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Peculiarities of the Russian, English, and German Corpora

Corpus linguistics, which deals with new research tools, develops actively providing access to huge amounts of texts in different languages nowadays. [1] Despite the huge potential of corpora, their use is becoming a major difficulty, with lack of knowledge in this area, so it is necessary to examine different corpora in order to identify their peculiarities, advantages, and opportunities for linguistic research.

The National Corpus of the Russian Language (NCRL) is a representative collection of Russian language texts with a total volume of over 2 billion words, equipped with linguistic markup and search tools. The NCRL platform includes tools for preparing and indexing texts and corpora searchers. The specificity of the linguistic tasks determines the composition of the corpora and the markup used in it. The main corpus is the most general in its tasks; the poetry corpus serves as a basis for special verse studies and has a special markup associated with key concepts for verse studies. There is also the accentological sub-corpus, social media sub-corpus, multimedia sub-corpus, syntactic sub-corpus, teaching sub-corpus, etc. [2]

The official website of the British National Corpus (BNC) mentions that texts are selected there according to three main criteria: time, the area the text describes, and the type of publication. In the BNC corpus, information about a lexeme and its collocates is presented in the following way: for each case, there is source information, including date, and expanded context. [3] However, “the corpus is static and is not able to indicate the current state of the language. It requires intellectual effort to interpret words from scraps of texts”. [4]

Das Deutsche Referenz Korpus (DeReKo) or the Mannheim Corpora of German is currently the massive German language corpus. It includes texts created since 1956, material from fiction, scientific and newspaper texts, and contains only unaltered licensed texts. DeReKo has a corpus manager called COSMAS II (Corpora Search, Management and Analysis System), which enables to search for words and word combinations, as well as select morphological forms. Also, in COSMAS II it is possible to use special operations to narrow down the search query. There is also a sub-corpus of oral speech which includes colloquial speech, recordings of speech in dialogs of different dialects. [5] However, only limited access to this corpus is possible online, as the full version, provided on DVD, is a pay-per-view. [6]

Mentioning the advantages of access, the NCRL is non-commercial, the BNS is partially accessible, and DeReKo is commercial. The BNS also requires registration, with the existing non-commercial version offering free access. For full use of the DeReKo corpora, it is necessary to pass the registration procedure and install a special software package called COSMAS II. Markup refers to attributing of texts and their components special labels, describing lexical, grammatical, and other characteristics of text elements. [1] It can be noted that in the NCRL and the BNS morphological markup is presented, increasing the accuracy of the search, while in DeReKo morphological markup is mainly represented in the sub-corpora of publicist texts. It also includes a majority of oral texts, while the Russian and British corpora only partially include the oral part, being predominantly written. The proposed search system in DeReKo is rather difficult to use, while usage of the NCRL and the BNS means no complications. [7] Anyway, the Russian and British corpora have benefits of usage, as the corpus should be primarily aimed at reducing the amount of researcher's time.

National language corpora have some differences and based on the comparison of corpora through word examples, it is possible to look at the quantitative composition of them. For this reason, words from Swadesh's list, “вода - water – Wasser”, were identified. The corpora provide information about the literature in which these words are used, the position they occupy in a sentence, show a

frequency and periodization graph. For example, the word “вода” was found in 35,965 examples based on 9,976 texts. The query “water” was found in 34,098 entries in 2,457 texts. The word “Wasser” is used 1,713,508 times in 1,060,112 texts from 1772 to 2023 years. This large volume is characterized by a huge library of texts. The verb “мыть - wash – waschen” was also chosen to see the result using a different part of speech. In the Russian corpus, the number of uses of the word “мыть” is 2,811. In the English corpus the number is 2,397. While in German, the number of uses of this word is 93,170. Based on the statistics, the DeReKo is the most complete one. The reasons may be high funding, a large number of developers, and an attempt to combine the largest amount of text into one corpus.

Thus, while having a common idea, the linguistic corpora of different countries have some differences. The NCRL is the easiest and most accessible to use, with information from various sources. The BNS requires a 2-minute registration and has slightly less functionality than the other corpora, but provides the information requested. The DeReKo is the most difficult to access, requiring lengthy registration and the purchase of full access, but this corpus has the largest library and a wide range of text analysis. In any case, due to the use of modern technology, linguistics continues to evolve, helping people to research new linguistic patterns as well as perform fast and efficient text analytics.

