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Phonetic Peculiarities of the English Language in India

English and Hindi are the two official languages along in India. The interaction of these two languages leads to their fusion and forms the third language "Hinglish", as it is called by the British media.The English language which is spoken in India is different from the one, which is spoken in other countries, for example the US or Great Britain. Let's consider main phonetic features of Indian English.

Hindi differs significally from British English, that is why most Indians face difficulties in *pronunciation*, tone and intonation. Most Indians can not differentiate voiced and voiceless consonants. These are [v] and [f], [z] and [s], [d] and [t]. Indiands pronounce the word 'veil' as [feil], instead of [veil]. '*Water*' *[wɔːtə(r)] is pronounced like [wɔːd(r)].*

The feature with aspirates must be mentioned, too. *At the beginning of words, letters p, k, t must be aspired like [pʰ], [kʰ], and [tʰ]. Indians pronounce them as voiced sounds in any position of the word. The dental fricatives [θ] and [ð] are non-existent in Indian English. The aspirated voiceless [tʰ] is realized for [θ] , the voiced [d] is realized for [ð] as in the words 'thin' [tʰɪn] and 'then' [den].*

The sound [ŋ] is the same as in the UK English at the end of the words. However, in the middle position Indian English adds the sound [g], so the word 'singing' is pronounced like ['sɪŋgɪŋ].

Syllabic [l], [m] and [n] are often replaced in Indian English by the group of the sounds [əl], [əm], [ən], so such words as 'corn' [kɔːrn] and 'film' [fɪlm] are pronounced like [kɔːrən] and [filəm].

It is said that the "Hinglish" system of vowels is less diverse from original pronunciation. Nevertheless, there are still differences. For example, the two vowels [ə] and [ʌ] do not diverse in Indian English. In various dialects, the back vowel [ʌ] is replaced by the front vowel [a].

It is common that a huge number of Indians do not notice the difference between the vowels [ɒ] and [ɔː], such as in the words 'cot' and 'caught'. What is more, some of those living in southern India replace the sounds [ɒ] and [ɔː] with [a]. The diphthongs [eɪ] and [oʊ], like in words 'male' and 'role', being characteristic of the ordinary British pronunciation, in "Hinglish" are replaced with monophthongs [e:] and [o:]. Also, many Indians pronounce such words as 'flower' and 'our' like [fla:(r)] and [a:(r)].

The stress usually falls on the first syllable of a two-syllable word, except those cases where the second syllable is heavier: 'ta'boo', 'mis'take'. In three-syllable words, the stress falls on the first syllable, too. But if the second syllable is heavy, stress falls on this syllable: mo'desty, char'acter.

For a long time, English, as well as a lot of various languages of India, have been in contact with a large number of cross-cultural borrowings which influenced Indian English pronunciation. The "Hindish", used by less educated people, is influenced by the phonetic and phonological features of the local language in a certain degree. It is still a matter for further research, how English pronunciation varies across such a large country.

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Phonetic Features of New Zealand English

Immigration to New Zealand from Australia and different parts of Britain has had a significant bearing on the way New Zealand English developed. Thus, the variant of English spoken in New Zealand was formed under the influence of Scottish English, dialects of the south of England, Australian English and the language of Māori (native people of New Zealand). Māori English differs in production of some vowels and diphthongs and is most noticeably different in its stress and rhythm. British pronunciation is highly appreciated in New Zealand because it is associated with being educated. Nevertheless, local dialects have much more influence. [1]

The English language of New Zealand is considered to be a variant of Australian, but it has much in common with the British English. It has its own phonetic peculiarities compared to Australian English. These differences are characterized by a range of changes in the vowel system. They include:
• centralization of [i] into [a];
• rise of [e] into [i];
• reduction of [æ] into [e];
• merger of [eə] and [iə]. [2]

These changes were first noticed in the speech of young women of the middle class. Nowadays they can be noticed among all classes of people in New Zealand [3]. New Zealand also tends to have a flattened short [i] which Australians hear as the short [u]. So, for example, "fish and chips" in New Zealand English is heard as "fush and chups".[2]

