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МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ  
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## **КУРСОВА РОБОТА**

### **З ПЕРЕКЛАДУ**

Специфіка перекладу сленгізмів у сучасному американському кінодискурсі  
(на матеріалі телесеріалу Friends 'Друзі')

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Керівник курсової роботи

викладач

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## INTRODUCTION

This study is dedicated to the analysis of the features of translation of English language slang in cinematography discourse into Ukrainian. **The relevance of this research lies** in the fact that the features of translation of English slang into Ukrainian are not studied enough. This fact is confirmed by the incompleteness of research on the peculiarities of rendering English slang into Ukrainian based on the material of modern English cinematography discourse.

Certain aspects of the structure of translation English slang were studied by following researchers: V. V. Balabin, N. G. Kalashnik, I. V. Onushkanych, M. V. Shtorgin, V. V. Kotpilov. L. O. Stavvytska, etc.

**The aim of the research is the** analysis of the features of rendering English slang in Ukrainian-based material of modern English cinematic discourse.

**The investigating subject** is the phenomenon of slang.

**The object of the research** is the analysis of the features of translation of the English language slang in cinematography discourse into Ukrainian.

**The objectives of the study** are:

- To represent the definition and typology of slang in modern linguistics;
- To research the principles of translation of slang;
- To analyse the cinematography discourse;
- To perform the analysis of the use of lexical transformations of translation of slang;
- To perform the analysis of the use of grammatical transformations of translation of slang.
- To perform the analysis of the use of lexical-grammatical transformations of translation of slang.

**The material of analysis** – is the series “Friends” (FR).

Outline of **the methods used in research**. Analysis and synthesis of theoretical resources, method of continuous sampling, method of oppositions, method of comparative analysis.

**The practical value** of the research. The conclusions obtained in the research could be used as the demonstrating material when teaching English in universities.

A brief outline of the research paper **structure**. The paper consists of an introduction, two chapters, a conclusion, and a list of reference sources.

# CHAPTER 1

## THEORETICAL ASPECTS OF THE FUNCTIONING AND TRANSLATING SLANG

### 1.1. Slang as a linguistic phenomenon

Slang – is an informal, alternative language. It is characterized by its humoristic nature, colourfulness, and actualness. Slang is peculiar to every language of the world, as in everyday life, people are used to the informal style of communication. Slang is in the focus of many linguistic kinds of research. Modern scientists analyze the nature of this phenomenon, the features of its formation, the functions of slang, the types of slang lexical units, the features of its translation, and etc.

According to the Oxford English Dictionary (OD), there are three approaches to the definition of slang. The first approach was formed in the mid-eighteenth century. According to this approach, the term “slang” is understood as “the special vocabulary used by any set of persons of a low and disreputable character, the thieves’ cant or pattern of earlier centuries”. The second approach was formed in the mid-eighteenth century. It defined the concept of slang as “the special vocabulary or phraseology of a particular calling or profession: printers’ slang, costermongers’ slang, even the slang vocabulary of doctors and lawyers' ". In the early years of the nineteenth century, the third approach was formed. The meaning of the term “slang” has become more general: “language of a highly colloquial type, considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some new special sense”. Nowadays, the term slang covers all three of these areas: not all colloquial or informal vocabulary is slang, but all slang is colloquial or informal (OD, URL).

Modern English dictionaries define the concept “slang” as follows:

1. Cambridge dictionary (CD):

- The form of a language that a particular group of speakers use naturally, especially in informal situations.
- The language or dialect spoken by the ordinary people in a particular country or region.
- The terminology used by people belonging to a specific group or engaged in a specialized activity.
- Spoken as one's mother tongue; not learned or imposed by another language.
- Using the mother tongue of a country or region.

2. Collins dictionary (CD):

- The vernacular is the language or dialect that is most widely spoken by ordinary people in a particular region or country.

3. Longman dictionary (LD):

- A form of a language that ordinary people use, especially one that is not the official language.

4. MacMillan dictionary (MD):

- The language spoken by a particular group or in a particular area, when it is different from the formal written language.

5. Webster's "Third New International Dictionary" (MWD):

1. Language peculiar to a particular group as:

- a) the special and often secret vocabulary used by a class (as thieves, beggars) and usually felt to be vulgar or inferior;
- b) the jargon used by or associated with a particular trade, profession, or field of activity.

2. A non-standard vocabulary composed of words and senses characterized primarily by connotations of extreme informality and usually a currency not limited to a particular region and composed typically of coinages or arbitrarily changed

words, clipped or shortened forms, extravagant, forced or facetious figures of speech, or verbal novelties usually experiencing quick popularity and relatively rapid decline into disuse.

The phenomenon of slang has a long history. J. Green notes made an assumption that slang appeared for the first time in the Sixteenth century in Britain. The researcher noted that time slang did not extend as widely through society then as it does today. The collections and early dictionaries of slang of that period concentrate mainly on the villain's vocabulary [18: 45].

The researcher associates the appearance of slang with the development of the English criminal sphere, which was developed in the 16th century. It caused the creation of new kinds of speech of criminals and cheats, which was heard mostly in saloons and gambling houses.

J. Green identified the following stages of slang development:

1. Sixteenth Century:

The phenomenon of slang has appeared in society and became a strange language, the language of only particular groups: thieves, beggars, criminals, etc. [18: 46]

2. Seventeenth Century:

In this century, the development of slang is observed, as the slang language became rich of metaphors or figurative language and related to immoral action. Furthermore, the famous writers began to use slang in their plays, such as Richard Brome's comedy *A Jovial Crew* and one of William Shakespeare's poems in the word *hick*. Thus, slang has popularized, as it became the language of the stage.

3. Eighteenth century:

The researcher notes that this period is characterized by the spreading of slang into the sphere of communication of youth, pupils and schoolmasters. It became a key element in social conceptualization. Furthermore, slang is recognized as part of English vocabulary [18: 47].



#### 4. Nineteenth century:

In this period, the first slang dictionary (1899) was produced. World War I and II also influenced slang language, such as G.I, Pissed off, brass, etc.

#### 5. Twentieth Century

The last century, slang became a part of spoken language. It is used not only by criminals, but by almost all layers of society: it is used by ordinary people, professional circles, and different communities. It was used to make daily conversation simpler and easier to speak [18: 47].

E. Mattiello notes that slang may derive from language, the researcher considers that slang language is a combination of blending and shortening like in thieves' language and beggars' language [25: 44].

In addition, H. Wentworth and S. Flexner (SD: 7) claims that much slang becomes words and expressions that are used frequently in society. This slang can be considered inappropriate for formal usage by the majority. Furthermore, slang words are contributed by different groups in society, as well as youth and student's slang, slang of immigrants, labourers, armies, musicians, narcotic addicts, college, etc.

Yu. A. Pylypei notes that there is no standard test that can determine whether a word belongs to a slang category or to a colloquial language. The lexical units that are identified as slang often have an entertaining nature. They are almost always an alternative way to express an opinion. Slang expressions take different forms: simple or compound words, simple phrases, idioms, and the form of a complete sentence. The researcher also notes that it is impossible to find slang in the works or addresses of the writers, speakers, or anyone trying to use the language for formal, persuasive, or business purposes. However, such expressions form a large layer of communication in film, television, radio, newspapers, magazines, and informal discourses [7: 113].

The researcher of slang V. V. Balabin explains the meaning of slang as “a profanity, informal, stylistically reduced language of a relatively large group of the society. It is used for the purpose of performing certain speech functions, as well as:

1. expressive;
2. evaluative;
3. corporate;
4. pejorative;
5. euphemistic, etc.

The researcher also noted that slang consists of units that have different lexical and graphic labelling [1: 37].

Speaking about the types of slangisms, it is necessary to note that from the point of view of semantics there are several kinds of colloquial language and slang lexical units:

- the category of entities that indicate the negative evaluation from the standpoint of the interests of society, e.g.: *operator, unker*.
- words and phrases, which have a meaning of a negative assessment of activities or behavior, by expressive coloring: *whore-hopper, lude*.
- zoosemantic metaphors containing generally negative evaluation of the addressee of speech, and rough expression of disapproval, contempt, scorn: *ape, cow, monkey*.
- words denoting actions or qualities, properties of someone or something, evaluative words, with an expressive color: *shit-mess, bubs* [11: 36].

Also, there are the following thematic groups:

- 1) human appearance: a) the human body; b) physical characteristics of a person; c) assessment of appearance;
- 2) the inner world of a person
- 3) social status;

- 4) racial problems, nationality;
- 5) interpersonal relationships;
- 6) gender issues;
- 7) drug addiction and alcohol;

Also, slang includes professionalisms that form the thematic groups by profession, for example [7: 113]:

1. the slang of sportsmen;
2. medical slang;
3. technical slang;
4. pc user slang;
5. military slang, etc.

Thus, slang is a complex phenomenon, which covers different characteristics. There are many approaches to the definition of this concept, but all of them highlight the informality, colourfulness and expressivity of this linguistic category.

