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PECULIARITIES OF AMERICAN SLANG REPRODUCING IN A FILM DISCOURSE

Summary. *The article is devoted to the study of the concepts of film discourse and slang. Contemporary American slang is a linguistic phenomenon that reflects cultural, social and technological changes in modern society. Slang includes colloquial vocabulary and jargon. From a linguistic point of view, slang should be distinguished from such layers of vocabulary as regional dialects, jargon, obscenities, and vulgarities, although slang has common characteristics with each of these layers.*

There is a distinction between primary and secondary slang. Primary slang is mostly associated with a group of people who try to strengthen their solidarity within that group by using certain specific vocabulary. Secondary slang is more modern, not associated with a particular group in society. The lexical items used in secondary slang are spread through television, movies, and music, rather than through personal interaction within members of certain groups. Slang is classified according to the sphere of use – general and special (professional).

Film text is a complete and complete message that embodies the author's representation of a certain idea, expressed through verbal and non-verbal signs, organized following the concept of a collective functionally differentiated author using a cinematic code, recorded in the form of a sequence of frames and intended to be shown on the screen for individual or collective audiovisual perception.

*Translation transformations play a special role in the reproduction of slang. when analyzing the film *Deadpool* in Ukrainian, we identified the use of such transformations as: replacement, addition, omission, compensation, euphemization and dysphemization. As our analysis has shown, one of the most common ways to translate slang is to use substitution.*

Key words: *text, film text, film discourse, slang.*

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ОСОБЛИВОСТІ ВІДТВОРЕННЯ АМЕРИКАНСЬКОГО СЛЕНГУ В КІНОДИСКУРСІ

Анотація. Стаття присвячена дослідженню понять «кінодискурс» та «сленг». Сучасний американський сленг представляє собою лінгвістичний феномен, який відображає культурні, соціальні та технологічні зміни в сучасному суспільстві. Сленг включає розмовну лексику й жаргонізми. Із лінгвістичного погляду сленг потрібно відрізнити від таких шарів лексики, як регіональні діалекти, жаргонізми, нецензурні та вульгарні слова, хоча сленг має спільні характеристики з кожним із цих шарів.

Розрізняють первинний та вторинний сленги. Первинний сленг переважно асоціюють із групою людей, які намагаються посилити свою солідарність усередині цієї групи шляхом використання специфічної лексики. Вторинний сленг більш сучасний, не пов'язаний із певною групою в суспільстві. Лексичні одиниці, вжиті у вторинному сленгу, поширювано через телебачення, фільми та музику, а не через особисту взаємодію всередині певних груп. Сленг класифікують в залежності від сфери використання – загальний та спеціальний (професійний).

Кінотекстом є цілісне й завершене повідомлення, яке втілює авторську репрезентацію певної ідеї, виражену за допомогою вербальних і невербальних знаків, організованих відповідно до концепції колективного функційно диференційованого автора за допомогою кінематографічного коду, записане у вигляді послідовності кадрів і призначене для показу на екрані для індивідуального або колективного аудіовізуального сприйняття. Кінодискурс можна визначити як необмежену множину фільмів, що є результатом взаємодії між колективним авторським задумом, складним набором можливих реакцій глядача та самим фільмом.

Особливу роль у відтворенні сленгу займають перекладацькі трансформації. В аналізі фільму «Дедпул» українською мовою нами визначено застосування таких трансформацій, як: заміна, додавання, опущення, компенсація, евфемізація та дисфемізація. Як показав наш аналіз, серед найбільш поширених способів перекладу сленгу є використання заміни.

Ключові слова: текст, кінотекст, кінодискурс, сленг.

Problem statement. Contemporary American slang is a living linguistic phenomenon that reflects cultural, social and technological changes in modern society. Its understanding and classification are of great importance for linguistic and cultural studies, as well as for practical translation and communication between different cultural environments. However, there are several significant problems associated with modern American slang: slang is extremely diverse and subject to rapid change. This dynamic creates a challenge for categorizing and maintaining up-to-date vocabulary and phrases.

