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Term Paper

**Lexical-semantic and structural features of the reproduction of English slang in
the Ukrainian language**

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**Лексико-семантичні та структурні особливості відтворення англійського сленгу в
українській мові**

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ЗАВДАННЯ
на курсову роботу з англійської мови для студентів IV курсу






студент 4 курсу Па 02-19 групи, факультету германської філології та перекладу КНЛУ спеціальності 035 Філологія, спеціалізації 035.04 Германські мови і літератури (переклад включно), освітньо-професійної програми Англійська мова і друга іноземна мова: усний і письмовий переклад

Тема роботи: Лексико-семантичні та структурні особливості відтворення англійського сленгу в українській мові.

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Графік виконання курсової роботи

№ п/п	Найменування частин та план курсової роботи	Терміни виконання	Відмітка про виконання (підписи)
1.	Аналіз наукових першоджерел і написання теоретичної частини курсової роботи (розділ 1)	1-5 листопада 2022р.	
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання практичної частини курсової роботи (розділ 2)	7-11 лютого 2022р.	
3.	Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28-31 березня 2023 р.	
4.	Оцінювання курсових робіт науковими керівниками , підготовка студентами презентації до захисту курсової роботи	25-30 квітня 2023 р.	
5.	Захист курсової роботи (за розкладом деканату)	2-13 травня 2023р.	

Науковий керівник _____ (підпис)

Студент Гришко Вікторія Леонідівна  (підпис)

**РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ
З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ**

Студента 4 курсу групи ПА 02-19 факультету германської філології та перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітньо-професійної програми **Англійська мова і друга іноземна мова: усний і письмовий переклад**

Гришко Вікторії Леонідівни

(ПІБ студента)

за темою: Лексико-семантичні та структурні особливості відтворення англійського сленгу в українській мові.

	Критерії	Оцінка в балах
1.	Наявність основних компонентів структури роботи — загалом 5 балів (усі компоненти присутні – 5 , один або декілька компонентів відсутні – 0)	
2.	Відповідність оформлення роботи, посилань і списку використаних джерел нормативним вимогам до курсової роботи — загалом 10 балів (повна відповідність – 10 , незначні помилки в оформленні – 8 , значні помилки в оформленні – 4 , оформлення переважно невірне – 0)	
3.	Відповідність побудови вступу нормативним вимогам — загалом 10 балів (повна відповідність – 10 , відповідність неповна – 8 , відповідність часткова – 4 , не відповідає вимогам – 0)	
4.	Відповідність огляду наукової літератури нормативним вимогам — загалом 15 балів (повна відповідність – 15 , відповідність неповна – 10 , відповідність часткова – 5 , не відповідає вимогам – 0)	
5.	Відповідність практичної частини дослідження нормативним вимогам — загалом 20 балів (повна відповідність – 20 , відповідність неповна – 15 , відповідність часткова – 10 , не відповідає вимогам – 0)	
6.	Відповідність висновків результатам теоретичної та практичної складових дослідження — загалом 10 балів (повна відповідність – 10 , відповідність неповна – 8 , відповідність часткова – 4 , не відповідає вимогам – 0)	

Усього набрано балів: _____

Оцінка:

«До захисту»

(42-70 балів)

(підпис керівника)

«На доопрацювання»

(0-41 балів)

(підпис керівника)

” ” _____ 2023

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INTRODUCTION

The formation of new slang terms that are often used in specific social groups is influenced by social, economic, and political events. Slang is a dynamic phenomena in linguistics. Youth slang is a major part of the language's lexical structure and reflects sociocultural shifts occurring in society, notably among young people. It enables young people to express their individuality in the contemporary environment or to criticize prevailing societal norms. In order to communicate with gamers, IT specialists, bloggers, and other people who regularly utilize the most recent computer technology, youth online lingo is periodically updated.

Slangisms are widely used lexical components that permeate speech and have new potential that attracts special attention, even when these lexical items are counterculture-related. As a result, the importance of slang continues to expand. 10–20% of the vocabulary of the ordinary American is made up of modern English slang. This is a common occurrence in Canadian, Australian, and British broadcasting. Slang is employed in literature, the mass media (newspapers, magazines, television, as well as on stage and even in advertising), as well as in the speech of different social classes. Slang is a problem that is always being researched.

Modern society is undergoing continual change, and new slang words and phrases that are often used in young people's speech are appearing. These developments call for ongoing research and in-depth examination.

The aim of this work is to determine the general characteristics of slang based on the comparison of domestic and English terminological traditions of youth slang nomenclature.

The realization of the set goal involves solving the following tasks:

- to investigate the definition of slang in domestic and foreign terminological traditions;
- to investigate the linguistic pragmatics of modern English-language slang: origins, classification and semantic features;
- to study the characteristic features of slang and the peculiarities of its translation from Ukrainian to English;
- find out the peculiarities of the translation of Ukrainian youth slangs into English

The object of the research is youth Ukrainian slang.

The subject of the study is the peculiarities of slang and methods of its translation.

The relevance of the study is to systematize the theoretical views of linguists on the peculiarities of slang lexical units of the English language, to determine the ratio of non-standard vocabulary and slang, to substantiate the patterns of use and to analyze the expressive possibilities of English slang.

CHAPTER ONE

THEORETICAL ASPECTS OF THE INTERPRETATION OF THE CONCEPT "SLANG"

1.1. Fictional discourse. Concepts of "slang", "youth slang", "youth computer slang", "SMS-slang".

Slang is a historically developed, but relatively unreliable, layer of unique terminology that is unique to a certain profession, socioeconomic class, or other demographic group. Also, it is emotionally and expressively tinted; it is utilized to reflect the author's mood, freshness, and avoid literary language tropes.

We consider slang in fictional discourse, so for a full understanding and orientation in the topic of the work.

Fictional discourse can be defined as the process of interaction between the text and the reader. The fictional text is one of the components of the act of artistic communication, representing a special artistic reality, which, combined with the discourses of the author and the reader, creates a new type of discourse – artistic.

