

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE

KYIV NATIONAL LINGUISTIC UNIVERSITY

Department of Theory and Practice of Translation from the English Language

TERM PAPER

in Translation Studies

under the title: Features of the Use and Translation of Slang in English Songs

Group PA 16-20

Faculty of German

Philology and Translation

Educational Programme:

English and Second Foreign Language:

Interpreting and Translation in Business
Communication

Majoring 035 Philology

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МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

Київський національний
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англійської мови

Представлено на кафедрі _____
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Рецензування _____

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

Захист _____
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Підсумкова оцінка _____

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бальною
системою, дата,
підпис викладача)

КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

**Особливості вживання і перекладу сленгу
на
матеріалі англійських пісень**

Немідько

Вікторія

студентка

групи Па 16-20

Керівник курсової роботи _____

(підпис)

Викладач

Ольга Курбаль-
Грановська

Київ – 2023

Київський національний
лінгвістичний університет

Кафедра теорії і практики
перекладу з англійської мови

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англійської
мови

(підпис) _____
к.ф.н., доц. Мелько Х.Б.
— ___ || 2024р

ЗАВДАННЯ
на курсову роботу з перекладу з англійської мови
для студентів IV курсу

студентки IV групи Па 18-20, факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітня програма **Англійська мова і друга іноземна мова: усний і письмовий переклад у бізнес-комунікації**

Тема роботи „ЛЕКСИКО-ГРАМАТИЧНІ ОСОБЛИВОСТІ І ПЕРЕКЛАД
АНГЛОМОВНИХ КОМІКСІВ“

Науковий керівник

Ольга Курбаль-Грановська

Дата видачі завдання _____ листопад 2023 року _____

Графік виконання курсової роботи з перекладу

№ п / п	Найменування частини план курсової роботи	Терміни звіту про виконання	Відмітка про виконання
На уко вий кер івн ик	1. Аналіз наукових першоджерелі написання теоретичної частини курсової роботи (розділ 1)	1–5 листопада 2023 р.	
	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 2024 р.	
	3. Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2024 р.	
	4. Оцінювання курсових робіт науковими керівниками, підготовка студентами презентацій до захисту курсової роботи	25–30 квітня 2024 р.	
	5. Захист курсової роботи (за розкладом деканату)	2-13 травня 2024 р.	

Ст
уде
нт

_____ (підпис)

РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ

Студентки IV курсу групи Па 18-20 факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітня програма **Англійська мова і друга іноземна мова: усний і письмовий переклад у бізнес-комунікації**

Немідько Вікторії Олександрівни

(ПІБ студента)
за темою

„ЛЕКСИКО-ГРАМАТИЧНІ ОСОБЛИВОСТІ І ПЕРЕКЛАД АНГЛОМОВНИХ КОМІКСІВ“

	Критерій	Оцінка в балах
1.	Наявність основних компонентів структури роботи — <i>загалом 5 балів</i> (усі компоненти присутні – 5, один або декілька компонентів відсутні – 0)	
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)	
3.	Відповідність побудови вступу нормативним вимогам — <i>загалом 10 балів</i> (повна відповідність – 10, відповідність неповна – 8, відповідність часткова – 4, не відповідає вимогам – 0)	
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)	
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)	
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)	

Усього набрано балів: _____

Оцінка:

«До захисту»

(42-70 балів)

(підпис керівника)

«На доопрацювання»

(0-41 балів)

(підпис керівника)

” _____ ” _____ 2024 р.

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INTRODUCTION

This term paper is dedicated to exploring the intricate world of slang and its translation challenges, particularly within the context of English songs. Slang, a vibrant and ever-evolving aspect of language, has long captivated linguists, sociologists, and language enthusiasts alike, reflecting the creativity, wit, and cultural nuances of its users.

The theoretical foundation of this research draws upon the work of renowned scholars such as Aytö, Eble, Mattiello, Stenström, and Ukrainian linguists like Semerenko, Shevelov, Ponomariv, Kruk, Zhylyko, and Navalna, among others. Their contributions have shed light on the nature of slang, its discourse characteristics, and the challenges associated with its translation. Its multifaceted nature poses numerous challenges for translators, who must navigate the fine line between preserving the essence of slang expressions and ensuring comprehensibility for the target audience.

The rationale for this research stems from the growing popularity of English-language music worldwide and the consequent need for accurate and culturally-appropriate translations of song lyrics. Slang, as an integral part of many musical genres, carries significant stylistic weight and contributes to the overall artistic impact. Inadequate or overly literal translations can strip away the unique flavor and emotional resonance of the original work.

The primary aim of this term paper is to explore the features of slang usage and its translation challenges, specifically within the context of English songs. The objectives include:

1. Examining the concept of slang and its place within language, drawing upon theoretical perspectives and empirical research.
2. Analyzing the discourse characteristics and translation challenges associated with slang, considering its cultural embeddedness and linguistic deviations.

3. Investigating the strategies and techniques employed by translators to effectively render slang expressions while preserving their intended meaning, tone, and cultural resonance.

4. Conducting a case study analysis of slang translation in English songs, highlighting the complexities and nuances involved in this process.

The subject of the investigation is the translation of slang from English song lyrics into Ukrainian, while the object encompasses the linguistic features, cultural connotations, and stylistic effects associated with slang usage.

The factual material for this study comprises a diverse corpus of English songs spanning various genres and eras, accompanied by their Ukrainian translations. Additionally, relevant scholarly literature, linguistic resources, and translation theories will be consulted to provide a comprehensive understanding of the topic.

The research methodology employs a combination of qualitative and quantitative approaches. Descriptive analysis and case studies will be utilized to examine the linguistic features and translation challenges associated with slang. Furthermore, comparative analysis will be conducted to evaluate the effectiveness of various translation strategies and techniques employed in rendering slang expressions.

This term paper holds both theoretical and practical value. From a theoretical perspective, it contributes to the ongoing discourse on slang and its translation, expanding our understanding of this linguistic phenomenon and its implications for cross-cultural communication. Practically, the findings and insights derived from this research can inform and guide translators, linguists, and language professionals in their endeavors to accurately and effectively translate slang expressions, facilitating more nuanced and culturally-sensitive communication.

