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Comparative Analysis of Russian and English Phraseological Units

Phraseological units, or idioms, are fixed combinations of words that have a meaning that is different from the sum of the meanings of their constituent words. These units are an important element of any cultural structure and often reflect unique characteristics of the cognitive processes of people using a certain language. The study of idioms is essential for those who seek to attain a deep understanding of a language because they reveal the cultural and historical characteristics of a given community.

However, the analysis of idioms presents a range of challenges. First, many phraseological units do not have direct equivalents in other languages, making their translation challenging. For example, such idiomatic phrases as "to hang one's nose" or "snout in the dirt" in Russian do not have exact equivalents in English. Second, even if similar expressions exist in terms of meaning, they may differ considerably in imagery. For example, the English idiom "to buy a pig in a poke" (also "to buy a pig in a sack") has a corresponding Russian idiom — "to buy a cat in a sack," yet the animal imagery differs.

The findings of the study revealed that, in certain instances, Russian and English phraseological units share a common origin. For instance, biblical idioms like "a storm in a teacup" ("a tempest in a teapot") are given similar interpretations in both languages. It is also noteworthy to mention the impact of world literature: Shakespeare's and Dumas's works of literature have been the source of a significant number of idioms utilized both in Russian and English.

Aside from bringing up the analysis of phraseological units, one can use previously known data, e.g., encyclopaedias of idioms along with their target-language translations and explanations. During research work, over 100 common English idioms have been under examination, many among them having their Russian counterparts. For instance:

"To be in a state of utmost joy" ("to feel ecstatic joy");

"A round peg placed within a square hole" ("a square peg inserted into a round hole").

It is essential to realize that images related to anatomical features and fauna are frequently found in idiomatic expressions in both Russian and English languages, showing shared cultural foundations. When translating from these languages, though, imagery substitution is usually employed; for example, whereas the English idiom "as two peas" is utilized, that in Russian is "like two drops of water." Thus, the current paper provides a comparative analysis of Russian and English phraseological units. The study demonstrates that while numerous expressions remain unique to each language, there are significant similarities due to common cultural and historical backgrounds.

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English Stylistics in Rowling's «Harry Potter»: Traditional Elements, Individual Style, and Translation Problems

The «Harry Potter» series by J.K. Rowling has captivated millions of readers worldwide, not only for its engaging plot and rich characters but also for its masterful use of language. This presentation explores the stylistic elements in «Harry Potter», focusing on traditional literary techniques inherited from earlier works of fantasy, Rowling's individual narrative style, and the challenges faced in translating these elements into other languages. [1] The analysis is supported by references to scholarly works and specific examples from the series.

Rowling draws heavily from the traditions of fantasy literature, particularly influenced by authors like J.R.R. Tolkien and C.S. Lewis. These traditional elements include: Archaic Language: Rowling occasionally uses archaic or formal diction to evoke a sense of mystery and timelessness. For example, phrases like “I am what I am” («Harry Potter and the Philosopher's Stone») echo the elevated tone of medieval epics. Mythopoeic Style: Like Tolkien, Rowling creates a mythopoeic world where magical creatures, spells, and rituals are woven seamlessly into the narrative. [3] This style immerses readers in a universe that feels both fantastical and believable. Symbolism: Objects such as the Sorting Hat, the Elder Wand, and the Horcruxes carry deep symbolic meanings, reflecting themes of choice, power, and morality. These elements connect «Harry Potter» to the broader tradition of fantasy literature while grounding it in a familiar framework for readers.

While Rowling's work is deeply rooted in tradition, her unique voice sets «Harry Potter» apart. Key features of her individual style include: Accessible Tone: Unlike the solemnity of Tolkien's prose, Rowling employs a conversational and often humorous tone. For instance, the interactions between Fred and George Weasley showcase her ability to blend wit with character development («Harry Potter and the Chamber of Secrets»). Character-Driven Dialogue: Much of the narrative unfolds through dialogue, which reveals personalities and advances the plot.[5] Hermione's logical reasoning contrasts sharply with Ron's sarcasm, enriching the reader's understanding of their dynamic. Wordplay and Cultural References: Rowling integrates British cultural references and clever wordplay, such as “Muggle” (non-magical people) and “Hogwarts” (a pun on hog and warts). These elements add layers of meaning and humor. Rowling's style bridges the gap between high fantasy and contemporary storytelling, making «Harry Potter» accessible to a wide audience.

