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under the title: Stylistic aspects of the translation of modern slang (based on the American youth series)

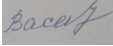
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МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
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Представлено на кафедру _____

(дата, підпис секретаря кафедри)

Рецензування 61 бал до захисту 

(кількість балів, «до захисту» («на доопрацювання»),
дата, підпис керівника курсової роботи)

Захист _____

(кількість балів, дата, підпис викладача)

Підсумкова оцінка _____

(кількість балів, оцінка за 4-х бальною
системою, дата, підпис викладача)

КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

СТИЛІСТИЧНІ АСПЕКТИ ПЕРЕКЛАДУ СУЧАСНОГО СЛЕНГУ (НА МАТЕРІАЛІ АМЕРИКАНСЬКИХ МОЛОДІЖНИХ СЕРІАЛІВ)

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Керівник курсової роботи 

(підпис)

викладач кафедри

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Завідувач кафедри теорії і практики перекладу з
англійської мови

(підпис)
к.ф.н., доц. Мелько Х.Б.
“ _____ ” вересня 2023р.

ЗАВДАННЯ
на курсову роботу з англійської мови для студентів IV курсу






студент 4 курсу Па 21-19 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: Стилістичні аспекти перекладу сучасного сленгу (на матеріалі американських молодіжних серіалів)

Науковий керівник: Васютіна Наталія Олександрівна


Дата видачі завдання вересень 2023 року

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 2023р.	
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 презентацій до захисту курсової роботи	25-30 квітня 2023 р.	
5.	Захист курсової роботи (за розкладом деканату)	2-13 травня 2023р.	

Науковий керівник Васютіна Наталія Олександрівна  (підпис)

Студент Коткова Дар'я Олександрівна

 (підпис)

РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ

Студента 4 курсу групи ПА 21-19 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

Коткової Дар'ї Олександрівни

(ПІБ студента)

за темою: Стилiстичнi аспекти перекладу сучасного сленгу (на матерiалi американських молодiжних серiалiв).

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

Усього набрано балів: 61

Оцінка:

«До захисту» 61
(42-70 балів)


(підпис керівника)

«На доопрацювання» _____
(0-41 балів)

(підпис керівника)

”21” травня 2023

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INTRODUCTION

Slang is an integral and important part of any spoken language, especially among young people, who have a strong desire to separate themselves from the adult world, to "encrypt" their language. Slang can be anything: from a word prefix to a phrase. Slangisms appear in the language, spread widely and exist for some time, and then disappear, giving way to new ones, along with new fashions and new trends. But English slang is peculiar and unique. It was born and is being born in the bowels of the English language itself, in different social spheres and age groups as a desire for brevity, expressiveness, sometimes as a protest against a long word, as a desire to christen an object or its qualities in its own way.

Definitions of words belonging to slang can appear as easily as they disappear. All these changes occur in order to simplify the spoken language and understanding. Slang is very dynamic. It is used in various fields of activity, has its own characteristics and gives some freshness and liveliness to the language.

The relevance of this work is that the study of slang is becoming an integral part of the study of literary language due to the rapid pace of development of the modern world and international relations.

Without being in the territory where the slang of the American version of English actually functions, it is best to use modern films and TV series to study it. Today, one of the best examples of the series for studying and understanding youth slang is the well-known American series "Friends".

The theoretical basis of the study was formed by the works of both Ukrainian and foreign authors. In the study we relied on the works of such authors as: T.M. Belyaeva, E.M. Berehivska, I.R. Halperin, A.D. Schweitzer, Burke D., Flexner S.B.

The purpose of this work is to study and analyze the peculiarities of slang functioning in the youth discourse of the modern American language on the material of the series "Friends", to identify the slang units that are most often used in spoken language and to determine the situations of their use.

Achieving the above goal of this research work involves solving **the following set of tasks:**

- study and analysis of theoretical literature on the selected problem;
- consideration of the features of slang of the American version of English;
- selection of slang units for study on the material of the series "Friends";
- analysis of the translation of slang units in the series.

Thus, **the object of research** in our work was the slang of modern youth, and **the subject** - its functioning in the American "sitcom" "Friends".

The actual material for the study is the series "Friends".

The following methods were used in the work: the method of continuous sampling; examples of the study of American slang in the series; analysis of dictionary definitions of the studied vocabulary; component analysis.

The theoretical significance of the study is that this work can serve as a basis for further study of the peculiarities of the functioning of youth slangisms in the modern American language.

The practical value of the work lies in the possibility of applying the results of the study in the practice of teaching English and graduate works on lexicology of American slang.

The course work consists of an introduction, two chapters, conclusions, a list of references and appendices.

CHAPTER 1. THE ROLE AND PLACE OF AMERICAN SLANG IN THE LEXICAL COMPOSITION OF MODERN ENGLISH

1.1. Slang as an integral part of American English

Slang has existed for a long time. This is proved in his research by the famous linguist, slang specialist and compiler of the slang dictionary Eric Partridge. Even in Greek and Latin languages slang was present, because people have always tried to diversify their speech, introducing more and more new words into their vocabulary. This trend is also present in other languages.

Slang is especially diverse and important in the English language. It developed in different social groups and was characterized by brevity, expressiveness and simplicity. The main difference of slang was the desire of people to emphasize the peculiarity of any subject. Distinctive features of youth slang is that in their speech this social group tries to change their speech in order to separate from the world of adults [12: 90].

The heyday of slang creation falls on the period of socio-economic changes, wars, transition to industrialization; there is a need to name something new, which we have to face every day.

Despite the fact that not everything in slang is acceptable, it significantly decorates the English language with its liveliness, flexibility and unexpected wit.

Nevertheless, slang has got its vocation. The result is that some words are rooted in the literary English language. Who now doubts the respectability of the word "lunch"? And this word began its life in the depths of slang, as well as "bus", "fun" and many others.

In addition, slangisms cross not only social boundaries, but also appear outside the place of origin. Most often slangisms are found in the works of playwrights of different eras. How many witty epithets we can find in Shakespeare's

dramas and comedies: snipe, woodcock, clod-pole, the adjective "stupid" - clay-brained, knotty-pated - and this is only a small part of the "comforting" epithets.

Most of the Shakespearean slangisms are now widely used by the English in colloquial speech, for example, "to crash a cup" - to drink a glass of wine (literally, to crush a cup), "the blues" - policemen, "kickshaw" - a treat, a trinket, etc [15: 89].

There are many definitions of slang in linguistics. All vocabulary of a language is divided into: literary and non-literary. To the literary include:

- book words;
- standard colloquial words;
- neutral words.

The above vocabulary is used either in literature or in oral speech, in the official environment. There is also non-literary vocabulary, which can be divided into:

- professionalisms;
- vulgarisms;
- jargonisms;
- slang.

Professionalisms are words used by certain groups of people united by one goal and common profession.

Vulgarisms - coarse words, usually not used by educated people in society; special vocabulary used by people of lower social status: prisoners, drug dealers, homeless, etc.

Jargons - words used by certain social or common interest groups that are secret, incomprehensible to all.

Slang - words that are generally regarded as violations of the norms of standard language. These are very expressive, ironic words that serve to denote objects that are spoken about in everyday life.

American English is considered a relatively new language. The changes that took place in it extended not only to phonetics, vocabulary, but also to grammar. American English is considered a simplified language, unlike British English. And

all this happened because ordinary people from different countries went to America in search of a new life, where they chose a relatively simple language for communication.

American English is more open to change and easy to understand. This is one of the reasons why it has become widespread in the world. It is the language of a new generation without a specific nationality and place of residence, brought up on mass culture.

The constant development of the literary language has actually led to the emergence of such an aberration as slang. If we are talking about American common slang, then in this deviation in communication, participants use simple reduced (down-to-earth) vocabulary. The purpose of communication is to establish mutual understanding in various human activities, the ability to influence the behavior of the interlocutor, to achieve the fulfillment of their intentions.

Slang is not the main type of communication, but its units are quite actively used in speech activity. In an effort to be understood, to convey thoughts to members of their linguistic and cultural community, a person uses reduced units of English. During the dialogue, everything is in dynamics, lexical units are actively functioning in the language - which, in fact, is communication at the everyday level [6: 145].

Thus, American slang is an integral component of the nation and an integral part of its culture. If we are talking about the spoken living language of any nation, the use of only literary language in it can be perceived by the participants of speech activity as a violation of the communicative act. This becomes more clear if you listen to the live spoken language of native speakers, especially young people, in whose oral speech there are general and special slangisms of the American version of spoken language [12: 45].

Slangisms can be defined in contrast to standard units, against which slang has distinctive characteristics. It is impossible to imagine an American as a member of a linguistic and cultural community who would not know slang. He encounters it everywhere: he hears, reads, uses it in speech. At school, especially in high school, slang units are usually used at every step. Here we should mention S. Flexner, who

noted that "teenagers are an example of a large subgroup contributing many words" [15].