Fictional discourse is a set of works of art (texts) created as a result of the interaction of the goals and intentions of the author, various possible reactions of the reader, as well as the text that brings the text of the work of art into the space of the semiosphere - a set of symbolic systems used by man: text, language and culture in general [Olizko, p. 165];

- fictional discourse is the discourse of an artistic text, where the latter is a fictitious image of real reality; an image created by the author; such that the author's outlook and worldview, his experience and background knowledge are clearly reflected.[Gafarova]

- fictional discourse, embodied in an artistic text, creates a world that contains a certain meaning, feeling, expression, and its mandatory components include the integrity of its perception by the reader; the discourse of an artistic

work is not only the basis, framing, background, it appears as the style of thinking and speech of the author, which he invests in the characters of the work.

In the given definitions, the fictional discourse is sometimes interpreted as something that does not correspond to our understanding of interactive intellectual and communicative activity, because it is either identified with the fictional text, or the priority is given to the text itself ("the discourse of the fictional text"), while in the previous the given definition of the text is given the role of a discourse product. However, many of the opinions expressed by the authors of the given definitions can be used or modified in the definition of artistic discourse from the positions adopted in our study.

Therefore, we understand fictional discourse as a mental-communicative interaction between the reader (the author of a work of art) and the addressee (a potential reader), which takes place in a certain historical and cultural and social context, is based on the ideas, beliefs, worldview orientations of the author-addressee, and aims to regulate ideas, beliefs, worldview orientations of the addressee reader and is materialized in the form of texts of fictional works.

It is not known exactly where the lexeme slang comes from. Ernest Klein's authoritative etymological dictionary "Comprehensive Etymological Dictionary of the English Language" points to the probable Scandinavian origin of the term from Old Norse *slyngva* "to throw", whose cognate words can be found not only in Old German (Old English *slingan*, Old High German *slīhhan* ("to crawl")), but also , probably in Baltic (lit. *slinkti* "creeping") and Slavic (Old Slavic *skaw* "crooked") languages.

Semantic parallelism of modern cognates can be traced in the English language. Slang "slang" and Norwegian. *slengja kjeften* "use swear words", *slengjenamn* "nickname", *slengjeord* "slangism"; also English *sling* "throw, throw; to hang" and German. *schlingen* "to bind", *Schlinge* "noose"; dan *sling* "sling"; Swede. *slunga* "throw, throw".

Another, far less popular theory links the term's derivation to the terms "the language of beggars" and "the language of crooks/thieves," which were affected by the perestroika phenomena (beggar | s' language and crook | s' language). However, a closer examination reveals that this strategy entirely defies etymology. According to the model "language of beggars" slang slang, there was evidently a slang of an intermediary link if the lexis truly originates from the phrases of beggars' "language and fraudulent language," and such a noun exists. The slang unit, on the other hand, has been there from at least the eighteenth century, although it didn't make an appearance until the early twentieth century (as a telescope based on the combination of slang + language).

The transposition version cannot thus withstand any scrutiny. In both home and English linguistics, the term "slang" has several different meanings. The majority of slang definitions place an emphasis on these traits, according to a comparison and study of several meanings.

Numerous attempts by linguists to separate slang from related phenomena show an unbreakable connection and frequent overlap of the researched concepts' theoretical domains. Jargon and slang are frequently linked by domestic linguists to slang. However, due to its unique dynamics, which are heightened by even the smallest social changes (such as the fashion for one subculture over another or the idiolect of a particular person), slang is also closely associated with concepts like "vulgarism", "group speech", "slang", " slang", "slang spoken language", "slang vocabulary", "interslang", "foreign language borrowings", "coinage", "slang", "uncodified spoken language", "neologisms", "obscene language", "vernacular" , "professionalism", "sociolect", "stylistically shortened vocabulary", "surzhik", "territorial dialectics", "urbolect", "familiar language", sometimes identified with the formally hyponymic concepts "urban slang" and "youth slang".

Studying different forms of language existence, linguists come to the conclusion that there are primary, supporting, basic forms of language existence, which include the literary language, and there are territorial dialects, urban koine,

colloquial speech and derivatives, and sometimes productive forms - actually professional languages, group, or corporate, jargons, conventional languages of artisans and merchants, jargon (argo) of the declassified, which are lexical systems brought to life by various social reasons [Beregovskaya, 33].

Slang is occasionally considered a form of colloquial, informal, vulgar, or uncoded language. Thus, we may discuss the socio-electrocentrism of the native and the lingocentric English heritage of slang nomination (the term *lingua* according to V. K. Zhuravlev [Zhuravlev, 57] was employed in a major "form of language development"). The ambiguity of the term "slang" is partly a result of historical linguistic and social variation.

Rapid social progress invariably results in a shift in society's perception of slang and its users, the rejection of traditional values and standards in favor of contemporary ones, the creation of a youth-centered sociocultural environment, etc. The anthropocentrism of the scientific paradigm and the acceleration of these processes, which are inexorably represented in language in general and slang in particular, are reaching the point of singularity in scientific and technological progress.

Slang is frequently viewed as a form of (urban) colloquial, non-literal, informal, oral, and/or customary language in domestic linguistic works.

At the same time, in the English-speaking tradition, as already noted, the integration of slang into language codes (forms of language existence and/or language registers) generally acquires an ontological character. This can be clearly seen in the following illustrative definitions: "mainly colloquial substandard language, which consists of new and existing words that are used in a special sense" - in the "Encyclopedia of Swearing"; "A British or American version of a casually used colloquialism with distinct social and territorial variety" - in The Routledge Dictionary of Language and Linguistics; "A dynamic set of colloquialisms generally regarded as distinct from and socially inferior to the

literary language" - in "The Oxford Companion to the English Language"; "Any unusual or unpleasant word or phrase"; "Very informal vocabulary" - in "Oxford Guide to British and American Culture"; "Very informal words and expressions, more common in spoken language and used mainly by a certain group of people" - in "Oxford Advanced Learner's Dictionary"; "Extremely informal unconventional vocabulary of general use" - in "Concise Encyclopedia of Sociolinguistics"; "Very informal, sometimes offensive language used by people belonging to a particular group" - in Longman's Dictionary of Modern English; "An unconventional non-dialectal language capable of functioning in all social classes" - in *Origins: A Short Etymological Dictionary of Modern English*. The given definitions clearly confirm the tendency towards linguocentricity of the English tradition of slang nomination.

