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CONTRASTIVE ANALYSIS OF NEOLOGISMS ON THE BASES OF DETECTIVE GENRE MATERIALS AND TRANSLATION SCHOLARS' PROBLEM'S WITH ENGLISH NEOLOGISMS

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As can be seen from the above context, in the deeply symbolic poetry of Innokenty Annensky there are many unexpected analogies between the phenomena of the material and spiritual worlds: between the appearance of a month in the sky and a feeling of fear of separation, between park alleys, lilies and the melancholy of doom. It is with the help of analogy, therefore, that it is possible to discover a thin thread that can connect the natural with the spiritual, the separate with the whole in perception, and give it a symbolic image.

All the feelings of the poet are extremely sharpened, which is why the contemplation of various "color" and "spiritual" shades becomes available to him, which he tries to convey with the help of the words he creates. The use of individual author's neologisms allows Innokenty Annensky not only to briefly and accurately express his thoughts, but also to make his speech extremely emotional and expressive. The author seeks to go beyond the limits of the traditional literary vocabulary, to enrich it with new means of expression.

Every language can alter its vocabulary very easily, which means that every user can without effort adopt new words, accept or invent new meanings for existing words, and, of course, cease to use some words or cease to use them in certain meanings.

Dictionaries identify some words and some meanings as "obsolete" or **"obsolescent"** to indicate this process. No two speakers share precisely the same vocabulary of words readily used and readily understood, though they may speak the same dialect. They will, however, naturally have the great majority of words in their vocabularies in common.

Languages have various resources for effecting changes in vocabulary. Meanings of existing words may change. With the virtual disappearance of falconry as a sport in England, lure has

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lost its original meaning of a bunch of feathers on a string by which hawks were recalled to their handler and is used now mainly in its metaphorical sense of enticement. Words such as **computer** and **jet** acquired new ranges of meaning in the mid-20th century.

All languages have the means of creating new words to bear new meanings. These can be new creations; chortle, which entered into general use in the 20th century, was a jocular creation of the English writer and mathematician Lewis Carroll (creator of Alice in Wonderland), and gas was formed in the 17th century by the Belgian chemist and physician **Jan Baptista van Helmont** as a technical term in chemistry, loosely modeled on the Greek chaos ("formless void"). Mostly, though, languages follow definite patterns in their innovations. Words can be made up without limit from existing words or from parts of words; the sources of railroad and aircraft are obvious. The controversy over the relations between church and state in the 19th and early 20th centuries gave rise to a chain of new words as the debate proceeded: **disestablishmentarian, antidisestablishmentarian, antidisestablishmentarianism** and others.

Usually, the bits and pieces of words used in this way are those found in other such combinations, but this is not always so. The term permafrost (terrain that is perennially frozen) contains a bit of permanent probably not hitherto found in any other word. A particular source of technical neologisms in European languages has been the words and word elements of Latin and Greek. This is part of the cultural history of western Europe, in so many ways the continuation of Greco-Roman civilization. Microbiology and dolichocephalic are words well-formed according to the rules of Greek as they would be taken over into English, but no records survive of **mikrobiologia** and **dolichokephalikos** ever having been used in Ancient Greek. The same is true of Latinate creations such as reinvestment and **longiverbosity.**

The "**buddy film**" also has a gender opposite – "Female buddy film". This genre is similar to the "buddy film" genre, except that the main characters are women, and the plot is centered around them (for example, the books "Cops in Skirts" (2013), "Ghostbusters" (2016), "Ocean's 8 Friends" (2018), "Inveterate Fraudsters" (2019)). The heroines of this genre, like the heroes of its gender opposite, are often antonymic – one heroine has an impeccable appearance, style, and communication skills with the opposite sex, while her "partner" lacks these qualities. One of the most common fair gender stereotypes is the desire of women to conform to the canons of beauty, because a woman depends on the standards that society sets for the appearance of women. Women "are associated with beauty, tenderness, which are sometimes exalted" [19: 65]. So, in the female buddy film genre, one can find both fair and distorted gender stereotypes. There are a lot of books with elements of dressing in clothes of the opposite sex ("Some Like It Hot" (1959), "Boys Don't Cry" (1999), "Mulan" (1998), "White Chicks" (2004), "Dallas Buyers Club" (2013), "Girl from Denmark" (2015), "Split" (2017), etc.). Due to the characteristics of this detective genre, stereotypes associated with a particular gender come to the fore and often somewhat exaggerate.

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Thus, in conclusion we can talk about predominantly fair gender stereotypes depicted in books of this kind. Its main aim is to describe neologisms by their structure, to give examples, to show the creation of neologisms with the help of word-building techniques.to the stated aim, the tasks of the object of the study are as follows:

The division of neologisms according to their structure;

The appearance of neologisms during the Renaissance and their lexical creation;

The types of neologisms and their translation;;

Neologisms from the point of view of semantic and phonetic factors;

Sociolinguistic aspects of mathematical education based on neologisms;

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