Of course, when using slangisms in oral communication, there are age differences among speakers; for example, younger people use "cool" in their speech in the sense of "cool, good, funny". And in the speech of older people this word is used in a different meaning, as "awesome". The difference in the slang of generations can be felt on the example of the words "broad" and "chick". Thus, in the 40s the word "broad" was used in slang in the meaning of "woman", and modern youth already uses the word "chick" in the same meaning. Examples of modern slang are words such as:

dude (friend, buddy, guy), *dweeb* (jerk, simpleton), *to freak out* (to panic, to lose control of your emotions, to get very upset):

- *Marvel was there to freak out with him.*
- *Why is he sitting with those dweebs?*[32]

Do not neglect words from narrow professions or from the most remote hinterland of the country, as in the future they may become the most used slangisms. After all, the active use of slang in communication is naturally reflected in American literature. Lexical and phraseological units of American slang are used both in the speech of the characters and in the author's description [15]. Below are some examples:

- *«I've got a boy in a military academy down in Virginia, and it's costing me an arm and a leg.*
- If he guesses who tipped the cops to his operation, he may blow the whistle on you out of spite.*
- How many times can you flop before you lose your chutzpah?*
- If they get a chance, they'll throw you to the wolves and call you a shmuck for letting them.*
- Probably some liquored-up rednecks looking for trouble.*
- This kid is dynamite, she said.*
- But let's look at something else: What if the guy can't cut the mustard?*

-That cockamamie raid went of just fine, didn't it?

-Would it surprise you to learn that we also had a number of moonlighting New York policemen and an FBI man?» [28]

In the given examples of oral communication, slang lexical and phraseological units have the following meanings:

- *wishy-washy;*
- *to cost an arm and a leg;*
- *to tip;*
- *to blow the whistle on smb;*
- *to flop;*
- *chutzpah;*
- *shmuck [29].*

When learning slang, you need to consider four types of slang expressions:

1) Emotional words and expressions.

The main purpose of this type of slang is to express strong emotions. Depending on the situation, this slang can express different - even opposite - emotions: frustration, irritation, admiration, surprise or joy. Examples of this type are:

-Really? Really? It can't be!

- What?

- Wow! Wow!

- Well, well! Really?

- You are kidding!

- I cannot believe it!

- I cannot believe my ears (eyes) [30]

2) Words with an emotional component of meaning

This type expresses the direct attitude of the interlocutor to the listener. More familiar vocabulary prevails here, but it also implies an emotional connotation. Sometimes this shade can go the following way: familiarity - contempt - contempt -

humiliation. The words of this lexical layer have no evaluative value, but the use of these structures in speech demonstrates familiarity and indicates an attitude towards the subject of speech, which is expressed in the desire to reduce its (the subject of speech) social significance [15]. For example, “*I have never seen such an avid ostrich for wanting to gobble everything*” [27].

3) Words and expressions with emotional meaning

In this type of words express not only the emotional state, but also name the emotion that a person is experiencing. For example, “*to let down*”. It should be noted that, as in the previous case, the emotions experienced are not expressed specifically, but in the most general form, as a state of psychological comfort or, conversely, discomfort [15].

4) Computer slang

It is often singled out in a separate group because it is a rather large group of words that does not stop growing. Examples are:

- *admin* - administrator; a person who administers computers in an organization;
- *app* - computer application;
- *blog* - online diary, journal with the ability to leave comments;
- *egosurf* - search for any name on the Internet, etc [29].

1.2. Youth slang and its stylistic features

Depending on the sphere of use, two types of slang are distinguished: well-known and commonly used (so-called general slang) and little-known (or unknown in general use). He argues that little-known slang is associated with certain professional or social groups of people and is mostly used in a more or less limited environment [17: 46]. That is why this subgroup of slang is often referred to as "jargonisms".

The famous slang researcher Burke D. proposed a slightly different classification of slang, distinguishing general and special slang. Consider the definitions proposed by this researcher:

1. General slang is a commonly understood and widespread in emotionally expressive words and phrases that are synonymous with words and phrases of the literary language.

2. Special slang is words and phrases of jargon of a certain professional or social group of people [5: 126].

A more detailed interpretation of the term "common slang" was proposed by V. O. Khomyakov. The linguist argues that the general slang is a relatively stable for a certain period, commonly understood and widespread in the spoken language non-literary vocabulary, quite heterogeneous in its sources and degree of approximation to the colloquial language, with a pronounced emotional and expressive coloring, which is often a protest-mockery of social, ethical, aesthetic and linguistic conventions and authorities [19: 76].

To special slang V.O. Khomyakov refers specific vocabulary and phraseology of social and professional jargon, which is used only by representatives of a certain type of activity. Special slang also includes the vocabulary of the underworld. The main feature of special slang is its narrow range of use.

This classification does not allow us to distinguish between special slang, jargon and argot. Based on the studied material, we can say that the main feature of slang is its generality to all social groups of native speakers. In this connection, in our opinion, it is inexpedient to distinguish between the so-called general and special slang, because in the second case we are talking about one or another kind of jargon. Therefore, we consider the classification of slang, which depends on the sphere of use. For example, we can distinguish such types of slang as computer, gaming, journalistic, youth and others [7: 34].

In this study we are interested in youth slang. Youth slang is considered to be a set of linguistic means of high expressiveness, used in communication between people aged 14 to 30 years, who are in familiar, friendly relations. A characteristic

feature of youth slang is its rapid changeability, which is explained by the change of generations. Youth slang is formed in all spheres of society and reflects the mood of the younger generation of speakers. It arises from the desire of young people to be different from older generations, to avoid language clichés and clichés, to facilitate communication.

According to H. Bradley, the vocabulary of English youth slang is replenished by the same sources and means that are inherent in the language in general [4: 96]. Almost all means of word formation are represented in youth slang. Consider some of the main sources of formation of slang units.

V.V. Palii argues that the central place in slang word formation is occupied by semantic rethinking, that is, changing the semantics of existing words. Semantic ways of word formation include expansion and narrowing of the meaning of words, metaphor and metonymy [18: 145].

Semantic changes that occur within words are primarily due to the development of new meanings of these words in the process of transferring the name from one subject to another by their similarity or adjacency. The transfer of names by similarity of external features or functions they perform occurs as a result of similar figurative associations between an object that already has a name and a new one that needs to be named. Metaphorical rethinking is central to the formation of youth slangisms. Compared to metaphor, metonymy as a means of forming slangisms in English is much less common. Here are examples of slangisms that were formed by changing the meaning of existing words: *chicken* - a coward [27]; *rat race* - running, fuss, chaos [27]; *to be high* - to be under the influence of drugs or alcohol [18]; *chick* - an attractive young woman [27]; *dig* - to understand [27]; *savage* - excellent [27]; *berries* - wine [27]; *zombie* - a very tired person; *juiced* - drunk [27]; *bucket* - car [27]; *squirrel* - an eccentric person [27]; *bad* - great [27]; *nut* - crazy [27]; *grass* - marijuana [27]; *dough* - money [27]; *basic* - not interesting at all [27];

Sometimes you can find units of youth slang that were formed with the help of onomatopoeia. Onomatopoeia, or sound imitation, is a conditional reproduction

of the sounds of nature, animals and sounds that accompany some processes [3: 14]. In a sentence, these words can be syntactically independent, can serve as a predicate, subject, definition or application. In this way they differ from interjections, which reflect emotions and expression of will, but are not an independent syntactic unit of the sentence. Here are some examples of youth slangisms related to sound imitation: *ticker* - clock, *heart*; *buzz-buzz* - noise, din; *choo-choo* - train; *hush-hush* - secret; *coo-coo* - crazy; *ding-dong* - fight [29].

Youth slang is prone to language play, because young people often use word play to form new slang words and expressions. Pun-based slang has developed into rhyming slang, which is one of the most common methods of slang formation among English youth. Examples of such slang are the following expressions: *dog and bone* - phone; *Adam and Eve* - believe; *skin and blister* - sister [28].

A large number of complex English slangisms are formed by word compounding. This method is carried out by combining two bases into a more complex word. Such words are written both together and hyphenated: *deadhead* - stupid person; *madhead* - crazy; *kick-ass* - great, cool; *oddball* - white crow; *egghead* - intellectual; *asshole* - idiot; *dirtbag* - loser; *bullshit* - nonsense; *loadmouth* - talker; *crybaby* - crybaby; *cakewalk* - something very simple [30].

In youth slang units there are different types of truncations: *acopa* (truncation of the final part of the word), *syncopation* (loss of the middle part of the word) and *apheresis* (truncation of the beginning of the word). Here are some examples of truncation in youth slangisms: *hon* - honey - dear, sweet; *bro* - brother; *sis* - sister; *gent* - gentleman; *perv* - pervert; *specs* - glasses; *cig* - cigarette; *comfy* - comfortable; *doc* - doctor; *fab* - fabulous – wonderful [30].