## **1.2. Specific of translating English slang into Ukrainian**

Translation of slang and colloquial language always poses a challenge due to the nature of the units. Colloquial language and slang expressions belong to the culture-specific concepts category since they have roots in the culture of speakers. The domestic researchers I. V. Onushkanich and M. V. Shtogrin identify the following ways of translating slang [6: 296—298]:

- the use of equivalent matches if they are present in the translation language: *wild-assed* – *відморозжений*; *top-notch* – *суперовий*;
- the use of stylistically neutral variants that render only the general meaning of the slang unit: *couch potato* – *лінивий*; *laid-back* – *спокійний*;

- the use of the vernacular lexical unit: *longhaired* – "інтелігент"; *book smart* – розумник;
- the use of the variant matches: *bubblehead* – дурак, довбань, дурбелік, придурок, пень, йолоп, бевзь, олух, одоробло, дулятор, аут, балда; *corper* – мусор, мент, лягавий, поліцай, коп, ментура;
- the use of the transformation of contextual replacement: ...*he did not know this particular honey of English resorts*. ... він не знав про саме цю перлину англійських курортів;
- the use of the transformation of compensation: *Shoot!* – Яка дурня!;
- the use of the word-to-word translation: *He can beat your brains out for her*. – Він може з шкури лізти заради неї;
- the use of the transformation of generalization: *green* – зелені, бакси – гроші;
- the use of the transformation of conversion: *Wow, that guy is truly an eyeropper! He is so cute!* – Цей хлопець виглядає приголомшливо! Він такий симпатичний!;
- the use of the transformation of antonym translation: *Hold it!* – Не рухайся!;
- the use of a transformation of total reorganization: *Never mind*. – Нічого, не зважай;
- the use of the transformation of a descriptive translation: *jollop* – міцний алкогольний напій [6: 299].

According to E. Jalalpour, the following are the different translation procedures that exist for these categories of language items [19: 1012–1013]:

1. practical transcription (sound-to-sound rendering) and transliteration (letter-to-letter rendering);
2. localization: adaptation the SL unit to normal pronunciation and then to the accepted rules of morphology of the TL;

3. cultural equivalents: replacing a word in cultural connotation the SL with a TL equivalent;
4. functional equivalents: using a culturally neutral word;
5. descriptive translation: explaining the meaning of the culturally colored lexical units of the SL by several words in the TL. This method is aimed at revealing the meaning of the lexical unit of a foreign language with the help of expanded phrases. It is quite cumbersome and uneconomical. However, it is possible to describe in detail the essence of colloquial language expressions with this method. This method of translation completely eliminates the misunderstanding of colloquial language expressions, which may arise during practical transliteration, transcription, tracing, but the disadvantage of this method is that the colloquial language expression is rendered into another language completely losing its national and cultural coloring;
6. componential method: comparing an SL word with a TL word which has a similar meaning but is not a complete “one-to-one” equivalent; by rendering their similar and different sense components;
  7. finding synonyms: using “near equivalents” in the TL;
  8. loan translation (calques);
  9. transpositions: changing the grammar from of the SL, for example:
    - a) changing the singular for plural;
    - b) changing the SL structure if it does not exist in the TL;
    - c) replacing a SL verb by a TL word, which is another part of speech; replacing of a SL noun group by a TL noun and etc.;
10. modulation: reproducing the meaning of the SL unit by complying it with the existing norms of the TL;
11. recognized translation: using the formal or the normally accepted translation of the institutional words and terms.

12. compensation: compensating for the loss of meaning in one section of a sentence in another section of it.

13. paraphrase: explaining the meaning of the culturally colored units, which is more efficient compared to descriptive translation.

14. Creation of a new word: this method is used if practical transcription (or transliteration) is not desirable or possible for some reason. The introduction of neologisms is the most suitable way to preserve the semantic content and color of a colloquial language unit: it is possible to achieve almost the same effect by creating a new word (or phrase). These new words can be, first of all, loans (calques) or semi-loans (semi-calques).

15. notes: providing the additional information required can be done by using explanatory footnotes. According to Nida and Ordudari footnotes are commonly used for two purposes: (1) providing complementary information, and (2) explaining the original's discrepancies [19: 1013].

In our paper, the analysis will be focused on translating slang in the cinema discourse. Thus, the features of translating cinema discourse texts will be also considered in the paper.

A number of problematic issues in the field of cinema translation have quite frequently raised the question whether translation theory can actually incorporate audio-visual translation within its general scope. Research difficulties such as the theoretical nature of most existing audio-visual translation studies and the lack of a consistent corpus of translated audio-visual material aggravate the problem [21: 41]. There are a number of constraints that derive mainly from the audio-visual nature of the original and target products and which distinguish audio-visual translation from (written) literary translation, the latter being the main inspiration for general translation theory:

- a) temporal constraints in revoicing;
- b) spatiotemporal constraints in subtitling;

- c) the accompanying visual source-culture elements in both revoicing and subtitling;
- d) the accompanying aural source-language elements in subtitling;
- e) the lip-sync imperative in dubbing, the cross-semiotic nature of subtitling;
- g) the inability of backtracking (with the exception of video) in both subtitling and revoicing [21: 44].

As a result of these particular characteristics, research into audio-visual translation requires a specific theory that discards the general models for the field outlined within the theory of translation. These models seek to identify aspects of audio-visual translation which pertain to general translation:

1. Subtitling, although often considered the more authentic of the two methods, constitutes a fundamental break with the semiotic structure of sound film by re-introducing the translation mode of the silent movies, i.e. written signs.

2. Dubbing, a natural, iso semiotic type of translation, generates a conglomerate expression in which the voices heard, severed as they are from the faces and gestures seen on screen, will never create a fully natural impression [16: 84]. Only total remakes will be able to supplant the original film.

Despite the increasing popularity of simple voice-overs and subtitling, the process of dubbing and lip synchronization is still one of the preferred methods to watch video content in another language. Lip synchronization is a process where the insertion of audio attempts to match the lip movements of the original actors. This process is critical in many feature length films as it helps the audience better understand the content and create the illusion that the content was originally filmed in the dubbed language. In most cases, it requires many changes of the original text.

The two types of screen translation differ in the following respects:

1. in semiotic terms, i.e. with regard to
  - a. written vs. spoken language mode, and

b. supplementary mode (subtitling) vs. substitutional mode (dubbing).

2. In wording, where unlike dubbing, subtitling tends to condense the original dialogue by 20-40%, partly as a result of point 1 (a) above, partly due to technical and perceptual constraints, in order to provide enough reading time for the audience, and to a large extent, subtitling is governed by the norms of the written language [28: 49].

The function of a translation is dependent on the knowledge, expectations, values and norms of the target readers, who are again influenced by the situation they are in and by their culture. These functions determine whether the function of the source text or passages in the source text can be preserved or have to be modified or even changed [21: 53].

Also, there are many difficulties of film translation, which are caused by the fact that the lexical system in the cinema text includes the following two components:

- Written (titles and inscriptions that are parts of the cinema world – posters, street or city name, entrance and exit, letter or note, etc.)
- Spoken language (actors' language, voice-over text, songs, etc.) expressed by using the symbolic signs of natural language [9].

Thus, the process of translation of colloquial language and slang expressions requires the use of a significant number of translational transformations.

### **1.3 The features of cinema discourse**

The cinema discourse characterizes by a great number of specific linguistic features. It also involves the extralingual factors, as the text of film follows by video. In this subparagraph, the stylistic characteristics and the analysis of special literary and colloquial vocabularies of cinematography discourse will hold. The text fragment is given below (LK).



*Life's not fair... is it, my little friend? While some are born to feast... others spend their lives in the dark, begging for scraps.*

*The way I see it... you and I are exactly the same.*

*We both want to find a way out. The king approaches! This is not a drill.*

*His Majesty has requested an audience.*

*Upon his entrance, you will rise and genuflect. Zazu... you've made me lose my lunch.*

*You will answer to Mufasa for missing the ceremony this morning. I answer to no one. Scar? Scar. Scar. No, no. Don't look at me like that.*

*Are you hungry, Zazu? Perhaps we could have a bite together! You can't eat me! It is forbidden to eat a member of the king's court! Ow! No, please! Stop it! Scar!*

*Well, look who's come down to mingle with the commoners. Sarabi and I didn't see you at the presentation of Simba.*

*Was that today? Must've slipped my mind. Of course I meant no disrespect towards His Majesty or Sarabi.*

*As you know, I have tremendous respect for the queen. As the king's brother, you should've been first in line.*

*I was first in line. Or don't you remember? That is, until the precious prince arrived.*

*Don't turn your back on me, Scar.*

*Oh, no, Mufasa, perhaps you shouldn't turn your back on me. Is that a challenge? I wouldn't dream of challenging you again. A wise decision. You are no match for His Royalness. Well, as far as brains go, I got the lion's share. But when it comes to brute strength, I'm afraid of my big brother... will always rule.*

*Not always, Scar. One day, it'll be my son who rules. Simba will be your king.*

*Then long live the king.*

- *What am I gonna do with him?*

- *Oh, come on. We both know he should've been expelled from the Pride Lands long ago. He's my brother, Zazu. This is his home. As long as I am king, that will never change.*

*Well, there's one in every family, sire. I had a cousin who thought he was a woodpecker. He slammed his head into trees, and our beaks aren't built for it. He was concussed regularly. Oh, you've gone. Uh, sire, coming back!*

*Simba.*

*Dad, you awake? Dad, wake up! Dad! Dad, Dad, Dad! Your son's awake. Before sunrise, he's your son. Come on, Dad, let's go. You said I could patrol with you today. And today has started. You promised! You up? Let's do this! Let's do this. So, what's first? Give orders for the hunt? Chase away evil intruders? Dad! You're going the wrong way! Dad? I'm not supposed to go up here.*