Thus, in various dictionaries marked with slang, the following categories of words and phrases are given:

1. Words belonging to thieves' jargon. For example, *to chant* – to praise a horse during its sale; *cheese* is a good thing; *father and fence* - both words denote the buyer of stolen goods; *to fig* - to beat quickly; *to hog* - to greedily appropriate someone else's good; *backjump* - jail window, etc.

2. Different professionalisms. For example, *plunger* - rush forward (attack); a *noser* – a blow to the nose; *to be plowed* – to fail an exam, etc. The inclusion of various professionalisms in slang contributes to its differentiation. In English and American lexicography, there are different types of professional slang: military slang, sports slang, theatrical slang, student slang, student slang.

3. Idioms, or colloquial words. Words and expressions that are unique to live informal communication are common to many languages. It has a long history of development of its literary form. These words are usually emotionally colored. They are characterized by the mobility of their semantic boundaries, their ambiguity. Some of these colloquial words are limited in use to a narrow circle of family and friendly relations. Examples of colloquial speech that dictionaries

include in slang are the following words: *chink* - a noun of onomatopoeic origin, meaning "cash"; *jolly* - pleasant pastime; *racket* - a dirty business, a scam; *to learn the ropes* – learn about all moves and exits; *tearing* - magic, etc. It is likely that the stylistic characterization of these words as colloquial needs clarification.

Linguists contend that they ought to be divided into a different group of emotional vocabulary terms. However, it cannot be denied that the work of distinguishing the vocabulary of the English language is made even more challenging by the mingling of slang terms and phrases that are only used by a small group of enthusiasts with the ordinary words of the current colloquial language.

4. Random formations that developed as a result of literary linkages and whose meaning is dictated by their semantic connections with the original notion are also included in the definition of slang.

5. Figurative words and expressions. At the same time, one should distinguish, on the one hand, figurative professionalisms, for example, *landshark* - lawyer, and on the other - common figurative words *yes-man* - flatterer; *rubber neck* - yawning.

6. Slang often includes contextual meanings of words that arise as a result of the use of stylistic devices (irony, paraphrasing, etc.). Here it is worth paying attention to the use of certain words in a euphemistic function, for example, social evil means prostitution, nice fellow and beauty can be used in the context in meanings opposite to their objective meaning, so they are also considered slang.

7. In certain instances, conversion, the most effective way to create new words in modern English, is also seen as slang.

8. Some abbreviations are also considered slang: pro – professional; requisites – requisites related to trade slang; biz - business, etc.

The same term in the dictionary may have many classifications because of the idea of slang's haziness and lack of clearly defined limits. To put it another way, adding a term to a certain stylistic category of words is a challenge for dictionary compilers. The interaction between the different speech spheres as language develops causes words from one domain of activity to cross into and be incorporated into another, which is a natural phenomena. The only style categories of terms that are close to being classified as slang that are quite broad include vulgarities, colloquialisms, jargon, professionalism, etc.

Slang is viewed by linguists as a dynamic lexical system that exhibits living facts of word production and is a continuing process in the evolution and improvement of language. The ability of slang to quickly integrate into literary language. In this instance, O. O. Selivanova states: "Slang occasionally permeates the literary language." [Selivanova, 25] According to researchers, this penetration occurs as a result of a succession of shifts from corporate slang to interslang, then to colloquialism, colloquial vocabulary, and literary language. Mass media (newspapers, magazines, television, the Internet, and works of fiction) are the main channels via which slang reaches the level of interslang.

1.2. Characteristic features of slang and peculiarities of its translation from Ukrainian to English.

When discussing a particular linguistic and cultural community's system of values and its constituent parts, it is important to bring up the list of universal values that D. Uznadze and V. Yadov gave in their dispositional notion of social behavior control. The scientists identified four components that make up universal human values: 1) fundamental immovable installations (arising from essential needs); 2) attitudes (formed on the basis of human needs in small-group communication); 3) socially oriented interest of the individual in accordance with a specific field of activity (social status, any field of self-realization); and 4) actual

value orientations of the individual, which realize the behavior of the individual. [Dyolog, p. 200].

The fundamental life values mentioned above, as well as values with regard to society and interpersonal relationships, democracy, and transcendental values, are created on this foundation. According to A. Vezhbytska, the fact that the personality model itself is universal, despite the psychological variances across various ethnic groups, explains why these values are universal. A person is defined as someone who thinks, wants, feels, knows, speaks, and acts [Zhovtobryukh, p. 384–385]; however, how a person thinks, wants, feels, knows, speaks, and acts determines his or her ethnic or national exceptionalism. The researcher proved this postulate through her own theory of semantic primitives. In this regard, the results of various associative experiments are indicative, the reactions of which to word stimuli made it possible to single out peculiar key lexemes of representatives of certain language societies.

So, according to the materials of the relevant associative dictionaries (for example, the associative dictionaries of N. Butenko, S. Martynek), it is possible to distinguish a number of lexemes associated with certain value categories of Ukrainians: life, man, joy, friend, home, love, happiness, peace, money, man, love, mind, hope, death, child, bad, beauty, evil, woman, light, good, work, girl, etc. vividly illustrate value orientations that are artificially activated by advertisers - the works of T. Kovalevska, N. Kutuza [Dyolog; 290]). This gives reason to believe that for Ukrainians, the values of interpersonal significance, democratic and particular are in the first place. Of course, the hierarchy of values of a social subject also contains general philosophical ideas about the purpose and essence of life, good and evil, happiness, etc.

