✓
37	and shoved the old man towards the door;															✓
38	and the guards ran up with their axes															✓
39	and all-but hacked him to pieces.			✓												✓
40	and everyone laughed at the old man:															✓
41	'Serves you right, you ignorant lout!	you, you	✓													
42	Let this be a lesson to you, bumpkin!	you	✓					be								
43	Don't get too big for your boots			✓										Don't		
44	or sit in another man's sleigh!"		✓				-	-								✓
45	A week passed, and another week.			✓												✓
46	The old woman grew madder than ever.			✓												✓
47	She sent her courtiers to fetch her husband.	She		✓												
48	They found him and brought him before her	They														
49	and the old woman said to her old man,															✓
50	Go back, bow down to the fish.			✓												✓
51	I don't want to be a mighty tsaritsa,	I			✓			to be						don't		
52	I want to be a sea empress;	I						to be								
53	I want to live in the Ocean-Sea	I														
54	with the golden fish as my servant															✓
55	to bring me whatever I ask for.'	I		✓												
56	The old man did not dare say a word;				✓								did not			
57	he was too frightened to open his mouth.	he		✓			was									





The intermediate conclusion at this stage suggests that preliminary conclusions regarding the text's content can already be drawn, even by translating only seven sentences out of 38.

Moreover, seven lines (which also constitute seven sentences) end with an exclamation mark, indicating the expression of emotions by the characters in the literary work.

Twenty-six lines end with a period, and another 26 lines do not contain any of the analyzed elements. This suggests that this fragment (52 lines, or 64% of the text) consists of routine actions or, in other words, the main bulk of logical actions and/or descriptions of states and processes. This, in turn, may lead to clarifications of specific aspects of the plot or character traits when translated.

Thus, at this stage of analyzing the statistical data and its proper interpretation, critical conclusions can be made regarding the overall direction of the text's content and key elements such as questions, negations, and emotions, which constitute the core of the literary work.

*Analysis of lines and sentences containing personal pronouns.*

1. The quantitative characterization of the text is as follows: it contains 38 personal pronouns, distributed across 32 sentences. The individual data for each pronoun are as follows: *we* — 0, *they* (capitalized) — 1, *it* (lowercase) — 2, *He* (capitalized) — 4, *I* — 6, *he* (lowercase) — 7, *She* (capitalized) — 7, *you* (lowercase) — 9, *she* (lowercase) — 12.

An intermediate conclusion is that the main characters of the text are most likely both male and female, with their number being at least two.

2. Based on the cumulative indicators of qualitative characteristics, it can be concluded that the most active characters, or those toward whom actions are directed (including the description of states as well as references to the presence of someone or something), are represented by the pronouns *she*, which appears 19 times (bearing in mind that this may not refer to the same individual), and *he*, which appears 11 times, with a similar consideration.

While the pronoun *I* refers to personal reflections and/or elements of dialogue, the pronouns *they* and *it*, considering the overall number of lines, serve primarily a referential or contextualizing function.

Thus, the most informative sentences—or lines containing parts of such sentences — are, in all probability, those that include the capitalized pronouns *He* and *She*. The total number of such lines is 17, which constitutes less than a quarter of the full text (out of 81 lines).

If these data are combined with the previously identified seven lines recommended for primary translation, the resulting list of lines includes: 02, 04, 08, 09, 16, 31, 34, 47, 51, 56, 62, 67, 68, 70, 74, and 78. This accounts for 17 lines, or approximately 21% of the entire text (out of 81 lines), which corresponds to roughly one-third of all sentences (14 out of 38, or 37% of the full text).

Consequently, an intermediate conclusion is that by prioritizing the

translation of the aforementioned lines (at a minimum), and the full sentences in which they appear (at a maximum), it is possible to gain a reasonably accurate understanding of the main content of the text.

*Analysis of lines containing the verb to be and its use as an auxiliary verb.*

1. A quantitative analysis of the data table on the usage of the verb *to be* and its forms reveals a total of 21 occurrences. When considering the temporal context, the distribution is as follows: 6/14/1 — past, present, and future, respectively. A more detailed breakdown shows that in the past tense, it occurred six times, with four instances of ‘was’ and two of *were* in the past tense, the verb appeared 6 times, with four instances of ‘was’ and two of *was*. In the present tense, which included 14 times: 5 instances of *to be*, 2 of *be*, 1 of *am*, 5 of *is*, and 1 of *are*. In the future tense, the construction *shall* combined with *be* was used (which is most likely to be interpreted as a recommendation, given the absence in this sentence — which functions as an independent clause — of the personal pronouns *I* and *we*; this interpretation is plausible in cases where the analyst does not fully grasp the meaning or collocations of adjacent words, though this does not affect the temporal reference to the future, either directly or within the advisory function typically associated with *shall*).