The most widely reported intonation feature of New Zealand English is the High Rising Terminal Contour (HRT), a rise in pitch used on declarative sentences. Outsiders mistakenly interpret this as a questioning intonation pattern. The HRT is a politeness feature used by a speaker wishing to involve the hearer in a conversation. [1]

The consonant system of New Zealand English is unremarkable for a variety of English. G.W. Turner points out, "Distinction between wh and w is very often made in New Zealand, the wh being sounded as [h+w]. Thus, the difference between what and Watt, where and wear is being maintained". There is a tendency to substitute [f] and [v] for [θ]. [2]

As with Australian English and American English, the intervocalic /t/ may be flapped, so that the sentence "use a little bit of butter" may be pronounced [jʉːz ə ləɾo bəɾ əv bɐɾə] (phonemically [jʉːz ə lətəl bət əv bɐtə]). [1]

The sound [l] is velarized ("dark") in all positions, and is often vocalized in syllable codas so that 'ball' is pronounced as [boːʊ̯] or [boːə̯]. Even when not vocalized, it is darker in codas than in onsets, possibly with pharyngealization. Vocalization varies in different regions and between different socioeconomic groups; the younger, lower social class speakers vocalize [l] most of the time. [1]

Thus, since the latter 20th century, New Zealand society has gradually divested itself of its fundamentally British roots and has adopted influences from all over the world. The Internet, television, movies and popular music have all brought international influences into New Zealand society and the New Zealand vocabulary.

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The Particularity of Journalistic Media Texts

In the modern world of the formation of the information society, the study of style of speech in mass media is of particular relevance. The main unit of the media stream is the media text, the structure of which allows combining such diverse concepts as a newspaper article, radio broadcast, television news, Internet advertising and other types of media products. Each type uses its own style of presentation of information. With the advent of the media and the term "media text", researchers began to pay attention to each style within this phenomenon.

Journalistic media texts have their own peculiarities. For a more detailed consideration, it is necessary to compare the points of view of several linguists regarding the terminology.

To begin with, it is necessary to study the concept of text as the basis of this phenomenon. It is worth comparing the opinions of linguists as representatives of several cultures, which will help to see its differences or similarities. Referring to the Russian dictionary, the concept of text is an order of symbolic units united by a semantic connection, the main properties of which are coherence and continuity. This term also means a meaningful order of any signs, any form of communication [3]. Merriam-Webster dictionary interprets text as the original words and form of a written or printed work, in other words, it is a source of information [4].

As for media texts, in English, they can be understood to include any work, object, or event that communicates meaning to an audience. Russian linguists say media text is a type of text intended for a mass audience, which combines verbal, visual and audiovisual components of speech. Thus, there is similarity of the purpose of media texts in Russian and English-speaking countries. Accordingly, this type of text is presented to the viewer, reader or listener in the same forms.

As for the journalistic style of text, the point of view of both Russian and English-speaking linguists are similar. Journalistic style, or news-writing style, is the prose style used for news reporting in media such as newspapers, radio and television. It serves a wide area of social relations: political, economic, cultural, sports, etc. The journalistic style is represented by mass media such as newspapers, magazines, radio, television, documentaries.

Based on the research, it can be concluded that journalistic media texts in Russian-speaking and English-speaking countries have a number of similar features. The only differences between the texts are the design and way of presenting information, as well as the lexical aspect of this phenomenon.

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Linguistic Features of Geographical Idioms in the English and Russian Languages

English and Russian speakers actively use diverse geographical idioms in communication. In spite of the fact that the phraseological units have their peculiarities, they may transmit the same meaning. The idioms connected with geography have been selected and analyzed from the viewpoint of their meaning and stylistic features.

English speakers use the phrase "carry coals to Newcastle" to show the idea of "supplying something to a place or person that already has a lot of that particular thing" [2]. It refers to the fact that coal mining played a significant role in Newcastle's economy, and it would be irrational to provide the city with an extra amount of coal. In the idiom, the phenomenon of alliteration can be observed; the [k] sound is repeated in the words "carry", "coals" and "Newcastle". For expressing the same idea, the phrase «ездить в Тулу со своим самоваром» is used in the Russian language. Tula is considered to be a place where a lot of samovars are produced there, that is why there is no need to carry another one there.