The youth subculture as a whole undoubtedly incorporates national ideals, but it also includes distinctive aspects that are brought about by a variety of social traits that belong to this group. The young audience, according to O. Biletska, is a transient phenomena and a stage in the life cycle, with foundations such as starting

school, finding a job, establishing a family, growing in one's profession, etc. Both youth subculture and cultural processes are constantly interdependent. It thus has a complex, multidimensional nature since it is affected by both national and local cultures as well as urban, rural, and other subcultures. The young subculture is a fundamental component of the same national or local cultures at the same time.

At the core of the youth subculture is the basic way of relating to the world with the entire system of spiritual values. Youth subculture is a certain way of life... it is a form of self-expression of young people that aims to change the world, their lives, make it different, reject stereotypes, abandon social canons [Gavrilova, p. 142]. However, the young audience must determine other value priorities. For example, the participants of the round table "Values for Ukrainians", held in 2012 at the National University "Kyiv-Mohyla Academy", identified the following values: I. Freedom - 46.2%, II. Love - 42.3%, III century. Family - 42.3%, IV. Ukraine (patriotism) - 34.6%, V. Justice - 23%. Such parameters as compassion, human life, equality, kindness, mutual respect, culture, language - , recorded humanity, spirituality, intelligence, education, honor, etc. [*homep pecypca*].

In this aspect, by determining the value preferences of the youth audience and based on the method of meta-program identification of personal landmarks, T. Kovalevska proved the relevance of hedonistic priorities compared to the low level of conformity and traditionality in the Ukrainian youth audience. As part of the experiment carried out by the researcher, the students discovered modern national traits, including hospitality, hard work, sincerity, freedom-loving, kindness, love of food, dominant cheerful nature, benevolence, preservation and respect for their culture, loyalty to traditions, heroism, complicity, etc. [Beregovska, 143].

Other value priorities include the patriotic superiority of "own" over "others", as well as socio-cultural adaptability, individualism, sincerity, courage and pride, religiosity, freedom-loving and national tolerance [Tartt].

However, the value orientations of the post-Soviet society led to a certain correction of the values of modern youth, where recently there has been a "clear attention to the material side of life [Borisova-Lukashanets, p. 75] and activates values associated primarily with wealth, well-being, success in life, pragmatism, high earnings, prestigious work, trips abroad, etc. Sociological researchers note that "orientation towards success in life is becoming one of the leading strategies. students and youth in general in modern market conditions [Bobaho, p. 59].

Conclusions to Chapter One

Language has a pronounced social nature and social function of language, which actively influences its structure and determines its development. Considering language from the perspective of a social phenomenon, it should be added that the problem of interaction between language and society cannot be solved without studying the functioning of language in different social strata, social and professional groups. Youth slang vocabulary manifests itself, on the one hand, when visiting profanity in the literary language, expanding its sphere of residence. On the other hand - in different assessments of the status of youth slang in the language and the perspective of its development. Therefore, after analyzing the received information, which is effective for studying youth slang vocabulary, you can come to the following conclusions:

- for the first time the term "slang" itself was defined by such a phrase as "street language". Now slang calls its native language of communication of certain professions and age groups of people. Language, like the system, remains dynamic. It is slang that is an active provider of colloquial words.

- slangisms, which are socially marked and have an emotionally expressive color, differ from spatial, colloquial and literary vocabulary. This determines the frequency of repetitions in the spoken language, which also causes problems for the listener;

Special features of slangisms are: instability, transitory character; some researchers see in the slang vocabulary living facts of word creation, a progressive phenomenon in the development and improvement of the language; groups of scientists note the ability and speed of the process of assimilation of slangisms in the literary language.

CHAPTER 2

SPECIFIC OF CONVEYING YOUTH SLANG FROM ENGLISH INTO UKRAINIAN

2.1. Lexical and grammatical transformations in translation

Finding contemporary analogues is the most challenging part of dealing with slang and translating it. If functional counterparts exist in the translation language, it is most natural to employ them when translating slang. In their absence, one might fall back on informal language, which gives the translated work the crucial quality of deviance from the literary standard. A contextual replacement must be found when the context makes it impossible to use an existing lexical correspondence and forces the translator to choose a translation option that is only appropriate in this particular situation. This happens frequently when choosing between alternative correspondences.[Bondarenko, 142]

Slang is distinguished from other languages by unusual sound, different morphological forms, and specific standard syntactic constructs in addition to its peculiar lexical makeup. These signals can be utilized by the translator to find a contextual substitution for a certain slang unit.

The translator can also use compensation if there are no functional equivalents or variable correspondences in the translated language. The essence of compensation is that the content elements that were lost during the translation of a unit in the original are transmitted in the translated text using a different method, not always in the same location as in the original. As a result, the translated text presents a distinct representation of the same artistic tendency. The stylistic appropriateness of the translation as a whole is more crucial for the translator to guarantee than maintaining the precise place of the stylistic device in the original.

A comparative analysis of British, American and Ukrainian slang reveals a fairly significant layer of vocabulary that arose on the basis of the realities of a

certain country and has no equivalents in the translated language. Examples of non-equivalent units in American and British youth slang are the following words: tupper – tea & supper (Br.); rambo is a verb formed by conversion (N→V) from the name of the main character of the TV series of the same name and has the meaning "to destroy" (Am.) [11] This kind of concept could not arise in the Ukrainian language due to the fact that in Ukrainian culture there is no tradition of daily evening tea, thanks to which in English culture tea became another hour of eating.

Hence, descriptive translation must be used when translating slang that developed as a result of the reality of a particular culture. A lexical unit of the source language is replaced by a word combination that explicates its meaning, providing a more or less comprehensive explanation or description of this meaning in the translated language. This is a lexicogrammatical transformation. The drawback of descriptive translation is that it is lengthy and wordy, hence this form of translation works best in situations when a brief explanation may be omitted.