Thanks to the Internet and globalization, slang is easily spread around the world. This global openness creates new challenges for classifying and translating slang expressions in different language environments. Choosing an approach to translating American slang can be problematic due to existing cultural and linguistic

differences. It is important to determine the best strategies for translating and adapting slang into Ukrainian.

Analysis of recent publications. Slang vocabulary has long been the object of attention of many domestic and foreign linguists, as it is actively used by native speakers, is constantly updated with new words and expressions, and, accordingly, can be a reliable source of information about linguistic factors. The issue of slang has been studied for the compilation of various textbooks on English lexicology and stylistics and English dictionaries. In modern society, there are continuous changes, new slang units appear, used in the speech of young people, which require constant study and detailed analysis.

The notion of text was studied by K.Parshak, based on his research A. Chasovskikh, V. Demetska, O. Fedorchenko, M. Melnyk,

O. Medvid, S. Zaichenko formulated their definitions for «film text».

Slang was studied and described by T. Vedernikova, and foreign linguists M. B. Arifin, S. B. Flexner, P. R. Munthe, R. Setyowati.

L. Savitska distinguishes argo, slang and jargon. In O. Panchenko's research one can find information about approaches to slang classification (primary and secondary; general and special) and to the ways of slang translation.

Different dictionaries also do not omit the given topic, formulating definitions of the key notion of our research.

The relevance of the topic is due to the importance of studying the translation of slang, since the use of different lexical means of the language affects the effectiveness, value and comprehensibility of film texts. The **goal of the study** is to analyze the ways of reproducing slang in the Ukrainian translation of the comedy film *Deadpool*.

The realization of this goal involves solving **the following tasks**:

- to clarify the essence of the film text as a special type of discourse;
- to characterize the concept of 'slang';
- to identify approaches to the classification of slang;
- to find out how to translate slang;
- to analyse the peculiarities of slang translation in the film *Deadpool*.

Material presentation. To reveal the peculiarities of the reproduction of American slang in film discourse, we must focus on the concepts of «film text» and «film».

It is obvious that the notion «film text» combines the words «film» and «text». In fact, the definition of «film text» is significantly expanded by the definition of the notion «text». K. Parshak (2014), referring to a number of studies, gives the following definitions: a speech act or a series of related speech acts performed by an individual in a certain situation; a unity that is split into statements and is not the result of their adhesion; a structure, a closed organized whole within which signs form a system of relations that determine the stylistic effects of these signs.

As for «cinema», in volume 4 of the Dictionary of the Ukrainian Language (1973), it is stated that cinema is (the same as «film») a work of cinematography intended for screen display,

a motion picture. Based on these definitions, M. Melnyk (2014) concluded that a «cinematic text» is a special type of text that should be defined as a complete message expressed through verbal (linguistic) signs, organized in accordance with the intention of the collective author with the help of cinematic codes recorded on a material medium for further audiovisual perception by the audience.

V. Demetska, using the research of R. Matasov, explains the term «cinematic text» as «a technically differentiated dynamic sign situation, which is a set of structural elements of the cinematic language within a cinematic work, which sends, according to genre specifics, a certain informational and emotional message to the recipient (viewer). This message is a synergistic combination of semiotic codes (verbal language(s), music, kinesics, iconography, etc.) characterized by semantic perfection, intertextuality, multi-author modality, and the presence of various stylistic figures of the film language (film metaphors, film epiphora, parallelism, ellipsis, etc. etc.), recorded on a material carrier and intended for audiovisual perception» (Demetska, 2010, p. 241)

O. Medvid and A. Chasovskikh believe a film text is a holistic and complete message that embodies the author's representation of a certain idea, expressed through verbal and non-verbal signs, organized in accordance with the concept of a collective functionally differentiated author who is using a cinematic code, recorded in the form of a sequence of frames and intended to be displayed on the screen for individual or collective audiovisual perception (Medvid, Chasovskikh, 2015).