The term paper is structured as follows: Chapter 1 provides a comprehensive theoretical foundation, covering the conceptual understanding of slang, its classification, and functions within language. Chapter 2 delves into the

practical analysis of slang translation strategies, examining lexical and grammatical transformations, as well as the rendition of culture-bound slang expressions and the preservation of stylistic effects. The conclusion summarizes the key findings and outlines potential avenues for further research in this area.

THEORETICAL FOUNDATIONS OF SLANG RESEARCH

1.1. The Concept of Slang and Its Place in Language

Slang has been studied by both foreign and domestic scholars, including Ayto, Eble, Mattiello, Stenström et al., Ukrainian linguists such as Semerenko, Shevelov, Ponomariv, Kruk, Zhylo, and Navalna, among others.

Slang, a linguistic phenomenon that has permeated virtually every aspect of human communication, is a subject of enduring fascination and debate among linguists, sociologists, and language enthusiasts alike. Derived from the term "slanguage," which emerged in the 16th century, slang refers to a type of informal, non-standard vocabulary that deviates from the norms of conventional language (Ayto, 1999). It is a dynamic and ever-evolving aspect of language, reflecting the creativity, wit, and cultural nuances of its users.

At its core, slang can be defined as a collection of words, phrases, and expressions that are typically associated with particular social groups, subcultures, or contexts. These colloquial terms often carry connotations that extend beyond their literal meanings, conveying a range of emotions, attitudes, and shared experiences. Slang is frequently characterized by its vivid imagery, metaphorical nature, and tendency to challenge linguistic conventions (Eble, 1996).

The origin and development of slang are closely intertwined with the social and cultural fabric of language communities. As societies evolve, new slang terms emerge to reflect changing lifestyles, technological advancements, and shifts in cultural values. Slang can arise from various sources, including occupational jargon, regional dialects, youth subcultures, and even deliberate wordplay or linguistic innovation (Mattiello, 2008). Ukrainian linguist Olena Semerenko emphasizes the role of slang in preserving cultural identity, particularly during times of oppression or societal upheaval (Semerenko, 2005).

Despite its informal and often transient nature, slang occupies a distinct position within the linguistic spectrum. It exists in a dynamic relationship with standard and non-standard language varieties, constantly influencing and being influenced by them. While some slang expressions may eventually become integrated

into mainstream language, others remain confined to specific social circles or contexts (Stenström et al., 2002). Ukrainian scholar Yuri Shevelov proposed a theory of "linguistic layering," which suggests that slang forms a distinct stratum within a language, contributing to its overall richness and diversity (Shevelov, 1989).

The use of slang serves several functions within language communities. Firstly, it acts as a means of establishing group identity and solidarity among members of a particular subculture or age group. By employing shared slang terms, individuals can signal their affiliation and reinforce a sense of belonging (Eble, 1996). Secondly, slang can be used as a tool for creative expression, allowing speakers to convey nuanced meanings, attitudes, and emotions that may be difficult to articulate using standard language alone (Mattiello, 2008). Ukrainian linguist Oleksandr Ponomariv highlights the role of slang in facilitating communication among marginalized or oppressed groups, serving as a form of linguistic resistance (Ponomariv, 2001).

Furthermore, slang often plays a role in language innovation and evolution. As new slang terms gain popularity and become more widely adopted, they can contribute to the enrichment and diversification of a language's lexical repertoire (Stenström et al., 2002). Additionally, slang can serve as a form of linguistic resistance or subversion, challenging established norms and conventions, and reflecting the constantly changing dynamics of language and society. The Ukrainian scholar Halyna Kruk explores the subversive potential of slang in her examination of youth countercultures and their linguistic practices (Kruk, 2010).

However, the use of slang is not without its challenges and controversies. Some perceive it as a form of linguistic degradation or a threat to the purity and integrity of standard language (Andersson & Trudgill, 1990). Critics argue that excessive reliance on slang can hinder clear communication and perpetuate social divisions or misunderstandings. Nonetheless, proponents of slang assert that it is a natural and vital aspect of linguistic diversity, reflecting the vibrant and dynamic nature of human communication (Eble, 1996). Ukrainian linguist Volodymyr Zhylyko argues for a balanced approach, acknowledging the value of slang while advocating for its judicious use in formal contexts (Zhylyko, 2008).

In the context of language studies, slang has garnered significant attention from various linguistic disciplines, including sociolinguistics, lexicology, and stylistics. Researchers have explored the social and psychological factors that contribute to the emergence and spread of slang, its role in identity formation and group dynamics, as well as its stylistic and pragmatic functions in different communicative contexts (Mattiello, 2008). Ukrainian scholar Maryna Navalna has conducted extensive research on the use of slang in contemporary Ukrainian literature, highlighting its expressive potential and cultural significance (Navalna, 2015).

Translating slang poses several challenges due to its informal and culturally-specific nature, as well as its tendency to deviate from linguistic conventions. One of the main difficulties in translating slang is capturing the nuanced meanings, connotations, and cultural references embedded within these expressions. Slang terms are often deeply rooted in the shared experiences and contexts of their respective language communities, making it challenging to find direct equivalents in the target language.

To address these challenges, translators employ various strategies, including:

1. **Equivalence:** When possible, translators aim to find equivalent slang expressions in the target language that convey the same meaning, tone, and cultural resonance as the original.

2. **Paraphrasing:** In cases where direct equivalents are unavailable, translators may opt for paraphrasing or providing explanatory translations to capture the essence of the slang expression.

3. **Compensation:** Translators may compensate for the loss of a slang expression by introducing alternative slang terms or idiomatic expressions in other parts of the text to maintain the overall informal register and cultural flavor.

4. **Modulation:** This technique involves a change in perspective or point of view, allowing translators to adapt the slang expression to better suit the target language and cultural context.

5. **Cultural adaptation:** When slang expressions are deeply embedded in the

source culture, translators may need to employ cultural adaptation techniques, substituting the original expression with one that resonates better with the target audience.

6. Descriptive translation: As a last resort, translators may provide a descriptive translation, explaining the meaning and context of the slang expression in a more literal or explanatory manner.

Despite these strategies, the dynamic and rapidly evolving nature of slang poses an ongoing challenge for translators, who must continuously adapt and stay attuned to emerging trends and shifts in both the source and target language slang lexicons.