*Look, Simba. Everything the light touches is our kingdom. You rule all of that? Yes. But a king's time as ruler... rises and falls like the sun. One day, Simba... the sun will set on my time here... and will rise with you as the new king. All of this will belong to me? It belongs to no one, but will be yours to protect. A great responsibility.*

*Everything the light touches? Those trees? And the watering hole? And that mountain? And beyond those shadows?*

*You must not go there, Simba. But I thought a king could do whatever he wanted. Take any territory. While others search for what they can take... a true king searches for what he can give. Everything you see exists together in a delicate balance. As king, you need to understand that balance... and respect all the creatures... from the crawling ant to the leaping antelope.*

*But, Dad, don't we eat the antelope? Yes, Simba. But let me explain. When we die, our bodies become the grass... and the antelope eat the grass... and so we are all connected in the great circle of life.*

- *Sire!*

- *Morning, Zazu. Do you have the morning report?*

*Yes, sire. Ten flamingos are taking a stand. Two giraffes were caught necking.*

*The buzz from the bees... is that the leopards are in a bit of a spot.*

*Ready for some fun? The birds are tweeting at 4:00 in the morning. I'm like, "Birds, we get it." Stay low to the ground. I got this. Check the wind, the shadows... and wait for the perfect moment to pounce.*

Characteristics of the text:

1. The text under analysis headlined "The Lion King" belongs to the artefact text type. It is of the cinema discourse. Since the text belongs to the cinema discourse, it is accompanied by a video sequence. Thus, there are many non-verbal means in it, such as gestures, facial expressions, body poses, etc.

2. The text was taken from the animation film "The Lion King". The text is aimed at a wide circle of viewers (in the field of fantasy animation film, which is evident from the storyline. The aim of the textual information is to narrate the storyline of the animation film.

3. 1) Structural level of the text is ensured by lexical and semantic cohesion.

A. Lexical cohesion is implemented by repetition links, which are:

- simple lexical repetition: *Scar? Scar. Scar.*

- complex lexical repetition:

*Don't turn your back on me, Scar.*

*Oh, no, Mufasa, perhaps you shouldn't turn your back on me. Is that a challenge?*

- simple paraphrase: *my little friend (Zazy)*

- complex paraphrase: *While some are born to feast... others spend their lives in the dark, begging for scraps* (the speaker describes the situation, where he is just a lion of pride, but his brother is a king).

- substitution: *The way I see it... you and I are exactly the same.* In this example, the pronoun *it* is used as a substitution of previous information.

B. Grammatical cohesion and syntactical structure is ensured by sequence of tenses.

C. The definite article in this case *Sarabi and I didn't see you at the presentation of Simba* shows that a noun refers to a specific thing or to something that has been identified previously. The use of the indefinite article here *a great responsibility* means that a noun refers to a general thing, not something specific.

D. Compound and complex sentences, as well as the use of conjunctions and prepositions, ensure grammatical cohesion.

2) Semantic level establishes the macro proposition of the text, as it represents the global meaning of the storyline.

4. Stylistic characteristics of the text are:

1) Strong positions of the text:

The proper names: *Zazu, Mufasa, Scar, Sarabi, Simba.*

2) Weak positions:

The use of grammatically incomplete sentences:

*Dad, you awake?* – In this case, the speaker omitted an auxiliary verb *did*.

*A great responsibility.* – In this case, the speaker omitted the subject and predicate *It is*.

3) Tropes:

Simile: *But a king's time as ruler... rises and falls like the sun.*

Metaphor: *One day, Simba... the sun will set on my time here... and will rise with you as the new king.*

Antithesis: *While others search for what they can take... a true king searches for what he can give.*

Repetition: *Dad! Dad, Dad, Dad!*

Epithets:

*Everything you see exists together in a delicate balance.*

*When we die, our bodies become the grass... and the antelope eat the grass...  
and so we are all connected in the great circle of life.*

Irony:

*Well, look who's come down to mingle with the commoners.*

4) The author used special vocabulary, that is represented by colloquial constructions, namely: *morning, Ready for some fun?, I got this, etc.*; proper names: *Zazu, Mufasa, Scar, Sarabi, Simba*.

5. Basic transformations: the text describes the storyline of the animation film "The Lion King". It represents the hierarchy in nature, relationships in the pride, the relationship of brothers, father and son, the king to his possessions, subjects to the king. It includes the lexical and grammatical structures of formal and informal communication, as well as a wide circle of stylistic tropes.

### **Conclusions on Chapter 1**

The first chapter of the research was devoted to studying the theoretical aspects of slang. It was found out that slang is the language form, it is inherent in all the features of the language system. These lexical units can be defined as the words with a stylistically reduced, coarse and sometimes vulgar connotation that are outside of the literary language. They are not typical for the book, exemplary speech, but are widely known in various social groups of society and act as a socio-cultural characteristic of speakers; used in certain types of speech communication: in the familiar or humorous speech, in verbal skirmishes, etc. In other words, colloquial language and slang refer to non-standard, stylistically reduced means of language.

It was noted that slang performs certain speech functions, as well as: expressive; evaluative; corporate; pejorative; euphemistic, etc.

The analysis has shown that there are the following thematic groups of slang: 1) human appearance: a) the human body; b) physical properties of a person; c) assessment of appearance; 2) the inner world of a person; 3) social status; 4) racial problems, nationality; 5) interpersonal relationships; 6) gender issues; 7) drug addiction and alcohol.

In the frameworks of analysis, the following ways of translating slang were identified: transference; naturalization; cultural equivalent; descriptive equivalent; componential analysis; synonymy: using “near TL equivalent”; through-translation; shifts or transpositions; modulation; recognized translation; compensation; paraphrase; creation a new word; notes.

## **CHAPTER 2**

### **CINEMATIC DISCOURSE SLANG: DISCOURSE FEATURES, TRANSLATION OPTIONS (BASED ON THE MATERIAL OF THE SERIES “FRIENDS”)**

The second part of the paper deals with the analysis of slang translating options. The material of analysis is the series “Friends” (FS, URL) and the Ukrainian version of the series (ДР, URL).

#### **2.1 Lexical transformations in the translation of slang in cinematic discourse**

In the frameworks of analysis, the following lexical transformation of translating slang in cinematic discourse were identified:

1. Slang analogue:

(1). *Trying to bring a couple no-goods into market* (FS, URL).

*Намагаюсь доставити у суд кількох покидьків* (ДР, URL).

In this case, the slang lexical unit *no-goods* was used. It has a meaning “a no-good person or thing” (MW, URL). In the Ukrainian version, the analogue was applied, as the slangisms *покидьки* was used in this case.

(2). *Why should they give a fuck?* (FS, URL)

*Навіщо їм лізти у пекло?* (ДР, URL)

The series fragment demonstrates the use of the following slang expression: *give a fuck*. According to the Oxford Dictionary, is a vulgar slang, which means “be concerned about or interested in something”. In the Ukrainian language, the usual (not vulgar) slang analogue: *лізти у пекло*.

(3). *Goddamn it to hell, I'm already regrettin' this* (FS, URL).

*Хай тобі грець, я вже про це шкодую!* (ДР, URL)

In this case, the slang expression *Goddamn it to hell* was applied. As a rule, this expression is used to express anger or irritation. In the text of translation, the following slang analogue was applied: *Хай тобі грець*.

(4). *Uh-huh! I think it's time to kick you in the nuts and see which is worse!* (FS, URL)

*Можу дати по яйцям, тоді подивимось, що гірше!* (ДР, URL)

The sentence of the original demonstrates the use of the slang collocation *to kick you in the nuts*. In the TL variant, the translator applied the following variant: *Можу дати по яйцям*. Thus, the transformation of slang analogue was used in this case.

(5). *Well, gosh. That makes me feel so special and good* (FS, URL).

Ну, чорт візьми. Це змушує мене відчувати себе занадто добрим (ДР, URL).

As the example demonstrates, the slang lexical unit *gosh* was used in this case. According to the Oxford Dictionary, it is an informal exclamation, which is used to express surprise or give emphasis. In the Ukrainian translation, the slang analogue of expression was applied: *чорт візьми*.

(6). *They kept saying both bitches are really strong, and I thought well, that's good 'cause I'm having a baby* (FS, URL).

*Вони так і говорили, що обидві сучки – сильні, і я подумала, що це добре, тому що у мене буде дитина* (ДР, URL).

In this case, the vulgar slang lexical unit *bitches* was used. It has a meaning “a malicious, spiteful, or overbearing woman” (MW, URL). In the Ukrainian version, the vulgar slang analogue was applied, as the slangisms *сучки* was used in this case.

(7). *It was like sadventure...* (FS, URL).

*Це було кепсько...* (ДР, URL).

The slangism *sadventure* (*sad adventure*) is not registered in English-language lexicographic sources. It was translated by the Ukrainian analogue – «кепсько».

(8). *Gosh...It was total trash. I hate this feeling* (FS, URL).

*Чорт. Це був повний відстій. Ненавиджу це відчуття* (ДР, URL).

The series fragment demonstrates the use of the following slang expression: *trash*. According to the definition of the Collins dictionary (CD, URL), *trash* has a meaning «*informal an insulting way of referring to a person or people that you have no respect for*». In the Ukrainian variant, the translation was performed by the slang analogue: “*Відстій*”.

(9). *Budge up your ass from my seat!* (FS, URL)

*Забери свою дупу з мого місця!* (ДР, URL)



In this case, the slang expression *Budge up your ass* was applied. According to the definition of the Collins dictionary (CD, URL), *budge up your ass* is a low-level way to ask somebody to move or to go out of the room. In the Ukrainian version, we observe the following translation: “*Заберу свою дупу*”. So, the transformation of the slang analogue was used.