Linguists consider film discourse as an integral sign system that results from the interaction of texts in the discourse sphere and various discourses in the semiosphere. The boundaries between individual texts and discourses are not rigid, but rather changeable, as texts and discourses constantly interact and influence each other. Applying a semiotic approach, film discourse can be defined as an unlimited set of films (or films that are considered as film texts) that result from the interaction between a collective authorial intention, a complex set of possible viewer reactions, and the film itself, and that come into close contact in the semiosphere (Zaichenko, 2019)

The analysis of film discourse can only take place in view of the specificity of its linguistic and genre nature. It is the genre of a film text that is considered to be the determining factor in its study. The organization of information and structure of different film texts can differ significantly. Therefore, when studying the functions and properties of film discourse, one should take into account the genre of the film, and the genre of the film should be taken into account when working on its translation.

Audiovisual translation is usually the translation of the speech component of a video. When dealing with an audiovisual product, translators work not only with the film text, but also with other non-verbal aspects of media art that are polyphonic in nature (Medvid, Chasovskikh, 2015).

One of the elements of the film discourse is slang, which is of interest to our research.

The very concept of «slang» in modern linguistics is ambiguous and rather difficult to define. The main difficulties are related to the fact that different authors propose to solve the question of the «slang» concept in their way. T. Vedernikova (2021) notes that in a broad sense, slang includes colloquial vocabulary and jargon, but the social and psychological difficulties of using slang make this term difficult to define. Linguistically, slang should be distinguished from such layers of vocabulary as regional dialects, jargon, obscenities, and vulgarities, although slang shares characteristics with each of these layers. Most often, slang is not geographically limited, but locally, often arising within a group of people united by a single field of activity. Slang is used to establish or strengthen social identity within a particular group.

The attitude to slang in society is very ambiguous. Some linguists believe that it is not entirely appropriate to use it in formal situations because of its rude and rather vulgar stylistic coloring. However, supporters of the opposite opinion believe that slang plays an important role in the English language due to its fresh and lively humor and bright expressive coloring. If you don't know certain slang expressions, you may not understand some phrases in fiction and make mistakes in communicating with native speakers.

Let's look at the definitions of slang offered by Ukrainian lexicographers. «The Explanatory

Dictionary of the Ukrainian Language» contains the following definition: 1) colloquial variant of professional speech; 2) words or expressions characteristic of the speech of people of certain professions or social strata, which, when they enter the literary language, acquire a noticeably emotional and expressive color (Explanatory Dictionary of the Ukrainian Language, p. 637). The same definition is found in the «Dictionary of the Ukrainian Language» (1978).

L. Stavytska (2005) believes that modern slang is like an intermediary between interjargon and the language practice of the people, the colloquial and everyday language of the general population, which has used and will always use the ability of the Ukrainian language to produce stylistically reduced, ironic, grotesque lexical means, which in the modern conditions of democratization of communication styles are adequate to slang and slang nominations.

Slang is generally considered an informal style of speech used by society in a specific community (Presly, Arifin & Setyowati, 2023). Yes, the meaning of most slang words is similar to the meaning of colloquial words. Sometimes it is very difficult to distinguish between slang and colloquialism. According to Flexner (1986), slang should include words and expressions that are frequently used or fairly understood by a large part of the community, but which are not considered «acceptable» and are only formally used by the majority. According to Quirk (1995) slang is used in a language to demonstrate the vivid or playful lexical meaning of a word or expression that is typical of the ordinary conversation of a particular social group.

Some researchers believe that slang can be distinguished between primary and secondary ones. Primary slang is mostly associated with a group of people who try to strengthen their solidarity within that group by using certain specific vocabulary. These groups often belong to the society of prisoners, thieves, drug dealers, fraudsters, gamblers, nightclub performers, etc.

Secondary slang, on the other hand, is more modern, functioning mainly for a new, fashionable or avant-garde style rather than for identifying a particular group. That is, secondary slang is not associated with a particular group in society. The lexical items used in secondary slang are spread through television, movies, and music,

not through personal interaction within members of certain groups.