2. The qualitative analysis of the verb *to be* and its forms has led us to a number of well-supported conclusions. First and foremost, it should be noted that the verb *to be* and its various forms convey two primary meanings: state (including being in the process of performing an action, which is also interpreted as a state) and quality (understood as the characteristics or properties of a subject).

Based on the collected data and its comparison with statistical results, we established that the verb *to be* and its forms are most frequently used in the present tense. Among them, the forms *to be* and *is* occur most often, each with five instances. According to our earlier analysis of personal pronouns, the form *is* predominantly refers to the subjects *He* and *She* (*with capital letters*), which represent the main characters in the text.

The table indicates that sentences containing the form *is* (present tense) appear in lines 04, 07, 15, 16, and 64. Sentences with the form *to be* are found in lines 09, 51, 52, 68, and 69. When these are compared with the previously proposed list of sentences prioritized for translation into Russian (17 in total: 02, 04, 08, 09, 16, 31, 34, 47, 51, 56, 62, 64, 67, 68, 70, 74, 78), we observe that among the aforementioned 10 sentences (five containing *is* and five *to be*), the following lines are already included: 04, 09, 16, 51, 64, and 68. The lines not present in the list are: 07, 15, 52, and 69.

A detailed analysis of the excluded lines revealed the following results. Line 07 represents a complete, independent sentence ending with a full stop. Based on our earlier classification of sentence types, it was identified as describing a routine event in the text and was therefore not included in the translation list. Line 15 is the final part of a sentence that begins in line 14 and ends with a full stop; this



line was also excluded. Line 52 contains no negation, ends with a semicolon, and is part of a complex sentence that spans lines 51 to 55, ending with a full stop. Thus, it was excluded on similar grounds.

Line 69 includes the personal pronoun *she* written in lowercase and ends with a full stop. Its corresponding initial part is found in line 68, which is already on the list. Upon reviewing line 68, we also noted the presence of the negation *no*, which was not identified during the initial statistical analysis. The line ends with a comma. As a result, it was concluded that line 69 should be added to the translation list as the second meaningful component of the sentence, with line 68 serving as the first.

The next stage of the analysis of the verb *to be* and its forms, which are of interest in the context of the personal pronouns *He* and *She* (with capital letters), involves the form *was* (past tense), identified in the following lines: 31, 57, 59, and 79.

A detailed review revealed several important points. Upon examining line 31, it was found that two separate sentences were assigned the same number, which is a technical oversight, as line 31 had already been included in the list of sentences for mandatory translation. Given this, it was decided not to separate the sentences but to correct the issue by labeling them as 31.1 and 31.2, in order to maintain the logical consistency of the previously conducted preliminary analysis.

Line 31.1 is a standalone sentence, ending with a period, and does not contain negation or personal pronouns. Based on this, it was interpreted as a potential description of a routine event and was therefore excluded from the list of sentences for translation. Line 31.2 contains the personal pronoun *He* (with a capital letter), begins a sentence that ends in line 33, and concludes with an exclamation mark. This exclamation is interpreted as a marker of emotionality, reflecting the personal character of a remark made by one of the characters. Furthermore, the sentence does not contain other personal pronouns *He* or *She* (with capital letters), nor does it contain negation. Based on these findings, it was determined that line 31 conveys more of an emotional stance than significantly influencing the development of events, and therefore, it was excluded from the list for translation.

Line 57 is the conclusion of a sentence that begins in line 56 and ends with a period. It also lacks the personal pronouns *He* or *She* (with capital letters), which, according to the criteria established earlier, led to its exclusion from the list.

Line 59 does not contain *He* or *She* (with capital letters) and ends with an exclamation mark. For similar reasons, it was also excluded from the list.

Line 79 is the beginning of a sentence that continues in lines 80 and 81 and ends with a period. However, none of these lines contain the personal pronouns *He* or *She* (with capital letters), and therefore, it was not included in the list of sentences for mandatory translation.