(10). *What a smashing thing!* (FS, URL)

*Відпадна штука!* (ДР, URL)

The sentence of the original demonstrates the use of the slang collocation *a smashing thing*. According to the definition of the Collins dictionary (CD, URL), *smashing* means something extremely good, attractive, enjoyable, or pleasant; meaning good, okay, cool, awesome, fun. In the Ukrainian version, the following variant of translation is observed: “*Відпадна штука!*”. Thus, the slang analogue was used at the example.

(11). *He is full of beans now, but wait for evening, and you will see* (FS, URL).

*Це він зараз такий гарячий, але почекай до вечора, крихітко* (ДР, URL).

The sentence of the original demonstrates the use of the slang collocation *full of beans*. According to the definition of the Collins dictionary (CD, URL), it means “to have a lot of energy and enthusiasm”. In the Ukrainian version, the following variant of translation is observed: «*Гарячий*». Thus, the translation was performed by the using the slang meaning of the word – according to the Ukrainian dictionary (СУМ), “гарячий” in the informal meaning – «сповнений енергії; енергійний, пристрасний». Thus, the slang analogue was used at the example.

(12). *Let`s dig somewhere!* (FS, URL)

*Відтянемося по повній!* (ДР, URL)

As the example demonstrates, the slang lexical unit *dig* was used in this case. According to the definition of the Collins dictionary (CD, URL), the word

*dig* meaning is: to like, enjoy. In the Ukrainian language, this slangism was translated by the slang analogue: «відтягуватись».

(13). *What a sauce man!* (FS, URL)

*Ну що за красень!* (ДР, URL)

In this case, the slang lexical unit *sauce* was used. According to the definition of the Collins dictionary (CD, URL), in the slang meaning, this word means the description of a confident person who looks good and who does everything well. In Ukrainian, it is possible to observe the following translation variant: «красень». Thus, it was translated by the Ukrainian analogue.

(14). *Don`t say I am a noob!* (FS, URL)

*Не треба казати, що я – лузер!* (ДР, URL)

The series fragment demonstrates the use of the following slang lexical unit: *noob*. According to the definition of the Collins dictionary (CD, URL), the slangism means someone who has just started doing something, especially playing a computer game or using a type of software, and so does not know much about it. Therefore, this slang word means a beginner who does not have enough skill, and he constantly loses, complains about this, but does not consider it necessary to learn new things. In Ukrainian, it is possible to observe the following translation variant: *Лузер*. Thus, the transformation of slang analogue was used in this case.

(15). *Let`s grub something to eat. I am hungry enough to eat the ass off a dead skunk* (FS, URL).

*Якщо ми зараз не перекусимо, я готовий з`їсти мертвого скунса* (ДР, URL).

In this case, the slang collocation *hungry enough to eat the ass off a dead skunk* was applied. In the Ukrainian version, the following translation is used: «я готовий *з`їсти мертвого скунса*». Thus, the transformation of slang analogue was used in this example.

(16). *Paws off!* (FS, URL)

Забери граблі! (ДР, URL)

The series fragment demonstrates the use of the following slang expression: Paws off. According to the definition of the Collins dictionary (CD, URL), it means to feel or touch someone roughly with the hands, especially in an unpleasant sexual way; a person who paws someone else feels or touches the other person, often in a sexual way that is too forceful. In the Ukrainian version, the following translation was used: “граблі”. Thus, the variant of translation demonstrates the use of slang analogue. зневажливого відношення до людини, передачі грубого звертання. According to the Academic dictionary of the Ukrainian language (СУМ, URL), the word “граблі” is used in a slang meaning when used to express a disparaging attitude to a person, transfer of rough treatment.

(17). Damnit! (FS, URL)

Чорт забирай! (ДР, URL)

In this case, the slang expression *Damnit* was applied. As a rule, this expression is used to express anger or irritation. In the text of translation, the following slang analogue was applied: *Чорт забирай*.

(18). Sheet. Oh, I can't believe I did this! (FS, URL)

Чорт, не можу повірити, що я зробила це (ДР, URL).

The sentence of the original demonstrates the use of the slang lexical unit *Sheet*. In the TL variant, the translator applied the following variant: *Чорт*. Thus, the transformation of slang analogue was used in this case.

2. Omission:

(19). *and I'm here to tell you, he paid a pretty penny for privacy. So if you want to go with us* (FS, URL).

*Він заплатив за приватну подорож. І я тобі кажу... Він заплатив за приватність. Тож якщо хочеш їхати з нами...* (ДР, URL).

In this case, the slang expression *paid a pretty penny* was used. It has a meaning “to pay too much” (MW, URL). In the Ukrainian version, the literary analogue was applied: *заплатив*. Thus, the slang meaning was omitted.

(20). *Take heart*, 'cause you're never gonna have to hear it again (FS, URL).

*Ти більше цього ніколи не почувеш* (ДР, URL).

In the example, the transformation of omission was applied, as the meaning of the collocation *Take heart* was omitted in the TL variant.

(21). *Let me hear ya say, "I got it."* (FS, URL)

*Скажи чітко: "Я зрозуміла"* (ДР, URL).

In this case, the slang variant *ya* was applied. It was omitted in the text of translation, as the Ukrainian translator uses the literary variant *Я*.

(22). *Happened to your horse?* (FS, URL)

*А де твій кінь?* (ДР, URL)

In this variant, ellipsis is used to represent slang variant of the sentence, as the question word “What” was omitted: *Happened to your horse*. In the Ukrainian variant, ellipsis was omitted.

(23). *Real trustin' fella, huh?* (FS, URL)

*Я бачу він людина довірлива?* (ДР, URL)

The example demonstrates the use of such slang collocation, as *trustin' fella*. In the Ukrainian variant, the literary variant of translation was applied: *Я бачу він людина довірлива*. Thus, the slang meaning was omitted.

(24). *Cleans the place out* (FS, URL).

*Забирає грош* (ДР, URL).

In this case, the slang expression *Cleans the place out* was used. It has a meaning “take money away, rob someone” (MW, URL). In the Ukrainian version, the literary analogue was applied: *Забирає гроші*. Thus, the slang meaning was omitted.

(25). *I don't know. It was incredible. I mean, it just felt so right. When I was holding her, I mean, I never wanted to let her go. You know what? Yeah, I do. I wanna be together* (FS, URL).

*Не знаю, але це було чудово. Все здавалось таким природнім, особливо, коли я тримав її. Я взагалі ніколи не хотів її відпускати. І знаєте що? Я точно знаю. Я хочу бути з нею* (ДР, URL).

In the example, the transformation of omission was applied, as the slang lexical unit of *wanna* was replaced by the literary analogue in the TL variant: *хочу*.

(26). *I know, me too. It was... You know, it was like one of those things you think is never gonna happen, and then it does, and it's everything you want it to be* (FS, URL).

*Я знаю, я теж. Це було... це так схоже на те, що іноді здається, ніколи не відбудеться, а потім це стається, і це все, чого тобі хотілося б* (ДР, URL).

In this case, the slang variant *gonna* was applied. It was omitted in the text of translation.

(27). *Hey, guys! Suh?* (FS, URL)

*Привіт! Як справи?* (ДР, URL)

*Suh* – the slang lexical unit, which is not registered in English-language lexicographic sources. *Sup* (the shortening of *What's up*) and *huh* (an exclamation of confusion or disbelief). In the Ukrainian version, the translation of this slangism was omitted, as the literary variant was applied: *Як справи?*

(28). *Okay. 'Cause this is where I wanna be, okay? No more messing around. I don't wanna mess this up again* (FS, URL).

*Гаразд. Тому що це те місце, де я хочу бути, ясно? Більше ніяких дурниць. Я не хочу знову все зіпсувати* (ДР, URL).

The example demonstrates the use of such slang collocation, as *messing around*. In the Ukrainian variant, the literary variant of translation was applied:

*Більше ніяких дурниць.* Thus, the slang was omitted, as the Ukrainian translator uses the literary variant.

(29). *Hey, I'm not one to kiss and tell, but I'm also not one to have sex and shut up. We totally did it!* (FS, URL)

*Агов, я не з тих, хто цілується і базикає, але я також не з тих, хто займається сексом як німий. І ми повністю впоралися!* (ДР, URL)

The series fragment demonstrates the use of the following slang expression: *shut up*. According to the Oxford Dictionary, it means “to cause (a person) to stop talking”. In the Ukrainian language, the usual, literary analogue was applied: *як німий*. Thus, the slang meaning was omitted.

### 3. Differentiation:

(30). *The days of me forgetting are over* (FS, URL).

*Дні, коли я забував, в минулому* (ДР, URL).

The transformation of differentiation was applied in this case, as the slang collocation *are over* was translated by means of the collocation *в минулому*.

(31). *You sound like a stupid duck* (FS, URL).

*Ти схожий на дику качку* (ДР, URL).

The example demonstrates the implementation of the slang collocation *a stupid duck*. In the frameworks of translation, the lexical unit *stupid* was replaced by the lexical unit with different meaning: *дика*. This way, the transformation of differentiation was applied while translating the slang collocation *a stupid duck* – *на дику качку*.

The results of the analysis are represented in the fig. 2.1.