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Genre and Stylistic Features of English Fairy Tales

What constitutes a Fairy Tale? Fairy tales are narratives crafted specifically for children, aiming to recount the experiences of individuals facing challenges, yet often culminating in a happy ending. These enduring tales are found in various cultures, lovingly shared through generations to captivate young minds. Not only do fairy tales serve as entertainment for children, they also serve as a means to impart valuable lessons on virtues like love, sympathy and bravery. Typically centered around human protagonists, fairy tales feature a diverse array of characters ranging from children to royalty.

Good characters in fairy tales often have luck or magic on their side. Fairy tales have imaginary characters, too, such as beasts, dwarfs, elves, fairy godmothers, witches, and giants.

Fairy tales are usually set in the past. The settings for fairy tales include castles, thick forests, and villages.

In terms of its text size and content of its structural elements the fairy tale is an original epic work, which accumulates the ancestral centuries-old folk wisdom. [1]

The term commonly known as "folktale" in English, often referred to as "household tales" or "fairy tales", has been passed down through generations through oral traditions or in writing. Stories that become popular in one collection are often adopted by others, sometimes in their original form and other times with alterations in the storyline or characters. [1]

All over the world also are many classifications which a folk tale has assumed.

Analyzing many resources of English folk tales, we can highlight this classification:

1. The novella takes place in a realistic setting with specific time and location, incorporating elements of wonder that seem to require the listener's belief in a way distinct from Märchen. An example of this is the adventures of Sinbad the Sailor.

2. Heroic tales can exist in the fantastical world of the former or the pseudo-realistic world of the latter. Stories like the superhuman struggles of figures such as Hercules or Theseus against various adversaries are prevalent across many cultures.

3. Another prevalent narrative pattern across cultures is the Sage, a tale claiming to recount an extraordinary event that is believed to have actually happened. These stories may involve encounters with mythical creatures like fairies, ghosts, or the devil, or recount legends from ancient times. [2]

4. Animals frequently feature in popular tales, often serving to highlight the cunning of one animal and the foolishness of another. In English animal folk tales, the most common characters are a cat and a fox. Also, often the main character there may be a mouse and a cock.

It should be emphasized that the names of animals are often used to allegorically, metaphorically, stylistically describe a person, filled with clearly expressive semantic and stylistic shades. [2]

5. Life-household tales. Here the heroes' desires to achieve unprecedented heights and success in their lives, to defeat the enemy or rise above him, and to take possession of wealth are weakened.

In general, we should say that the English fairy tales are realistic and every day. They look like instructive stories with a sad ending in most cases. Often in a folk tale we can observe a depiction of a situation after which no outcome occurs. Readers are simply spectators and they are not fully involved in the process. [3]

Fairy tales of Great Britain are the embodiment of national traditions and etiquette, which are the results of the culture of this country. The plots of English fairy tales have been saved over time; they have not lost their national flavor and traditions. The main theme of English fairy tales is the avoidance of bad luck. All efforts of the characters are aimed at avoiding failure. It should be noted that the activity of the protagonist in such fairy tales is determined by external conditions: duty,

promise, oath, etc. In British fairy tales the theme of the desire for power and success is represented least of all.” [4]

Let's consider the stylistic peculiarities of English fairy tales.

For example, in the fairy tale “Cinderella” a number of stylistic features are presented, among which simile comes first.

Simile is often used to describe a character’s appearance: his beauty of face and soul. For example, "Cinderella's stepsisters were as ugly as toads." "The fairy godmother's magic wand sparkled like a thousand diamonds."

Hyperbole is used for increasing the expressiveness of statements in a fairy tale. For example, “Her stepsisters were so cruel that they could make a stone cry." "The ballroom was so grand that it could fit a thousand people, all dancing at once."

In the fairy tale you can also see epithets characterizing various phenomena and objects, such as: «a sorry garret, fine rooms, excellent notions, a fine slender shape, a fairy godmother, a fine horse, jolly coachman, the prettiest pair of glass slippers, the proudest and most haughty of rare goodness and sweetness of temper».

The next frequently encountered stylistic device in a fairy tale is inversion. For example, «Up the grand staircase ran Cinderella, leaving behind a glass slipper in her haste." "Out of the pumpkin carriage stepped Cinderella, transformed into a vision of grace and beauty."

Personification is a stylistic device found throughout both tales. As previously mentioned, animal characters are endowed with the ability to speak. Let's give an example from a fairy tale «Three Little Pigs»: “Now I’ll huff and I’ll puff and I’ll blow your house down!”- cried the wolf.