The intermediate conclusions are as follows. The total number of lines is not 81, but 82. During the analysis, one line was added for translation, and one

line was excluded, resulting in the total number of lines remaining unchanged at 17. Seven sentences out of the 17 convey the meaning of states and/or quality (characteristics or properties), which accounts for 41%. Thus, nearly two-fifths of the analyzed text conveys the states and qualities of subjects, objects, or processes. Therefore, to understand two-fifths of the content of the selected set of lines for translation from the analyzed text, knowledge of the verb *to be* and its forms *am*, *is*, and *are* in the present tense is necessary at this stage of the analysis.

*Analysis of lines containing the verb to have and its use as an auxiliary verb.*

1. A quantitative analysis of the table concerning the use of the verb *to have* and its various forms indicates a total of three occurrences. When categorized by tense, the distribution is as follows: 0/3/0 — past, present, and future, respectively. A more detailed breakdown shows that the verb did not appear in the past or future tenses. All three instances occurred in the present tense and were represented by the base form *have*.

2. The qualitative analysis of the verb *to have* and its forms has led to a number of logically grounded conclusions. First and foremost, it should be noted that the verb *to have* and its forms express two primary meanings: the possession of something or someone, and the indication of completed action.

Based on the gathered data and in comparison with the statistical results, it was established that the verb *to have*, in its base form *have*, appears in the present tense.

These are found in lines numbered 06, 33, and 66. Notably, lines 06 and 66 are completely identical: both begin with the verb *have* (without *to*), likely conveying a sense of inducement or command. They contain no personal pronouns and are structurally complete sentences. However, line 06 ends with a full stop, whereas line 66 ends with an exclamation mark. Therefore, in our view, these two sentences are not prioritized for translation.

With respect to line 33, which includes the personal pronouns *I* and *you*—the latter appearing in a contracted form *you've*—this line constitutes the conclusion of a sentence that begins in line 31 and ends with an exclamation mark. Based on the earlier analysis of the verb *to be* in line 31, it was concluded that this sentence does not warrant priority translation. Accordingly, by the same rationale, line 33 may also be excluded from our priority translation list.

It is worth reiterating that our approach is grounded in the assumption of a limited vocabulary for beginners. Therefore, our analysis relies exclusively on the marked structural elements identified at the beginning of this study.

An intermediate conclusion that can be drawn is that the selected trajectory for identifying relevant lines and sentences demonstrates logical consistency. This is evidenced by the fact that, despite the presence of a form of the verb *to have* in line 33, our initial assumption regarding the influence of punctuation remains valid.

Accordingly, at this stage of the analysis, the number of lines recommended for priority translation remains unchanged, totaling seventeen: 02, 04, 08, 09, 16, 34, 47, 51, 56, 62, 64, 67, 68, 69, 70, 74, and 78.

*Quantitative and contextual analysis of the verb to do and its auxiliary use.*

1. A quantitative analysis of the table reveals that the verb *to do* and its forms occurred a total of nine times. When categorized by tense, the distribution is as follows: past – 3, present – 6, future – 0. A more detailed breakdown shows the following: in the past tense, the verb appeared three times, each instance involving negation (i.e., accompanied by the negative particle *not*). In the present tense, the verb occurred six times: three in negative constructions (one instance with *does*, two with *do*), and three in affirmative declarative contexts — one in the infinitive form (*to do*) and two in the base form (*do*). There were no occurrences of the verb *to do* in the future tense. The verb appeared in the following lines: 04, 08, 34, 43, 51, 56, 64, 67, and 73.

2. A qualitative analysis of the verb *to do* and its forms revealed several key points.

Lines 34, 43, 56, and 73, which contain forms of the verb *to do*, lacked evaluative criteria necessary for inclusion in the priority translation list.

Lines 04 and 64, which are part of the translation list, contain present-tense forms of the verbs *to be* and *to do*, include the personal pronouns *it* and *you*, and both end with a question mark. These lines were found to be fully identical except for a single word at the end. When translated, this word reflects a semantic shift—intensifying the degree of necessity in context, evolving from want as desire to need as necessity. This distinction mirrors a growing sense of urgency or dependency that develops throughout the narrative.

During the analysis of sentences containing the verb *to do*, a technical oversight was identified in line 08: the zero form of the verb *to be* (present infinitive) was not highlighted, although the line had already been included in the translation list.

