

**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ  
СУМСЬКИЙ ДЕРЖАВНИЙ УНІВЕРСИТЕТ  
ФАКУЛЬТЕТ ІНОЗЕМНОЇ ФІЛОЛОГІЇ  
ТА СОЦІАЛЬНИХ КОМУНІКАЦІЙ**



**СОЦІАЛЬНО-ГУМАНІТАРНІ  
АСПЕКТИ РОЗВИТКУ СУЧАСНОГО  
СУСПІЛЬСТВА**

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СТУДЕНТІВ, АСПІРАНТІВ, ВИКЛАДАЧІВ ТА СПІВРОБІТНИКІВ**

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## **PECULARITIES OF SLANGY LEXICO-SEMANTIC UNITS IN YOUNG ADULT LITERATURE (BASED ON THE NOVELS OF E. LOCKHART)**

The research actuality concerns the problem of acceptability of a youth slang lexico-semantic unit through the prism of not a native speaker's/English as a foreign language (EFL) student's knowledge and acquisition of a foreign language. The aim of the investigation lies in distinguishing the role and place of American slang in every day speech and vocabulary enriching. The purpose includes revealing the peculiarities of lexico-semantic units, referring to young adult literature. The sources of the research are the novels of an American author Emily Lockhart who heads the sales charts in the USA as well as in European countries.

Slang is known to be evolved in various social groups and, as a result, it is implemented in different spheres, the number of which comprises, for instance, military,

journalistic, theatrical ones and, of course, it covers the life of young people. Such words are inherent in informal conversation of people who are connected by a certain community of interests. Understanding the features of a lexico-semantic slang unit simplifies speech as well as the process of communication between two members of an equal social class. Along with social characteristic the regional one also takes place, hence we can observe lexico-semantic units' features within youth American slang.

Today's American youth consider postmodernism to be not an ordinary avant-garde aesthetic direction or a theme for academic discussions but a form and a structural component of their everyday life [1].

Slang displays features such as secrecy, privacy or vulgarity that are not applicable to colloquial language, and it produces various effects (e.g. humour, impertinence, offensiveness, etc.), which are not obtained by comparable familiar expressions [2, p. 39].

From the linguistic point of view, slang is regarded as the use of ordinary words in extraordinary senses [2, p. 33]. Thus, if your mom's cake tastes *hella* good, we don't criticize but speak about positive connotation, or if your best friend has just bought new *wheels*, that means he or she has got a new car but now the rubber wheels themselves.

Today's young people are the main players on the postmodernist stage. The connection between postmodernism and the student life is presented vividly in the American literature [1]. Postmodern literature moves away from the canons, differs from others with a rebellious approach, offering a huge spectrum for investigations within the frameworks of teenage or youth media, whereas certain lexical and semantic units serve their definite functions. Hence, we can point out that the notions of postmodern literature and American youth slang are interconnected and interrelated. In the discourse of American slang these phenomena are both lexically and semantically observed mostly on the level of idioms, phrasal verbs and words.

Let's observe the latter ones used by E.Lockhart. On the word level the following examples are to be surveyed:

*"I pretty much had to play, to avoid becoming a leper, but I was terrified"* [3],

*a leper* – the person who is strongly disliked by other people because of something bad he or she has done;

“*Another tidbit for Doctor Z’s file on my sex mania*” [3],

*a tidbit* denotes the best piece of something or can be used for describing hot news;

“*His friend Matt isn’t awful, just kind of lunkheaded and boring...*”,

“*Josh is a moron*” [3],

*a lunkhead* is someone silly, named in a rude way, as well as *a moron*;

“*No one likes a waffler*” [4],

*a waffler* – someone who is lazy, such as a person doesn’t put an effort into making breakfast;

“*You remind us that we are selfish bastards*” [4].

We got used to the noun *bastard* in terms of the meaning “one born without married parents”. But from the perspective of American slang we can denote it attains another sense and also with negative connotation that stands for the noun *scoundrel*.

Along with reaching our main purpose, we can point out the grammar issue that concerns abovementioned words which are nouns and which prevail among other parts of speech within the frameworks of American slang. As for the linguistics, compounds may also be regarded here:

“*Finn Murphy is a stud-muffin*” [3],

if you are in love with *a stud-muffin*, you are dating an extremely attractive man;

“*At this point, the first page of The Boy Book is so jam-packed with two years*”[3],

if the lecture room is *jam-packed*, all students are bona fide;

“*She looked up, called him a flabby, low-life, eyebrow-headed mermaid*” [3],

if he is said to smoke, be drug-addict, have other bad habits, then he is *low-life*;

“*My mother ate a lot, too, bare-faced acting as if fried plantains, spiced shrimp (which I didn’t eat), vegetable jambalaya and ice cream with sugared pecans were all part of her normal regime*” [3], if she is known to be *bare-faced*, then she sees no borders and acts in a shameless way.