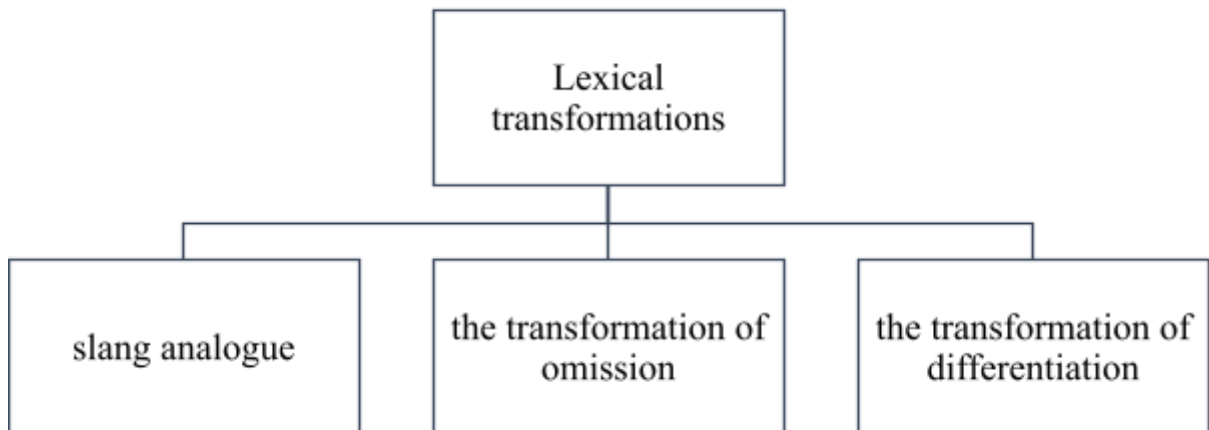


Fig. 2.1 – Lexical transformations

It is possible to conclude that there are the following lexical transformations of translating slang in the cinema discourse:

1. slang analogue;
2. the transformation of omission;
3. the transformation of differentiation.

## 2.2 Grammatical transformations in the translation of slang in cinematic discourse

The next step, we will analyse the use of the grammatical transformations of translating slang in cinematic discourse. Thus, the following grammatical transformations were identified:

1. transposition:

(32). *You open up your trashy mouth again, I'll knock out them front teeth for ya* (FS, URL).

*Ще раз відкриси свого брудного рота і я виб'ю тобі зуби* (ДР, URL).

In the example, the following slang lexical units were identified: *trashy, ya*. The transformation of transposition was applied in this case, as the word order was changed. Also, the transformation of the slang meaning omission was used, as the slang meaning of the word *trashy* was replaced by the lexical unit of literary meaning: *брудного*, as well as the slang form of the word *ya* was replaced by the literary *тобі*.

2. Grammatical replacement:

(33). *It's on point!* (FS, URL)

*Ідеально!* (ДР, URL)

In this case, the slang lexical unit *on point* was used. According to the definition of the Collins dictionary (CD, URL), this expression is used in an unofficial language, and has the meaning “perfect, at a high level”. In the Ukrainian version, the following translation was used: *Ідеально!* Thus, the transformation of the transformation of grammatical replacement was used, as the collocation *On point* was translated by one lexical unit: “*Ідеально!*”.

(34). *Cancelled it* (FS, URL).

*Я вже викреслив це* (ДР, URL).

As the example demonstrates, the slang lexical unit *cancel* was used in this case. According to the definition of the Collins dictionary (CD, URL), the slang variant is used in the past tense – to replace something from the life – “Delete from life”. In the Ukrainian version, the following translation was used: “*Я вже викреслив це*”. Thus, in this case, the transformation of grammatical replacement was used. A lexical unit “*cancel*” was translated by the collocation: “*я це викреслив*”. So, it is possible to make a conclusion about the use of the transformation of grammatical replacement.

(35). *It's a bottom line* (FS, URL).

*Цим все сказано* (ДР, URL).



In this case, the slang expression *bottom line* was applied. According to the definition of the Collins dictionary (CD, URL), it has a meaning «the final line, the essence, the most important». At the Ukrainian variant, the following translation was used: “*Цим все сказано*”. Thus, the transformation of the transformation of grammatical replacement was used: the collocation of adjective + noun *bottom line* was replaced by the sentence: “*Цим все сказано*”.

(36). *You are sharp!* (FS, URL)

*А ти голова!* (ДР, URL)

In this case, the slang lexical unit *sharp* was used. According to the definition of the Collins dictionary (CD, URL), it means «clever, kind». In the Ukrainian variant, the following translation was used: “*голова*”. Thus, at the variant of translation, the word «*голова*» was used. According to the Academic dictionary of the Ukrainian language (СУМ, URL), the word «голова» can be used in a slang meaning, in expressions, as “*А ти голова*”, “*Він дійсно голова*” in a meaning “*розумний, кмітливий*”. So, in this case, the transformation of grammatical replacement was applied – an adjective *sharp* was translated by the noun “*голова*”.

(37). *You have a big mouth* (FS, URL).

*Ти просто базіка* (ДР, URL).

The series fragment demonstrates the use of the following slang expression: *You have a big mouth*. According to the definition of the Collins dictionary (CD, URL), it means: «If someone is or has a big mouth, they often say things that are meant to be kept secret». In the Ukrainian variant, the following translation was used: “*базіка*”. According to the Academic dictionary of the Ukrainian language (СУМ, URL), this word is used to convey a disparaging colloquial meaning – «Той, хто любить багато говорити». Thus, the American slangisms was translated by the transformation of grammatical replacement: the collocation *Have a big mouth* was translated by a lexical unit: “*базіка*”.

(38). *You can only faff...*(FS, URL).

*Ти тільки і вмієш, що дурня валяти* (ДР, URL).

The sentence of the original demonstrates the use of the slang lexical unit *faff*. According to the definition of the Collins dictionary (CD, URL), the slang meaning of the word is: to spend time on a non-productive activity; “waste time”. In the Ukrainian variant, the following translation was used: “*Валяти дурня*”.

In this case, the transformation of the transformation of grammatical replacement was used: the word *Faff* was replaced by the collocation “verb + noun”: *Валяти дурня*”.

The results of the analysis are represented in the fig. 2.2.

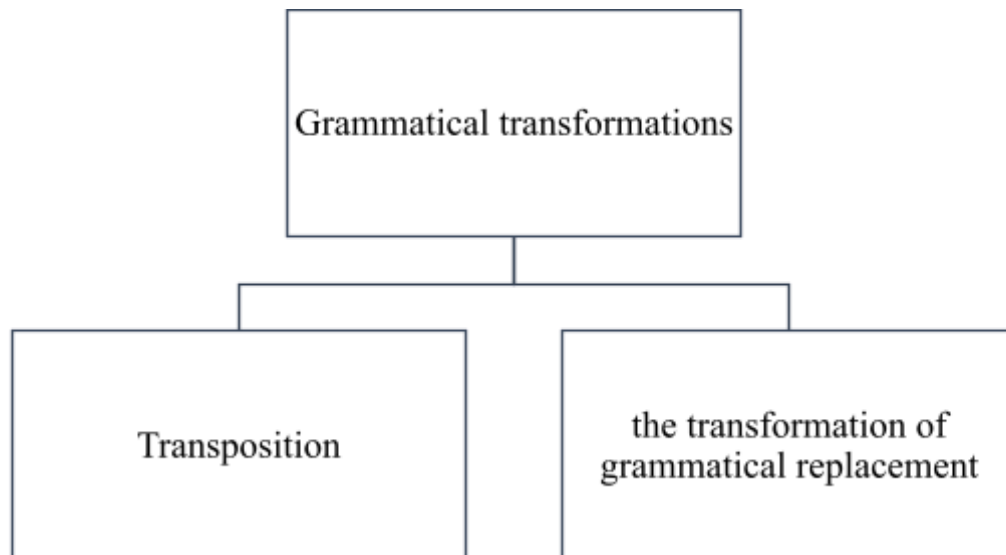


Fig. 2.2 – Grammatical transformations

Thus, the following grammatical transformations were identified while translational analysis of the cinema discourse slang:

1. transposition;
2. grammatical replacement.

### **2.3 Lexical and grammatical transformations in the translation of slang in cinematic discourse**

Lexical and grammatical transformations are a popular method of translating slang, due to the fact that there are no means of translating English-language slang in the Ukrainian language in a great number of examples. So, lexical and grammatical transformations are used in order to render at least the meaning of slang. Let's look at some examples:

1. Descriptive translation. Descriptive translation – replacing a lexical unit (collocation, sentence) of the source language with a phrase of the translation language that explicates, gives an explanation of this meaning in the translation language:

(39). *That damn blasted blizzard has been on our ass for the last three hours* (FS, URL).

*Ця клята хуртовина переслідує нас вже три години* (ДР, URL).

The original text uses a slang metaphor *has been on our ass*, but it wasn't rendered while translating. The meaning of a slang metaphor is replaced with a non-slang and non-metaphorical lexical unit *переслідує*. Thus, the transformation of descriptive translation was applied in this case.

(40). *She's a pepper, ain't she?* (FS, URL)

*Вона язиката штучка, чи не так?* (ДР, URL)

In this case, when translating the metaphorical name of a sharp-tongued girl – *a pepper*, the transformation of descriptive translation was applied, as the TL variant uses the collocation *язиката штучка*.

(41). *Well, she ain't no John Wilkes Booth, but...*(FS, URL).

*Вона звичайно не на сцені виступає, але...* (ДР, URL).