As language continues to evolve and adapt to the ever-changing cultural and social landscapes, the study of slang remains a compelling and multifaceted area of inquiry. Its ubiquitous presence in everyday communication, coupled with its ability to reflect the complexities of human experience and expression, solidifies its importance as a linguistic phenomenon worthy of ongoing exploration and analysis.

1.2. Discourse Characteristics and Translation Challenges of Slang

Slang is often associated with specific discourse contexts and communicative situations. It tends to thrive in informal, colloquial settings where the primary aim is to establish rapport, convey shared experiences, or reinforce group solidarity. Some common contexts where slang flourishes *include youth culture, popular entertainment, sports, and certain professional or occupational spheres.*

Grammatically, slang expressions often deviate from the conventions of standard language, exhibiting unique structural patterns and creative word formations. One prominent feature is the extensive use of abbreviations, contractions, and clippings, such as "gonna" for "going to" or "chill" for "relaxed." Additionally, slang frequently employs unconventional morphological processes, such as blending (e.g., "brunch" from "breakfast" and "lunch") and affixation (e.g., adding suffixes like "-y" or "-o" to words).

Lexically, slang is characterized by a high degree of creativity, metaphorical language, and cultural references. Slang terms often draw upon vivid imagery, humor, and wordplay, reflecting the ingenuity and expressiveness of their users. For instance, the slang term "couch potato" is a metaphorical expression used to describe someone who spends an excessive amount of time sitting and watching television.

Furthermore, slang vocabulary is highly contextual *and subject to rapid change,* with new terms constantly emerging and old ones falling out of favor. This dynamic nature poses challenges for lexicographers and linguists attempting to document and analyze slang's ever-evolving landscape.

When translating slang from English to Ukrainian or vice versa, several difficulties arise due to the cultural and linguistic differences between the two languages. Firstly, slang expressions are often deeply rooted in the cultural contexts and shared experiences of their respective language communities. Translating slang literally may result in a loss of meaning, nuance, or cultural significance.

For example, the English slang phrase "to put the kibosh on something" means to stop or prevent something from happening. However, this expression has no direct equivalent in Ukrainian, as it originates from the Yiddish word "kibosh," which

means to overturn or cancel. A translator might need to employ a more idiomatic Ukrainian expression («поставити хрест») or provide an explanatory translation to convey the intended meaning effectively.

Additionally, the grammatical and lexical deviations inherent in slang can pose translation challenges. Unconventional word formations, abbreviations, and creative metaphors may not have direct counterparts in the target language, requiring translators to find appropriate equivalents or employ descriptive techniques to capture the essence of the slang expression.

Ukrainian linguist Oksana Khudiakova emphasizes the importance of maintaining the pragmatic functions and connotations of slang during translation, as they are essential to preserving the intended tone, register, and cultural context (Khudiakova, 2018). Translators may need to employ techniques such as compensation, modulation, or cultural adaptation to ensure that the slang translation effectively conveys the intended meaning and evokes a similar emotional or social response in the target audience.

Moreover, the rapid evolution of slang poses an ongoing challenge for translators, as they must continually adapt to emerging trends and stay attuned to the dynamic nature of both languages' slang lexicons.

1.3 Translation and analysis of “Rap God” by Eminem

<p>Look, I was gonna go easy on you not to hurt your feelings."</p> <p>"But I'm only going to get this one chance."</p> <p>"Something's wrong, I can feel it."</p> <p>Six minutes. Six Minutes. Six minutes, Slim Shady, you're on!</p> <p>"Just a feeling I've got. Like something's about to happen, but I don't know what. If that means what I think it means, we're in trouble, big trouble; and if he is as bananas as you say, I'm not taking any chances."</p> <p>"You are just what the doc ordered."</p> <p>I'm beginnin' to feel like a Rap God, Rap God</p> <p>All my people from the front to the back nod, back nod</p> <p>Now who thinks their arms are long enough to slap box, slap box?</p> <p>They said I rap like a robot, so call me Rap-bot</p>	<p>Послухай, я хотів як краще, я не хотів зачіпати твої почуття</p> <p>Але у мене тільки один шанс</p> <p>Щось не так, я знаю ("Шість хвилин. Шість хвилин. Slim Shady, ти в ефірі")</p> <p>Просто мені здається, що щось має статися</p> <p>Але що, не знаю</p> <p>Якщо це те, що я думаю, то ми потрапили</p> <p>Ми точно потрапили, і якщо він такий шизоїд, як ти кажеш</p> <p>Я краще не ризикуватиму</p> <p>Ти - саме те, що доктор прописав.</p> <p>Я починаю відчувати себе як бог репу, як бог репу</p> <p>Всі мої люди хитають головою, схвалюючи це</p> <p>Ну, хто тепер думає, що до мене можна дотягнутися, торкнутися?</p> <p>Кажуть, що я читаю реп як робот, тож кличте мене Репбот.</p>
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<p>But for me to rap like a computer it must be in my genes</p> <p>I got a laptop in my back pocket</p> <p>My pen'll go off when I half-cock it</p> <p>Got a fat knot from that rap profit</p> <p>Made a livin' and a killin' off it</p> <p>Ever since Bill Clinton was still in office</p> <p>With Monica Lewinsky feelin' on his nutsack</p> <p>I'm an MC still as honest</p> <p>But as rude and as indecent as all hell</p> <p>Syllables, skill-a-holic (kill 'em all with)</p> <p>This flippity dippity-hippity hip-hop</p> <p>You don't really wanna get into a pissin' match</p> <p>With this rappy brat, packin' a MAC in the back of the Ac'</p> <p>And at the exact same time,</p> <p>I attempt these lyrical acrobat stunts while I'm practicin' that</p> <p>I'll still be able to break a motherfuckin' table</p> <p>Over the back of a couple of</p>	<p>Читати реп як комп'ютер у моїх генах</p> <p>У моїй задній кишені ноутбук</p> <p>Моя ручка так стріляє, що запобіжник не допомагає</p> <p>Я вже нарубав грошеньят на репі</p> <p>Я виживав на репі і вбивав</p> <p>Коли ще Білл Клінтон розважався</p> <p>У своєму офісі з Монікою Левінські</p> <p>Я досі чудовий еМСі</p> <p>І все також похабний і грубий</p> <p>Слова, одержимого вбивством...</p> <p>Цей фліппіті діппіті-хіппіті хіп-хоп</p> <p>Тобі краще не сперечатися зі мною з приводу дотепності в репі</p> <p>У мене ж Мак у багажнику Ак</p> <p>І коли настане час, я майстерно видам лірико-акробатичні трюки</p> <p>Я розламаю цей клятий стіл</p>
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<p>faggots and crack it in half</p> <p>Only realized it was ironic, I was signed to Aftermath after the fact</p> <p>How could I not blow? All I do is drop F-bombs</p> <p>Feel my wrath of attack</p> <p>Rappers are havin' a rough time period, here's a maxi pad</p> <p>It's actually disastrously bad for the wack</p> <p>While I'm masterfully constructing this masterpiece</p> <p>'Cause I'm beginnin' to feel like a Rap God, Rap God</p> <p>All my people from the front to the back nod, back nod</p> <p>Now who thinks their arms are long enough to slap box, slap box?</p> <p>Let me show you maintainin' this shit ain't that hard, that hard</p> <p>Everybody want the key and the secret</p> <p>To rap immortality like I have got</p> <p>Well, to be truthful the blueprint's</p> <p>Simply rage and youthful</p>	<p>надвоє</p> <p>Об спину пари придурків</p> <p>Я тільки зрозумів, що це цінічно</p> <p>Я був підписаний на Афтермеф постфактум</p> <p>Як я міг так облажатися? У мене ж мат на маті</p> <p>Відчуй мою агресію</p> <p>У реперів зараз важкі часи, от невдача</p> <p>На ділі це погано для лохів</p> <p>Що я так майстерно складаю цей шедевр.</p> <p>Я починаю відчувати себе як бог репу, як бог репу</p> <p>Усі мої люди хитають головою, схвалюючи це</p> <p>Ну, хто тепер думає, що до мене можна дотягнутися, торкнутися?</p> <p>Кажуть, що я читаю реп як робот, тож кличте мене Репбот.</p> <p>Усі хочуть знати</p> <p>Секрет моєї реп-</p>
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<p>exuberance</p> <p>Everybody loves to root for a nuisance</p> <p>Hit the Earth like an asteroid</p> <p>Did nothing but shoot for the Moon since (Pew!)</p> <p>MC's get taken to school with this music</p> <p>'Cause I use it as a vehicle to "bust a rhyme"</p> <p>Now I lead a new school full of students</p>	<p>непереможності</p> <p>Чесно кажучи, все це Лють і юнацький запал</p> <p>Усі обожнюють приймати негідників</p> <p>Я вривався землю, немов астероїд</p> <p>Намагаючись дотягнутися до зірок</p> <p>ЕмСі потрапили до школи на моїй музиці</p> <p>Адже я використовую це як транспорт, щоб навчити їх читки</p> <p>Тепер у мене нова школа, повна студентів</p>
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1. Discourse parameters of the text:

Type of Discourse: Fictional (Aesthetic) discourse, specifically song lyrics/rap lyrics.

Extralinguistic Factors: The lyrics are structured in verse form and likely accompany a musical beat/instrumental. There are no images, diagrams, or other visual elements provided.

2. Communicative characteristics of the text:

Deictic Parameters: The lyrics are written from a first-person perspective ("I," "my"), with the narrator/rapper addressing an audience ("you").

Communicative Intention: The primary intention seems to be artistic expression and self-promotion/boasting about the rapper's skills, combined with storytelling elements describing personal experiences.

3. Paralinguistic characteristics of the text:

Cohesion:

1) Structural Level:

- Lexical repetition: "rap," "god," "six minutes," "on," etc.
- Parallelism: "From the front to the back nod, back nod"
- Complex sentences with clauses and phrases

2) Semantic Level:

- Macroproposition: Boasting about superior rapping abilities and skills
- Referential relationships: Lyrics refer to personal experiences, rap culture, and the narrator's mindset

4. Stylistic Characteristics of the text:

1) Information Transmission:

a) Strong positions: Title ("Rap God"), opening lines, chorus ("I'm beginnin' to feel like a rap god")

b) Weak positions: Verses providing supporting details/examples

2) Figures of Speech:

- Metaphors: "rap like a robot," "syllables, skill-a-holic"
- Similes: "like a rap god," "like an asteroid"
- Hyperbole: "break a motherfuckin' table"
- Wordplay: "pissin' match," "rappity brat"

3) Specialized Vocabulary:

- Rap/hip-hop slang: "faggots," "wrath of attack," "wack"
- References to rap culture: "Aftermath," "MCs," "blueprint"

Overall, the text exemplifies the creative and boastful nature of rap lyrics, with a focus on showcasing the rapper's skills through clever wordplay, rhymes, and metaphorical language.

ANALYSIS OF SLANG TRANSLATION IN ENGLISH SONGS

2.1. Lexical transformations in the translation of slang in English Songs

Lexical transformations on which this research is based include ways of translating lexical units (words, word combinations, slang phrases), taking into account changes in their form and meaning compared to the target language.

The frequency of "merging" slang components in songs for youngsters such as "gonna", "gotta" and "wanna" is prevalent.

The first found lexical transformation is **generalization** which denotes the replacement of specific, narrowly defined phrases or words in the source language with general, broader meanings in the target language.

As we have given examples so far, we will be able to look at them in more depth.

1. *Look, I was **gonna go easy** on you not to hurt your feelings."* *Послухай, я хотів як краще, я не хотів зачіпати твої почуття - (**generalization**)*. The lexical transformation performed contextually generalises the context by referring to the whole situation rather than to a specific person.

It is not rare to see the slang words with the meaning friend, such as: fellow, buddy, guy, bro, mate:

2. My **buddy's** new car is the bomb - it's got all the latest features.

Нова машина мого **друга** - просто бомба, у ній є всі новітні фішки. (**generalization**)

3. My **bro** is such a savage, he totally roasted that **guy** at the party. Мій **друг** - справжній дикун, він жорстоко підколов того **чоловіка** на вечірці. (1 – **generalization**, 2 – **variant translation choice**). The meaning of guy as a friend is not a primary one but rather a connotation in perception of it in the context, which was not identified.