Metaphors in fairy tales take the central place. To metaphors in a fairy tale «Beauty and the Beast» may be referred such examples as: «They were fortunes», «She will be the death of our poor father», «They gave themselves ridiculous airs», «The merchant had no heart to eat». [5]

The study of fairy tales makes an important contribution to realizing the culture of the people, their way of life and the deep values of the nation that constitute the uniqueness of the mentality.

Being figurative and expressive means of language, they have attracted attention since classical antiquity and are described in detail in poetics and human science.

As the language of a fairy tale is rich, it contains various stylistic devices such as epithet, simile, metaphor, personification and others.

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English and Russian Proverbs About the Family

It's obvious that the collective wisdom and aphorisms of a particular community provide insight into their mentality and behavior. Acquainting ourselves with these expressions is conducive to comprehending their dialect and ideologies. By comparing the idioms of various communities, we find a lot of commonalities, fostering mutual understanding and improved relations.

Contrary to the messages disseminated by commercial ads and popular culture, good proverbs impart valuable life teachings. These time-honored sayings are repositories of ancestral wisdom, enlightening us on how to lead a virtuous life. The significance of learning and retaining these sayings lies in their ability to guide our choices and judgement. We should make an effort to hear and remember proverbs so we can learn from them and apply their teachings in our daily lives.

A proverb is a genre of popular culture, it's a succinct, idiomatic, and rhetorically profound expression with an educational implication, presented in a rhythmically structured form. Proverbs have been in use for generations, they include such themes as work, existence, and tradition. Incorporating these expressions in our dialogues gives our words a unique appeal. Even though these sayings are short, they have a lot of power because they help us explain things and understand them better. Referring to a hesitant and undecided groom, the saying goes, "Well done to get married, but in his dream he is delusional: he would not pay back."

Many English proverbs can be seamlessly translated into Russian, such as "*Every family has a skeleton in the cupboard*" which becomes "*Every family has its own skeleton in the closet*". However, some don't have a direct equivalent and require interpretation to understand the intended meaning from a British perspective.

We can categorize these proverbs into three types:

1. English proverbs that translate identically into Russian, where the English and Russian versions match perfectly;
2. English proverbs that only partially translate the same way into Russian, where the English and Russian versions have slight variations;
3. English proverbs and sayings that translate quite differently into Russian, where the English and Russian versions don't match at all.

Proverbs were studied and the following ratio of English and Russian proverbs was revealed: the English version fully corresponds to the Russian one: *Marriages are made in heaven.* – *Браки заключаются на небесах*; *Little children, little sorrow, big children, big sorrow* – *Маленькие детки – маленькие бедки, дети большие – беды большие.*

The English version is slightly different from the Russian one: *You may choose your friends; your family is trust upon you.* – *Родителей не выбирают*; *There's a black sheep in every family.* – *В семье не без урода.*

The English version does not correspond to the Russian one: *Children are poor men's riches.* – *Богатому телята, а бедному ребята*; *As the old cock crows, so does the young.* – *Яблоко от яблони недалеко падает.* It's important to highlight that every language has idioms and expressions that defy literal interpretation, no matter how well-versed one is in the language's vocabulary and syntax. The essence of these phrases often remains elusive and peculiar. Efforts to directly translate sayings and proverbs can yield surprising, frequently comical outcomes.

We can therefore make inferences regarding the imagery of proverbs pertaining to the subject of "family" and the regularity with which it appears in both Russian and English proverbs. Keeping an eye on the essential elements, proverbs encapsulate people's experiences, safeguard individuals, and

present the truth. Based on proverbs, the English seem more practical, while the Russians, who occasionally muddle up their meanings, create proverbs more creative and potent.

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Interpretation of the Semantics of Neologisms in the Speech of Russian Youth

Interest in the study of neologisms in speech represents a topical problem in linguistics. Youth's vocabulary is constantly updated with the emergence of new words and expressions that reflect current socio-cultural trends, technological achievements, and changes in public consciousness. The English language continues to play a significant role in this process. Many words have recently appeared in the speech of modern youth and have not been fully studied yet. In the context of rapid development of information technologies and globalization of cultural information exchange, the study of neologisms becomes an essential tool for analyzing linguistic changes and socio-cultural processes in modern society. Five lexical units, which were formed from polysemous lexical units presented in English dictionaries and familiar to English speakers, were selected. Students aged from 18 to 24 years from different regions of the Russian Federation were surveyed.