Over the past 10-15 years, the Ukrainian language has been filled with a large number of anglicisms, which is due to certain socio-economic, political and cultural reasons: the appearance of imported goods in bright labels with English inscriptions, various commercials and foreign films, and especially the development of modern computer technologies. This is explained by the fact that slang in general, and student slang in particular, is the most mobile lexical system - young people have a special sense of linguistic maximalism: хайр - long hair; батл - a bottle.

It should be added that the Ukrainian language with its large number of prefixes, suffixes and endings is extremely suitable for verbal import. Some anglicisms entered the Ukrainian language without changing the morpheme structure, such as: father – phaser; friend The other part has undergone certain

changes, obeying the norms of the Ukrainian language, as, for example, in the words: shoes – шузи.

Since slang is an extralinguistic and linguistic phenomena that affects all languages, it should be emphasized that various languages have varying numbers of units that are used to express it. S.B. Flexner believes that the average American's use of slang makes up around 10% of his vocabulary, but Ukrainian slang is an undeveloped and understudied phenomena that may be seen in the language of Ukrainians and, if required, used to translate American slang into Ukrainian.

The translator can most accurately convey the level of influence that the native speaker experiences when reading the original text only in the case of the correct translation method, based on a thorough analysis of the author's stylistic techniques in comparison with possible means in the language of translation.

Slang is a linguistic phenomena that helps keep language fresh, develop it, and give it qualitatively new traits and colors.

Slangisms provide richness to the language and add aesthetic elements that help the message be understood and valued more.

The translation of this kind of language is a challenging and responsible endeavor since a poor translation might lead to a new message being understood as having a significantly different meaning from the original. If functional counterparts exist in the target language, it is most natural to employ them when translating slang. A contextual substitute is sought or a descriptive technique is utilized if they are not present in the translation language.

2.2. The use of various translation transformations when reproducing slang (based on the material of John Irving's novel "Cider House Rules" and its Ukrainian translation and TV show "Friends")

There are key components to the translation process, which is a particular aspect of communication between speakers of different languages. Its variety is the primary quality. The source text may be heard and seen visually, as well as translated in both written and spoken form.

Poetry, scholarly treatises, literary prose, and everyday cliches can all be presented for translation. The original text and the translated text are typically available to the researcher, but the researcher can only speculate as to what transpires in the translator's mind and how the translator operates.

In other words, there are two steps in the translation process: the translator must first clarify the original text's meaning before choosing a translation approach. These steps allow the translation of the original text into the translated text to be completed. Nonetheless, the translator's decisions are frequently made intuitively, and occasionally he is unaware of the motivation behind his decisions. Nevertheless it should be emphasized that sufficiency is one of the key criteria for translation.

As was previously stated, the actual translation process takes place in the translator's head and cannot be directly observed or studied. Translation (interlanguage) transformations are used to change the source language's units into the translation's units. The core of the translation process is translational transformation.

Cross-language translational transformations are a unique kind of paraphrase that varies significantly from transformations within the same language. By comparing the original text with the translated text, we see that some passages are

"word for word" in the translated text while other passages deviate significantly from exact translations.

When translating slang, which is known for its limited comprehensibility, this is frequently the case as it is often the locations where the translated text fully diverges from the original in terms of its linguistic meaning. As we compare languages, we find that certain phenomena exist in one that do not exist in the other. Hence, deeper content adjustments are linked to semantic transformations.

"The Cider House Rules" by John Irving and its M.D. Litvinova translation, "Правила Будинки Сидри," were the subjects of my research. The most extensive usage of slang components, as well as grammatical, phonetic, vulgar, and jargonistic errors, may all be found in John Irving's book. The techniques of translating the aforementioned English spatial elements into Ukrainian will be traced on the basis of this work, and in the event that any of the English prosaic speech subtypes did not acquire a suitable translation, we will attempt to explain why this happened.

A comprehensive text, "The Cider House Rules" describes the lives of the heroes over almost a century. The prodigal son returns to live under his father's roof in this tale of several generations, a family history written by Dr. Cedar (alone, as he consciously gave up family life and typically avoided women). The term "parental" may not be quite accurate in this context because Homer Burr, an orphan who was raised in an institution, now goes by the name Dr. Buck and returns just as he did before leaving. Also, Dr. Kedr is a genuine biblical Father rather than merely a doctor from the institution.

First, I would like to analyze the examples of common slang, since they are represented by the majority in the novel. We include the following examples of general slang:

1. *Villainous father - a scoundrel who gives birth to children that no one needs. **Differentiation***

I think the translation is overly complicated since, in this case, the translator also changes the word's meaning by explaining what *Villainous* means. The translator created a whole defining statement from a single definition in a phrase. This *матусь-кобель*, such a translation, in my opinion, completely expresses the emotional aesthetic coloring of the term, taking into account the limited context. Possibly such an overkill might have been avoided by picking a Ukrainian parallel.

2. *Glutton* - *ненажера*. The meaning of the word fully corresponds to the meaning in the original, a functional analogue has been found. ***Literal translation***

3. *The whore hotel* – *готель-бордель*. ***Generalization***

4. *Bingo-for-money* - *гра в бінго*. ***Omission***

5. *A puppy, right out of a medical school* - *пташенятки, тільки що випурхнули з гнізда*. (or from Harvard Medical School). - ***differentiation***

But maybe the option "*новоспечений*" or even "*ще малий доктор*" would be clearer.

6. *A goddamned doctor* – *чортів доктор*. ***Literal translation***

7. *A mush* - *діра, глушині*. ***Differentiation***

8. *They had been given a lemon* - *їх надули, підсунули ідіота*. Did not extend himself (to do smth.) – він не став метати бісер перед свинями.

Transformation of idiom.

9. *His stiff-upper-lip and bite-the-bullet-while-just-lying-there placidity* - *мовчання, звичка жувати губки і тихенько лежати в ліжку*.