Slang is classified depending on the sphere of use. But, in general, it is divided into general and special (professional) slang.

Special slang consists of jargon, professionalisms and argot (secret language). It includes many special words and expressions, jargonisms, vulgarisms. It is used in professional and criminal environments. Among its features is the diversity of its composition. It has phonetic and syntactic features.

It is impossible to find a unified slang. There are many different variations. Different social groups at different times have developed their own slang in different ways. The importance of preserving identity, having a secret code or language, varies in each of these cases. In order to maintain the power of slang as a means of encryption, it is necessary to constantly renew it so that other groups are unable to understand it. A lot of slang undergoes changes because it becomes obsolete, or it is borrowed from outside the group. Therefore, the existence of slang dictionaries reduces the full perception of certain words by those who use them.

O. Panchenko (2021) emphasizes that compilers of dictionaries usually limit themselves to stylistically neutral variants of slang lexical items that convey only their general meaning. Therefore, the task of a translator working with a literary text that uses slangs is to find the equivalent of the corresponding one in the target language, which would be characterized by approximately the same expressiveness and emotional coloring as it is in the source language.

Translating slang requires a deep understanding of the context and structure of the sentence that embodies the idea addressed to the addressee. It is important for a translator to take into account not only the linguistic structure of slang, but also the purpose of its use, the peculiarities of the original text, and the cultural and individual characteristics of the speaker. Given these peculiarities, when translating slang, it is often necessary to change the original text, its verbal form, and sometimes even its meaning. However, it is undoubtedly the content that remains the basis for further transformation of slang in the utterance.

O. Panchenko (2021) distinguishes such ways of translating slang as: 1) equivalent translation; 2) explication (descriptive translation); 3) calquing; 4) literal translation (transliteration, transcription).

An equivalent translation is the most successful and adequate, because the use of equivalents allows you to preserve the meaning of the original. Some examples to illustrate: *crib sheet* – ‘шпора’ *action* – ‘метушня’, *shithead* – ‘козляра’, *dude* – ‘чувак, хлющ’, *goof* – ‘дурбецало’.

But it often happens that it is impossible to use an equivalent translation. Translators are forced to make explanations and comment on the meaning of words, as there is a certain layer of vocabulary in the source language that consists of words that are realities of a particular country. In this case, it is appropriate to use explication. For example: *grunt* – ‘студент, якому важливо отримати диплом, а не знання’, *zerology* – ‘неважливі лекції чи пари, які можна не відвідувати’, *God's squad* – ‘студенти, які вивчають релігію’.

Calculus is used by translators to translate special non-literary vocabulary, including slang – *air head* – ‘порожня голова’, *bookworm* – ‘книжковий черв'як’ тощо.

Literal translation is the reproduction of the letter and sound composition of the original in translation. Usually, names of geographical locations or real-life words are reproduced in this way. O. Panchenko (2021) also includes two other methods to this way transliteration and transcription. Transliteration: *Ben Franklin* – ‘Бен Франклін’ (\$100 banknote), *Suzu* – ‘Сюзі’ (\$1 banknote).

Transcription: *loser* – ‘лузер’, *punk* – ‘панк’ (Panchenko, 2021).

Translation transformations also play a significant role in slang rendering. T. Zhuravel and N. Haidari (2015) note that there is no consensus on the very essence of the concept of transformation, which is why there are a large number of classifications proposed by scholars that differ from each other. In any case, translation is always a transformation in the broadest sense of the term.

To study the translation of slang from English, the film *Deadpool* by Tim Miller (USA, 2016), produced by 20th Century Fox Marvel

Entertainment, was chosen. Using the method of continuous sampling, 40 units of common slang were identified in the film (it is the slang that functions in the film) and its translation into Ukrainian was analyzed. Next, we consider the use of slang translation techniques in the movie "Deadpool" when comparing text fragments from the movie in the original language (English) with microtexts in the dubbed movie in Ukrainian.

The analysis revealed the implementation of the following types of transformations.