After conducting a survey, the following results were obtained. The largest number of respondents (58.3%) provided an interpretation of the lexical unit «тильт», indicating that it is the most recognizable and commonly used word from the list among Russian students. The least recognizable neologism was the word «дрип», which was interpreted by only 8.3% of the respondents. Additionally, a consistent tendency was identified: the older the surveyed student, the fewer interpretations of neologisms they provided.

It is necessary to pay attention to the interpretation of the lexical units provided by the students. To do this, it is advisable to consult dictionaries available on the internet resources. We have found that the neologism «тильт» does not only has the highest recognition among students, but also the widest range of interpretations among all the lexical units provided. The respondents described it as «грусть», «депрессивное состояние», «раздражение», «агрессия», «апатия», «подавленное состояние», «отрешённость», «беда», «бешенство от неудачи». For comparison we used the Urban Dictionary, which defines the word «тильт» as follows: «It's an emotional breakdown and frustration of your hard work not resulting in the success that you crave so desperately". [1] Multilingual dictionary «Wiktionary» gives the interpretation: «эмоциональное состояние игрока (в карточные или компьютерные игры), вызванное сильными эмоциями от выигрышей или проигрышей, при котором он играет в несвойственном ему стиле, начинает терять контроль над своей игрой и допускать много ошибок в игре». [2] Among the interpretations of students, there are some semantics that differ from the dictionaries. It can be concluded that Russian youth attribute some new meanings to the word «тильт» that are not typical for native speakers.

The neologism «дрейн» is interpreted by students as «стиль в одежде или музыке», «состояние душевного опустошения и грусти», «депрессивное состояние», while the Urban Dictionary provides the following interpretation: «To drain someone is to make a person feel emotionally drained and angry, upset, etc by means of offloading your personal problems onto them». [1] There is also an interpretation from Wiktionary: «субкультура поклонников клауд-рэпа». [2] Each of the surveyed students, who gave their interpretation of the neologism, provided a sense close to the dictionary definition. The word «лейм» is interpreted by students as «отстойный человек», «не целеустремлённый, недостаточно хороший для чего-либо человек» which is a fairly accurate interpretation. Urban Dictionary defines it as «It can be used to describe someone who is boring, uncool, or just sucks in general». [1] Dictionary of modern slang «AntiSlang.ru» gives resembling interpretation: «что-либо отстойное, некрутое, убогое, банальное». [3] The fact that students are familiar with the meaning of these words allows us to conclude that these foreign lexical units were transferred to the lexicon of Russian youth with preserving the sense known to English-speaking youth.

For the neologism «слэй», students provided different interpretations, such as «медленный», «что-то крутое», «состояние уверенности». The Urban Dictionary provides the following definition: «Slay is used to describe basically anything cool, pretty, awesome.» [1], while Wiktionary interprets it as: «молодежный жаргон, который используется для передачи восхищения объектом, ситуацией или действием человека». [2] According to the interpretations given by the students, the word «дрип» means «бросить кого-то», «модная одежда». Urban Dictionary interprets this neologism as: «Very swag and cool. Can be used to describe an outfit/accessory, person, song, etc.» [1]. Dictionary of modern slang defines «дрип» as: «восхваление крутой модной одежды, дорогих ювелирных украшений или в целом особенного стиля». [3] Thus, it can be said that students' interpretations of the words «дрип» and «слэй» differ significantly from the original meanings understood by English-speaking youth.

According to the results obtained during the student survey, it can be concluded that foreign slang terms are spreading rapidly among Russian youth. The reaction to the emergence of new words typically involves the process of assimilating foreign lexical units into the Russian socio-cultural world, not only preserving their original meanings but often adding new interpretations and meanings that were previously not inherent to them.

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Comparison of British and Russian mythology

Russian and British mythologies represent an amazing world of traditions, legends, and tales that reflect the worldview and culture of peoples. When comparing these two mythologies, both common features and significant differences can be identified.

Russian mythology, for the most part, takes its roots from Slavic mythology. The whole existence of the ancient Slavs was permeated with faith in the intervention of supernatural forces and dependence on gods and spirits. The religious beliefs of the ancient Slavs were considered religious prejudice and paganism. Procopius of Caesarea wrote that the Slavs consider one of the gods, the creator of lightning, to be the "lord of everything"; they sacrifice to him bulls and other animals. They also worship rivers, nymphs, and some other "deities." They offer sacrifices to them, and during the sacrifices, they guess about the future [1].