*John Wilkes Booth* – American actor, assassin of President Lincoln. In the example, a descriptive translation of the profession of the person is applied: *на сцені виступає*, given that not every Ukrainian viewer will understand who the text is about, it is impossible to provide a translation comment in the context of

film translation. Thus, the translator lawfully uses a descriptive translation, explicates information and presents it to the viewer.

(42). *Stop be a petty* (FS, URL).

*Припини роздувати з мухи слона* (ДР, URL).

The series fragment demonstrates the use of the following slang: *petty*. According to the definition of the Collins dictionary (CD, URL), it is a description of a person who reacts too strongly to events, behaves infantile and refuses to recognize the fact of losing. In the Ukrainian variant, the following translation was used: “*Роздувати з мухи слона*”. Thus, at this case, the transformation of descriptive translation was used: *Petty* – “*Роздувати з мухи слона*”.

(43). *It`s my shout out* (FS, URL).

*Від душі вдячний* (ДР, URL).

In this case, the slang expression *shout out*. was applied. According to the definition of the Collins dictionary (CD, URL), means a public expression of gratitude, recognition in an informal setting. In the Ukrainian variant, the following translation is used: “*Від душі вдячний*”. Thus, at this case, the transformation of descriptive translation was used: *Shout Out* – *Від душі вдячний*”.

(44). *Just try not to pig out* (FS, URL).

*Просто спробуй не нажертись як завжди* (ДР, URL).

The sentence of the original demonstrates the use of the slang collocation *pig out*. According to the definition of the Collins dictionary (CD, URL), it means “to eat a lot or too much”. In this case, the transformation of descriptive translation was used: “*Нажертись*”. Thus, in this case, the transformation of descriptive translation was used: *Pig out* – “*Нажертись*”.

(45). *Hey, hold your horses!* (FS, URL)

*Гей, заспокойся! Краще помовч* (ДР, URL).

The series fragment demonstrates the use of the following slang expression: *hold your horses*. According to the definition of the Collins dictionary (CD, URL),

this collocation is used to tell someone to stop and consider carefully their decision or opinion about something». In the Ukrainian variant, the following translation was used: *Заспокойся. Краще помовч.* Thus, the transformation of descriptive translation was used: *Hold your horses – Заспокойся. Краще помовч.*

2. Compensation:

(46). *What'd she do, goddamn girl?* (FS, URL).

*Дідько, що ж вона зробила?* (ДР, URL)

In this case, the slang lexical unit *goddamn* was applied. According to the definition of the Collins dictionary (CD, URL), it means an expression of anger, surprise, intense excitement or frustration. In the fragment, the transformation of compensation was applied, as in SL variant, slang is used at the end of the sentence. In the TL, it was compensated at the beginning of the sentence, by means of the lexical unit *дідько*.

3. Total reorganization:

(47). *Hold it, black fella.* (FS, URL).

*Ані руш, чорношкірий!* (ДР, URL)

The sentence of the original demonstrates the use of the slang collocation *black fella*. This slang expression was translated by means of the transformation of total reorganisation, as the lexical unit *чорношкірий* was applied in the TL variant. Thus, the SL slang was totally reorganized.

(48). *Ross: Uh, we, u'know, we worked things out* (FS, URL).

*Здається, мене пронесло* (ДР, URL).

The series fragment demonstrates the use of the following slang expression: *we worked things out*. In the TL variant, the following translation was applied: *мене пронесло*. Thus, the transformation of total reorganisation was used in the example, as the SL slang collocation was totally reorganized.

(49). *Uh, I think she's still asleep. Hey, hey, how did it go with you guys last night? She seemed pretty pissed at you* (FS, URL).

*Я думав, вона ще спить. Чекай, як у вас там пройшло минулої ночі?  
Вона обіцяла закопати тебе (ДР, URL).*

In this case, the slang expression *pretty pissed at you* was applied. It is an example of vulgar slang, which means “angry, irritated person” (CD, URL). In the Ukrainian variant, the following translation was applied: *обіцяла закопати тебе*. This way, the transformation of total reorganisation was used in the example, as the SL slang collocation was totally reorganized.

**(50).** *It was a piece of cake!* (FS, URL)

*Та ні, раз плюнути!* (ДР, URL)

The series fragment demonstrates the use of the following slang expression: *a piece of cake*. According to the definition of the Collins dictionary (CD, URL), it means “something that is easy to do”. The following variant of translation was used at the Ukrainian version of the series: *Та ні, раз плюнути!* Thus, the TL variant was totally reorganized. This means that the transformation of total reorganisation was used in the example.

The results of the analysis are represented in the fig. 2.3.

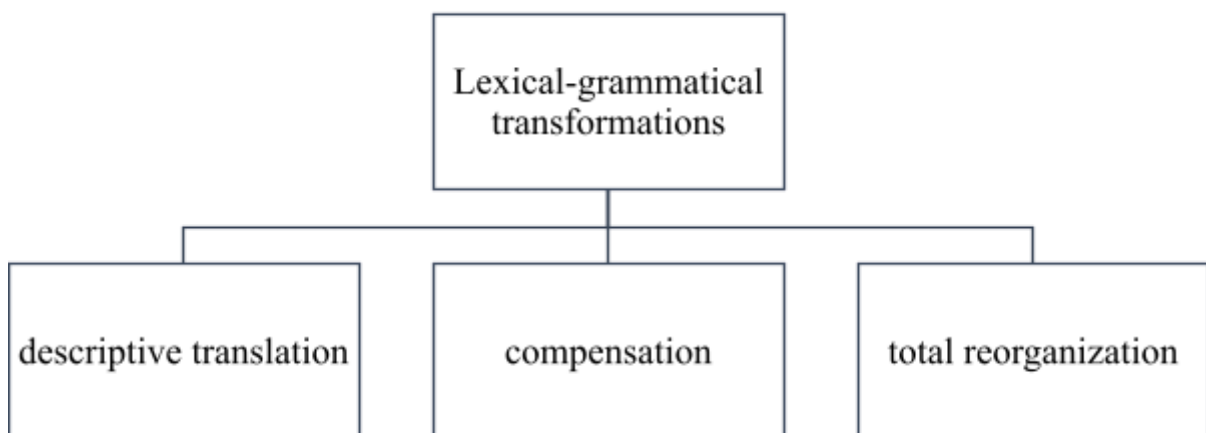


Fig. 2.3 – Lexical-grammatical transformations

Thus, the following lexical-grammatical transformations were identified:

1. descriptive translation;

2. compensation;
3. total reorganization.

As a conclusion, it is possible to note that the following transformations were identified while translational analysis of the cinema discourse slang:

- lexical;
- grammatical;
- lexical-grammatical.

Lexical transformations of translating slang include the following:

1. slang analogue;
2. the transformation of omission;
3. the transformation of differentiation.

Grammatical transformations are represented by the following:

1. transposition;
2. grammatical replacement.

The following lexical-grammatical transformations were identified:

1. descriptive translation;
2. compensation;
3. total reorganization.

The following results of statistical analysis were obtained:

1. slang analogue was applied in 23% of examples;
2. the transformation of omission was used in 16% of examples;
3. the transformation of differentiation was applied in 7% of examples;
4. transposition was used in 10% of examples;
5. grammatical replacement was applied in 14% of examples;
6. descriptive translation was used in 13% of examples;
7. compensation was applied in 6% of examples;
8. total reorganization was used in 11% of examples.

The results of statistical analysis are showed in the fig. 2.4.