To say that "it takes time to achieve something important, and you should not expect to succeed immediately", the phraseological unit "Rome was not built in a day" is used in the English language [4]. Rome is a large city, the former capital of the Roman Empire, and it has required a lot of time and efforts to transform the place into something significant. To express an identical idea, Russian speakers use the phrase «Москва не сразу строилась» [1] but instead of Rome, the name of the Russian capital is used.

As "a way of saying that you do not understand something that is said or written", the idiom "It is all Greek to me" is used [2]. Probably, it means that the Greek language sounds quite peculiar and complicated for perceiving by foreigners. In the idiom, the phenomenon of assonance can be observed, the [i] sound is repeated. Russian speakers use the phrase «Китайская грамота» to transmit an identical idea [1].

In the English language, there is a phrase such as "Canterbury tale" that conveys the meaning of a cock-and-bull story [3]. It refers to the literary work "The Canterbury Tales" that was written by G. Chaucer and consisted mostly of narrative poems. For expressing the same thought, the phrase «нести с Дона, и с моря» is used in Russian.

In conclusion, it should be noted that similar ideas can be expressed with different English and Russian geographical idioms and the use of diverse stylistic devices.

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The Usage of Anthroponymic Phraseological Units in Teaching a Foreign Language in a Secondary School

"Phraseology is a treasure trove of language. Phraseological units reflect the history of the people, the originality of their culture and way of life."[1, p. 6] Knowledge of phraseological units is a necessary condition for mastering any language. Thus, in a secondary school it is necessary to give vocabulary inseparably from phraseological units, as they enrich the vocabulary of students, expand their linguistic horizons, and also help to maintain motivation to learn a foreign language.

The relevance of this study is dictated by the fact that little time is devoted to phraseological units at school, but it could be interesting to students, and therefore this topic needs to be studied more deeply.

The purpose of this research is to study anthroponymic phraseological units that can be used in foreign language lessons in a secondary school.

The English language is full of phraseological units with proper names. From the point of view of semantics, phraseological units can be divided into the following categories:

1. Phraseological units originating in the Bible and other religious writings:
− old as Adam - very old;
− doubting Thomas - one who is habitually doubtful;
− an act of God - a natural disaster, or any event beyond human control;
− since Adam was a boy - for a very long time.

2. Phraseological units that include proper names associated with ancient mythology (mythonyms):
− open Pandora's box - to begin something that leads to many other problems;
− Achilles' heel - a weakness or vulnerability that can lead to permanent destruction or downfall;
− Janus-faced - hypocritical.

3. Phraseological units with proper names taken from literary sources, articles, public speeches, films and theatrical productions:
− Hamlet without the prince - an event that happens despite the absence of a key player.

4. Phraseological units that are associated with the names of real-life people of their time:
− John Hancock - one's signature;
− Draconian laws - any unusually harsh law;
− according to Hoyle - in accord with the prescribed rules or regulations;
− admirable Crichton - one who has success in all areas;
− all Sir Garnet - everything is good or in order.

5. Phraseological units with the name of a non-existent person:
− to keep up with the Joneses - to maintain the same lifestyle as one's neighbors or peers;
− before you can say Jack Robinson - very quickly or suddenly;
− Johnny-on-the-spot - one who is available and ready for action;
− nosy Parker - a person who likes to meddle or pry into other people's lives;
− nervous Nellie - someone who is more timid, nervous, or anxious than is normal or reasonable.

The phraseological units discussed above can be used in a secondary school, but it should be noted that not all phraseological units can be understood by students. The most suitable phraseological units for mastering in the lesson are phraseological units with names from the Bible, with mythonyms and with names of non-existent people, since they have analogues in the Russian language. To understand the phraseological units associated with the names of real people and literary heroes, students lack knowledge and analogues in the Russian language.

Thus, there are a large number of anthroponymic phraseological units that can be used in foreign language lessons in a secondary school, but it is worth noting that this topic has not been fully studied and it is necessary to continue research.