The next units to disassemble are phrasal verbs. The prepositions give the verbs certain meaning and while reading a young adult story one is capable of not reaching the meaning. The following units were used by E.Lockhart:

*“Not close friends, but goofing-around friends”* [3],

*to goof around* – to spend time doing nothing important;

*“I never thought he’d swing by on Saturday morning...”* [3],

*to swing by* – to give a sudden visit to someone;

*“You can’t make out with someone else’s boyfriend, Roo”* [3],

*to make out* – to “French kiss” for a period of time;

*“...and my mother popped off to the mall next door and left me alone with the shrink”* [3],

*to pop off* stands for to leave drastically and is used among teenagers more frequently;

*“Chase Hilgendorf said hi to me in the hall, then cracked up laughing”* [3],

*to crack up* serves the meaning of a state when you can’t help but laughing, similarly to the well-known abbreviation *LOL* (*laughing out loud*);

*“...she dishes out what she thinks they deserve”* [3],

*to dish out* means to say some kind of rubbish.

If we distribute the meaning from each stem, we can barely reach it, but it is possible, unlike with the case of idioms that are not equivalent to words in distribution but are semantically analyzable. It is faulty reasoning to argue that idioms are old-fashioned, not wide-spread and are used rarely by the native speakers. These units comprise the third group to mention, vividly expressed in young adult novels by E.Lockhart. Among the examples one can distinguish:

*“I decided to spill my guts about this minor weirdness...”* [3],

*to spill one’s guts* – to tell everything about your secret but not the secret of the other person (in the second case we would rather use *to spill the beans*), and also it should not be mixed with the idiom *to work one’s gut out* that means to be an overachiever;

*“I tried to be a good sport and act like I was enjoying myself”* [3],

*to be a good sport* (borrowed from Australian English) – to be a nice, fair person;

“*But he also said Heidi was superbeautiful and fun, and that they'd played tennis for old times' sake...*” [3],

*for old time's sake* is a good idiom for saying that a thing is done as a way of remembering something pleasant from the past;

“*I didn't want to be a third wheel with Meghan and her boyfriend*” [3],

*to be a third wheel* means to be someone out of a trio who seems the least relevant;

“*She is quiet, she doesn't rock the boat*” [3],

*to rock the boat* means to endanger something;

“*As in, get in bed, hit the sack?*” [3],

if you are having a sleepless night studying, you are dreaming of *hitting the sack* that stands for going to bed.

As we can note, discovering slang, solving and evolving its issues are quite challenging tasks. We should remember that slang in any discourse is not marginal, but a linguistic basic phenomenon. And along with it, slang is a style of usage that is not acceptable in situations outside the group and is unfavorable to the general population, hence we are capable of observing it as a phenomenon, based on the social background. The task of the research was being reached while doing the analysis of slangy lexico-semantic units, the most vividly marked in the novels of E.Lockhart: words, phrasal verbs and idioms. Thus, we can conclude how much postmodern young adult literature contributes to the evolvement of slang within the borders of English-speaking countries as well as the minds of EFL students.

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## **ЕВФЕМІЗАЦІЯ У СУЧАСНОМУ АНГЛОМОВНОМУ ПОЛІТИЧНОМУ ДИСКУРСІ (НА ПРИКЛАДІ ПРОМОВ ДОНАЛЬДА ТРАМПА)**

**Актуальність теми.** В умовах глобалізації ХХІ століття значно зріс інтерес до вивчення питань світової політики, адже ця галузь без перебільшення є надважливою у нашому житті, оскільки допомагає врегулювати суспільство, організувати успішну діяльність усіх його структур, запобігти конфліктів та міжусобиць у межах держави та встановити дипломатичні відносини з іншими країнами. На урядових обговореннях, інтерв'ю, парламентських дебатах успішні оратори прагнуть переконати суспільство у правильності власних дій, нав'язати свої погляди, тому знання основ комунікації та мовних засобів, які допомагають зробити промову ефективнішою – головна зброя політичних діячів.