Elements of English slang also consider the following abbreviations: *gonna* - going to; *gimme* - give me; *kinda* - kind of; let me go; *wanna* - want to/want a; *sorta* - sort of; *gotta* - got to; *hafta* - have to; *woulda* - would have; *dunno* - don't know; *cuz* - because [29].

A large number of different abbreviations are used in modern English slangisms: *ASAP* - as soon as possible; *AFAIK* - as far as I know; *BF* - boyfriend; *GF*

- girlfriend; *BFF* - best friends forever; *BBS* - be back soon; *FB* - Facebook; *HAND* - have a nice day; *BYOB* - bring your own booze; *MYOB* - mind your own business [27].

The system of youth slang is also widely represented by exclamations that give expressive color to the statement and serve to directly express emotions and feelings (both positive and negative): surprise (*Bonk! Chyaa! Eesh!*), joy (*woop-woo! squish!*), delight (*va-voom! woochow!*), agreement (*Bet! Dude!*), disgust (*Shiznet!*), embarrassment (*squeeb! erf!*), disapproval (*boo!*), approval (*damn right! score! cool!*) [28].

Youth slang is a very broad concept, because there are many reasons and motives for its use. The active use of slang among young people is stimulated primarily by: encountering new phenomena and situations for which the available vocabulary is poor; the desire to impress society, especially the older generation; the desire to avoid language clichés and clichés; the desire to create a certain stylistic effect with the help of emotionally expressive nature of slang.

1.3. Features of the functioning of youth slang

When it comes to American youth slang, it usually refers to the spontaneous, relaxed, somewhat down-to-earth language of students studying at various universities in the United States. This vocabulary is an integral part of the vocabulary of the younger generation of Americans, but is mostly inaccessible to professionals, as it is not always reflected in dictionaries [4: 26]. American student slang is sometimes quite difficult to understand. There are the following reasons for this:

1. The interlocutors strive to establish a relaxed understanding, an attitude to communication (familiarity, intimacy, etc.), unpreparedness (spontaneity), lack of detailed thinking about the content of the conversation.

2. Usually foreign students are taught traditional English, not natural speech. Students are taught an idealized academic language, and they are unable to develop

the necessary skills to understand the English they hear when communicating with native speakers, particularly American students.

3. The tendency to decrease the regulatory influence of American Standard English and to increase the status of language varieties.

4. The expansion of youth slang, which leads to a widening gap between "academic" language, oriented towards prestigious, exemplary Oxford English, and the one used in real everyday communication.

Student slang can be seen as group or corporate jargon. In the English lexicographic literature, this linguistic subsystem is included in a special slang, which is opposed to the general slang that is part of the common vernacular. Student slang unites its speakers into groups. S.B. Flexner believes that student slang includes those lexical units that are actually doubles of neutral or colloquial units [2: 69].

Setting on colloquialism, ease, knowledge of the communicators of each other, the situation contributes to the penetration into the language of young people of those lexical units, the formal and semantic characteristics of which do not violate the atmosphere of ease. These lexical units are not included in formal communication. These are reduced doubles - synonyms, (for example: *roaddog*, *dude*, *boogerhead* = chap, pal, fellow, bud (dy), guy, chum, mate, friend, associate, etc. This category of words also includes such units as: *wench*, *gooey* - "girlfriend, beloved girl"; *bank*, *yen*, *duckets*, *spent*, *bones*, *benjamin*, *loot* = "money, dough, greenbacks"; *buttons* = remote control device for TV " [27].

Emotionally colored slang vocabulary is studied separately, because it often has mocking, ironic or parody connotations, which is typical for any professional jargon. For example, slang "*bacon*" and "*police*" - police officer; "*Beef*" and "*problem*" - disagreement, problem; "*Buffalo chick*" and "*fat female*" - fat woman, "*seed*" and "*offspring, child*" - offspring, child; "*Dome*" and "*one's head, skull*" - head; "*Fruit*" and "*a looser, stupid person*" - fool. As can be seen from the above examples, metaphorical transfer plays a significant role in the formation of these units.

Vocabulary borrowed from other professional groups and group jargons penetrates into student slang and, in turn, serves as a source of borrowings for these social dialects. For example, in education: "*God squad*" - students who specialize in the study of religion, there was a metaphorical transfer of the military term "squad" - vault and the biblical "*God*" - God; the metaphorical *expression "jump on the grenade"* - means to entertain an ugly girl to give your friend the opportunity to have fun with her beautiful friend.

Student groups expand their vocabulary at the expense of popular groups that serve as a certain example of behavior for them. Thus, many jargons were derived from the lexicon of drug addicts: hooch, tree, buddak, cripps, doobie, hronik, smokey treat – marijuana [28].

- to get one's johnny, blaze (on), burn, pull tubes, play monopoly;
- spliff;
- fiend;
- hypertweaked;
- blew out;
- geeka.

Thus, a common feature of student slang is its negative value orientation, common to forms of intra-group communication and social situations of slang use. This probably explains the predominance of slangisms with dominants drugs and alcohol, while slangisms with the dominant "study" make up only 1%.

Attention should be paid to the use of abbreviations in slang. Some of them are probably used in a secretive function, for example, taboo vocabulary: "B.D.S." - Big Dick Syndrome, i.e. "overconfident". Sometimes they are used for the purpose of linguistic economy (I.T.Z. - doing well "things are going well"), I's - ID "driver's license; "sco" - let's go - let's go.

Most slangisms are made up of numerals and decimals:

- 2.5, – a university policeman or security guard,
- 5.0 – policeman,

- 42 – cool, hip;
- 86 – get rid of, throw away.

A special place among the units of slang is occupied by a fairly large group of slangisms, represented by exclamations that give a special expressive color to the statement and serve to directly express feelings and will. Most often these are short exclamations or sound imitations and express different degrees of surprise (for example, *bonk!*, *chya!*, *eesh!*, *flip mode!*, *oh my goshness!*, *shnikies*); agreement (*bet! dude! shoots for real!*, *ah... ja!*); disagreement (*bet! dude!*, *negotary! ta huh!*); approval (*dig that! cool! score! damn right!*); embarrassment (*squeeb!*, *erf!*); distrust (*badand*); disapproval (*boo!*); excitement (*squish! Woochow!*); disgust (*shiznet*); expression of joy (*woopy-woo!*); ways to attract attention (*yo!*), etc. In total, about 50 exclamations were recorded in the online dictionary [34].

The emotionality of slang is usually expressed through the creation of neologisms and occasionalisms that show persistence, moving into other stylistic layers (for example, *rentals = parents*; *digethead or tool* - someone who works a lot with a computer, *brainiac* - an intelligent student; *floppy disc* - a nerd; *iron pimp* - a school bus; *metal mouth* - a teenager wearing a metal prosthesis to correct teeth, etc. In addition to this way of expressing emotions, there are more than 100 adjectives with evaluative connotations that make the language of young people expressive and emotional [34].

Thus, student slang is not a homogeneous formation. This type of slang is a rather complex system, because it consists of several microsystems specific to a particular semantic category: slang that belongs to the commonly used vocabulary; slang units describing a person (man/woman); description of the state and feeling of a person (very often after taking alcohol, drugs, various states of stress); money; motor vehicles; clothes; social relationships; emotions; communication; morality and religion; learning.

Student slang once again confirms that the structure of language reflects the social heterogeneity of the structure of society. It reflects many social processes and

socio-psychological attitudes of American society. This type of slang reflects the life of an American.

The study of American slang does not always mean the study of literary colloquial language that penetrates into American literature and video culture. Units of youth slang have absorbed not only the jargon of marginalized groups, but also are one of the most powerful channels of their popularization and assimilation in the general slang and in some cases colloquial vocabulary of the literary language [19].

Youth slang is a source of filling the lexicon of the American version of the literary language and one of the elements of American culture. The linguistic processes that develop in this type of slang make it a natural experimental laboratory for observing linguistic changes in a social context.

CHAPTER 2. SPECIFICS OF TRANSLATION OF AMERICAN SLANG IN THE SERIES "FRIENDS"

2.1. Slang units for love in the TV series "Friends"

It is impossible to imagine life without love, because it is an extremely strong sublime feeling that works wonders, transforming a person. Therefore, we analyzed this topic through the series "Friends", because in it is the most important. It does not matter what kind of love a person feels: maternal, friendly, to his partner or love to parents, because it is the meaning of our life.

Let's start with Ross' grateful phrase for Rachel: "You know you probably didn't know this, but back in high school I had a major crush on you", where *"to have a crush on somebody"* means "to fall for somebody" or "to lose your head over somebody". Here is an example from a conversation between Monica and Phoebe:

"Oooh, you're so crushing on Michael right now!"

"I am not! We're just friends!"

"Liar! I can tell you like him."