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Linguistic Peculiarities of Songs

Song is widespread globally and that influence of song makes it an interesting source to study lyric content, language use, style, and idea. Music also tends to be motivating. Some songs are able to stimulate the brain while studying. Furthermore, songs can be beneficial in the teaching of skills as well as linguistic aspects in the teaching of a foreign language and English in particular. Music can develop and extend vocabulary and comprehension skills, and additionally can enhance students' creativity and cultural awareness, including long-term memory. [1]

For a long time, song discourse has been considered by researchers as one of the varieties of the discourse of lyrical poetry. This is due to the presence of a number of common features – features of rhythmic-compositional construction, artistic means of creating images, conveying the thoughts and feelings of the author, the presence of subtext. [2] Other features of song discourse include coherence, addressability, intertextuality, a high degree of pragmatism, ideology.

The global nature of the dissemination of the texts of the English-language song discourse leave a certain imprint on these texts, mainly in terms of their simplification: the text of the song should not contain complex grammatical phenomena, realities and idioms. The metaphor is most frequently used to describe meaning in various kinds of concepts in the lyrics.

Phonetic techniques (alliteration and assonance) are not relevant for the texts of the English-language song discourse, and poetic features are characterized by a sufficient degree of freedom. Speaking about the rhythmic features of these texts, we note a fairly free metric, which shows that there is a varying number of stressed syllables.

There are rare cases of internal and through rhyme, such forms as paired and cross rhyming are more often used.

The lyrics of the songs are syntactically heterogeneous, demonstrating both the features of a high and conversational style. The leading registers in the English–language song discourse are reproductive (in narrative and descriptive varieties) and informative. The most noticeable features of the texts should be considered parallel constructions in combination with various types of repetition, as well as the high occurrence of interrogative and imperative sentences. Repetition makes lyrics sound smooth and also highlights the important messages in the verses.

Now, creolized texts are of particular interest to linguists. According to E. E. Anisimova, a creolized text is "a complex textual formation in which verbal and melodic elements form one visual, structural, semantic and functional whole aimed at a complex pragmatic impact on the addressee". [3]

Song lyrics can be considered as a kind of poetry that is composed by songwriters with concern for the use of the varieties of stylistic device, rhythm, and meaning.

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The Distinctive Features of Canadian English

The English language like most other languages in the world has many different dialects and national variants. This is due to the fact that during the period of English colonization, native speakers left their homeland. They began to communicate with representatives of other nations speaking different languages. As a result, languages have mixed and the English language has become different from British English. The Canadian English language is a variant of the English language which is spoken in Canada. In addition to vocabulary, grammar and spelling, the differences between Canadian English and other national variants include phonetic characteristics as well.

The Canadian English language owes its existence to important historical events, especially the Treaty of Paris of 1763, which ended the Seven-Years' War and opened most of eastern Canada for English-speaking settlement, the American Revolution of 1775-1783, which spurred the first large group of English speakers to move to Canada, and the Industrial Revolution in Great Britain, which encouraged a large group of the British to join them in the 19th century. These and other events determined the patterns of English-speaking settlement in Canada, which, in turn, influenced the current form of Canadian English. [3]

It seems that Canadian English is a kind of a crossroad for different variants of the English language. Many researches and ordinary speakers are of the opinion that the phonetics of the Canadian version of English is a combination of British and American ones. On the one hand, Canadians mostly use the British spelling of words 'colour' or 'centre'. On the other hand, people who have heard Canadian speaking can notice that the pronunciation is more common to general American English. Despite all the similarities, a number of distinctive features are distinguished in the phonetic structure of the Canadian English language. [1]

A typical Canadian English phonetic trait is the lack of distinguishing between long and short vowels. In this case, two historically separate vowels have merged into a single sound. Due to this feature, the difference in pronunciation is lost. Thus, words like 'cot' and 'caught', 'stock' and 'stalk', 'nod' and 'gnawed' are pronounced in the same way. Canadians raise 'ou' vowel sound in words 'out' and 'about'. That is why these words sound closer to 'oat' and 'aboat'.[1]

It is also worth saying that Canadians sound more like Americans to most people from other countries. Distinctive characteristics include the rhotic pronunciation of 'car', the 'd-like' pronunciation of 'bottle' and the usage of American variant like 'tomayto' for British 'tomato' and 'skedule' for British 'schedule'. British English preferences are placed in words like 'news', which sounds like 'nyoos', and in the pronunciation of 'anti' where American variant has 'antai'. [2]

As for youth slang as a linguistic phenomenon, young people in Canada often use 'eh' while Americans use 'huh'. What is more, 'eh' has the same meaning with 'Could you repeat what you said?'. But it is more common as a question tag 'You do want to go, eh?' It is also serves to express agreement or confirmation (It's nice, eh?) and commands, questions and exclamations (Do it, eh?). [2]

Another well-known phonetic peculiarity is the pronunciation of many words of French origin according to the rules of the French language. For instance, the Canadians pronounce the word 'niche' as 'nish'.