10. *To deliver the lustiest wails* - *закочувати концерти*. Literally: "give out the strongest curls." It can be translated in different ways: "ревіти білогою", "кричати на все горло" ***Omission***

11. *To corner the gossip market* - *бути арбітрами всіх розмов і пересудів*.

Addition

12. *A favorite fantasy* – *пунктик*. ***Omission***

13. *Dim-witted (man)* - *тупий; нерозумний, (дурень)*. ***Generalization.***

14. *A torture shop* – *катівня*. ***Omission***

15. *With a grain of salt!* - не приймай близько до серця! **Transformation of idiom**

16. *Hoverer* - турботлива, уважна, "божевільна мати", "квочка", etc.

Differentiation

17. *Among orphans, you build security slow but regularly* - Тільки так діючи, повільно, але неухильно, можна виховати в сироті почуття захищеності. **Replacement**

18. *Mom would outdo herself at momness* - Мамуля перевершила себе в приготуванні ласих страв. **Replacement and addition**

19. *A drunken occasion* – пияка. **Omission**

20. *The professor was in his cups* - професор неабияк перебрав.

Replacement

21. *Tipsy* – напідпитку. **Literal translation**

22. *All you starving doctors! .. You are all over.* - срані коновали! який від вас толк! **Replacement and addition**

23. *to gouge eyeballs* - чіплятися в очі. **Replacement**

24. *Is she going to gurgle, is she going to fart - or kick you in the ear?* - Булькнути, пукнути або стукнути тебе п'ятою по вуху? **Literal translation**

The term "*fart*" appears many times in the text, both as a verb and as a noun, and is frequently rendered differently depending on the circumstance or the context:

25. *to fart* – полегшитися. *There's some old fart named Hood* - Є тут один старий пердун за ім'ям Гуд. [Irving John, 598]

In these instances, the translation's stylistic reduction and expressiveness are not in the least bit inferior to those of the original.

Following is a summary of this section's information that leads to the following conclusions:

In the novel "The Rules of the Cider House" English slangisms are used in the widest range. The work contains the following elements of English colloquial speech, from stylistically reduced vocabulary, which includes vulgarisms,

sengisms to phonetic and grammatical ones, characteristic of the language of young people, children and teenagers, illiterate and illiterate characters of the novel.

It is worthwhile to examine English slang through commonplace expressions since language growth and completion would be impossible without them.

Through the use of everyday colloquial expressions, one may sense real living language. Slangisms are necessary for language development; this is a fact. It is hard to comprehend people and communicate with them effectively without understanding the underlying meaning of slang terms. Each episode of the comedy "FRIENDS" contributes to revealing the full taste of English by submerging us in the realm of the current state of the language.

The translation of the Novy Channel in 2000 was used for the analysis.

26. *Seal the deal* – справу зроблено; **Replacement**

27. *Playing hard ball* – я не упираюся. The phrase *Playing hardball* usually means to take a strong, hard position; **Differentiation**

28. *Promnight flashback* – is translated as "я це вже чув", but the translators decided to translate this phrase as "гострий спалах свідомості". **Replacement**

29. *Your lovelife is D.O.A.* – D.O.A. stands for Dead on Arrival. This is a medical abbreviation. In the song for the series, the phrase *Your lovelife is D.O.A.* is translated as «ТВОЄ КОХАННЯ, НЕ ПОЧАВШИСЬ, ПОМЕРЛО»; **Literal translation but omission**

30. "– *I have a board. If you like boards, this is my board. – Holy smokes!*" – « – У мене є дошка. Якщо подобається, це моя. – Нічого собі!».

Differentiation

31. «– *All you gotta do is pretend to be Mike. – I am Mike. – Atta boy!*» « – Все, що вам потрібно зробити, це прикинутися Майком. – Мене звати Майк. – От молодець!».

32. *You're a big scrud!* «Ти велика трясця!».

33. «*Hit on somebody*» – «клеїти кого-небудь».

«– *Joey, stop hitting on her! It's her wedding day! – What, like there's a rule or something?*» «– Джоуї, годі клеїти її! У неї сьогодні день весілля! – А що, є таке правило?».

34. «– *The phone bill arrives, but you don't pay it right away, because you are a kook!*» «– Уяви, що прийдуть телефонні рахунки, а ти відразу не платиш, бо ти із джмеликом.» **Differentiation**

35. «– *I, I really have to be somewhere but it was nice meeting you. – What? Oh this is excellent. You know he coulda gotten me a VCR, he coulda gotten me a set of golf clubs, but no, he has to get me the woman repeller, the eyesore from the Liberace house of crap. – It's not that bad. – Oh, yeah, easy for you to say, you don't have to walk around sporting some reject from the Mr. T collection.*» «– Мені справді треба бігти, була рада познайомитись. – Що? О, це чудесно. Він міг би подарувати мені магнітофон что набір ключок для гольфу, ба ні, він подарував відлякувач жінок, гидоту з універмагу для жлобів! – Непоганий браслет. – Легко тобі говорити, ти не мусиш ходити хизуючись жлобським браком.» **Replacement**

36. *"Isn't that just kick-you-in-the crotch, spit-on-your-neck fantastic?"*. «Наче удар у пах, правду кажу?» **Omission**

«– *This is amazing. I mean, how, how did this happen? – Well, Ross and I were in grad school together. – But we haven't seen each other since then. Well I land in China, guess who's in charge of the dig. – Julie! Julie, isn't that great? I mean, isn't that just kick-you-in-the-crotch, spit-on-your-neck fantastic?*» «– Це чудово. А як це сталося? – Ну, ми разом вчилися в школі. – І більше не бачились. І ось, я приземляюсь в Китаї і здогадайтесь кого я там побачив? – Джулі! Джулі, от чудесно! Наче удар у пах, правду кажу?»