4. I'm totally beat after that **killer** workout, time for a power nap.

Я просто вибитий із сил після такого **шаленого** тренування, час відпочити. (**generalization**)

5. And that feels **so rough**

Це дуже неприємно.

(**generalization**, with the aim of smoothing up the meaning)

6. *I'm feeling **kinda bummed out**, this day has been **a total drag**.*

Я трохи засмучений, цей день просто жах.

(*kinda* – contextual variant, *a total drag* – generalisation)

7. Everything sweet **ain't sugar coated**

Все солодке – не те, чим здається

(**generalization**)

Concretization is substitution of the source language words (phrases) with a generic meaning by the target. This technique is particularly useful when the source language employs concepts or expressions that may lack direct counterparts in the target language or when the original text's abstract nature hinders comprehension.

8. *My ex is so **extra**, she's always **making a big drama** out of everything.*

*Моя колишня дівчина така **драматична**, вона завжди робить з мухи слона. (decompression, logization), (concretization).*

9. *But you didn't have **to cut me off**.*

*Ти не повинна була так **різко рвати зі мною**.*

Concretization is used with the aim of showing an ending of the relationship meant by the speaker initially.

Descriptive translation is one of the most common ways of slang expression translation transformation. It usually serves as a method of transferring the meaning into the language of translation.

10. *The new club downtown is **lit**, the music and **vibe** are on point.*

*Новий клуб у центрі - **просто вогонь**, музика та **атмосфера** - на всі сто.*

(1. descriptive translation, 2. decompression, variant equivalent)

Various shortenings are also part of the English youth slang and they're usually decompressed in the language of translation:

11. And you **ain't 'bout** to tell me nothing, boy, **get off of my nuts**

І ти, хлопче, нічого мені не скажеш, звальною звідси! Despite that these translation transformations are present. (1. omission, 2. (generalization))

12. And walk around with my pants **hangin' off** of my butt

І пройдуся по ній у штанях, що **бовтаються** на моїй дупі

(1. contextual variant, 2. equivalent variant)

Compression is the process of narrowing down a meaning or lexical item to the main components of meaning transmission through omission and contextual changes, which is what we observe in this example.

13. You **gotta** be careful with that sketchy **dude**, he's bad news.

Будь обережний із тим підозрілим **типом**, він - суцільні неприємності.

The imperative mood is used when reproducing an original word, but at the same time it was simplified to one token of grammatical component, which leads us to a conclusion of it being **grammatically compressed** in the first highlighted component. As, to the word 'dude', it is represented in the translation as "тип" which fully encompasses the idea of an original word and can be named as a **variant equivalent** for it.

Decompression is the opposite of compression. It is the amplification addition of words.

14. My **ex** is so **extra**, she's always making a big drama out of everything.

Моя колишня дівчина така драматична, вона завжди робить з мухи слона. (**decompression, logization**), (**concretization**).

Stylistic expressivation is the translation transformation included in the L.P. Naumenko and A.Y. Hordeeva classification. It is usually used for the purpose of expanding the meaning of a word.

15. I'm feeling **hella** pumped for the big game tonight.

Я просто в шаленому захваті від сьогоднішньої важливої гри. (stylistic expressivation)

16. **Cause** you **ain't** never **talkin'** loud

Тому, що ти ніколи не говориш голосно.

Decompression is used in both variants according to the translation

Logization is a method of translation transformation that reduces the specific meaning of a word to a well-known one that is not marked by expressive features. This process involves identifying a word's essence, dissecting its contextual implications, and then reassembling it into a form that resonates with a broader audience. By stripping away the layers of cultural significance and idiosyncratic connotations, logization ensures that the translated word retains its fundamental meaning while becoming more accessible and comprehensible across different linguistic and cultural landscapes.

The word form *gotta* the short of “get to” means that something is necessary or must happen in the way stated, according to the Collins Dictionary.

17. *That new restaurant downtown is super legit, you **gotta** check it out. Той новий ресторан у центрі - суперова тусовка, тобі **варто** там навідатися.* Of course, it should be noted that although the part of speech is not changed in the translation, the slang quality of informality is not reflected, so we can identify it as **logization**.

18. *Glowin' in the dark, fifty some' girls on board*

Сяють в темряві, півсотні дівчат на борту

(variant equivalent, decompression, logization)