To sum it up, it is worth saying that none of these characteristics of Canadian English is universal for the whole of Canada.

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Genre Features of Mark Twain's Works

The use of authentic literary in teaching English as a foreign language is becoming increasingly widespread. Nowadays, Mark Twain's works are often used for reading in English lessons. This can be explained by the fact that all works of the American writer Mark Twain are unique. In almost every one of them we can see the interaction of various genres and forms, the relationship between oral and written literature, between fiction and non-fiction, between romantic unrealistic genres and historical realities. In this regard, the purpose of this research to study genre features in the works of Mark Twain.

His work includes humor, satire, philosophical fiction, and in all these genres he invariably takes the position of a humanist and a democrat. The influence of Western folklore has become the most important formative factor of Twain 's work. Humor with his usual folklore techniques permeates all of his work. In American literature, the genre of the short story was dominated by great humor, and its most significant representative is Mark Twain. The examples of Mark Twain's early humorous short stories can be "The Story of a Bad Boy" and "The Story of a Good Boy". Mark Twain perfectly used both favorite plots and many genres of this subliterature: tall tales, jokes and yarns, hoaxes, parodies and burlesques, hunting stories or unrestrained bragging, as well as scary stories.

Twain's most famous novels are generally named by genre: "The Adventures of Tom Sawyer" and "The Adventures of Huckleberry Finn". But there was an important fact. The acts of teenage heroes did not take place in exotic countries, but recently, in the American backwoods. Also, Mark Twain has always proclaimed the freedom and naturalness of the embodiment of personal life experience and creativity as his main creative principle. The example of that can be the same his work "The Adventures of Tom Sawyer", which was written on the basis of real events that happened to the author and his schoolmates. Also, in this novels, the author uses a construct of memories and factography.

Also, it should be noted that to characterize his novels, Mark Twain usually uses the word tale, but never uses the generally accepted concepts of romance or novel for that. We can rarely meet Twain's use of generally accepted titles, in small parodies, like "Condensed Novels".

Twain's creativity is based on the combination and complementation of funny and serious beginnings. Mark Twain could tell the truth and denounce evil in a mask of ridicule and jokes. In addition, Twain was able to combine romantic and realistic elements in his work, the example is the "Gilded Age". Mark Twain used in his works such forms of literature as fiction and non-fiction. We can see that in his works such as "Life on the Mississippi", along with two famous books "Adventures" and "Simpleton Wilson".

In conclusion, we can say that Mark Twain often raises in his works such eternal problems as a person's place in the world, the meaning of life, as well as the theme of good and evil. Behind the apparent simplicity of the plot and the sparkling humor of the writer hides a deep philosophical meaning.

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Linguistic Peculiarities of English and Russian Proverbs and Sayings about Studying

Many linguists believe that learning a foreign language is not only about developing grammatical features, writing, fluent speech and reading; an important role is also played by the opportunity to get to know the history, traditions and culture of the country. It is no secret that proverbs and aphorisms, which are wisdom, the age-old value of the people, are an integral part of the spiritual culture of the language, so their skillful use in a suitable situation makes speech richer and brighter. Also the study of proverbs and sayings contributes to more effective communication. [3]

The figurative meaning of proverbs is not always obvious and it requires certain level of contemplation. The stylistic devices in the proverbs range from metaphors, metonymies, hyperboles, allegories, paradoxes, antitheses, similes to litotes and irony. It should be noted that many English and Russian proverbs and sayings have multiple meanings, which makes them difficult to interpret and compare. Several proverbs and sayings have been chosen and analyzed.