British mythology occupies a special position among European mythological representations of the world. The main reason is the insular position of Britain. The island has always been perceived as another, otherworldly world where everything is unusual and magical. For the peoples of Europe, Britain was a wonderful place, attracting immigrants. As a result, English mythology has absorbed a variety of traditions and ideas: the myths of the Celts, Germans, Angles, Saxons, Normans, Scots, Irish, and Welsh. It turned out to be a recognizable but unique mythological image in which Scandinavian heroes, Christian saints, and Celtic gods harmoniously interact with each other. Around 600 BC, Celts appeared in the British Isles. The Celts believed in their own god of thunder, Taranis, whose victims were burned at the fire [2].

The most famous character in Russian myths and epic tales is the great Russian bogatyr (warrior) hero, Ilya Muromets. Ilya Muromets' name is synonymous with outstanding physical and spiritual strength and patriotism. He was a real historical figure. The relics of the saint have been kept in the Kiev-Pechora Monastery lavra for centuries. This man, whom we know from the story of Ilya, lived in the XII century; his height was above average; he suffered from disease in his youth; and he had many battle wounds, one of which led to his death [3].

Britain's most famous mythological hero is undoubtedly King Arthur. Like Ilya Muromets, Arthur was a real historical figure. The story of Arthur dates back to 1130 AD, when Geoffrey of Monmouth wrote about a king named Arthur, who led the defense of Britain from the Anglo-Saxons. His story was then described again in 1155 AD by Wace, the Norman poet who first wrote stories about Arthur's Round Table and named Arthur's famous sword "Excalibur". King Arthur's is associated with chivalry, honor, and courtly love [4].

Most of the creatures in Slavic mythology are associated with natural phenomena. So, the typical representatives of Slavic mythology are spirits of rivers, forests, fields, etc. For example, Leshy is a forest spirit known as the master of the woods. He is represented as a friend of animals, protector of the forest and its inhabitants, and travelers' deceiver. He is strongly connected to his territory, protecting it from invasion. And the other example is Vodyanoy, the river spirit. East Slavic and West Slavic legends describe him as a supernatural being who is the image of the souls of drowned people [5].

In British mythology the Green Man represents the old soul of the forest. His appearance is that of a human figure, strewn with green foliage from various plants, which symbolizes his connection with nature. He is a symbol of rebirth—the eternal cycle of life and death in the forest. His mission is to keep forests wild and prevent threats from humans. In fact, he is the king of the forest [6]. One of the water spirits is Jenny Greenteeth. She is often depicted as an evil witch or a water spirit who hides in ponds, rivers, and other bodies of water. It is said that she grabs and drowns careless children or

travelers who come too close to the water's edge. The legend of Jenny Greenteeth has been used as a cautionary tale to warn children about the dangers of playing by the water or getting too close to its edge without taking proper precautions [7].

Despite the differences, parallels can be drawn between Russian and British mythology; both convey important values and lessons, represent the eternal battle of good against evil and the wisdom of ancient peoples.

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Russian and English fairy-tales

The wisdom and spirit of a nation are often reflected in its traditions, particularly in its folklore. Understanding folk tales not only enhances language proficiency, but also provides insight into the values and characteristics of a society. Tales are integral to a culture's customs, history, and traditions, shaping the upbringing of many generations of Russian children.

Russian fairy tales originated from a long-gone, pagan era, and were not just the creations of individuals' imaginations. Instead, they were a reflection of the customs and society of that ancient time. What sets Russian folk tales apart is their unique wisdom, folklore, and characters, and they frequently convey profound moral and life lessons.

English fairy tales provide insight into the traditions and culture of the country, showcasing the unique mentality of the English people. While appearing simple on the surface, these tales often delve into serious issues, setting them apart from fairy tales of other cultures. The vivid and realistic depiction of a fairy world is a defining characteristic of English folk tales. [1]

Many fairy tales have the same plot, similar characters, similar trials: «Bun» - «Johnny-Cake», «The wolf and 7 little goats» - «The wolf and three little kittens», « by a wave of the wand» - «Lazy Jack», «3 bears» - «Goldilocks and Three Bears», «The tale of the fisherman and the fish» - «The woman who lived in the bottle».