Frequency of Translation Transformations Types

Generalization 8

Decompression 7

Concretization 2

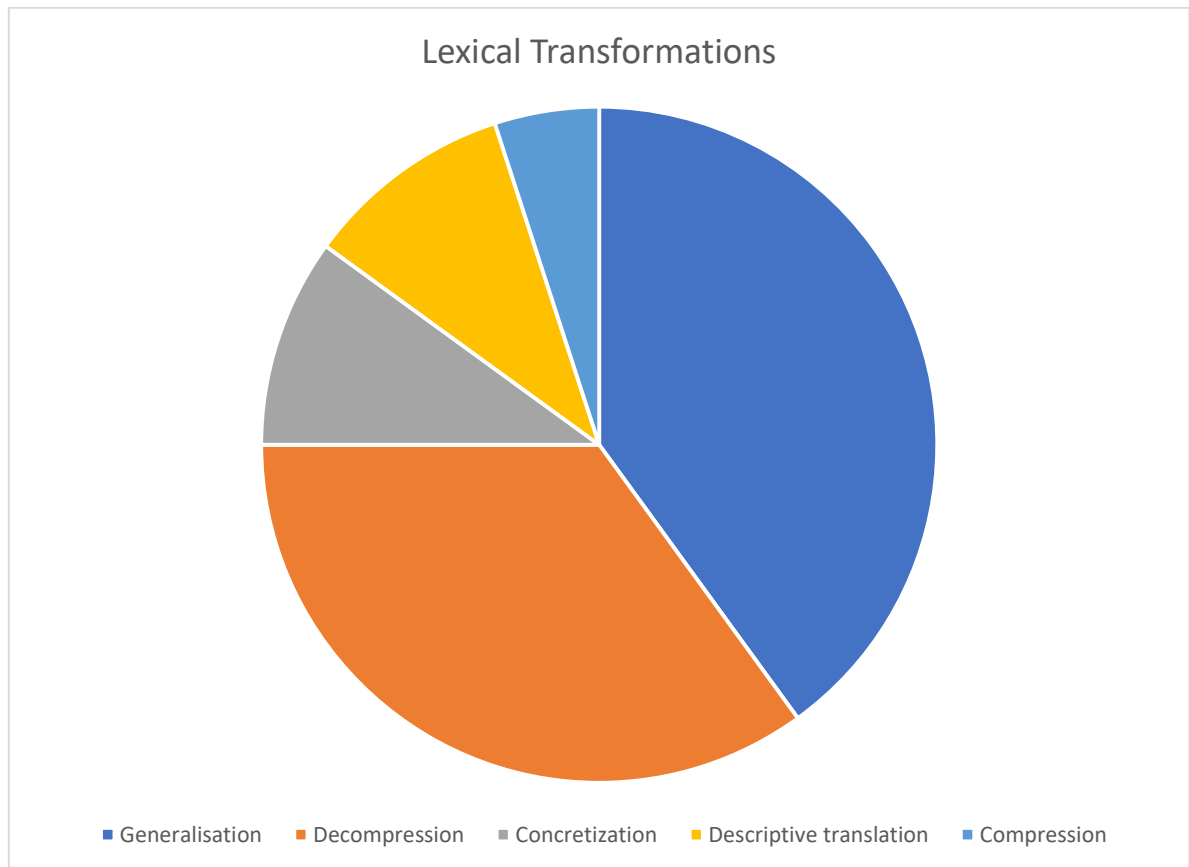
Descriptive translation 2

Compression 1

Stylistic transformations

Logization 5

Expressivation 1



2.2. Grammatical transformations in the translation of slang in English Songs

Addition is frequently used in conjunction with transposition and grammatical replacement to make up for semantic or grammatical losses. Its primary function is to compensate for any semantic or grammatical losses that may occur during the translation process. This can involve adding words, phrases, or even entire clauses to the target text to ensure that the intended message is fully conveyed.

19. *It's like the feeling I had when I first **started rappin'***

*Я відчув щось схоже на почуття, коли вперше почав **читати рен.***

(addition, descriptive translation)

20. *Woke up this mornin' to somebody judgin' me*

*Прокинулась зранку **чуючи** чийсь осуд*

(addition used because of the lack of context in target language)

Omission is a transformation that is applied to prevent data that is redundant, and it is the opposite of addition.

Let us proceed to the next segment from Eminem's song: I'ma step up on this stage now, I'm gonna strut. Тепер я піднімуся на сцену з важливим виглядом. In this case, the two sentences were combined into one, a phenomenon called integration. This, in turn, caused a contextual omission. **(omission)**

21. *You don't really **wanna** get into a pissin' match. Тобі краще не сперечатися зі мною з приводу доменності в рені.* Contextually, the transformation used is **omission**.

22. *I know you won't leave me **hangin'***

Я знаю ти не залишиш мене саму (omission)

Transposition is a change in the order of words in phrases and sentences, which is often caused by the structural differences in expressing the theme and the

rheme in different languages.

23. *I been ridin', ridin' through this cold world*

Через цю холодну війну я все рухався далі

(transposition which is used along with addition for the compensation of lost word)

24. *Nothin' but love for you*

Тільки любов до тебе, більше нічого.

(Transposition and contextual addition transformation, decompression)

25. *Get it poppin' on this*

З цим, ти отримаєш свободу

(Transposition and contextual variant)

26. *No surprise they judgin' me, don't know who I'm 'posed to be*

Їх осуд мене не дивує, не знаю ким я повинна бути.

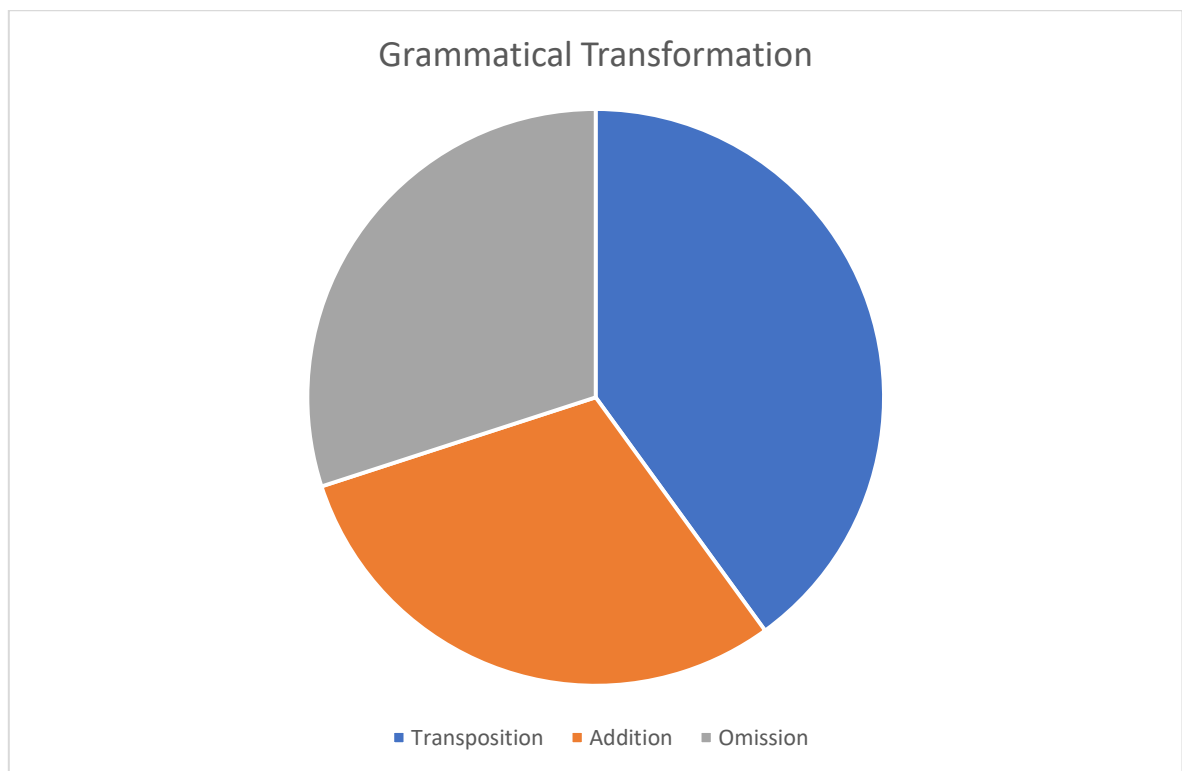
(Transposition as a result of grammatical replacement, decompression).