"A little knowledge is a dangerous thing" – "Всякое полузнание хуже незнания". The proverb means that as soon as we start having a little knowledge, it intoxicates us with pride and arrogance. [2] However, as soon as a person becomes more knowledgeable, they become sober. The metaphor has been beautifully used to convey that when a person does not get more knowledge and does not become an expert, they often become haughty and mislead others. As for the meaning, in the English version the words "little" and "dangerous" are used, while in Russian the words are "всякое" and "хуже". [1]

"The roots of education are bitter, but the fruit is sweet" – "Корни обучения горькие, но плоды сладки". The proverb is used such a stylistic device as an antithesis. [1] The words "bitter" and "sweet" are opposites. The meaning of each word in the proverb completely coincides with the Russian version. We understand that we are talking about study and the difficult way of obtaining knowledge. If we look at the sayings from a grammatical viewpoint, we can see that the position of words in sentences is absolutely the same. [4]

"Live and learn" – "Век живи, век учись". There is a lexical repetition in the saying; the word "век" is repeated 2 times. A stylistic device such as hyperbole is used, in which emphasis is achieved through deliberate exaggeration.[4] This proverb is used to say that one has learned something from an experience that is surprising and usually unpleasant. You can reveal this proverb as interconnected processes with each other. One cannot exist without the other. Life cannot exist without mistakes and self-improvement. [1]

It is possible to note that proverbs are rich in stylistic devices which are used as means of expressing human thinking in an indirect and figurative way. Proverbs and sayings can help in the learning process to master a foreign language. Stylistic devices make proverbs more vivid, emotive and, of course, more memorizable.

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Linguistic Features of Fiction Prose for Children

It is widely assumed that the children`s literature stands out for its linguistic and thematic singularity. What stylistic patterns can be distinguished in children`s reading material and how these peculiarities reflect on stylistic devices of prose? It seems riveting and challenging to explore this topic in order to identify the essential features of short stories for kinds and reveal the linguistic patterns that characterize this genre. Thus, it would be relevant to perform a linguistic investigation [5].

Novels or they are also called "short stories" belong to prose, however, prose fiction as a dominant form in literature utilizes a lot of poetry. These elements include the wide use of metaphors, alliterations, irony, personification, allegory, hyperbole, onomatopoeia, imageries etc. A novel is a story in which the characters and events are usually imaginary. Writers figuratively compare imaginary with painting made out of words. Thus, playing with words develops interest in reading process and offers a huge potential for the use of various stylistic expressive means that are entertaining and exciting for young readers. [7]

The abundance of children`s fiction prose with various literary devices amazes even experienced readers. It would be opportune to have a closer look on some of the stylistic tropes and figures of speech. Allegory is actually on of the most difficult techniques because it is typically used throughout an entire story, rather than here and there like other techniques. An allegory tells one story, while the underlying meaning transfers to something else. [3] As an example, "The Squire and the Scroll" tells the story of a young squire who must bravely follow the words from his scroll in order to survive and even defeat an evil dragon. The allegory of the story helps young readers to understand the importance of purity and following the Word of God. In this novel, the allegory is also the leitmotif of the whole plot. Hyperbole, otherwise known as exaggeration, is another technique that tends to be used throughout an entire story rather than in just a few places within a story. [3] Many of us would call these stories "tall tales." Tall tales usually have an element of humor in them. In the novel "Jack and the Beanstalk" by Henry Cole hyperbole is one of the key elements in the image of the giant and his huge house. Ideal example of using idioms are novels about Amelia Bedelia. [6] This girl takes idioms literally. If someone tells her to dress a turkey, she puts clothing on a turkey. Idioms, then, are phrases that shouldn't really be taken literally like "it is raining cats and dogs." Irony is another lively and resounding literary device. When something is ironic, it is the opposite of what you would have expected. [2] In the book "Caps for Sale" [4], for instance, the peddler tries and tries to get monkeys to take his caps off of their heads. Ironically, once he gets angry and throws his cap down, the monkeys (mimicking his every move) throw the caps down. It is not at all what the peddler expected. It was ironic that they did what he wanted when he stopped trying.

Moreover, the writers use not only the appearance of the characters, but also their speech to express the nature of the characters. For example, the manner of speech of the protagonist of the children's novel "The BFG" by British novelist Roald Dahl it is extremely rich in neologisms, dialectal words, which revealed his soft, straightforward and kind personality.