"Is it that obvious?" [33]

Joe's remark in one of the episodes "Rachel and I are... we are kind of a thing" can be literally understood as "we are kind of a thing", but in fact, this phrase is used in a hint of relationship or sympathy and means "there is something between us".

The vivid expression *"fall in live"* literally means as "fall in love", but is also very similar to the real translation "fall in love". The use of this phrase can be traced in the line of one of the characters: "He is falling in love with her". In Phoebe's phrase "You know he is really nutsy about you" the word *"nutsy"* draws attention [31].

The next interesting phrase *"drift apart"* can be literally understood as "drift apart", but in fact it means "lose sight of each other", or "drift further and further apart". From Ross's speech we see how this combination of words can be used: *"But I think Rachel and I drifted apart after that time you know"*.

Joe's expression in one of the episodes: *"I'm sorry, but she is already taken"*, where "to be taken" in this case means "to be in a relationship", "to be unwilling". It means that a person is not alone or has already been chosen. But for many people only the basic meaning of the verb "take" is known, it is "to choose".

The idiom *"puppy love"* literally means "puppy love", but in the world of slang it means "first love", that is, youthful love. As a rule, youth love is the most difficult for the psyche of teenagers, up to madness, and sometimes it can be compared to puppy love. We see the use of this phrase in Ross's speech: *"You know she was my puppy love" [31]*.

In one of the conversations Chandler says a very interesting phrase: *"We fell head over heels for each other"*, which literally can be translated as "we fell head over heels for each other". But in colloquial English the expression "to fall head over heels" has the interpretation "to fall in love without memory".

Since Phoebe is a very unusual character, you can often hear from her non-standard statements that are sometimes not true. So, in another conversation she tries to convince her friends: *"I'm not kidding we were in a long-term committed relationship"*. In general, the verb "to commit" is translated as "to devote oneself to someone, "to bind oneself by obligations". And the expression "committed relationship" can be translated as "a relationship with serious intentions", the kind that is usually followed by a wedding [31].

Phoebe's next line in one of the episodes is very warmly received: *"Is she becoming your special someone?"*. With the expression "special someone" Americans emphasize the importance of a person with whom they are in a close relationship or in love. It can also be used to refer to family relationships, including sisters-in-law, father-in-law, matchmaker and others.

Exploring the theme of love in the selected series "Friends", it is possible to trace and distinguish a separate group of slangisms that relate to the beautiful part of humanity - women. The whole series is rich in slang expressions that refer to girls and women. Let's start with slang expressions that have a positive connotation:

- *hot*;

- *gorgeous*;
- *a stunner*;
- *a cracker*;
- *a looker*;
- *a bit of alright* [35].

An interesting expression that Chandler used at one of the parties "*There were so many fit birds at the party!*". It is clear that no birds with wings came to the party, but we are talking about a lot of pretty girls.

The next group of slangisms has a negative connotation. However, such expressions were also traced during 10 seasons of the series:

- *a munter*;
- *rough*;
- *ropey*;
- *butt ugly (BU)*;
- *ugly as sin (outdated expression)* [35].

It is impossible not to note the bold slang units that refer to female sexuality:

- *saucy*;
- *foxy*;
- *horny*;
- *easy / an easy lay / loose* [35].

The following slang expressions cannot be categorized as having only positive or only negative connotations, so let's just leave it for personal curiosity and development:

- *mardy cow* - sad girl/woman. Literally: puffed up cow;
- *old bag / old cow* - a sad old woman. The first expression: old purse;
- *gold digger* - adventurer, extortionist;
- *mail-order bride* - a bride who is met via the Internet in other countries [35].

Unfortunately, in any slang there are more "bad" words than good ones. That's why it is slang, to be taboo vocabulary. Because in the generally accepted vocabulary

for such words you can get a punch in the nose. And in the environment of "your guys" you can skip a couple of strong expressions while the ladies do not hear.

Thus, we can note that slang helps to expand the boundaries of perception of such a tender and beautiful feeling as love. In this series, love is one of the main topics in which colloquial phrases emphasize the importance and relevance of the eternal and most mysterious feeling on Earth. Analyzing the series "Friends" we noted that slang expressions on the topic of love occupy about 40%, which once again indicates the dominant side of human life.

2.2. Slang units to denote friendship in the selected series "Friends"

If we are talking about friendship, we cannot but mention the famous expression of Friedrich Nietzsche - "It is not a lack of love, but a lack of friendship that makes unhappy marriages".

For most people the main criterion in communication is friendship. After all, it is impossible to live a full life, to be in society without having friends, or at least one. And when you have a lot of friends, slang expressions in the language are inevitable, which develops the language and thus the person. Since the analyzed series is called "Friends", that is, "friends", it is based on the theme of friendship and various colloquial phrases related to it.

In different situations, the characters use this or that expression differently, but it has the same meaning everywhere, but in different intonations when expressing certain emotions [31].

It is known that when it is difficult for us at certain stages of life, we want support from our friends and hear some encouraging phrases, and one of them sounds in Joe's speech: "Yes! Way to go, man!" (Yes! Way to go, man!). In general, the phrase "*way to go*" is an abbreviation of the full expression "That's the way to go", which means "this is the way to go".

The catchy and often used phrase "*You're on a roll*" is very incomprehensible if translated literally, but in colloquial English it means "you're on a roll". This

definition is used when there is a need to indicate that a person has started to do something and he is doing it so well that he cannot even stop.

Having noticed the definition of *"to take credit for"* in the language of the characters of the TV series "Friends", many confidently translate it as "to respect for", although in fact there is a deeper meaning. Americans use this phrase when they want to take credit for something or take credit for something. For example, Monica says: *"I take credit for Paul"*, which means "Paul owes me for life" [31].

Simple and easy to remember expression *"fixate on something or somebody"* in slang language means "to dwell on something or somebody". So, Ross asks his friends with expression why they are fixated on this: "Why does everybody keep fixating on that" [33].

The slang phrase *"You betcha"* is widespread in colloquial English, so it is worth knowing that it originated from "you bet" in the sense of "bet", or "you bet it will definitely be done". And the new transformation already has a translation "I know".

Ross' father's interesting expression may not be difficult to translate, but it's still worth noting that *"Come on. You'll make a day of it"* makes sense: "you will have a great day because of it".

The next comparison *"come out of somebody shell"* easily fits into the slang of English, and means "to loosen up", although literally it can be translated as "to come out of your shell". For example, in Ross's conversation you can also trace the use of this phrase: *"Well, I think you need to come out of your shell just..."* [31].

Cross someone's path - to meet someone unexpectedly or to stand in someone's way. This phrase originally implied that such an encounter meant an obstacle or upset for the person, but in the current meaning it is not necessarily so. For example, this is seen when Rachel talks about Monika: *Monika swore she would scream if a spider crossed her path.*

The next expression was, is and will always be known to everyone - *"A friend in need is a friend indeed"*. A person who helps us when we feel bad or are in trouble is a true friend - unlike others who disappear when difficulties arise. This is almost

a cross-cutting theme of the series "Friends", even the name itself speaks for itself. Throughout the series we can see how this phrase accompanies the characters throughout their lives, but in the dialogues, you can hear how the characters use it [31].

For example, when Ross had no place to stay for the night, and his new girlfriend did not leave him alone: Ross has lost her keys, so she has nowhere to stay for a night but Emma suggested to stay at her place - a friend in need is a friend indeed.

The next phrase is *"make friends"*. Quite simple, but this expression could not be ignored, because quite often the heroes of the series use it in their dialogues. This phrase can be understood literally, because it is impossible to "make" friends. This expression means to form a friendship with someone, to nourish warm feelings towards someone. For example: *I hope Joe will soon make friends, because he feels so lonely now, after Ross left the flat* [36].

When we want to take revenge and we succeed, then at such moments we say *"a tooth for a tooth"*. Americans also use "tit for tat", which literally translates as "a thousand for a tat", that is, the sounds of blows. This expression comes from the times of street fights, where one blow had to be revenged with a blow.

In one of the episodes Joe says the following: *"I want you right here, where I can keep an eye on you"*, where "keep an eye on somebody" just has the meaning "to keep an eye on somebody".

The phrase *"to be all over"* is surprising to many beginners learning English, and has the meaning of "to dominate someone", or "to sit on someone". So, Chandler says the following to his friend in this way: *"I mean, when they were all over you"*.

The word *"mate"* is quite common in the circle of friends, and in slang English has an equivalent "buddy". This expression can be clearly traced in the conversation between Ross and Joe: *"Hey, Joey. Hey, buddy!"*. Another bright word is "dude" in the meaning of "friend", it is used by all the characters of the series [36].

The expression *"hangout"* is most often used by Ross, meaning "to have fun together", or "to hang out". An example is the following sentence: *"It's nice to have*

friends. You have someone to hang out with". As the series is connected with a coffee shop, and most often the events take place there, so this expression can be traced in the speech of the characters throughout all ten seasons:

"Monika, where do you usually hang out on a Friday night?"