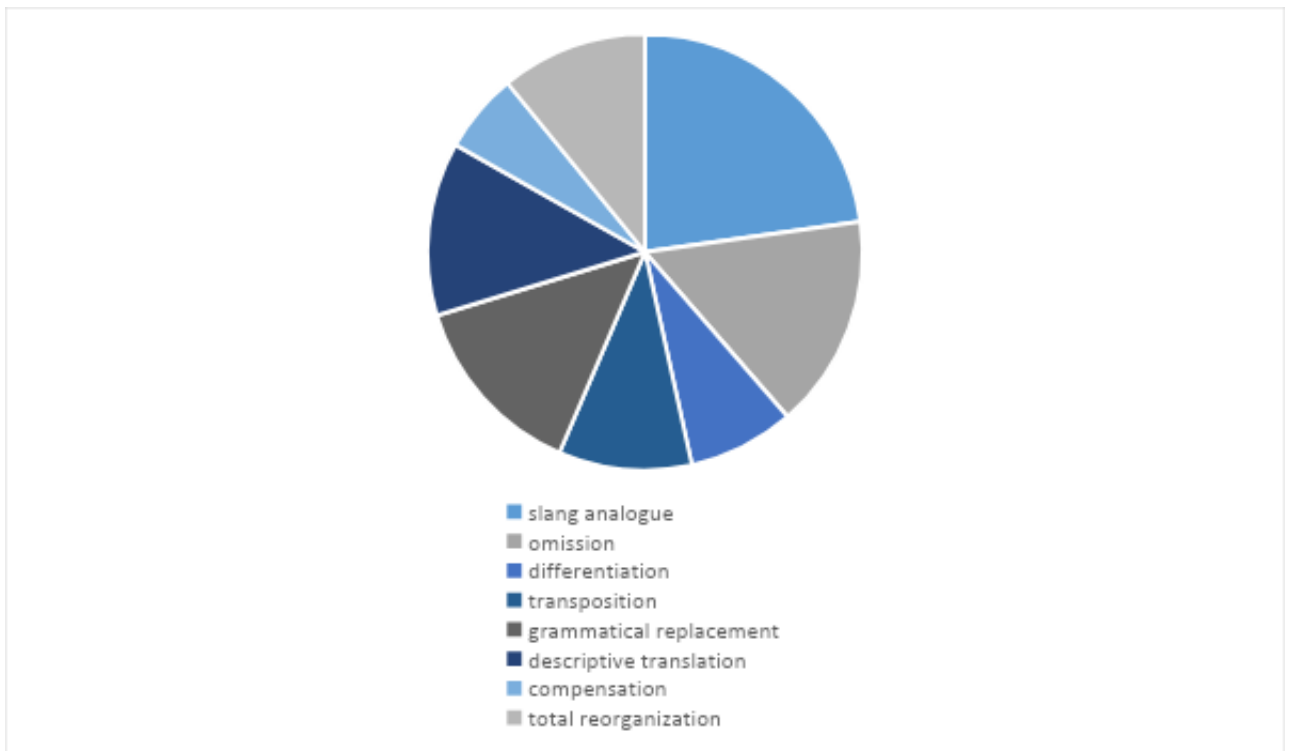


Fig. 2.4 – The results of statistical analysis

Thus, it was found that the most common way of translating slang in the cinema discourse is the transformation of slang analogue, as it was applied in 23% of examples. The less common are the following transformations: the transformation of omission, which was used in 16% of examples, descriptive translation, which was used in 14% of examples, grammatical replacement, which was applied in 13% of examples, total reorganization, which was used in 11% of examples, transposition was used in 10% of examples.

The less common are the following transformations: the transformation of differentiation, which was applied in 8% of examples, compensation, which was applied in 6% of examples.



## Conclusions on Chapter 2

The second part of the paper deals with the analysis of slang translating options. The material of analysis was the series “Friends” (FS, URL) and the Ukrainian version of the series (ДП, URL). Thus, the following transformations were identified while translational analysis of the cinema discourse slang: lexical; grammatical; lexical-grammatical.

Lexical transformations of translating slang include the following: slang analogue; the transformation of omission; the transformation of differentiation. Grammatical transformations are represented by the following: transposition; grammatical replacement. The following lexical-grammatical transformations were identified: descriptive translation; compensation; total reorganization.

The following results of statistical analysis were obtained: slang analogue was applied in 23% of examples; the transformation of omission was used in 16% of examples; the transformation of differentiation was applied in 7% of examples; transposition was used in 10% of examples; grammatical replacement was applied in 14% of examples; descriptive translation was used in 13% of examples; compensation was applied in 6% of examples; total reorganization was used in 11% of examples.

## CONCLUSIONS

The paper was focused on the analysis of slang translating options based on the cinematic discourse. The theoretical part of the paper deals with the analysis of theoretical sources. Theoretical analysis has shown that slang is the language form, it is inherent in all the features of the language system. These lexical units can be defined as the words with a stylistically reduced, coarse and sometimes vulgar connotation that are outside of the literary language. It was found that slang is used in certain types of speech communication: in the familiar or humorous speech, in verbal skirmishes, etc. In other words, colloquial language and slang refer to non-standard, stylistically reduced means of language.

The analysis has shown that slang performs certain speech functions, as well as: expressive; evaluative; corporate; pejorative; euphemistic, etc. It was concluded that there are the following thematic groups of slang: 1) human appearance: a) the human body; b) physical properties of a person; c) assessment of appearance; 2) the inner world of a person; 3) social status; 4) racial problems, nationality; 5) interpersonal relationships; 6) gender issues; 7) drug addiction and alcohol.

It was highlighted that slang is a challenge for translators, as in most cases, the equivalents for these lexical units are absent in TL. In the frameworks of analysis, the following ways of translating slang were identified: transference; naturalization; cultural equivalent; descriptive equivalent; componential analysis; synonymy: using “near TL equivalent”; through-translation; shifts or transpositions; modulation; recognized translation; compensation; paraphrase; creation a new word; notes.

The practical part of the paper was focused on the analysis of slang translating options. The material of analysis was the series “Friends” (FS, URL) and the Ukrainian version of the series (ДП, URL). In the frameworks of analysis,

the following transformations were identified while translational analysis of the cinema discourse slang: lexical; grammatical; lexical-grammatical.

Lexical transformations of translating slang include the following: slang analogue; the transformation of omission; the transformation of differentiation. Grammatical transformations are represented by the following: transposition; grammatical replacement. The following lexical-grammatical transformations were identified: descriptive translation; compensation; total reorganization.

The analysis has shown that the most common way of translating slang in the cinema discourse is the transformation of slang analogue, as it was applied in 23% of examples. The less common are the following transformations: the transformation of omission, which was used in 16% of examples, descriptive translation, which was used in 14% of examples, grammatical replacement, which was applied in 13% of examples, total reorganization, which was used in 11% of examples, transposition was used in 10% of examples. The less common are the following transformations: the transformation of differentiation, which was applied in 8% of examples, compensation, which was applied in 6% of examples.

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- MD – MacMillan Dictionary. URL: <https://www.macmillandictionary.com/>
- MW – Merriam Webster Dictionary. URL: <https://www.merriam-webster.com/dictionary/>
- OD – Oxford Dictionary. URL: <https://en.oxforddictionaries.com/>
- SD – Wentworth H., Flexner S. B. Dictionary of American Slang. Crowell, 2000. 766 p.

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- FR – Friends. URL: <https://www.imdb.com/title/tt0108778/>
- ДР – Друзі. URL: <https://friends.in.ua/serialdruzi/>

## ANNEX

## Annex A

| English variant  | Ukrainian variant  | Transformation |
|--|--|----------------|
| (1). <i>Trying to bring a couple <u>no-goods</u> into market (FS, URL).</i>                            | <i>Намагаюсь доставити у суд кількох <u>покидьків</u> (ДР, URL).</i>                   | Slang analogue |
| (2). <i>Why should they <u>give a fuck</u>? (FS, URL)</i>  | <i>Навіщо їм <u>лізти у пекло</u>? (ДР, URL)</i>                                       | Slang analogue |
| (3). <i><u>Goddamn it to hell</u>, I'm already regrettin' this (FS, URL).</i>                          | <i><u>Хай тобі грець</u>, я вже про це шкодую! (ДР, URL)</i>                           | Slang analogue |
| (4). <i>Uh-huh! I think it's time <u>to kick you in the nuts</u> and see which is worse! (FS, URL)</i> | <i><u>Можу дати по яйцям</u>, тоді подивимось, що гірше! (ДР, URL)</i>                 | Slang analogue |
| (5). <i>Well, <u>gosh</u>. That makes me feel so special and good (FS, URL).</i>                       | <i>Ну, <u>чорт візьми</u>. Це змушує мене відчувати себе занадто добрим (ДР, URL).</i> | Slang analogue |



|  |  |                       |
|--|--|-----------------------|
| <p>(6). <i>They kept saying both <u>bitches</u> are really strong, and I thought well, that's good 'cause I'm having a baby</i> (FS, URL).</p>         | <p><i>Вони так і говорили, що обидві <u>сучки</u> – сильні, і я подумала, що це добре, тому що у мене буде дитина</i> (ДР, URL).</p> | <p>Slang analogue</p> |
| <p>(7). <i>It was like <u>sadvanture</u>...</i> (FS, URL).<br/>       (8). <i>Gosh...It was total <u>trash</u>. I hate this feeling</i> (FS, URL).</p> | <p><i>Це було <u>кепсько</u>...</i> (ДР, URL).<br/> <i>Чорт. Це був повний <u>відстій</u>. Ненавиджу це відчуття</i> (ДР, URL).</p>  | <p>Slang analogue</p> |
| <p>(9). <i><u>Budge up your ass from my seat!</u></i> (FS, URL)</p>  | <p><i><u>Забери свою дуну з мого місця!</u></i> (ДР, URL)</p>  | <p>Slang analogue</p> |
| <p>(10). <i>What <u>a smashing thing!</u></i> (FS, URL)</p>  | <p><i><u>Відпадна штука!</u></i> (ДР, URL)</p>   | <p>Slang analogue</p> |
| <p>(11). <i>He is <u>full of beans</u> now, but wait for evening, and you will see</i> (FS, URL).</p>  | <p><i>Це він зараз такий <u>гарячий</u>, але почекай до вечора, крихітко</i> (ДР, URL).</p>  | <p>Slang analogue</p> |

|  |  |                       |
|--|--|-----------------------|
| <p>(12). <i>Let`s dig somewhere!</i> (FS, URL)</p>   | <p><i>Відтянемося по повній!</i> (ДР, URL)</p>   | <p>Slang analogue</p> |
| <p>(13). <i>What a sauce man!</i> (FS, URL)</p>  | <p><i>Ну що за красень!</i> (ДР, URL)</p>  | <p>Slang analogue</p> |
| <p>(14). <i>Don`t say I am a noob!</i> (FS, URL)</p>   | <p><i>Не треба казати, що я – лузер!</i> (ДР, URL)</p>                                 | <p>Slang analogue</p> |
| <p>(15). <i>Let`s grub something to eat. I am hungry enough to eat the ass off a dead skunk</i> (FS, URL).</p> | <p><i>Якщо ми зараз не перекусимо, я готовий з`їсти мертвого скунса</i> (ДР, URL).</p> | <p>Slang analogue</p> |
| <p>(16). <i>Paws off!</i> (FS, URL)</p>  | <p><i>Забери граблі!</i> (ДР, URL)</p>   | <p>Slang analogue</p> |
| <p>(17). <i>Damnit!</i> (FS, URL)</p>  | <p><i>Чорт забирай!</i> (ДР, URL)</p>  | <p>Slang analogue</p> |
| <p>(18). <i>Sheet. Oh, I can't believe I did this!</i> (FS, URL)</p>   | <p><i>Чорт, не можу повірити, що я зробила це</i> (ДР, URL).</p>                       | <p>Slang analogue</p> |