Frequency of Grammatical Translation Transformation Types

Transposition 4

Addition 3

Omission 3



Grammatical replacement is a translation transformation that is often used in connection with substitution of a word belonging to one part of speech by a word belonging to another part of speech (morphological replacement) or substitution of one syntactical construction by another one (syntactical replacement). Grammatical replacement often works in conjunction with other translation strategies, such as addition, deletion, and transposition, to achieve a balance between linguistic accuracy and naturalness.

*You could use a **revamp** with a new **vibe**, sis*

Оновлення б не завадило б тобі, **подружко**

*(**grammatical replacement**)* change of subject and predicate.

Here, the phrase "A revamp" indicates what is being discussed or proposed and functions as the sentence's topic.

"Wouldn't be bad for u sis" in the translation is the predicate, which conveys a thought about the redesign. "Wouldn't be bad" in translation is not only

grammatically changes the sentence, but it also implies the idea of being manipulated as extralinguistic factor.

*Money really all that we **fiendin'** for*

*Все, за що ми **скубе́мося** це – гроші*

(grammatical replacement) change of subject and predicate.

In this sentence translation, "All" serves as the subject, indicating the entirety or completeness of the statement. "We're fiendin' for is money" is the predicate, expressing what the subject (all of us) desires. "We're fiendin' for" translation fully encompasses the idea of fighting for something valuable.

***Kissing**, I hope they caught us*

*Сподіваюсь вони спіймають нас **на поцілунку**.*

(grammatical replacement) part of speech change

In this sentence, "**Kissing**" functions as a gerund phrase, serving as the subject or the main action of the sentence. The use of "**on a kiss**" instead of "**kissing**" is a syntactical replacement, introducing a prepositional phrase that specifies the context of the observation.

'Cause he don't love you anymore

Бо ти йому вже не подобаєшся

(grammatical replacement, change of subject and predicate.)

The use of "aren't loved" instead of "don't love" is a syntactical replacement, offering a more passive construction and emphasizing the absence of love rather than the lack of action on the part of "him."

Conclusion to Chapter Two

Our analysis has demonstrated the peculiarities of lexical and grammatical transformations involved in slang translation. Generalisation and logisation were often used in translation to convey slangs for the purpose of general understanding of

narrow slangs that only a certain group of people would understand. The reason for this phenomenon was the nature of certain contractions in the Ukrainian language, which did not reflect this morphological feature. While decompression was predominantly observed in verb forms, its application extended to other parts of speech as well. This phenomenon was primarily driven by certain morphological peculiarities inherent in the Ukrainian language, which necessitated adjustments to accurately convey the intended meaning of slang terms.

In addition to the use of translation transformations, the meaning of the word form was simplified in order to avoid vulgarity for a wide audience. This conscious effort to temper the language ensured that the translation remained suitable for consumption by a wider audience, thus aligning with the goal of maintaining appropriateness and accessibility.

Overall, this chapter helped us not just in defining the general meaning of slang but also the variety of meanings in the context, thus broadening the horizons of its usage, which hugely impacts modern society and youngsters.

CONCLUSIONS

The research conducted in this term paper has shed light on the intricate world of slang and the challenges associated with its translation, particularly within the context of English songs. The analysis has revealed the distinctive discourse characteristics, linguistic features, and cultural embeddedness of slang, which pose unique obstacles for translators.

The theoretical foundation established in the first chapter provided a comprehensive understanding of the concept of slang, its place within language, and the discourse parameters that shape its usage. The examination of slang's discourse characteristics and translation challenges underscored the importance of preserving the nuanced meanings, connotations, and stylistic effects inherent in these expressions when translating them into the target language.

The in-depth analysis of lexical and grammatical transformations employed in the translation of slang in English songs has illuminated the diverse strategies and techniques utilized by translators to navigate these challenges. Techniques such as generalization, decompression, concretization, descriptive translation, and logization were observed as effective means of rendering slang expressions while maintaining their intended impact and cultural resonance.

The findings of this research contribute to a deeper understanding of the complexities involved in translating slang, particularly within the realm of song lyrics. The study has demonstrated the importance of contextual awareness, cultural sensitivity, and linguistic creativity in effectively rendering slang expressions across languages and cultural boundaries.

Furthermore, the research has highlighted the potential for further exploration in this field. Examining the role of slang in other artistic mediums, such as film, literature, or social media, could yield valuable insights into the evolving nature of slang and the corresponding translation challenges. Additionally, a comparative analysis of slang translation strategies and techniques across different language pairs could provide a more comprehensive understanding of the universal and language-specific aspects of this linguistic phenomenon.

In conclusion, this term paper has provided a comprehensive examination of the features of slang usage and its translation challenges, with a particular focus on English songs. The findings contribute to the ongoing discourse on slang and its translation, offering practical guidance and theoretical perspectives for linguists, translators, and language professionals. As language continues to evolve and adapt to the ever-changing cultural and social landscapes, the study of slang and its translation remains a crucial and dynamic area of inquiry.

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1. I'm feeling hella pumped for the big game tonight

Я просто в шаленому захваті від сьогоднішньої важливої гри.

2. My buddy's new car is the bomb - it's got all the latest features.

Нова машина мого друга - просто бомба, у ній є всі новітні фішки.

3. That new restaurant downtown is super legit, you gotta check it out.

Той новий ресторан у центрі - суперова тусовка, тобі варто там навідатися.

4. I'm totally beat after that killer workout, time for a power nap.

Я просто вибитий із сил після такого шаленого тренування, час відпочити.

5. You gotta be careful with that sketchy dude, he's bad news.

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6. My ex is so extra, she's always making a big drama out of everything.

Моя колишня дівчина така драматична, вона завжди робить з мухи слона.

7. The new club downtown is lit, the music and vibe are on point.

Новий клуб у центрі - просто вогонь, музика та атмосфера - на всі сто.

8. That girl is so fine, I'm tryna shoot my shot and get her number.

Та дівчина - просто вогонь, я намагаюся підкотитися до неї і отримати її номер.