"If I'm not working, usually at the diner across the road from school."

"Cool, I've been there a few times." [33]

Often a person associates some memories with their friend, and it delights them. So, for example, Chandler turns to Ross: *"Ross, I see the big wardrobe, and it rings a bell with me about you"*. Where the idiom "ring a bell" literally has the translation "to ring a bell", but in colloquial English it means "to remind". Of course, this phrase carries a humorous meaning, and this makes it even more eloquent [40].

The next idiom is *"At odds with someone"*, which means to be in conflict with someone. So they say about people who are in conflict with each other or in disagreement. The word "odds" means disagreement, inequality, chances. The life of the guroi in our series is not always beautiful and calm, sometimes they have conflicts, they disagree with each other and so on. It was clearly expressed when Ross and Rachel were preparing for the wedding, and they had disagreements about the choice of wedding dress:

"Ross and Rachel are always at odds while preparing for the wedding," Monica told her parents.

Even between the closest friends there are moments of tension when they allow each other to be ignored. In such situations we can hear the expression "the cold shoulder", which can be literally translated as "the cold shoulder".

It is also worth noting the adjective "tight", which in ordinary life means "taut" or "narrow", but in colloquial speech in the series it is used in the sense of "close, almost equality between rivals". So Ross uses this word in his phrase to his friends during the competition for the apartment: *"Your score is very tight"*.

Often a person associates some memories with his friend, and it delights him. So, for example, Chandler turns to Ross: *"Ross, I see the big wardrobe, and it rings a bell with me about you"*. Where the idiom "ring a bell" literally has the translation

"to ring a bell", but in colloquial English it means "to remind". Of course, this phrase has a humorous meaning, and this makes it even more eloquent [40].

Frequent use of the phrase *"for real"* indicates an honest relationship between the characters. For example, one of the many bright lines with this expression is: *"Can you do it for real?"*, or the following: *"You know I saw you for real"*.

Since monetary relations cannot be avoided even among the best friends, who often borrow money from each other, using not the standard name of money *"money"*, but the slang word *"a buck"*. So, Joe asks Chandler for a loan: *"Some me some bucks"*.

In case of misunderstanding the behavior of a person, the characters of the series often use the noun *"creep"*, which means *"strange person"*. On the example of Monica's phrase, we can see the use of this word: *"I cannot believe it you've done it. You are really creep" [33]*.

Since the financial side in friendship is very common among Americans, it is certainly visible in the series, although it does not cause negative emotions, but on the contrary, only a smile. So, Rachel, who is always aware of all fashion trends, uses the slang word *"cheesy"*, which has absolutely nothing to do with *"cheese"*, but means *"cheap"*. And we can analyze the use of this word when she addresses Joe: *"Oh, dear, your new hat is not new and so cheesy"*.

The next phrase *"cold fish"* again shows us new meanings and functions of using slang. At the moment when a person is so bored that he can't even describe it, this phrase becomes relevant. For example, Phoebe has no problem telling Ross the following: *"Ross, please, stop. I cannot hear it anymore. Your speech is a cold fish"*. For beginners learning English, such an expression will cause bewilderment and complete uncertainty how to understand it [36].

In moments of heart-to-heart conversations, people tend to open up and confess their most sincere feelings, especially among friends. One of the stories proves this "theory": *"Oh, God, I don't want to ditch you. Never. You are my friend"*. This is the confession of Monica to Rachel, in which the word *"ditch"* acts as a verb and has the meaning *"to leave"* or *"to abandon"* [31].

Thus, we were able to see the significant functions of slang on the example of the TV series "Friends", where expressions that have a completely unexpected meaning in the concept of friendship are vividly and situationally shown. This topic remains relevant, because in society without the support of each other and communication with him a person cannot be complete and seem happy. And in the series, where there is not a small number of slang expressions, in the fullness of colors proves it to us.

2.3. Stylistic features of slangisms translation on the material of the TV series "Friends"

The main task of the translator in achieving adequacy is to skillfully perform various translation transformations so that the text of the non-original text as accurately as possible conveys all the information contained in the original text, adhering to the relevant norms of the original language. Preserving the unchanged stylistic features of the original text, regardless of its genre, is one of the main tasks of any translation. Striving for the maximum semantic and structural closeness of understanding to the original leads to the fact that not only the texts that are combined in the process of translation, but also individual statements in these texts, not only the corresponding statements, but also their constituent units, such as slang words, are equivalent.

Understanding of slangisms is most often carried out with the help of **equivalents**, stylistically neutral variants or colloquialisms. When understanding slang, the most natural thing is to use equivalent equivalents if they are available in the original language. If we talk about translation equivalence, this concept should be understood as the highest possible linguistic degree of preservation of the original meaning in the understanding. Here are some examples of understanding of slang units with the help of equivalent equivalents:

- wild-assed – відморожений;
- top-notch – суперовий;

- dude – чувак;
- to kill – стібатися, тюкати;
- action – тусовка [31; 27].

The expression "*buzz somebody in*" for many people becomes a discovery in spoken English, as it literally does not make any sense, but in fact it is used in the sense of "впустити кого-небудь в під'їзд", but it is meant with the help of an intercom.

An interesting phrase "*let go of*" at first glance puts many in an awkward position when translating, because it makes sense " випускати з рук ". This is how Phoebe jokingly voices an episode from the film: " Якщо я випущу з рук своє волосся, то моя голова впаде ".

Noticing the expression "Are you nuts?" do not rush to translate it, because it has such an unexpected decoding as "ти з глузду з'їхав?". Thanks to this phrase you can see the vivid emotions of the characters of the series "Friends". For example, the dialogue between Monica and the pizza delivery man: "*So you guys want me to take this back? -What? Are you nuts? We've got George Stephanopoulos' pizza*". (Так ви хочете, щоби я відніс це назад? -Що? Ти з глузду з'їхав? У нас же піца самого Стефанопулоса).

Equivalent correspondences play an extremely important role in the process of perception. It is these lexemes, as translation units, that are first of all expressed in the mind of the speaker and serve as the basis for translation, and the translator carries out further translation process based on them. In some cases, in the absence of a direct equivalent, you can limit yourself to **stylistically neutral options** that convey only the general meaning of the slang unit. This function of searching for sufficiently expressive and figurative shades of slangisms in Ukrainian is performed by the speaker himself. Let's consider some examples:

- couch potato – лінивий;
- laid-back – спокійний, врівноважений;
- to catch some rays – засмагати;

- fox – приваблива дівчина;
- guy – друг [33: 29].

If we consider the translation of some slang units by means of stylistically neutral variants, it should be noted that their understanding cannot be considered sufficiently expressive. For example, the expression to blow one's top is recommended to be understood as "to get angry", but the standard variant (to get) very angry also means "to become very angry". The Ukrainian language gives an identical understanding, while in English the meanings are completely different: a figurative slang unit (to blow one's top), on the one hand, and a reverse stereotype (to get very angry), on the other. Also, in the absence of equivalent equivalents, one can resort to **colloquialism**, which adds to the understood text the necessary characteristic of deviation from the literary norm, for example:

- longhaired – "інтелігент";
- book smart – розумник;
- assface – дурень;
- cherry – недоторка;
- klutz – незграба [31; 28].

The real living language can really be learned through colloquial phrases that are used in people's everyday life. Without slang words, language cannot develop, and this is a fact. Not knowing the true meaning of various slang phrases leads to the inability to properly understand people and communicate with them. So in the series "Friends" each episode helps to reveal the whole flavor of the English language, immersing us in the world of living language, which it is [24].

The definition of "*D.O.A.*" at first glance may seem quite incomprehensible. But if you look into it, you can find out that the medical term "*D.O.A. - Dead on Arrival*" translates as "помер по прибуттю в лікувальний заклад", and in colloquial style it means "закінчитись, так і не почавшись".

The next finding for us in slang style is "*freak out*". In general, the word "freak" means an ugly person, or someone who differs from the norm in their

appearance or behavior. So, Rachel says the phrase "I like I really freaked out and that's when it hit me: how much Barry looks like Mr. Potato Head", where "freak out" should be translated as "очманіти", and in other cases it can also mean "вихід із зони комфорту», or “бути оскаженілим”.

It is impossible not to pay attention to the wording of the phrase "live off somebody", which in slang is recognized as "to be dependent on someone". With the help of his expression, Monica gives Rachel advice: "Come on, Rachel, you can't live off your parents".