– **replacement:** *God's perfect idiot* – 'повний дурень', *The comic relief* – 'Жартівник', *Kinda lonesome back here* – 'Якось сумно тут позаду', *I forgot my ammo bag* – 'Застяся забув сумку зі зброєю', *Gotcha* – 'Тримаю', *That is a no go on the tiperoo, Jer* – 'На каву тобі не вистачить, Джер', *Not out of the woods yet* – 'Ще не час радіти', *Anyhoo* – 'Якось так', *Are you sure you wanna shoot your whole wad?* – 'Ти б не розкидався потенціалом', *So you are bump fuzzies for money* – 'Я так розумію, ти продаєшся', *Stalker alert* – 'Всі за мною?', *Cue the music* – 'Врубай музон', *I'm totally on top of this* – 'Я все контролюю'.

– **compensation:** *Yanky-yanky* – 'Еники-беніки', *Right up Main Street* – 'Мої м'які французькі тістечка!'. These examples present more understandable analogs for the Ukrainian-speaking viewer, which are replaced by compensation from difficult-to-understand English-language expressions.

– **addition:**

1) *Time to undo what you did to this butterface.* – 'Час, хлопче, виправляти твою креативність'. In the translation, the word "boy" was added to differentiate between the characters' activities.

2) *Let's pro-con this superhero thing* – 'Нумо, зважимо супергеройські плюси та мінуси'. In this translation the words «зважимо ... плюси та мінуси» were added to substitute «pro-con».

3) *«Stand up»: You re clowning* – 'Це жарт? Ви стендапер?'. In the example above, one can assume that adding a question «Ви стендапер?» is connected with a desire to make the dialogue funny, as the concept of «stand-up» is now very common.

4) *Hakuna his tatas* – 'Акуна його мати'. In this example, American screenwriters changed

the famous Disney phrase «hakuna matata» to «hakuna his tata», where «ma», which meant «my», was changed to «his», but in translation the phrase remains unchanged, but with an additional pronoun «його».

– **omission:** *What the shit-biscuit!* – 'Ти ба!'. In this example, the slang "shit-biscuit," which has a crude expression, is omitted.

The film also uses the technique of **euphemisation**. *«Yeah, the Mr. Merchant who didn't order the fucking pie.* – 'Я містер Мерчант, але я не замовляв це лайно'; *The fuck you are?* – 'Що за лайно?'. In these examples, the obscene English word «fuck» is replaced by the less expressive synonym «лайно».

The technique of **dysphemisation** is revealed in the following example: *I'm after someone on my naughty list* – 'Іду за одним чуваком зі списку поганців'. In this sentence, the neutral word «someone» is replaced with the cruder slang «чувак» to add more expressiveness.

Thus, when analyzing the movie *Deadpool* in Ukrainian, we identified the following transformations: replacement, addition, omission, compensation, euphemisation, and dysphemisation. 58% were translated using the replacement of lexical units, 8% – the compensation method, 15% – addition, 11% – euphemisation, 4% – omission, and 4% – dysphemisation. The most frequently used type of translation is replacement, which allows the use of Ukrainian equivalents when translating English slang. In turn, there are few examples of the use of such types of translation as omission and dysphemisation.

Conclusions and prospects. Thus, a film text is a special work that reflects the authors' subjective understanding of reality. This comprehension is manifested at different stages of the selection of linguistic and non-linguistic material. Film discourse includes universal textual categories that are considered obligatory for a literary text.

By its very nature, slang is an unconventional word or phrase used by a certain person or group of people in informal conversations. General slang is a relatively stable for a certain period, widespread and generally understood layer of non-literary vocabulary. Special slang consists of jargon, professionalisms and argot. It includes many special words and expressions, jargonisms, and vulgarisms.

A translator must find a delicate balance between maintaining authenticity and being understandable to the target audience. Our analysis has shown that the most common way to translate slang is to use replacement. We see the prospects for further research in identifying the functional features of slang units in different types of modern American discourse.

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