Translating «Harry Potter» into other languages presents significant challenges due to its linguistic richness and cultural specificity. Key issues include: Loss of Wordplay: Many of Rowling's puns and neologisms lose their impact in translation. For example, translating “Pensieve” (a play on “pensive” and “sieve”) requires creativity to preserve both meaning and imagery. Cultural Adaptation: Concepts like Quidditch or the Hogwarts Houses may lack direct equivalents in other cultures. Translators must decide whether to adapt these terms or retain their original form. Case Studies: In Russian, Igor Oranskij's translation preserves the rhythm of Rowling's prose but struggles with certain jokes and idiomatic expressions. [2] German translator Klaus Fritz adapts names phonetically while maintaining thematic coherence, ensuring that the essence of the story remains intact.

These challenges highlight the importance of balancing fidelity to the source text with readability in the target language. [7]

A comparison of traditional and modern stylistic devices reveals both shared and contrasting approaches: Shared Features: Both Tolkien and Rowling use descriptive passages to create immersive worlds and emphasize moral and philosophical themes through symbolism. Contrasting Approaches: While Tolkien relies on extended exposition, Rowling's fast-paced storytelling keeps readers engaged. Additionally, Rowling's conversational style contrasts with Tolkien's more academic tone. [4]

This analysis underscores how Rowling builds upon traditional fantasy conventions while innovating within the genre.

Rowling's «Harry Potter» series exemplifies the successful integration of traditional stylistic elements with an individual narrative voice. Her use of archaic language, mythopoeic style, and symbolism aligns with the legacy of fantasy literature, while her accessible tone and innovative wordplay make the series uniquely appealing. However, translating these stylistic nuances poses significant challenges, requiring translators to navigate linguistic and cultural barriers carefully. Future research could explore how contemporary fantasy authors continue to innovate within this tradition.

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English stylistics in Tolkien's *The Lord of the Rings*: traditional elements, individual style and translation problems

The relevance of the research problem concerning the stylistics of the English language in Tolkien's *The Lord of the Rings* is determined by its unique status in world literature, where traditional and archaic elements combine with modern trends in the formation of an individual style. The work represents a complex communicative statement characterized by coherence, connectivity, causality, internationality, and intertextuality, which allows it to be regarded not only as a literary text but also as an object of in-depth linguistic analysis. The aim of this study is to analyze the stylistic features of the English language manifested in Tolkien's work, with an emphasis on graphic-phonetic means, an individual manner of writing, and the use of archaic vocabulary. To achieve this goal, scientific and methodological literature dedicated to the theoretical and practical aspects of linguistic analysis of literary texts, as well as the issues of conveying complex realities in translation, was studied.

To achieve the set goal, scientific and methodological literature related to the stylistic analysis of works by J.R.R. Tolkien was studied.

A stylistic analysis of J.R.R. Tolkien's *The Lord of the Rings* demonstrates that the text functions as a complex communicative utterance characterized by integrity, coherence, causality, internationality, acceptability, informativeness, situationality, and intertextuality. These textual characteristics, as presented in the study, emphasize that every literary work encompasses a multifaceted unity of formal and substantive aspects, enabling the construction of a system of semantic and stylistic elements. This unity becomes particularly evident in Tolkien's novel, where every detail—from word choice to the use of grapho-phonetic devices – carries additional significance, contributing to the formation of a profound aesthetic perception of the text [5, 6, 7].

An individual writer's style, examined within the context of an anthropocentric approach, acquires a new, broader meaning. Modern stylistics interprets an individual writing manner as a manifestation of the author's linguistic personality, reflected in the structure, semantics, and pragmatics of the text [6]. In Tolkien's case, this aspect is expressed through the meticulous selection of archaisms, obsolete lexical units, and poeticisms, which not only create a sense of antiquity and traditionality but also emphasize the uniqueness of the author's worldview. This approach allows readers to perceive the depth of cultural and historical layers embedded within the text and to observe how the author's individual style shapes the distinct atmosphere of the work [2, 3].