Very often a speaker uses a number of transformations of different nature when translating slang vocabulary. One of the most effective types of understanding transformations is variant correspondences. They are used in cases when an article in a bilingual dictionary offers several options for understanding one lexeme of the source language, and the speaker has to choose one of them. **Variant correspondences** are multiple, that is, they are realized in several ways of perceiving a given unit of the source language, and the choice of one of the options is dictated by the context. The skill (talent) of the speaker is precisely the ability to find a number of correspondences to a given unit of the original and choose from this number the option that is most suitable for a given context. Let's consider a number of variant answers to certain slang units:

- awesome – фантастичний, кльовий, прикольний, чудовий, цікавий;
- bubblehead – дурак, довбань, дурбелик, придурок, пень, йолоп, бевзь, олух, одоробло, дуплятор, аут, балда;
- copper – мусор, мент, лягавий, поліцай, коп, ментура;
- nut – голова, баняк, башка, довбешка, макітра.
- Перейдімо до цілих окремих речень для кращого порівняння:
- That was awesome! – Це було потрясно!
- Let me have a look at this awesome new dress of yours. – Покажи мені свою нову чудову сукню.
- Awesome! I'm impressed. – Кльово! Я в захваті! [36; 27]

The word "*sevenish*" is translated as " близько семи". If the suffix "ish" is added to a numeral, it means it is about this (certain) time. We must remember that the suffix "ish" is sometimes added to a noun to divide the meaning of that noun. For example, if you add this suffix to the word "child", you get "childish", which means " дитячість " or " дитячий ". In case of adding "ish" to an adjective, it means that it has exemplary qualities, so the word "yellowish" means " жовтий ".

And here is another interesting finding from the series "chocolate-y, kindofcake-y", where the letter "y" at the end of the words attracts attention. Americans use this type of spelling in order to give the word a diminutive meaning. In this case, "chocolate-y" means " шоколадненький " [36; 27].

Often, the speaker has to make a choice of the best match, studying in detail the broader context, taking into account the conditions of the text, the position of the original author, the historical background, etc. The speaker must invariably use background knowledge, creative experience, skill and general erudition. Often the context makes us refuse to choose one of the variant correspondences, then we have to look for a new variant of understanding - a contextual substitution, when due to the peculiarities of a particular context the translator refuses to use the existing lexical correspondence and selects a variant of perception that is suitable only for this case. **Contextual equivalents** are used as an irregular, exceptional way of understanding the original unit, suitable only in a given context, and no dictionary fixes contextual equivalents, because they are the result of the creative search of the speaker, a manifestation of his skill and intuition.

Consider the following example: *...he did not know this particular honey of English resorts.* ... «він не знав про саме цю перлину англійських курортів» [31; 29].

In this case, the slang honey can be understood as a pearl without hesitation, because in Ukrainian this correspondence is the most appropriate and successful, although outside this context in Ukrainian it is difficult to find a correlation between the words honey and pearl. If there are no functional analogues or variant correspondences in the target language, the translator can also resort to the method

of compensation for losses. The essence of this technique is that the elements of the content lost in the translation of the unit in the original are transmitted in the text by another means, and not necessarily in the same place as in the original. Thus, another image of the same stylistic direction is created in the text of the translation. It is more important for the translator to ensure the stylistic adequacy of the translation as a whole than to preserve the exact location of the stylistic device in the text. Let's consider some examples:

- *Shoot!* – Яка дурня!
- *My hat!* – Оце так!
- *Heads up!* – Стережись! [33; 29]

A literal understanding would not give an adequate understanding of the original unit. Leaving this element without understanding (zero understanding) would damage the integrity of the original work. Let us compare the following sentences:

- *He can beat your brains out for her.* – Він готовий з шкури вилізти заради неї.
- *You think I'm around the bend?* – Гадаєш, я несповна розуму? [31; 30].

Carefully studying the language in the series "Friends", you can notice how unusually and easily words and phrases change, sometimes without any logic. For example, Phoebe's phrase "*What? Weather-wise?*" (Що? З точки зору погоди?), where "wise" causes doubt in understanding. But, the fact is that Americans sometimes add "wise" to a hyphenated noun in case they want to indicate the relation to this subject.

As many people know, in English the word "wear" means "to dress, to wear" in the sense of clothes. But in Joe's next line: "You smell great. What are you wearing?" You can understand that in this situation it is worth recasting it as "Що за аромат?".

From Rachel's phrase "*Hey, do you guys know what you are doing for New Year's?*" the possessive case "year's" is questionable. The fact is that it seems to hide

the word "eve", which means "напередодні". Therefore, the full name of the holiday is denoted as follows: "Переддень нового року" [36; 27].

I would also like to note the phrase "*hit me*", which is literally translated as "пристрели мене ", but during the feast this phrase is used in the sense of agreeing to drink something strong, and is translated as "наливай мені".

The use of the phrase "*Didn't I memo you on this?*", (Невже я не відправляв вам службову записку щодо цього?) where "memo" means " відправляти замітку", and comes from the Latin noun "memorandum", but in colloquial speech is sometimes used as a verb.

The phrase "*hissy fit*" is difficult to translate and understand even literally. But the word "hissy" comes from "hysterical", that is, "істеричний". Therefore, this expression is used in the sense of " спалах гніву ".

Few people can correctly understand the meaning of the phrase "*seal the deal*", which translates as справа зроблена ", and literally it is understood as "скріплювати угоду печаткою ". This combination of words is used when there is a plan to do something and in the end it is emphasized that everything will work. This can be seen in Joe's colloquial speech: "*She is gonna take one look at his furry, cute little face and it'll seal the deal!*" (Вона подивиться на його пухнасту, милу, маленьку мордочку – і справа зроблена!).

The method of **generalization** is also characteristic for understanding slang. It consists in interlingual transformation of a source language lexeme with a narrower semantic field into a target language lexeme with a wider semantic field. In lexical terms, this is the replacement of a partial concept by a general one, a species concept by a generic one. Let's give an example:

- *green* – зелені, бакси – гроші;
- *snow* – морфін, героїн, кокаїн – наркотики;
- *caddy* – Кедді, кадилак – машина [33; 27].

Let's look at some more examples in sentences:

- *He dusted one, then lit it up.* – Він додавив наркотик в сигарету, а потім закурив.
- *Loose up! I never saw the guy before. Who is he?* – Ну кажи вже. Я того хлопця ніколи не бачив. Хто він? [31; 28]

The slangisms *loosen up* and *dust* have their direct equivalents in the Ukrainian language "розв'язувати язика" and "марихуана", but in this case the generalization technique was used in the understanding, which led to a decrease in the expressive coloring of slang units. A very common type of transformation in the process of perception of slangisms is the replacement of parts of speech, or conversion. There are often cases when English slang nouns and adjectives are replaced by Ukrainian verbs. This mainly applies to nouns with the ending -er, which are widely used not only to denote persons of a certain profession, but also in general, to denote an actor. The meaning of such nouns is usually conveyed by a Ukrainian verb. Thus, for example, the slang noun *arm-twister* means "someone who uses strong persuasion", but in Ukrainian the meaning of this word is understood as "to persevere". Consider this example in the sentence:

I hate to seem like an armtwister, but I really need your help on this project. – Я не хотів би на тебе напосідатися, проте мені дійсно потрібна допомога з цим проектом [31; 30].

Another example in this context is the slang word *eyepopper*, which means "something astonishing"; in Ukrainian, this slangism sounds "приголомшливий". Here is an example of its use in a sentence:

Wow, that guy is truly an eyepopper! He is so cute! – Цей хлопець виглядає приголомшливо! Він такий симпатичний! [31; 27]

Often **antonymic understanding** is also used in the perception of slangisms. This is a typical example of a complex lexico-grammatical transformation, in which lexical and syntactic structures are simultaneously modified. Antonymic translation is based on the logical postulate that the negation of any meaning can be equated to the affirmation of the opposite meaning. In practice, antonymic translation is usually associated with the replacement of one of the original lexemes with its interlingual

antonym. In this case, very often the affirmative construction in the source text sentence is replaced by the negative one in the translation and vice versa.

- *Hold it!* – Не рухайся!
- *I am not kidding!* – Я серйозно говорю!
- *Hold on, please.* – Не кладіть слухавку, прошу.
- *Stay out of here!* – Не лізь!
- *You betcha!* – Не сумнівайся! [31; 29].

There are also cases of slang translation using the method of **holistic transformation**. This method changes the internal form of any segment of the speech stream, although the general content remains unchanged. At the same time, the degree of semantic commonality between the translation and the original remains low and is determined by the purpose of communication or identification of the situation. Let's consider the following examples:

- Never mind. – Нічого, не зважай.
- Get away! – Хто б міг подумати?!
- No way! – Нізащо!
- Give it a rest! – Замовкни! [33; 29]

Ross's speech in one of the episodes once again helps us to see the unusualness of spoken English: "*What the hell are you doing? You scared the crap out of me!*" (Що, чорт забирай, ви робите? Ви налякали мене до чортиків!). It is the second phrase that makes you pay attention and stick in your memory.

Most people know the phrases "*just now*" or "*at the moment*", which mean "прямо зараз" or "в даний момент", but there is also the word "stat", which means "без зволікання", "негайно", "терміново", "зараз же" and is usually used without other words to make the request or order clearer.