A further careful comparative visual analysis of sentence structures revealed a similarity between lines 08 and 51. The key difference lay in the personal pronouns at the beginning of each sentence—*She* and *I*—which, in turn, influenced the form of the auxiliary verb (*doesn't* and *don't*, respectively). These lines also differed in their endings (the last two words) and punctuation—line 08 ended with a period, while line 51 ended with a comma.

Additionally, the subsequent lines—09 and 52—showed structural similarity, differing only in the personal pronoun, a one-letter variation at the end of the second word, and in the final two words. Notably, the ending of line 09 was identical to that of line 51. As a result, line 52 was added to the priority translation list, increasing the total to 16 out of 82 (approximately 20%).

The finalized list of priority lines for translation is as follows:

02, 04, 08, 09, 16, 47, 51, 52, 62, 64, 67, 68, 69, 70, 74, 78.

*Analysis of the list of lines selected for priority translation.*

1. A quantitative analysis of the presence of the target verbs and their forms yielded the following results. The lines that contain the verb *to be* or its forms are 04, 08, 09, 16, 47, 51, 52, 64, 67, 68, and 69. No lines were identified as containing the verb *to have* or its forms. The verb *to do* or its forms appears in lines 04, 08, 51, 64, and 67. Additionally, lines 04, 08, 51, and 67 include more than two target verbs or their forms. Some lines, such as 02, 62, 70, 74, and 78, do not contain any of the target verbs or their forms but remain on the list due to other relevant visual parameters, such as punctuation or the presence of personal pronouns. It is worth noting that lines 02 and 62 are completely identical and may therefore be considered a single entry (02/62). Based on this analysis, the total number of lines identified for priority translation is 15 out of 82, which represents approximately 19 percent. Of this total, 10 lines (66.7 percent) contain one or more of the structure-forming verbs *to be*, *to have*, or *to do*, while the remaining five lines (33.3 percent) are included based on alternative structural criteria. This corresponds to a proportional distribution of approximately two to one.

2. A qualitative analysis should be conducted line by line in order to reflect the potential semantic content in chronological sequence. At this stage, the analysis will be limited to the first eight sentences. It should be emphasized that the sentences are not translated; rather, a proposed trajectory for the development of states and/or events is provided from the perspective of a novice possessing critical thinking skills, yet operating with a relatively limited vocabulary for understanding English word meanings—parameters which were defined at the outset of this study. This approach allows us to model a realistic cognitive framework that reflects how a learner might interpret and construct meaning based on constrained linguistic resources.

Line 02/62 contains the personal pronoun *he*, followed by five words whose meanings are presumably unknown, as well as the word *fish*, which appears in the title of the work. It is therefore reasonable to assume that the male character (the protagonist) performs or has performed an action involving *a fish*. In this case, understanding the meaning of the verb would be essential for grasping the meaning of the sentence as a whole.

Line 04 appears to begin with an interrogative word, as indicated by the question mark at the end of the sentence. It includes the stative verb *is* (form of *to be*), a repetition of the first word following a comma, the auxiliary verb *do* (from *to do*), and a word whose meaning is unknown but is likely a verb, based on the sentence structure. This sentence appears to clarify the state of something, with the personal pronoun *it* suggesting a non-human subject, either an object or a living being. This is followed by an implicit question about whether this subject—presumably the *it*—truly wants something, with *want* being a word previously examined in this analysis. It is also notable that the sentence is enclosed in quotation marks, indicating that it likely represents direct speech.

Line 08 begins with the personal pronoun *she*, followed by the negative form *doesn't* (with the auxiliary verb *to do*), then the word *want*, which has already been identified in previous analysis. This is followed by the verb *to be*, resulting in the construction “*she doesn't want to be.*” The remainder of the sentence includes a sequence of three words whose meanings are currently unknown. The overall implication is that the female character does not want to be someone or something, although the specific identity or role remains unclear due to the unknown vocabulary. A structurally similar sentence appears in line 51, as previously noted, differing in two key aspects: the perspective shifts to the first person, and the final three words are different. This suggests a progression in the narrative, wherein the female character initially does not want to be someone as described by another source—possibly the narrator or another character—and later, in the second half of the text, expresses this same sentiment herself, in the first person. This contrast may indicate a narrative shift from reported perception to personal internalization.