37. «– *Can I ask you something? Have you ever had a guy have a crush on you? – Is that why you wanted to tie my tie?*» «– В мене є запитання. В тебе колись закохувались хлопці? – Саме тому ти хочеш зав'язати мені краватку?» **Literal translation**

38. «– *Please don't do that again, it's a horrible sound. – It's, uh, it's Paul. – Buzz him in!*» «– Будь-ласка, більше так не робіть. Жахливий звук. – Це Пол. – Хай заходить!» ***Differentiation***

39. «– *So you guys want me to take this back? – What? Are you nuts? We've got George Stephanopoulos' pizza.*» «– Так ви хочете, щоб я відніс назад? – Що? Ти збожеволів? У нас же піца самого Стефанопулоса.» ***Transformation of idiom***

40. «– *You know he is really nutsy about you.*» «– Ти знаєш, він справді божеволіє від тебе.» ***Literal translation***

41. «– *Well, I have an appointment to see Dr. Robert Pilman career counselor-ago-go.*» «– Ну, у мене призначена зустріч з доктором Робертом Пілманом, шаленим кар'єрним консультантом.» ***Addition***

42. «– *Don't be a chicken.*» «– Не будь боягузом» ***Replacement***

43. «– *Didn't I Memo you on this?*» «– Хіба я не відправив службову записку?» ***Replacement***

44. «– *Ross, please, stop. I cannot hear it more. Your speech is a cold fish.*» «– Росс, будь ласка, зупинись. Я більше не можу чути це. Твоя мова дуже нудна.» ***Transformation of idiom***

45. «– *Okay, I'm making a break for it. I'm going out the window.*» «– Добре, я порушу хід подій. Я піду через вікно.» ***Literal translation***

Conclusions to Chapter Two

The English slangisms and colloquialisms that take up the most significant amount of space in the work demand special attention. It should be observed that most cases did not require much effort to translate the slang. The comparable stylistically condensed vocabulary of the Ukrainian language was typically used to translate English slangisms and colloquialisms.

However, it is crucial to remember that when translating this spatial unit, the translator was not always able to capture all the subtleties and particulars of English slangisms and colloquialisms because, in some instances, the Ukrainian translation was more neutral and emotionally unemotional than the English original. The Ukrainian language's spatial tools, both lexical and grammatical, are capable of reflecting the stylistic coloring of slangisms in the translation. The translator did not always use these tools when translating this category of English slang, particularly, as it seemed to me, in the language of children and teenagers.

CONCLUSIONS

From the foregoing, it is evident that there are several publications in Ukrainian linguistics that explore different facets of social dialects. Nonetheless, the majority of authors like to focus on just one of the prevalent social dialect types, such as slang, jargon, or slang. Slang is a phrase that has a unique place in the English language's social dialects.

We might infer that slang serves a number of purposes, but we believe that emotional expression is its primary purpose. Slang, a historically developed colloquial, mobile, and expressively colored layer of vocabulary that is distinguished by liveliness, flexibility, and wit, explains why this is the case. According on the context of use, many linguists categorize slang into general and particular categories.

There are several ways and techniques for creating slang, but they all essentially involve modifying the term to fit our reality and make it appropriate for ongoing usage. There are four distinct ways that slang is created: phonetic imitation, translation, semi-tracing paper, and tracing paper. Slang words may operate as emotives by expressing sentiments and emotions.

When translating slang, one should follow one of two rules: either look for a comparable counterpart that is expressive, or choose the closest emotional color counterpart from spoken language. It is crucial to know the context in which the appropriate slang was used. Sadly, contemporary bilingual dictionaries don't always provide this information. All of this, to a certain extent, makes the job of expert translators more difficult and increases the likelihood of mistakes while translating slang units. As a result, I think that the issue of translating slang from English to Ukrainian has not received enough attention and might serve as the foundation for future study in the field of translation.

Each translator's goal is to convey the most stylistic aspects of the source text in the target language. The search for all feasible parallels of the reduced vocabulary in the target language should be regarded the beginning point for translating the smaller vocabulary of the source language. This approach is useful since it has analogs in every modern language.

With the second approach, tracing and transliteration are two further translation strategies that might be noted. They most frequently employ indirect transfer or translation transformation techniques. When a term from the source language with a specific meaning is changed to a word with a more general meaning in the translation, this is known as generalization. Acceptance of translation compensation is the process of achieving semantic equivalency through lexical modifications. In order to accurately translate the content and color of the text, compensation is utilized to make up for the artistically constrained vocabulary.

In my work I focused on Lexical-semantic and structural features of the reproduction of English slang in the Ukrainian language.

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ANNEX A

No.	English	Ukrainian
1.	<i>Villainous father</i>	Татусь-кобель
2.	<i>Glutton</i>	Ненажера
3.	<i>The whore hotel</i>	Готель-бордель
4.	<i>Bingo-for-monev</i>	Грати в бінго
5.	<i>A puppy, right out of a medical school</i>	Пташенятки, тільки що випурхнули з гнізда
6.	<i>A goddamned doctor</i>	Чортів доктор
7.	<i>A mush</i>	Діра, глушінь
8.	<i>They had been given a lemon</i>	Їх надули, підснули ідіота
9.	<i>His stiff-upper-lip and bite-the-bullet-while-just-lying-there placidity</i>	Мовчання, звичка жувати губки і тихенько лежати в ліжку
10.	<i>To deliver the lustiest wails</i>	Закочувати концерти
11.	<i>To corner the gossop market</i>	Бути арбітрами всіх розмов і пересудів
12.	<i>A favorite fantasy</i>	Пунктик
13.	<i>Dim-witted (man)</i>	Тупий, нерозумни
14.	<i>A torture shop</i>	Катівня
15.	<i>With a grain of Salt!</i>	Не приймай близько до серця!
16.	<i>Hoverer</i>	Турботлива, уважна
17.	<i>Among orphans, you build security slow but regularly</i>	Тільки так, діючи, повільно, але неухитноможна виховати в сироті почуття захищеності
18.	<i>Mom would outdo herself at momness</i>	Мамуля перевершила себе в приготуванні ласих страв
19.	<i>A drunken occasion</i>	Пияка