In the next sentence, it is worth paying attention to the last three words, as this combination is not found in official English. So says Chandler in one episode: "*Well, I have an appointment to see Dr. Robert Pilman career counselor-a-go-go*" (Ну, у мене призначена зустріч з доктором Робертом Пілманом, шаленим кар'єрним

консультантом), in which the phrase "career counselor-a-go-go" stands out clearly. By adding to the word through hyphens "-a-go-go" in this situation it is emphasized that a person is in constant motion, goes to his goal without stopping, that is a real careerist.

And here is another find in the series "Friends", which reveals us one of the sides of American culture: "*If you can finish a 32-ounce steak, it's free*" (Якщо ти з'їси 32-унцевий стейк, він дістанеться безкоштовно). The fact is that in some American restaurants there is a tradition: the one who eats the biggest steak weighing almost 1 kg in a certain time does not pay for it [33; 29].

When understanding slang units that do not have direct correspondences, the speaker can resort to **descriptive translation**. The disadvantage of descriptive translation is its cumbersome and verbosity, so this method of translation is most successfully used in cases where a relatively short explanation can be provided.

- *ball-breaker* – жінка, яка демонструє свою владу, принижуючи гідність чоловіків;
- *goldbrick* – людина, та, що ухиляється від виконання своїх обов'язків;
- *jollop* – міцний алкогольний напій;
- *mainline* – тоненька лінія кокаїну для вдихання;
- *Chocolate Ecstasy* – змішувати кокаїн та шоколадний порошок, а потім вдихати цю суміш [31; 29].

Sometimes Americans, in a moment of severe hunger can express themselves with the phrase: "*If this was a cartoon, you'd be looking like a ham*", which translates as (Якби це був мультфільм, ти б виглядав як шинка). That is, as if from hunger they have hallucinations, as in many cartoons, when someone thinks that their friend is a piece of meat.

And what do Americans say when they want to emphasize at the moment of meeting a stranger that they do not know him at all? They have a rather strange phrase for this: "*I don't know you from Adam*", which means " Я тебе взагалі не знаю ", or " я не знаю, чим ти відрізняєшся від Адама ". In fact, in Hebrew

"Adam" means "man," meaning that the person is so ignorant of this stranger that he would not know him at all.

At one funny moment, Chandler says to himself: *"Okay, I'm making a break for it. I'm going out the window"* (Добре, я порушу хід дій. Я піду через вікно). Where the combination of words *"make a break"* can be literally understood as "зробити надлом", but in slang it has the meaning "порушити хід дій" [33; 27].

The phrase *"jetlag"* can be found in technical English and means "реактивне запізнення". But in colloquial English it means "jet lag". So, in Ross's statement you can see the following meaning: *"I'm just saying dogs do experience jetlag"* (Я просто говорю, що собаки теж відчуваю зміну поясів під час перельоту).

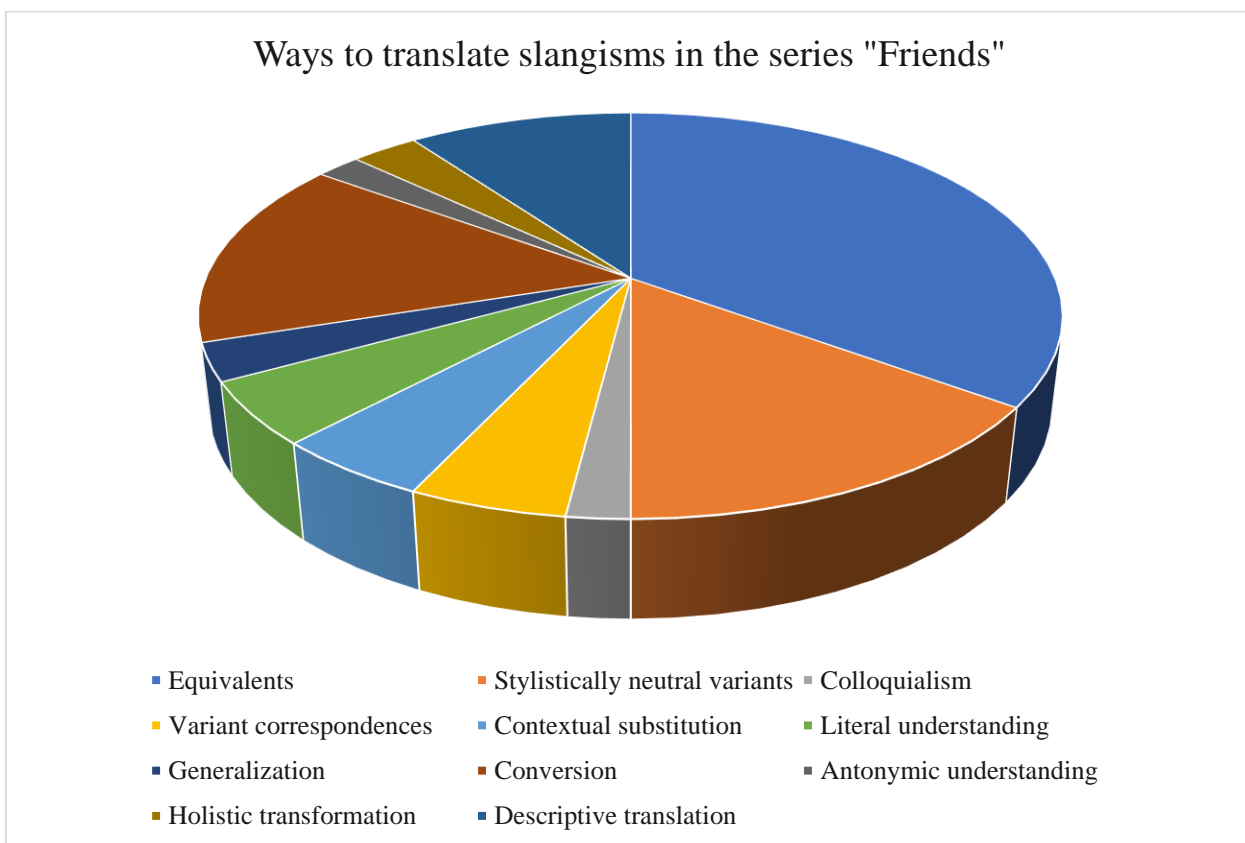


Figure 1. Ways to translate slangisms in the series "Friends"

Thus, we can see that when understanding slang, one should basically adhere to two directions - either searching for a similar counterpart that has approximately the same expressiveness, or by selecting the closest in emotional coloring counterpart from the spoken layer of the language. The "background knowledge" about slang,

i.e. information about the situation of using the corresponding slangism, is of great importance. Such information, unfortunately, is poorly reflected in modern bilingual dictionaries. All this to some extent complicates the work of professional translators and leads to errors in understanding slang units. Therefore, we believe that the problem of perception of slang from English into Ukrainian has not been sufficiently studied and can become the basis for further research in the field of slangism research.

CONCLUSIONS

As a result of reviewing the theoretical foundations of English slang, we were convinced that language is a constantly evolving system. After all, it is a language activity that carries the exchange of ideas and the transfer of information. The basic unit of language is a word. Successful communication is impossible without background knowledge. Due to the constant development in the literary language there are deviations - slang. It has ceased to be the main type of communication, but its units are actively used in speech activity.

During the study of slangisms, it became known that in some cases slang is considered as a synonym of slang and as a set of slang words, slang meanings of common words, slang phrases belonging to different slangs by origin and have become, if not commonly used, then understandable to a wide enough circle of language speakers. And in this regard, it turned out that slang begins to differentiate, and there are such varieties of it as: military "slang", sports "slang", theatrical "slang", student "slang", parliamentary and even religious "slang".

In the course of the study it was found out that American slang is very diverse in its palette and especially functions among young people. First of all, it gives an ironic effect - by the way of word formation it is intended for slang. Thus, it can be argued that slang is an integral part of the American spoken language.

The work made it possible to make sure that nowadays linguistics pays increased attention to the problems of non-standard language, the study of its features and characteristics, due to the fact that in modern language there is a wide spread of slang. After all, slang is perhaps the most controversial part of non-standard language, and English is no exception.

In this paper the following issues were considered: the process of formation of youth slang; causes of difficulties in understanding slang; characteristics and analysis of the main ways of slang formation; analysis of the formation of individual slang units.

In **the first chapter** of the research, it was found out that slang has been around for a long time and is constantly evolving, opening up new horizons for

humans. It was also noted that American slang is very diverse in its palette and especially functions among young people. First of all, it has an ironic effect - already in the way of word formation, it is intended for slang. Thus, it can be argued that slang is an integral part of the American spoken language.

Investigating the whole component of American slang, it can be concluded that slang makes language shorter, more specific, emotionally expressive, and serves as a sign of belonging to a particular social group. Similarly, it has been able to find out that the essential difference between slang and jargon is the increased emotionality of slangisms, the tendency of "brevity" in the word, as well as the fact that slang is clear to every circle of people.