In both English and Russian fairy tales, animals act as heroes or villains. The main characters were a fox, a wolf, a bear, a dog, a horse, a rooster, because people knew them very well. Often, they reflect different human qualities. For example, foxes are often depicted as cunning and treacherous creatures, wolves are cruel and dangerous, and hares are fast and smart

Many animals in fairy tales have their own nicknames. In Russian fairy tales: frog-croaker, fox-sister, bunny-runner and so on. In English fairy tales, animals also have their nicknames: Henny-penny, Cocky-locky, Goosy-poosy.

Human main character In Russian folk tales is often called Ivan, and in English Jack.

Characteristics of Russian folk tales such as Ivan Tsarevich, Elena the Beautiful, and Vasilisa the Wise differ from those found in English fairy tales, which typically feature characters from various professions like farmers, peasants, merchants, brownies, wizards, and nobility.

Russian fairy tales are known for their rich use of epithets and songs, creating a vivid and imaginative world thanks to the tradition of storytelling accompanied by music and theatrical elements. On the other hand, English fairy tales, while containing unique spiritual and artistic value, may seem less lively in comparison. They incorporate folk proverbs, sayings, and songs that reflect a sense of the fabulous English culture.

In Russian folk tales, the characters often work together and support one another, exemplified by scenarios of saving one another such as Alyonushka rescuing her brother Ivanushka and Ivan Tsarevich rescuing the frog princess. Conversely, English fairy tales depict independent heroes who handle challenges on their own.

Wealth in Russian fairy tales is depicted as something obtained suddenly, with rich characters often portrayed as foolish and greedy. In contrast, English fairy tales emphasize the value of money, as heroes typically acquire material wealth after enduring numerous trials and adventures.

Russian fairy tales follow a traditional composition with a clear beginning and ending, while English fairy tales lack consistent traditional openings and closings, occasionally featuring phrases like "Once upon a time."

Russian fairy tales frequently feature the numbers 3 and 7 in various contexts, such as "three brothers," "three heroes," and "three days and nights." In contrast, English fairy tales tend to

incorporate the number 3 more prominently, as seen in stories like "three little pigs" and "a wolf and three kittens."

Ultimately, Russian fairy tales typically conclude with a happy ending, whereas English fairy tales often have darker or more violent resolutions. [2]

Every nation follows its unique path towards its own destiny, influenced by distinct languages and living circumstances. Despite these differences, all people inhabit the same planet and are subject to universal historical laws. This shared experience is evident in the similarities and parallels found in folk tales from various continents. These stories, developed over generations, embody the cultural wisdom of each nationality, highlighting their values and beliefs. While each nation's folklore is unique, there are common threads that bind them together, such as shared motifs, plotlines, and characters.

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Neologisms in the English Language

According to John Algeo, the words people use to describe themselves and the world are a mirror of every aspect of their lives. As their world undergoes change - whether through innovation, exploration, upheaval, growth, or personal development - their language also evolves [1].

During the time of globalization, many new words emerge, as noted by I. V. Arnold. Initially, they are included in specific sections of online dictionaries like Cambridge Dictionary, Oxford English Dictionary, Macmillan Dictionary, and Merriam-Webster Dictionary. Following the required processes of social acceptance and integration into the language, these words become part of everyday vocabulary and enrich the pool of commonly used terms. Such words are known as neologisms [2]. The term 'neologism' was suggested in the dictionary "Collins COBUILD Advanced Learner's Dictionary": a neologism is a new word or expression in a language, or a new meaning for an existing word or expression [3].

According to A.N. Ilyina, the derivational system of the modern English language distinguishes such ways of forming new words as:

1. affixation;
2. conversion;
3. compounding;
4. abbreviation;
5. back-formation;
6. postposition;
7. onomatopoeia;
8. repetition;
9. alternation of sounds [4].

The linguist M. Janssen outlines five main criteria for defining neologisms:

1. Psychological criterion: a neologism is a word that is considered new by the language community;
2. Lexicographic criterion: any word that is not found in the dictionary;
3. Exclusive definition criterion: a word that is not included in a predetermined exclusion lexicon;
4. Diachronic definition criterion: any word-form that is present in a recent general language text but was not previously part of the language;
5. Reference corpora definition criterion: any word that appears in a recent general language text but is not present in an established reference corpus of that language [5].