20.	<i>The professor was in his cups</i>	Професор неабияк перебрав
21.	<i>Tipsy</i>	Напідпитку
22.	<i>All you starving doctors!.. You are all over</i>	Срані коновали!.. який від вас толк!
23.	<i>To gouge eyeballs</i>	Чіплятися в очі
24.	<i>Is she going to gurgle, is she going to fart – or kick you in the ear?</i>	Булькнути, пукнути або стукнути тобі п'яткою по вуху?
25.	<i>To fart</i>	Полегшитися
26.	<i>Seal the deal</i>	Справу зроблено
27.	<i>Playing hard ball</i>	Я не упираюся
28.	<i>Promnight flashback</i>	Я це вже чув. Гострий спалах свідомості
29.	<i>Your lovelife is D.O.A</i>	Твоє кохання померло не почавшись
30.	<i>– I have a board. If you like boards, this is my board. – Holy smokes!</i>	– У мене є дошка. Якщо подобається, це моя. – Нічого собі!
31.	<i>All you gotta do is pretend to be Mike. – I am Mike. – Atta boy!</i>	– Все, що вам потрібно зробити, це прикинутися Майком. – Мене звати Майк. – От молодець!
32.	<i>You're a big scrud!</i>	Ти велика трясця!
33.	<i>Joey, stop hitting on her! It's her wedding day! – What, like there's a rule or something?</i>	– Джоуї, годі клеїти її! У неї сьогодні день весілля! – А що, є таке правило?
34.	<i>– The phone bill arrives, but you don't pay it right away, because you are a kook!</i>	– Уяви, що прийдуть телефонні рахунки, а ти відразу не платиш, бо ти із джмеликом.

35.	<p>– <i>I, I really have to be somewhere but it was nice meeting you.</i></p> <p>– <i>What? Oh this is excellent. You know he coulda gotten me a VCR, he coulda gotten me a set of golf clubs, but no, he has to get me the woman repeller, the eyesore from the Liberace house of crap.</i></p> <p>– <i>It's not that bad.</i></p> <p>– <i>Oh, yeah, easy for you to say, you don't have to walk around sporting some reject from the Mr. T collection.</i></p>	<p>– Мені справді треба бігти, була рада познайомитись.</p> <p>– Що? О, це чудесно. Він міг би подарувати мені магнітофон что набір ключок для гольфу, ба ні, він подарував відлякувач жінок, гидоту з універмагу для жлобів!</p> <p>– Непоганий браслет.</p> <p>– Легко тобі говорити, ти не мусиш ходити хизуючись жлобським браком</p>
36.	<p>– <i>This is amazing. I mean, how, how did this happen?</i></p> <p>– <i>Well, Ross and I were in grad school together.</i></p> <p>– <i>But we haven't seen each other since then. Well I land in China, guess who's in charge of the dig.</i></p> <p>– <i>Julie! Julie, isn't that great? I mean, isn't that just kick-you-in-the-crotch, spit-on-your-neck fantastic?</i></p>	<p>– <i>Це чудово. А як це сталося?</i></p> <p>– <i>Ну, ми разом вчилися в школі.</i></p> <p>– <i>І більше не бачились. І ось, я приземляюсь в Китаї і здогадайтесь кого я там побачив?</i></p> <p>– <i>Джулі! Джулі, от чудесно! Наче удар у пах, правду кажу?</i></p>
37.	<p>– <i>Can I ask you something? Have you ever had a guy have a</i></p>	<p>– В мене є запитання. В тебе колись закохувались хлопці?</p>

	<i>crush on you?</i> <i>– Is that why you wanted to tie my tie?</i>	– Саме тому ти хочеш зав'язати мені краватку?
38.	<i>– Please don't do that again, it's a horrible sound.</i> <i>– It's, uh, it's Paul.</i> <i>– Buzz him in!</i>	– Будь-ласка, більше так не робіть. Жахливий звук. – Це Пол. – Хай заходить!
39.	<i>– So you guys want me to take this back?</i> <i>– What? Are you nuts? We've got George Stephanopoulos' pizza</i>	– Так ви хочете, щоб я відніс назад? – Що? Ти збожеволів? У нас же піца самого Стефанопулоса
40.	<i>– You know he is really nutsy about you</i>	- Ти знаєш, він справді божеволіє від тебе
41.	<i>– Well, I have an appointment to see Dr. Robert Pilman career counselor-ago-go.</i>	– Ну, у мене призначена зустріч з доктором Робертом Пілманом, шаленим кар'єрним консультантом
42.	<i>Don't be a chicken!</i>	Не будь боягузом!
43.	<i>– Didn't I Memo you on this?</i>	- Хіба я не відправив службову звписку?
44.	<i>– Ross, please, stop. I cannot hear it more. Your speech is a cold fish.</i>	– Росс, будь ласка, зупинись. Я більше не можу чути це. Твоя мова дуже нудна.
45.	<i>– Okay, I'm making a break for it. I'm going out the window.</i>	– Добре, я порушу хід подій. Я піду через вікно

РЕЗЮМЕ

Курсова робота на тему: «Лексико-семантичні та структурні особливості відтворення англійського сленгу в українській мові».

Виконала – Гришко Вікторія

Курсова робота складається зі вступу, двох розділів, висновку, списку використаних джерел та резюме. Предметом дослідження є специфіка відтворення сленгу при перекладі художніх творів. Матеріалом дослідження слугував роман Джона Ірвінга «Правила будинку сидру» та його українськомовний переклад. Результати дослідження можуть бути використані для розв'язання практичних проблем використання різних перекладацьких трансформацій при відтворенні сленгу в художніх творах, а також при розробці методичних посібників з проблем теорії перекладу та теорії художнього тексту.

У даній курсовій роботі всього:

Сторінок – 40;

Список використаних джерел: 30.

Ключові слова: переклад, сленг, лексика, джерела, адаптація перекладу.