Grapho-phonetic devices play a significant role in actualizing the composition and emotional intensity of the novel. The use of capitalization in key concepts such as «the Enemy», «Shadow», «Dark Lord», and «the One Ring» imbues the text with additional symbolism and gravitas, conveying fear and awe toward the force of evil. Capitalization serves not only as a stylistic device but also as a tool enabling the author to structure the text at the level of its semantic organization. Lexico-syntactic anaphora, exemplified in the iconic passage about the Ring of Power – «One Ring to rule them all. One Ring to find them, One Ring to bring them all and in the darkness bind them» – emphasizes the monumental and mythological foundation of the narrative. Particular attention is also given to the use of italics, which highlight critical fragments of the text and help focus the reader's attention on key moments, thereby creating an additional rhythmic and visual effect. A distinctive feature of Tolkien's authorial style is the use of incomplete syntactic constructions and repetitions. These syntactic techniques generate a sense of the unspoken and uncertainty, heightening the drama and emotional tension in the narrative. Repetition, as a means of stylistic emphasis, allows the author to underscore the importance of specific ideas and images, evoking a profound emotional response in the reader. Collectively, these techniques forge a unique atmosphere in which every textual element acquires

added symbolic weight, contributing to the construction of a cohesive stylistic worldview where every image and word is imbued with multilayered meaning [5].

Another characteristic feature of Tolkien's style is the use of local English words and names, which do not always lend themselves to direct translation into Russian. The use of terms such as «seed-cake» demonstrates the difficulty of conveying the full semantic weight of the original words and highlights the cultural specificity of the text. In this context, the translator's task becomes especially complex: it is necessary not only to preserve the meaning and stylistic features of the original but also to ensure the aesthetic and functional acceptability of the translation for the target audience. The challenges of translation manifest at all levels, from conveying genre-specific realities to adapting the local color, leading to the need to choose between strategies of cultural adaptation and preserving the national distinctiveness of the original. Moreover, the number of difficult-to-translate realities, such as toponyms, amounts to hundreds of units, further complicating the task of conveying the author's intent and the aesthetics of the work [1, 3].

The archaic vocabulary actively used by Tolkien is another significant element of his idiolect. The use of obsolete and archaic words creates a sense of antiquity and tradition characteristic of mythological and epic narratives. Tolkien skillfully integrates elements of Old English culture into the text. This approach allows for the creation of a cohesive stylistic system in which each element of the text has its own historical and cultural background. As a result, the use of archaisms not only embellishes the literary work but also enhances its thematic depth, allowing the reader to immerse themselves in the atmosphere of ancient legends and myths [2].

The analysis of the stylistics of the English language in the context of Tolkien's «The Lord of the Rings» demonstrates how a complex system of formal and semantic devices contributes to the creation of a unique artistic world. The use of graphic-phonetic means, an individual stylistic manner, syntactic techniques, and archaic vocabulary forms a coherent compositional structure in which every element of the text becomes an integral part of the overall aesthetic picture [2, 5]. This approach not only highlights the author's uniqueness but also creates additional challenges in translation, as conveying all the nuances of the original style requires a deep understanding of both the source language and the culture of translation [1, 3, 4]. Ultimately, the study of the stylistic features of «The Lord of the Rings» allows for an appreciation of the complexity and multidimensionality of Tolkien's literary work, as well as shedding light on the characteristics of individual style formation in English fiction.

Thus, the study of the stylistics of the English language in Tolkien's «The Lord of the Rings» has revealed a deep integration of traditional and archaic elements with modern graphic-phonetic and syntactic techniques, which together create a unique atmosphere within the text. In the future, the research may be directed toward a comparative analysis of translation methods, enabling a deeper understanding of the mechanisms involved in conveying cultural and stylistic realities between languages.