There are some examples of neologisms in the English language according to different ways of forming:

1. Affixation: *cybersecurity* is formed by combining "cyber," referring to computers or information technology, and security;
2. Conversion: *friend* (verb), it is originally a noun, therefore Facebook popularized its use as a verb meaning to add someone as a friend on a social networking site;
3. Compounding: *binge-watch* is the act of watching multiple episodes of a television series in one sitting. It's a compound of "binge" and "watch";
4. Abbreviation: *blog*, which is short for "weblog," a term coined to describe online diaries;
5. Back-formation: *tweet* is came from Twitter, a popular social media platform. "Tweet" refers to the act of posting a message on Twitter;

6. Postposition: *aftershow* is a postposition is when a preposition comes after its complement. "Aftershow" refers to an event after the main show;

7. Onomatopoeia: *clickbait*, which consists of "click," which is an onomatopoeic word, and "bait," referring to content whose main purpose is to attract attention and encourage visitors to click on a link;

8. Repetition: *bye-bye* is an example of reduplication, a type of repetition where a word or part of a word is repeated;

9. Alternation of Sounds: word '*flip-flop*' involves a slight alteration in the vowel sound (from 'i' to 'o') to create a new term. It's commonly used to refer to a type of sandal or a sudden reversal in opinion or policy.

In summary, neologisms can be crucial for certain social interactions, but they can also be fleeting and unimportant, similar to trends in fashion. In either ways, existing words may be adapted or new words may be created based on established language patterns during the language's evolution.

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Semantic Features of Hand Phraseological Units in English and Russian

Phraseological units are a significant aspect of language that often shows the unique cultural and linguistic characteristics of a particular society and it is worth researching them to understand the peculiarities of the lifestyle, values and traditions of the people, deepening cultural understanding.

There are many phraseological units with a component, denoting parts of the human body. For example, hands are an important part of the body. Through the hands, people learn, develop, and hands enable them to fully exist in society. Therefore, phraseological units with the component «hand», «arm» and «рука» are considered to be one of the most common phraseological units in the English-Russian and Russian-English dictionaries.

We have analyzed 74,000 idioms. Among them, 35 idioms with the component «hand», «arm» and «рука» were identified in English and 50 idioms with the component «рука» in Russian. The identified idioms in English and Russian can be classified from a semantic point of view. They express laziness, power, responsibility, work and agreement.

Laziness is expressed in such idioms: *fold one's hands* «сложить руки, бездействовать, палец об палец не ударить»; *keep hands in pockets* «лодырничать, бездельничать»; *no to lift a hand* «и пальцем не пошевеливать»; *sit on one's hands* «ничего не делать, бездействовать». [2]

In both languages, idioms with the «hand»/«arm» often convey notions of control and power. The English idiom «to twist someone's arm» conveys persuasion, whereas the Russian counterpart «крутить кому-либо руки» emphasizes manipulation or pressure exerted through social connections. These examples can also be found in the following phraseological units: *carry it with a high hand* «действовать властно; принимать решительные меры»; *fall into somebody's hand* «попасть в чьи-либо лапы»; *a heavy hand* «властно, повелительно, решительно»; *to keep in hand* «держат во власти, в подчинении»; *to get out of hand* «отбиться от рук, выйти из повиновения»; *kings have long arms* «быть влиятельным, могущественным человеком»; *lay violet hands on* «захватить силой»; *to get out of hand* «вышедший из повиновения»; *steady hand* «твердая рука»; *have the upper hand* «взять верх». [3]

Responsibility is represented in: *in one's hand* «на чьей-либо ответственности»; *take in hand* «взять на себя ответственность»; *throw upon a person's hands* «оставить на чью-либо ответственность»; *wash one's hands* «умыть руки, снять с себя ответственность». English idioms often highlight individual agency and independence, such as «to take matters into one's own hands». In contrast, Russian idioms like «рука руку моет» emphasize interdependence and mutual support in societal interactions. [2,3]

The following idioms highlight the importance of hands in doing work and everyday activities in English-speaking cultures. For example, *bear a hand* «помогать, принимать участие в работе»; *put in hand* «приступить к делу»; *put one's hand to something* «приступить к чему-либо»; *set a hand to something* «приложить руку к чему-либо»; *take in hand* «браться за что-либо»; *work with the left hand* «работать спустя рукава»; *join hands* «действовать сообща, рука об руку»; *to have one's hands full* «иметь хлопот по горло»; *to live by one's hands* «зарабатывать себе на жизнь физическим трудом». [3]