Line 09 begins with the pronoun *she*, followed by the word *wants*, which differs from the previously analyzed form *want* only by the addition of the letter *s*. It can be assumed that this change reflects grammatical agreement with the third person singular subject and does not significantly alter the core meaning. The construction continues with the infinitive form of the verb *to be*, indicating that the female character—presumably the same individual referenced in the preceding line—wants to become someone. However, the final three words of the sentence are currently unknown in meaning, making it difficult to determine precisely who she aspires to be. The last word, *tsaritsa*, written in Latin characters, closely resembles the term *queen*, which allows for the tentative interpretation that the heroine does not wish to be some form of queen. Line 52 mirrors this construction but shifts the narrative perspective to the first person, now voiced directly by the heroine. In this instance, she again expresses a desire to become someone, although the lack of translation for the final three words prevents a definitive interpretation. Nonetheless, in light of the surrounding context and earlier analysis, it can be inferred that this aspirational identity holds greater authority than that of a queen, suggesting a figure who exercises influence over her.

From this, a preliminary conclusion can be drawn: one of the central female characters exhibits a clear desire for upward social mobility, seeking a position of power over those who already possess high status, including the queen herself. The role of the male character remains less clear at this point, but based on the surrounding context, it can tentatively be assumed that he functions as an intermediary, given that the primary drive for power originates from the heroine.

Line 16 begins with the pronoun *she*, followed by a present tense form of the verb *to be*, indicating a state, role, social status, or ongoing process in the context of the narrative's current timeline. This is followed by the standalone letter *a*, the meaning of which remains unclear, and the already familiar term *tsaritsa*. This structure alone suggests that the female character either holds the

status of a queen or is currently performing the functions associated with such a role. The line concludes with a sequence of three words whose meanings are unknown. From this, it can be inferred that by line 16, the heroine has already attained the status and/or the functional authority of a queen.

This marks a significant development, considering that in line 09 she merely expressed a desire to become queen. The progression implies that the narrative unfolds rapidly—either lines 10 through 15 span a considerable temporal interval, or a magical transformation occurs within the storyline, enabling the protagonist to fulfill her wish. If the latter is the case, this transformative event may plausibly be linked to the first sentence, where the male character (indicated by the pronoun *he*) catches a fish. However, at this stage, such an interpretation remains hypothetical and reflects a tentative reconstruction of the plot's unfolding events within a fairy tale framework.

### Conclusion

The comprehensive statistical and structural analysis carried out in this study has led to several logically grounded conclusions. First, grammatical structures—particularly verbs and their forms functioning as core syntactic elements—serve as stable semantic markers in literary texts and can be effectively utilized to foster critical thinking in English language education. This directly addresses the previously overlooked potential of such structures in enhancing cognitive abilities through focused linguistic tasks.

Second, a basic understanding of personal pronouns, as well as the three principal auxiliary verbs (*to be*, *to have*, and *to do*), proves essential for even minimal comprehension of literary narratives. These elements not only support sentence structure but also provide interpretive clues that enable learners to engage with the text analytically, even with a limited vocabulary.

Third, familiarity with verb meanings and their conjugation patterns, especially within common collocations and semantically charged expressions, significantly improves the learner's ability to reconstruct situations, identify character states, and follow narrative developments. This aligns with the broader goal of interpreting literary texts through analytical methods.

Moreover, the study reaffirms that vocabulary range remains a determining factor in reading comprehension. Nevertheless, even in the early stages of language acquisition, verbs consistently emerge as the most accessible and instructive grammatical category. Their temporal and modal usage offers learners a tangible framework for understanding content, developing structural awareness, and practicing analytical reasoning.

Finally, by treating verbs as strategic reference points in the structural-statistical analysis of texts, educators can turn grammar itself into a motivational and pedagogical tool—thereby integrating critical thinking technologies into language learning through fiction.



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## **ӘДЕБИ МӘТІНДЕГІ ЕТІСТІКТЕР СЕМАНТИКАЛЫҚ МАРКЕРЛЕР РЕТІНДЕ: СЫНИ ОЙЛАУДЫ ДАМУДАҒЫ ЛИНГВИСТИКАЛЫҚ ТӘСІЛ**

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**Аңдатпа** Зерттеу ағылшын тілін көркем мәтіндер негізінде оқыту үдерісінде етістіктердің сыни ойлаудың лингвистикалық маркерлері ретіндегі рөлін қарастырады және грамматикалық құрылымдарды статистикалық әрі құрылымдық тұрғыдан талдауға баса назар аударады. Әдебиеттерге жүргізілген шолу нәтижесінде зерттеудің үш негізгі бағыты айқындалды: (1) түрлі тілдік тапсырмалар арқылы когнитивтік қабілеттерді дамыту, (2) әдеби мәтіндерді аналитикалық тұрғыдан интерпретациялау және (3) көркем әдебиет пен сыни ойлау технологияларын біріктіру арқылы білім алушылардың мотивациясын арттыру.