|  |  |                 |
|--|--|-----------------|
| <p>(19). <i>and I'm here to tell you, he <u>paid a pretty penny</u> for privacy. So if you want to go with us</i> (FS, URL).</p> | <p><i>Він заплатив за приватну подорож. І я тобі кажу... Він <u>заплатив</u> за приватність. Тож якщо хочеш їхати з нами... (ДР, URL).</i></p> | <p>Omission</p> |
| <p>(20). <i><u>Take heart</u>, 'cause you're never gonna have to hear it again</i> (FS, URL).</p>                                | <p><i>Ти більше цього ніколи не почувеш (ДР, URL).</i></p>   | <p>Omission</p> |
| <p>(21). <i>Let me hear <u>ya</u> say, "I got it."</i> (FS, URL)</p>   | <p><i>Скажи чітко: "<u>Я зрозуміла</u>" (ДР, URL).</i></p>   | <p>Omission</p> |
| <p>(22). <i><u>Happened to your horse?</u></i> (FS, URL)</p>   | <p><i>А де твій кінь? (ДР, URL)</i></p>  | <p>Omission</p> |
| <p>(23). <i>Real <u>trustin' fella</u>, huh?</i> (FS, URL)</p>   | <p><i><u>Я бачу він людина довірлива?</u> (ДР, URL)</i></p>  | <p>Omission</p> |
| <p>(24). <i><u>Cleans the place out</u></i> (FS, URL).</p>   | <p><i><u>Забирає грош</u> (ДР, URL).</i></p>   | <p>Omission</p> |

|   |   |                 |
|---|---|-----------------|
| <p>(25). <i>I don't know. It was incredible. I mean, it just felt so right. When I was holding her, I mean, I never wanted to let her go. You know what? <u>Yeah</u>, I do. I <u>wanna</u> be together (FS, URL).</i></p> | <p><i>Не знаю, але це було чудово. Все здавалось таким природнім, особливо, коли я тримав її. Я взагалі ніколи не хотів її відпускати. І знаєте що? Я точно знаю. Я <u>хочу</u> бути з нею (ДР, URL).</i></p> | <p>Omission</p> |
| <p>(26). <i>I know, me too. It was... You know, it was like one of those things you think is never <u>gonna</u> happen, and then it does, and it's everything you want it to be (FS, URL).</i></p>                        | <p><i>Я знаю, я теж. Це було... це так схоже на те, що іноді здається, ніколи не відбудеться, а потім це стається, і це все, чого тобі хотілося б (ДР, URL).</i></p>  | <p>Omission</p> |
| <p>(27). <i>Hey, guys! <u>Suh?</u> (FS, URL)</i></p>  | <p><i>Привіт! <u>Як справи?</u> (ДР, URL)</i></p>   | <p>Omission</p> |
| <p>(28). <i>Okay. 'Cause this is where I <u>wanna</u> be, okay? No more <u>messing around</u>. I don't <u>wanna</u></i></p>   | <p><i>Гаразд. Тому що це те місце, де я хочу бути, ясно? Більше <u>ніяких дурниць</u>. Я не хочу знову все зіпсувати (ДР, URL).</i></p>   | <p>Omission</p> |

|   |  |                         |
|---|--|-------------------------|
| <i>mess this up again</i> (FS, URL).  |  |                         |
| (29). <i>Hey, I'm not one to kiss and tell, but I'm also not one to have sex and <u>shut up</u>. We totally did it!</i> (FS, URL) | <i>Агов, я не з тих, хто цілується і базикає, але я також не з тих, хто займається сексом як німий. І ми повністю впоралися!</i> (ДР, URL) | Omission                |
| (30). <i>The days of me forgetting <u>are over</u></i> (FS, URL).   | <i>Дні, коли я забував, <u>в минулому</u></i> (ДР, URL).   | Differentiation         |
| (31). <i>You sound like a <u>stupid duck</u></i> (FS, URL).   | <i>Ти схожий на <u>дику качку</u></i> (ДР, URL).   | Differentiation         |
| (32). <i>You open up your <u>trashy</u> mouth again, I'll knock out them front teeth for <u>ya</u></i> (FS, URL).                 | <i>Ще раз відкриєш свого <u>брудного</u> рота і я виб'ю <u>тобі</u> зуби</i> (ДР, URL).  | Transposition           |
| (33). <i>It`s <u>on point!</u></i> (FS, URL)  | <i>Ідеально!</i> (ДР, URL)   | grammatical replacement |

|  |  |                         |
|--|--|-------------------------|
| (34). <u>Cancelled it</u> (FS, URL).   | <i>Я вже викреслив це</i> (ДР, URL).   | grammatical replacement |
| (35). <u>It's a bottom line</u> (FS, URL).   | <i>Цим <u>все</u> сказано</i> (ДР, URL).   | grammatical replacement |
| (36). <i>You are <u>sharp!</u></i> (FS, URL)   | <i>А ти голова!</i> (ДР, URL)  | grammatical replacement |
| (37). <u>You have a big mouth</u> (FS, URL).   | <i>Ти просто базіка</i> (ДР, URL).   | grammatical replacement |
| (38). <i>You can only fuff...</i> (FS, URL).   | <i>Ти тільки і вмієш, що дурня валяти</i> (ДР, URL).                             | grammatical replacement |
| (39). <i>That damn blasted blizzard <u>has been on our ass</u> for the last three hours</i> (FS, URL). | <i>Ця <u>клята</u> хуртовина <u>переслідує</u> нас вже три години</i> (ДР, URL). | Descriptive translation |
| (40). <i>She's <u>a pepper</u>, ain't she?</i> (FS, URL)   | <i>Вона <u>язиката</u> штучка, чи не так?</i> (ДР, URL)                          | Descriptive translation |

|   |  |                                |
|---|--|--------------------------------|
| <p>(41). <i>Well, she ain't no <u>John Wilkes Booth</u>, but...</i>(FS, URL).</p> | <p><i>Вона звичайно не <u>на сцені виступає</u>, але...</i><br/>(ДР, URL).</p> | <p>Descriptive translation</p> |
| <p>(42). <i>Stop be a <u>petty</u></i><br/>(FS, URL).</p>                         | <p><i>Припини роздувати з мухи слона</i> (ДР, URL).</p>                        | <p>Descriptive translation</p> |
| <p>(43). <i>It`s my <u>shout out</u></i><br/>(FS, URL).</p>                       | <p><i>Від душі вдячний</i><br/>(ДР, URL).</p>                                  | <p>Descriptive translation</p> |
| <p>(44). <i>Just try not to <u>pig out</u></i> (FS, URL).</p>                     | <p><i>Просто спробуй не <u>нажертись</u> як завжди</i><br/>(ДР, URL).</p>      | <p>Descriptive translation</p> |
| <p>(45). <i>Hey, hold your horses!</i> (FS, URL)</p>                              | <p><i>Гей, заспокойся!</i><br/><i>Краще помовч</i> (ДР, URL).</p>              | <p>Descriptive translation</p> |
| <p>(46). <i>What'd she do, <u>goddamn</u> girl?</i> (FS, URL).</p>                | <p><i><u>Дідько</u>, що ж вона зробила?</i> (ДР, URL)</p>                      | <p>Compensation</p>            |
| <p>(47). <i><u>Hold it, black fella</u></i>(FS, URL).</p>                         | <p><i>Ані руш, <u>чорношкірий!</u></i> (ДР, URL)</p>                           | <p>Total reorganization</p>    |

|  |  |                             |
|--|--|-----------------------------|
| <p>(48). Ross: Uh, we, y'know, <u>we worked things out</u> (FS, URL).</p>  | <p>Здається, <u>мене пронесло</u> (ДР, URL).</p>   | <p>Total reorganization</p> |
| <p>(49). Uh, I think she's still asleep. Hey, hey, how did it go with you guys last night? She seemed <u>pretty pissed at you</u> (FS, URL).</p> | <p>Uh, I think she's still asleep. Hey, hey, how did it go with you guys last night? She seemed <u>pretty pissed at you</u> (FS, URL).</p> | <p>Total reorganization</p> |
| <p>(50). It was <u>a piece of cake!</u> (FS, URL)</p>  | <p>Та ні, <u>раз плюнути!</u> (ДР, URL)</p>  | <p>Total reorganization</p> |



## РЕЗЮМЕ

Роботу присвячено дослідженню особливостей перекладу сленгу англомовного кінодискурсу. Робота включає в себе теоретичне та практичне дослідження. В рамках теоретичного аналізу було розглянуто поняття сленгу, особливості його перекладу та особливості відтворення кінодискурсу, проаналізовано специфіку кінодискурсу.

В другому розділі здійснено практичний аналіз перекладу сленгу англомовного кінодискурсу з англійської мови українською. У висновках узагальнено результати роботи з теоретичного та практичного аналізу.

**Ключові слова:** сленг, кіно-сленг, дискурс, кінодискурс, переклад