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Stylistic analysis of the Dove “Real Beauty” Campaign advertising text

Advertising text is a unique form of discourse aimed at persuading consumers of the need to purchase a specific product or service. This goal is achieved through the use of various linguistic techniques designed to attract the attention of the target audience and create a positive image of the product [1]. These theses are devoted to the stylistic analysis of the Dove “Real Beauty” advertising campaign, with the aim of identifying and describing the linguistic means used for persuasion and attraction. The choice of this campaign is due to its wide popularity, social significance, and innovative approach to the representation of female beauty.

The Dove “Real Beauty” advertising campaign, launched in 2004, was a response to the standards dominating the beauty industry, often unattainable and detached from reality. The campaign is built on the idea of acceptance and love for oneself, regardless of age, size, or ethnicity [2].

Let’s examine what techniques this campaign use to attract the customers. Firstly, Dove advertising texts often use colloquial vocabulary and grammatical constructions, creating the effect of a trusting conversation with the consumer. Direct appeals to the audience (e.g., “You are beautiful!”, “Feel beautiful!”) strengthen the emotional connection and create a sense of personal involvement. For example: “Dove believes beauty should be a source of confidence, not anxiety.” [2]

Secondly, Dove’s advertising is saturated with vocabulary with a positive connotation, aimed at forming a positive attitude towards oneself and one’s body. The use of adjectives describing beauty as something natural, healthy, and joyful creates a favorable atmosphere and encourages positive self-perception [3] Frequently used phrases are “radiant skin”, “soft hair”, “natural be

In addition, Dove advertising texts often use rhetorical questions that make one think about traditional ideas about beauty and accept a new view offered by the company. The opposition of “real” and “artificial” beauty emphasizes the value of naturalness and individuality. Here is the example of it: “What if beauty isn’t what we’re told to be, but what we choose to be?” [2]

Furthermore, visual images in Dove advertising play a key role in creating the desired effect. Photographs of “ordinary” women of different ages and physiques become a visual confirmation of the idea that beauty can be different. Text and image complement each other, enhancing the impact on the audience [4]. Analysis of Dove commercials shows how visual images support and amplify verbal messages. For example, showing smiling, self-confident women of different ages and physiques.

The last but not the least, Dove positions itself not only as a manufacturer of cosmetics but also as a company promoting important social values. Creating a discourse around “real beauty” contributes to engaging the audience in discussions on issues related to self-esteem, beauty standards, and discrimination. For example: Conducting research on women’s perceptions of beauty, organizing educational programs for teenage girls.

The stylistic analysis of the Dove “Real Beauty” advertising campaign reveals a complex of linguistic techniques used to persuade and attract the attention of the target audience. The use of conversational language, positive connotation, rhetorical questions, visual images and an emphasis on social responsibility all contribute to creating a positive brand image and successfully promoting its products. The success of this campaign indicates that the modern consumer values not only the quality of the product but also the values that the brand conveys.

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The influence of English affixes on Russian word-building

The borrowing of words from other languages into Russian is a continuous process, which in the late XX - early XXI century is becoming massive. This is largely due to the action of historical factors at the turn of the century. The Russian language is replenished with lexical units actively integrated from other languages, which are heterogeneous in terms of theme, style and origin. This paper is written to study the formation and functioning of English affixes in the word-formation system of the Russian language.

One of the most widespread is the suffix -ация, borrowed from Latin and widespread in English -ation (variants -ition, -ution, -tion are also found). This word-forming element is actively combined with native Russian stems, forming nouns with the meaning of the process of action. Clear examples are the lexemes “русификация” and “советизация”, recorded in authoritative lexicographic sources such as the “Large explanatory dictionary” by S. A. Kuznetsov. Also, the term “цифровизация”, reflecting modern technological processes, can often be found in speech.

In the 20th century, words with a Russian derivational stem with the suffix “-able” (in the Russian adaptation “-абельн/-ибельн”) began to appear: летабельный, носибельный, смотрибельный, читабельный, etc. This word-forming element denoting the ability or suitability to perform an action demonstrates a different degree of integration into the language system. Some of them, such as “жевабельный”, “звучабельный”, are recorded in explanatory dictionaries and reference books. This suffix was borrowed into Russian from the languages of the Romano-Germanic group.