Аталған бағыттардың әрқайсысы аналитикалық дағдыларды жетілдіруге ықпал еткенімен, грамматикалық құрылымдардың, әсіресе етістіктердің, мәтіннің мағыналық жүктемесінің тұрақты көрсеткіштері ретіндегі рөлі көп жағдайда назардан тыс қалып келеді. Зерттеу баяндау үдерісін, күйін және құрылымын түсінуде маңызды мәнге ие көмекші етістіктерді (to be, to have, to do) айқындайды. Бұл етістіктерді дұрыс түсіну тек интерпретациялық дағдыларды дамытуға ғана емес, сонымен қатар оқушылардың мотивациясын арттыруға да ықпал етеді, әсіресе тілдік қоры шектеулі жағдайда. Ұсынылған әдіс оқу үдерісін, соның ішінде ағылшын тілін оқытуды, неғұрлым өлшенетін және басқарылатын сипатқа ие етеді. Сонымен қатар, тілдің ресми элементтерін пайдалану арқылы сыни ойлауды дамытуға жаңа мүмкіндіктер ашады. Мақаланың негізгі мақсаты ағылшын тілін оқытуда ұсынылған тәсілдің әлеуетін көрсету және оны оқытудың әртүрлі деңгейлерінде ішінара немесе толық көлемде қолдану мүмкіндігін айқындау. Сонымен қатар, зерттеу көмекші етістіктердің құрылымдық ерекшеліктерін меңгеру тек теориялық білім ретінде ғана емес, практикалық дағды ретінде де маңызды екенін көрсетеді. Мұндай тәсіл мәтіннің уақыттық сипаттарын неғұрлым дәл түсінуге мүмкіндік беріп, білім алушылардың аналитикалық қабілеттерін қалыптастыруға септігін тигізеді.

**Тірек сөздер:** ағылшын тілі, семантикалық маркерлер, етістіктер, көмекші етістіктер, көркем мәтіндер, лингвистикалық талдау, сын тұрғысынан оқу, сын тұрғысынан ойлау, мәтінді интерпретациялау

## **ГЛАГОЛЫ КАК СЕМАНТИЧЕСКИЕ МАРКЕРЫ В ХУДОЖЕСТВЕННЫХ ТЕКСТАХ: ЛИНГВИСТИЧЕСКИЙ ПОДХОД К КРИТИЧЕСКОМУ МЫШЛЕНИЮ**

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**Аннотация.** В настоящем исследовании рассматривается роль глаголов как лингвистических маркеров критического мышления в процессе обучения английскому языку на основе художественных текстов, с акцентом на статистический и структурный анализ грамматических конструкций. В результате обзора литературы были выделены три ключевых направления исследований: (1) развитие когнитивных способностей через различные языковые задания, (2) аналитическая интерпретация литературных произведений и (3) повышение мотивации обучающихся за счёт использования художественной литературы и технологий критического мышления. Несмотря на вклад каждого из направлений в развитие аналитических навыков, влияние грамматических структур, в частности глаголов, как устойчивых индикаторов смысловой нагрузки текста, зачастую остаётся вне поля внимания. В исследовании показано, что именно глаголы, среди которых стоит выделить вспомогательные (to be, to have, to do), играют ключевую роль в осмыслении действия, состояния и структуры повествования. Их понимание способствует не только развитию интерпретативных навыков, но и мотивации обучающихся, особенно при ограниченном словарном запасе. Предлагаемый подход делает процесс чтения, в том числе и при обучении английскому языку, более измеримым и управляемым, открывая новые перспективы развития критического мышления на основе формальных элементов языка. Задача статьи — показать потенциал выбранного подхода в обучении английскому языку, который может быть применён частично или полностью на разных уровнях обучения. Кроме того, исследование подчёркивает, что восприятие структурных особенностей вспомогательных глаголов важно не только на уровне знаний, но и как практический навык. Это помогает точнее интерпретировать временные характеристики текста и способствует формированию аналитических умений у обучающихся.

**Ключевые слова:** английский язык, семантические маркеры, глаголы, вспомогательные глаголы, художественные тексты, лингвистический анализ, критическое чтение, критическое мышление, интерпретация текста

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