9. I'm feeling kinda bummed out, this day has been a total drag.

Я трохи засмучений, цей день просто жах.

10. My bro hooked me up with the dopest tickets to the concert.

Мій друг дістав мені неймовірні квитки на концерт.

11. The new iPhone is mad expensive, but it's so worth it.

Новий iPhone шалено дорогий, але того варто.

12. My girl is a total boss, she's killing it at her new job.

Моя дівчина - справжнісінька начальниця, вона творить дива на новій роботі.

13. That party last night was wild, I'm still recovering from it.

Вчорашня вечірка була божевільна, я досі відхожу від неї.

14. I'm feelin' kinda salty about not getting that promotion.

Я трохи розчарований, що не отримав ту підвищення.

15. My roommate is such a slob, she never cleans up after herself.

Моя співмешканка - справжнісінька свиня, вона ніколи не прибирає за собою.

16. The new album is fire, I've been bumping it all week.

Новий альбом - просто бомба, я весь тиждень його слухаю.

17. That teacher is so extra, she always overreacts to everything.

Та вчителька така драматична, вона завжди перебільшує все.

18. My bff hooked me up with the sweet discount at that store.

Моя найкраща подруга дістала мені чудову знижку в тому магазині.

19. I'm so stoked for the weekend, time to chill and vibe out.

Я в захваті від вихідних, час розслабитися та відпочити.

20. That new club downtown is the spot, it's always packed on Fridays.

Той новий клуб у центрі - місце for the many, там завжди багато народу по п'ятницях.

21. My bro is such a savage, he totally roasted that guy at the party.

Мій друг - справжній дикун, він жорстоко підколов того чоловіка на вечірці.

22. I'm feeling hella broke after buying all those gifts for the holidays.

Я відчуваю себе просто без копійки після купівлі всіх тих подарунків на свята.

23. That new club downtown is the bomb, the music and vibe are unreal.

Той новий клуб у центрі - просто бомба, музика та атмосфера там неймовірні.

24. My girlfriend is such a badass, she can kick anyone's butt.

Моя дівчина - справжня амазонка, вона може дати відсіч кому завгодно.

25. I'm feeling kinda salty about not getting the raise I deserved.

Я трохи розсерджений, що не отримав заслужене підвищення зарплати.

26. The new Marvel movie is straight-up fire, you gotta check it out.

Новий фільм Marvel - просто бомба, ти мусиш його подивитися.

27. My bro's new car is the sickest thing I've ever seen.

Нове авто мого друга - найкрутіше, що я коли-небудь бачив.

28. That party last night was lit, I'm still recovering from it.

Учорашня вечірка була шаленою, я досі відновлююся.

29. My girl is such a stunner, all the guys are tryna holla at her.

Моя дівчина - просто красуня, всі хлопці намагаються з нею познайомитися.

30. I'm feelin' hella bummed that the concert got cancelled.

Я відчуваю себе просто розбитим через скасування концерту.

31. My bro hooked me up with the dopest tickets to the big game.

Мій друг дістав мені неймовірні квитки на важливий матч.

32. That new restaurant downtown is the spot, the food is on point.

Той новий ресторан у центрі - місце, де варто бути, їжа там просто бомба.

33. I'm so stoked for the weekend, time to chill and vibe out.

Я в захваті від вихідних, час розслабитися й відпочити.

34. My ex is such a drama queen, she's always making a big deal out of everything.

Моя колишня - справжня королева драми, вона завжди перебільшує кожну дрібницю.

35. The new iPhone is mad expensive, but it's definitely worth it.

Новий iPhone - шалено дорогий, але він того однозначно вартий.

36. My buddy's new car is the bomb, it's got all the latest features.

Нова машина мого друга - просто бомба, вона має всі новітні фішки.

37. That teacher is so extra, she always overreacts to everything.

Та вчителька така драматична, вона завжди перебільшує все.

38. I'm feeling kinda salty about not getting that promotion I deserved.

Я трохи розчарований, що не отримав заслужене підвищення.

39. The new Marvel movie is straight-up fire, you gotta check it out
Новий фільм Marvel - просто бомба, ти мусиш його подивитися.
40. My bro's new car is the sickest thing I've ever seen.
Нове авто мого друга - найкрутіше, що я коли-небудь бачив.
41. That party last night was lit, I'm still recovering from it.
Учорашня вечірка була шаленою, я досі відновлююся.
42. My girl is such a stunner, all the guys are tryna holla at her.
Моя дівчина - просто красуня, всі хлопці намагаються з нею познайомитися.
43. I'm feelin' hella bummed that the concert got cancelled.
Я відчуваю себе просто розбитим через скасування концерту.
44. My bro hooked me up with the dopest tickets to the big game.
Мій друг дістав мені неймовірні квитки на важливий матч.
45. That new restaurant downtown is the spot, the food is on point.
Той новий ресторан у центрі - місце, де варто бути, їжа там просто бомба.
46. I'm so stoked for the weekend, time to chill and vibe out.
Я в захваті від вихідних, час розслабитися й відпочити.
47. My ex is such a drama queen, she's always making a big deal out of everything.
Моя колишня - справжня королева драми, вона завжди перебільшує кожную дрібницю.
48. The new iPhone is mad expensive, but it's definitely worth it.
Новий iPhone - шалено дорогий, але він того однозначно вартий.

49. My buddy's new car is the bomb, it's got all the latest features.

Нова машина мого друга - просто бомба, вона має всі новітні фішки.

50. That teacher is so extra, she always overreacts to everything.

Та вчителька така драматична, вона завжди перебільшує все.

РЕЗЮМЕ

Дана курсова робота присвячена дослідженню особливостей вживання та перекладу сленгу на матеріалі англійських пісень. Робота складається з двох розділів, у яких розглядаються теоретичні засади вивчення сленгу та проводиться практичний аналіз лексичних і граматичних трансформацій, застосованих при перекладі сленгових виразів з англійської мови на українську. Крім того, у курсовій роботі складено діаграми, що містять лексичні та граматичні перекладацькі трансформації.

Результати дослідження розширюють розуміння специфіки перекладу сленгу та можуть бути корисними для лінгвістів, перекладачів та фахівців у галузі міжкультурної комунікації.

Ключові слова: переклад, сленг, англомовні пісні, лексичні трансформації, граматичні трансформації.