The prefix of Latin origin про- in the first half of the 20th century was weakly active. For example, in Ushakov's Dictionary, only three derivatives of the про- (прояпонский, прогерманский, профашистский) are noted, and this prefix itself forms nouns and adjectives with the meaning of belonging to something. However, later it began to expand its range of action, in combination with adjectives with the names of the country, party, processes or proper names: “пороссийский”, “проправительственный”, “пропреформенный” etc.

The less common prefix “пост-”, borrowed from English, has acquired the meaning of temporal sequence in Russian word-building. It is found in the formation of adjectives with different meanings “постсоветский”, “посттравматический”. In colloquial speech, the prefix “post-” often displaces its native Russian analog “пост-”: послевоенный – поствоенный.

The suffix “-ист” (English -ist), came into the Russian language as part of the borrowings of the XVIII century, along with the Russian suffix “-щик”: латинист - латинщик. Since the XIX century the suffix -ист is used to form words from Russian stems. The first Russian word with this suffix is called “гуслист”. This suffix is used to indicate belonging to a certain activity or direction. It can be found both in professional vocabulary (связист), and in colloquial vocabulary (языковист). But more widespread in the Russian language are native English nouns such as журналист, аквалангист, etc.

Borrowing affixes is a natural process for a developing language. Borrowed affixes actively penetrate into the Russian language, especially in Internet slang, journalism and professional jargons. Some words (e.g., читабельный, постсоветский) are already fixed in dictionaries, others remain neologisms or colloquial variants. Russian actively assimilates foreign morphemes, adapting them to its own system.

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Sports activities for Russian and British School Children

Physical education plays a crucial role in shaping children's health, physical development, and social skills. However, the approaches to organizing physical education classes in Russia and the UK have their own unique characteristics, influenced by cultural, historical, and educational traditions. In this article, we will examine how physical education classes differ for Russian and British children at different stages of schooling: primary, secondary, and high school.

General Principles of Physical Education

Key Similarities

1. Compulsory subject: In both countries, PE is a mandatory part of the school curriculum.
2. Development of physical qualities: Emphasis on strength, endurance, coordination, and flexibility.
3. Team sports: Inclusion of football, basketball, volleyball, and other team-based disciplines.
4. Competitive element: Organization of intra-school and inter-school competitions.

Key Differences

- a. Focus on standards vs. enjoyment of sports: In Russia, more attention is paid to meeting physical fitness standards and discipline, while in the UK, the emphasis is on enjoying physical activity and developing social skills.
- b. Variety of sports: British schools offer more opportunities to choose different sports, whereas in Russia, the program is more standardized.
- c. Role of extracurricular activities: Extracurricular sports play a significant role in the UK, while in Russia, they are less developed.
- d. Theoretical training: In Russia, more emphasis is placed on theoretical aspects of physical education, whereas in the UK, theory is only covered in specialized courses.

Physical education classes in Russian and British schools have distinct features that reflect each country's cultural and educational traditions. In Russia, the focus is on discipline, fitness standards, and general physical training, while in the UK, greater importance is placed on enjoying sports, developing social skills, and pursuing individual interests. Both approaches have their advantages and contribute to children's physical and social development.

Physical activity plays a key role in the development of children and adolescents, influencing their physical, emotional, and social well-being. However, approaches to organizing extracurricular physical activity can vary significantly between countries.

Primary school: In Russia, the focus is on developing basic physical skills through clubs, while in the UK, more attention is given to team sports.

Secondary school: Team sports are popular in both countries, but in Russia, competitions are more school-based, whereas in the UK, they are organized at the community level.

High school: In Russia, older students often engage in individual sports, while in the UK, interest in team games and competitions remains strong.

Factors Influencing the Differences

1. Cultural traditions: Russia has a strong tradition of state-supported sports programs, such as the GTO (Ready for Labor and Defense) program. In the UK, local initiatives and private sports clubs play a bigger role.
2. Infrastructure: The UK has a well-developed network of local sports facilities, making sports more accessible. In Russia, access to sports facilities can be limited, especially in rural areas.