A distinctive feature of youth slang is its negative value orientation, common to forms of intra-group communication and social situations of using slang. Slang makes speech shorter, more concrete, emotionally expressive, and also serves as a kind of sign of belonging to a certain social environment. A significant difference between slang and jargon is the increased emotionality of slang, the tendency of "brevity" in the word, as well as the fact that slang "serves" the narrowest circle of people.

Having analyzed youth slang in modern English, it should be noted that youth slang performs 6 main functions: nominative, cognitive, communicative, expressive, identifying and the function of language economy.

In the second chapter we studied in more detail the use of English slang on the example of the characters of the TV series "Friends". The analysis of different lines showed us a rich side of the spoken language, as well as the culture of America.

We learned everyday phrases that Americans use to communicate every day. They cover a variety of topics, such as: rest, work, emotions, family, travel and more. Each example from the series also showed the character of the hero, which made it even more interesting to study and more vividly understand.

We separately identified and explored the theme of love, which is the main criterion of the series "Friends". After all, as you know, love at all times rules the world and reflects a kind of magic. From all the variety of replicas of the characters

of the series, we managed to fully analyze how Americans show their feelings for another person. It turned out that the English language has a great variety of phrases and expressions that are vivid in their use, emphasizing the most important feeling for any person.

Since the series we studied is called "Friends", an important theme in it is friendship, which we analyzed based on the individual expressions of the characters. At the heart of this theme is the support of a loved one, the ability to accept your friends as they are, the use of humor, even in critical situations and always come to the rescue. So, with the help of the phrases from the series, we learned to understand their meaning as it is in the world of slang.

In addition, many slang phrases in the series "Friends" helped us to better understand the role of slang, as well as to learn their history.

It should also be noted that the problem of slang, in particular its perception, is one of the priority links in the study of modern spoken English. The study proved that the most adequate solution in the translation of slangisms is the use of functional analogues or variational correspondences if they are available in the target language. In their absence, it is possible to resort to descriptive understanding or use a number of different transformations, while adhering to the relevant norms of the original language, and in the case when the context forces to reject the choice of one of the variant correspondences - to look for a contextual replacement

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ANNEX

Act up – погано поводитись; глючити (про комп'ютер); викаблучуватися; вередувати; скандалити; погано працювати (про машини)

Airhead – тупий

Algebraic! – синонім до слова «круто!»

At sixes and sevens – у безладі; у суперечці; у незгоді

Awesome! – «круто!»

Awesomness – крутизна, потрясність

At first blush – з першого погляду

Stuck on somebody – закохатися

B (brother) – брат

Bam bam to the j-stop – незручно сидіти

Bats – скажений

Butch – чоловікоподібна жінка

Babe at the woods – відчувати себе не у своїй тарілці; наче з місяця впав

Back to the wall – у безвихідній ситуації; у пастці

Ball of fire – спокуслива жінка

Back off – відвали, відчепися!

Vazoops! – «чорт забирай!» або «о боже!»

Back out – не дотримати обіцянку

Bananas oil – локшина на вухах; нахабні лестоці

Big mouth – тріпло, базіка

Big stink – гучний скандал

Blow the whistle – настукати на когось; влаштовувати публічний скандал

Butter up – підлизуватися, підмазатися

Beat – втомлений

Big daddy, big papa – «велика шишка», бос

Blow all your money – витратити гроші

Blow someone's mind – справити враження на когось; «знести дах»

Blow out of here – Забирайся звідси

Bomb! – «круто!»

Boogerhead – друг

Boo-уаа! – «здорово!»

Bro – брат

Butt in – влізти у чужу розмову

Bud – дружище

Cat's pajamas! – «чудесно»

Can of worms – важка ситуація; купа проблем.

Chуаа! – вигук здивування, переляку

Cool! – «Ура!»

Catch some rays – засмагати

Catch some Z's – поспати

Carry away – збуджувати; кайфувати; «зносити дах»

Chew the fat – пліткувати; «перемивати кістки»; теревенити

Cop out – приховувати правду

Chilling – відпочивати, розслаблятись

Chicken feed – маленька сума грошей; як кіт наплакав

Cut the mustard – досягти успіху; взяти банк

Cheesecake – спокусливі фото; приваблива жінка; сексуальні частини жіночого тіла

Crash the gates – пройти без білету; з'явитися без запрошення

Crab – буркотун

Darn it! – «Да будь воно прокляте!»

Dingus – круто

Drag – нудний

Drive somebody crazy – зводити когось з розуму

Dude – чувак

Dead beat – халявник; ледар

Dumb - дурний

Dun – брат

Entice – подобатись

Easy peasy lemon squeezy – простіше простого

Full of beans – заводний, невгамовний

Feel up – лапати; мацати; розпускати руки

Fly of the handle – вийти з себе

Get cold feet – забоятись, злякатись

Get off me – залиш мене у спокої

Get off on – кайфувати

Garbage down – ковтати що-небудь не розжовуючи

Get it out – висловитися, розповісти про свої проблеми; вести розбірки з кимось

Give away – «спалитися»

Gloss over – зам'яти (якусь справу)

Go ape – з'їхати з глузду; виходити з себе

Glob – Божество

Grand – 1000 доларів, євро...

Have kittens – нервувати

Heck! – вигук незадоволення

Hit the sack – лягати спати

Hit the sauce – піти в запій

Hit the road – Геть звідси!

Hot red – крутий, кльовий, класний

Hyper – злий

Jack - поцупити

Jaywalking – переходити дорогу в забороненому місці

Jerk - болван

Keep an eye on – слідкувати за кимось

Keep in touch – бути на зв'язку

Knock it off - завершувати розмову

Kook - псих

Long shot - мало шансів на успіх

LSP – (Lumpy Space Princess) Принцеса Пузирчатої Країни

Lumpy – невдалий

Make a play for someone – фліртувати; загравати; залицятися

Make eyes – стріляти очима.

Make waves – створювати проблеми/неприємності; шокувати людей

Mexican breakfast – голодний пайок; сигарета і склянка води на сніданок

Mathematically! – синонім до слова «круто!»

Morning after – похмілля

Monkey-business – марна/безглузда робота

Money to burn – грошей кури не клюють

Moonlight – підробіток

Nag – придиратися, бути незадоволеним

Nut/nut house – божевільний/божевільня

Neat - хороший, крутий

Nothing – вигук наснаги

No sweat – робити щось без труднощів

Odd-ball – дивак

On one's toes – наготові

Out of lunch – бути розсіяним

Out in the left field – недоречний

P (parent) – батько

Pain in the neck – нестерпна людина

Party pooper – нудна людина

Pay through the nose – переплатити

Peeps – хлопці

Pig in a poke – кіт у мішку

Pipl – люди

Piss off – Відвали

Play it safe – уникати ризику

Pops – папа
 Pooped out – вийти з гри; видихнутися.
 Psyched up – бути морально налаштованим
 Rape session – прочухан, наганяй
 Roaddog – приятель
 Screw around – бити байдики
 «See ya! С ya! » - «Побачимось! »
 Show off – викаблучуватися
 Skips – кросівки
 Squad - компанія
 Stick up – озброєне пограбування
 Stuck on somebody – закохатися
 Stuff – обманювати
 Trippy! – «круто!»
 Top banana – начальник
 That's the ticket – Те, що треба!
 Unretrofied – унікальний
 «What's up? Wussup? » – «Як справи? »
 Well-to-do – забезпечений, багатий
 Wimp – зануда
 Whale away – накричати або напасти на когось
 Wreck – розвалюха (про машину)
 Wacky – божевільний
 Whoa! – аналогічно до «Вау!»
 Whombus! – вигук незадоволення
 Yak – балаканина
 Yo!, Hey! - "Ей!"
 You snooze, you lose – хто не встиг, той запізнився
 Zippo – нічого.

РЕЗІЮМЕ

Курсову роботу присвячено дослідженню способів перекладу американських молодіжних сленгових одиниць (на матеріалі серіалу "Друзі"). У ході роботи висвітлено основні особливості сленгу як складової американської англійської мови, описано існуючі способи функціонування молодіжних сленгових одиниць в англійській мові, відібрано та проаналізовано сленгові одиниці на позначення "дружби" та "кохання", які було використано в обраному серіалі "Друзі". Крім того, у курсовій роботі досліджено основні способи перекладу молодіжних сленгізмів, та визначено, що основними способами для перекладу являються: еквіваленти, стилістично нейтральні варіанти, розмовна лексика, варіантні відповідності, контекстуальна заміна, буквальне розуміння, узагальнення, конверсія, антонімічне розуміння, цілісне перетворення, описовий переклад

Ключові слова: переклад, перекладацький аналіз, сленгізми, молодіжні сленгові одиниці, молодіжний дискурс, американська англійська мова.