Agreement is less common, but the meaning in Russian and English languages is actually the same. For example, *set a hand to something* «ударить по рукам»; *get something off one's hands* «сбыть что-либо с рук»; *from hand to hand* «переходить из рук в руки»; *change hands* «перейти к другому владельцу». [3]

Comparing the idiomatic expressions with the words «hand», «arm» and «рука» in English and Russian reveals both similarities and unique cultural nuances. While both languages emphasize the

importance of hands in daily activities, they also reflect distinct societal values and beliefs. The exploration of the idioms illuminates the richness of both languages and underscores the importance of cultural awareness in linguistic analysis and interpretation. English idioms often stress individual agency and responsibility, while Russian expressions highlight themes of partnership and power dynamics. Thus, findings can be used while teaching at school to enrich the vocabulary, helping students to express thoughts and emotions more flexibly and creatively.

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Linguistic Features of Anthroponyms in the English-Language Version of the Russian-Language Animated Series *Fixies* / Фиксики

The linguistic features of anthroponyms play a crucial role in distinguishing characters and adding depth to storytelling in animated series. In the English-language version of the Russian-language animated series *Fixies*, the use of anthroponyms is an interesting area to explore. This article aims to analyze the linguistic characteristics of anthroponyms in the series, examining their origins, cultural significance, and potential impact on audience perception. In *Fixies*, these names often have distinctive linguistic features that contribute to character development. By examining these anthroponyms, we can gain a better understanding of how language shapes our perception of the characters and enhances our overall viewing experience. Additionally, exploring the cultural origins and meanings behind these names can shed light on the series' connection to Russian culture and its adaptation for an English-speaking audience. Understanding these linguistic features not only enriches our appreciation for the show but also highlights the importance of language in shaping narratives across different cultures.

Transcription is the most common way of adaptation in the series. It is very close to the original and preserves the phonetic similarity of the sounds, as well as the unique personality of each character. This makes the words recognizable and easy for English speakers to pronounce. Transcription takes into account the specificities of English pronunciation, while still maintaining a connection with the original work. Some examples of transcription are *Nolik-Нолук*, *Simka-Симка*, *Papus-Панус* and *Masiya-Мася*.

Some other names were adapted using the method of translation to convey their meaning and kinship in English. The translation of *Mom* as *Мама* and *Dad* as *Папа* reflects the strong cultural significance of these terms, and provides an understanding of the character within the context of an English-speaking audience and their roles within the animated series.

The anthroponym *Grandpus* is transmitted by translation – *Дедушка* – Grandpa and transliteration of the ending – "ус" – "us". This process of translation in the English-language adaptation of the *Fixies* is a notable example of how linguistic features can be used to convey the meaning and significance of character names. In this case, the anthroponym *Grandpus* is a combination of "grandfather" and "-us", a suffix that was retained from the Russian original name of the character. The name *Grandpus* conveys a sense of closeness and familiarity with the character from the original series, while also preserving the sound similarity to his original name. This approach to translation ensures the preservation of the sound and meaning of the original name, as well as the conveyance of traditional associations with family. The translation of *Дедус* into *Grandpus* demonstrates a respectful approach towards the character and his family, reflecting the significance of family bonds in the context of the series.

The anthroponym *Fire* within the English-language adaptation of the series represents an example of transcription of the Russian-language name *Файер*. In this instance, the name for the character *Fire* has been translated into English without alteration, as the original name for this character was transcribed.

In the English version of the series, the name *Tom Thomas* is used for the character in order to make him recognizable to an English-speaking audience. This choice was made because the name *ДимДимыч* is not commonly used in English and may be difficult for some people to pronounce. Additionally, it is not customary for British and American people to use patronyms, so the translators chose to use a "double name" option that is more common in these countries, such as the short and full forms of the name *Thomas*.

The translation of the character *Верма* from the English version into *Verda*, which corresponds to "verdant" in English, preserves the original meaning of the name while adding context for English-speaking viewers. In this instance, the name was changed to *Verda* in the English language version to reflect its connection with green color and maintain this association for English-speaking audiences. It is worth noting, however, that *Verda's* name does not have this particular meaning in the Russian-language version, as Russian-speaking audiences are not aware that the name is derived from the French term "vert" for green.

In conclusion, the linguistic features of the anthroponyms in the English version of *Fixies* play a significant role in helping English-speaking audiences understand the characters. The linguistic features of anthroponyms in the English-language version of *Fixies* aim to make the names more accessible and familiar to English-speaking audiences while still retaining some elements of the original Russian names.