Extracurricular physical education activities in Russia and the UK share common features but also have significant differences. Both countries emphasize the importance of physical activity for children, yet their organizational approaches and priorities differ. Understanding these differences can

help in developing more effective programs aimed at increasing physical activity among schoolchildren.

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Specificities of English Stylistics in W. Somerset Maugham's "The Moon and Sixpence"

W. Somerset Maugham, one of the most prominent English writers of the 20th century, is celebrated for his sharp observations of human nature, masterful storytelling, and accessible prose. His novel *The Moon and Sixpence* (1919), inspired by the life of Paul Gauguin, exemplifies his ability to blend traditional narrative techniques with a distinct individual voice. Stylistics—the study of language patterns in literature—plays a crucial role in analyzing how authors convey meaning through form and style. This study aims to explore the stylistic features of *The Moon and Sixpence*, focusing on three key areas: the use of traditional elements rooted in English literary conventions, Maugham's unique authorial style, and the challenges faced in translating his nuanced prose into other languages.

Maugham's writing in *The Moon and Sixpence* reflects a deep engagement with classical narrative structures and Victorian literary traditions. He employs a third-person omniscient narrator who provides commentary on characters and events, reminiscent of 19th-century novels. The syntax adheres to standard grammatical norms, ensuring clarity and accessibility for readers. Idiomatic expressions are used sparingly but effectively, grounding the text in its cultural and temporal context [1].

Moreover, Maugham's prose demonstrates the influence of realism and naturalism, movements that emphasize objective observation and detailed representation of everyday life. His depiction of Charles Strickland's transformation from a stockbroker to an artist highlights psychological realism while maintaining fidelity to observable details. This adherence to realism ensures that the narrative remains grounded despite its philosophical undertones about art and morality [2].

While drawing upon traditional elements, Maugham infuses *The Moon and Sixpence* with his unmistakable personal style. One hallmark of his writing is subtle irony, often conveyed through understated remarks or contradictions between what is said and implied. For instance, the narrator's ostensibly detached tone masks deeper judgments about society and human behavior, inviting readers to question surface-level interpretations [2].

Another defining feature is Maugham's use of indirect characterization and internal monologue. Rather than explicitly describing Strickland's motivations, Maugham reveals them through actions, dialogue, and the reactions of others. This technique allows for a more immersive exploration of character psychology.

Precision in vocabulary and rhythm further distinguishes Maugham's prose. His sentences are concise yet evocative, achieving a balance between minimalism and emotional depth. This clarity does not detract from complexity; instead, it enhances the reader's engagement with the themes of ambition, sacrifice, and artistic integrity [2].

Translating Maugham's work poses significant challenges due to the intricacies of his style and the cultural specificity of his language. Preserving the tone and irony embedded in his prose requires careful attention to nuances that may not have direct equivalents in target languages. For example, the dry wit and understated sarcasm characteristic of Maugham's narration can easily be lost if rendered too literally or exaggeratedly [1].

Cultural references and idiomatic expressions present another hurdle. Phrases tied to British customs or historical contexts might confuse non-native readers unless adequately explained or adapted. Translators must decide whether to prioritize literal accuracy or adapt these elements to resonate with the target audience.

Additionally, certain stylistic nuances—such as the rhythmic flow of Maugham's sentences or his precise word choices—are difficult to replicate without sacrificing meaning or elegance. Case studies from Russian translations reveal instances where translators opted for simplification at the expense of subtlety, diminishing the layered quality of the original text. For example, passages rich in internal monologue were sometimes condensed, reducing their psychological impact [3].

In conclusion, W. Somerset Maugham's *The Moon and Sixpence* serves as a compelling case study for examining the interplay between traditional stylistic elements and individual innovation. By adhering to established narrative conventions while cultivating a distinctive voice marked by irony, precision, and emotional restraint, Maugham creates a work that is both timeless and culturally specific. However, the complexities of his style pose considerable challenges for translators seeking to preserve its essence across linguistic boundaries. Understanding these dynamics enriches our appreciation of Maugham's artistry and underscores the importance of stylistics in literary analysis.

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