It is worth noting that these are linguistic means that make it possible to touch on important and serious issues even in children's novels. Thus, the topics of many stories are similar, but the use of different storytelling styles makes the underlying plot fascinating for children. Some of the most well-regarded novels have been analyzed and considered. The typical storylines raise questions on true friendship ("Peter Pen" by Barrie James Matthew, "The Hobbit" by R. Tolkien), development of the personality and making life choices ("Jack and the Beanstalk" by Henry Cole, "Alice's Adventures in Wonderland" by Lewis Carroll), and love for nature and animals ("The Butterfly" by Patricia Polacco,

"Amber on the Mountain" by Tony Johnston). Therefore, despite the fact that children's literature is aimed at an inexperienced reader, eternal issues raised in creative way in children's novels are intellectually fulfilling for the youth. [1]

To sum up, fantasy novels for kids is a genre in which the writing talent of authors is fully revealed. They use a huge variety of linguistic and stylistic means that give a fresh breath of air to the typical plots allowing children to immerse themselves in an absorbing story in a deeper way. The thought-provoking novels can be the backbone of for their choice of further books for reading and change them because classical literature influence how children think, act or look at the world. Maybe colorful metaphors and similes will help them understand the author's idea even better and they will become lifelong readers, after living a story with their favorite characters.

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Comparative Analysis of Phraseological Units with Zoonymic Components of the Russian and English Languages

The study of a foreign language is closely connected with the study of the vocabulary of this particular language in all its diversity. From this point of view, issues related to such a branch of lexicology as phraseology reflecting the mentality of the nation and related to the history, culture and way of life of the people are very relevant. The choice of the subject of the work is due to the importance of the problem of perception, understanding and ways of translating phraseological units when learning English. The purpose of the work is to analyze zoonymic phraseological units of the English and Russian languages from the point of view of their semantics and specifics of translation.

During the research, the method of analyzing theoretical literature and sources, the method of selecting factual material from phraseological dictionaries, as well as the method of complex analysis of the collected material were used.

Zoonymic phraseological units were chosen for the study, since the comparison of the perception of animals by different nations is of great interest. Throughout history, man has observed animals, compared the behavior of humans and animals, found connections and differences [1].

Different people have diverse attitudes towards certain types of animals. For comparative analysis, zoonymic phraseological units of the Russian and English languages were selected in accordance with the following criteria: positive and negative qualities of people, positive and negative attitude to work.

Positive qualities of people in the Russian language are expressed in the following phraseological units with the help of the lexemes "dog" and "calf":

- собачья преданность (to be loyal);
- ласковый теленок (to be affectionate and attentive).

The lexemes "fox" and "wolf" are known to personify the negative qualities of people in the Russian language as follows:

- хитрый, как лиса (to be tricky);
- волк в овечьей шкуре (dissembler).

In English phraseological units the lexemes "cat" and "dog" are used on the positive side with the coloring the qualities of people:

- be the cat's whiskers (to be excellent);
- top dog (a winner).

The lexemes "bear" and "bull" in the phraseological units of the English language are used to express the negative attitude to qualities of people:

- as gruff as a bear (to be rude and unfriendly);
- bull in a china shop (to be clumsy).

To convey a positive attitude to work in Russian phraseological units, the lexemes "bee" and "wolf" can be used as follows:

- трудиться, как пчела (to be hard-working);
- работать, как волк (to do tough tasks).

The idea of useless work or a negative attitude to work is expressed by the following phraseological units of the Russian language with the lexemes "monkey" and "fish":

- мартышкин труд;
- биться, как рыба об лед.

The lexemes "horse" and "beaver" of English phraseological units reflect the positive attitude and will to work:

- horses for courses (a person suitable for work);
- eager beaver (a keen and enthusiastic person who works very hard).

Conveying the attitude to work from the negative point of view as well as expressing the idea of tedious efforts the lexemes "rat" and "dog" are used:

- rat race;
- dog's life [2], [3], [4].

Thus, considering and analyzing phraseological units of the Russian and English languages, which have zoonyms in their structure, it was possible to identify similarities, as well as differences that bear the imprint of national and cultural specifics and speak of certain imaginative thinking of people of different cultures.

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