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**REGIONAL VARIATIONS OF SLANG IN BRITISH
ENGLISH**

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АНОТАЦІЯ

Бакалаврська робота присвячена сленгу як лінгвістичному явищу в британській англійській мові. Вона спрямована на наголошення важливості вивчення варіацій англійської мови та її нестандартних форм. Робота складається з двох частин. В першій частині подані визначення та особливості сленгу. Оскільки сленг не був достатньо дослідженим, а також через плинність сленгу, він залишається одним з найбільш неясних лінгвістичних явищ. Більше того, сленг часто вважають не вартим уваги лінгвістів, оскільки він складає нижній шар лексикону і часто проявляється у формі лайок і образливої або розмовної мови. Дана робота ілюструє, що розуміння сленгу потрібно переосмислити та описати з інших точок зору. Незважаючи на його належність до нижнього шару лексики, сленг характеризується творчістю, грайливістю, та повстанням проти звичаїв. У цій праці також зроблено спробу показати, що сленг може представляти регіональні особливості британської англійської, які теж є частиною цієї мови.

Окрім наведення визначення та опису сленгу, теоретична частина також описує основні типи утворення та семантичні категорії сленгу. Разом з описом морфологічних та семантичних характеристик сленгу, також описані морфологічні та семантичні категорії сленгу. У практичній частині аналізуються словотворення та семантичні категорії сленгу, подані в британській художній літературі двадцятого та двадцять першого століття. Ця праця спрямована на бачення сленгу як засіб передати реалістичність опису, зобразити соціальний клас, та підкреслити відмінності між соціальними класами, зображені в модерністській та постмодерністській британській літературі.

Ключові слова: сленг, британська англійська мова, регіональний сленг, словотворення, семантика

ABSTRACT

This study is dedicated to slang as a linguistic phenomenon in British English. The work is intended to stress the importance of studying the varieties of English and non-standard forms of the language. The paper consists of two parts: Part I, where the main features of slang are examined, and Part II, which analyses the representations of slang in modern British literature. The former discusses the definition and the characteristics of slang. As there has been much less research into it and due to its fluidity, slang remains one of the most ambiguous linguistic phenomena.

Moreover, slang has often been deemed not worthy of the linguist's attention as it represents a low layer of the lexicon and is usually represented by swear words and offensive or informal language. This work demonstrates that slang must be reconsidered and described from other perspectives. Despite its low language, slang is creative, playful, and non-conforming. Additionally, this paper tries to show that slang can represent regional differences in BrE, which are also part of the language.

Apart from the definition and functions of slang, the theoretical part describes common types of word formation and semantic categories in slang. Along with the description of morphological and semantic features of slang, the differences in slang usage in different countries of the British Isles, where British English is spoken, are described. The practical part analyses the word formation and semantic categories in the slang of British fiction literature of the twentieth and twenty-first centuries. This work aims to view slang as a way to render English speech realistic, depict a social class, or highlight the differences among social classes in the representations of modern and postmodern British literature.

Keywords: slang, British English, regional slang, word formation, semantics

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INTRODUCTION

Slang is a form of language mainly used in informal contexts and mostly by young generations. It is also associated with subcultures, nations and social backgrounds. As linguistic material, slang poses several challenges for the linguist due to its constant development and decline. Moreover, slang usually bears a negative connotation as the usage of slang is often familiar to those belonging to lower classes of society and those with little education. This may be one of the reasons why many linguists “have rarely given slang more than a quick hello” [Jonathan 2001, 219].

Slang as a linguistic phenomenon is present in most modern languages. Slang words and slang expressions constitute a significant part of the lexicon used in the informal register, but often, it has yet to be deemed worthy of linguistic research. Representing a lower layer of vernacular register and being racy, discriminatory, and rebellious, slang has been mostly out of the scope of linguistic analysis. Another difficulty in studying slang is that, unlike the words coming and registered in written sources, slang is created orally and usually remains used, spreading by word of mouth. In other words, there are only a few slang words and phrases coined in dictionaries, compared to the overall number of slang used in real life. Therefore, many lexicologists abandon any attempt to research slang words and expressions due to difficulties with finding and analysing slang words.

The meaning of slang itself is fluid and heavily dependent on context. Used metaphorically, any standard word can become slang. That means that slang is evasive and often limited to a particular social group. However, despite all the difficulties posed to linguists, the study of slang must be addressed as it plays a significant role for second language learners, teachers, and translators, as language acquisition without understanding slang is limited. Its function lies in the possibility for youngsters to distinguish themselves from adults and in its expressivity and the manifestation of one’s worldview [Nesterenko, 2016, 44]. Additionally, slang has become more mainstream with the advent of the Internet, as it is often found on social media and television. Moreover, nowadays, slang can be used in literature as a way to

portray a language spoken in real life. As such, slang must not be left out of the scope of linguistic research.

The **aim** of this work is to analyse the semantic categories of British slang and its word formation in modern and postmodern British literature.

To achieve this goal, the following **tasks** are set:

- provide a consistent definition for slang;
- analyse the functions of slang;
- describe the word formation of British slang;
- describe the semantic categories of British slang;
- analyse the British literature of the twentieth and twenty-first centuries on British slang.

The **object** of this work is the study of the aspects of British slang.

The **subject** of this work is the representations of slang in modern and postmodern British literature.

For this work, the following **supporting materials** have been analysed:

- *Jerusalem* by Jez Butterworth;
- *The Ferryman* by Jez Butterworth;
- *Dubliners* by James Joyce;
- *Shopping and Fucking* by Mark Ravenhill;
- *Iphigenia in Splott* by Gary Owen;
- *How late it was, how late* by James Kelman;
- *Trainspotting* by Irvine Welsh;

The purpose of this paper is to describe the differences in regional slang in British English through the lens of modern and postmodern English literature:

The study uses the following **methods of research**:

- method of **authority** to acquire knowledge on the current survey of slang in linguistics;
- the method of **induction** to formulate a concept of slang;
- the method of **deduction** to analyse the functions of slang in supporting materials;

- the **descriptive method** to analyse the semantics and word formation of the British slang found in supporting materials

The **novelty** of this research lies in the fact that British slang has been less studied than American slang. As slang varies in each language and some semantic categories and types of word formation may be more prominent than others, British slang must be studied separately from other non-British varieties of the English language. It is also essential for translators to understand the differences and similarities between British and Ukrainian slang to convey the meaning of slang words and phrases to the reader. Moreover, understanding non-standard forms of language is essential for language learners as they acquire a deeper knowledge of language through it.

CHAPTER I. THE OVERVIEW OF SLANG IN BRITISH ENGLISH

1.1. The definition of slang

One of the underlying issues in the study of slang is its definition. Among various definitions given to the word ‘slang’ by OED, one is often currently used:

Words and phrases which are very colloquial or informal, typically consisting of coinages, arbitrary modifications of existing words, playful or colourful figures of speech, coarse or offensive words, etc., and often used among younger people or (in a distinctive variety) among the members of a given group; such words and phrases considered collectively as a category of vocabulary.

In the following definition, there are several main points about slang. Firstly, slang is considered “very colloquial or informal” and, thus, differs from the general corpora of colloquialisms. Lighter states:

Whereas the merely informal or colloquial imparts a natural, unstilted tone to discourse, slang is conspicuously divergent, taking the place of words near the familiar core of standard English. The aim and chief function of slang is to lower and disavow the dignity of discourse [Lighter, 2001, 220-221].

In other words, slang is not simply colloquial language; it is provoking, expressive, and connotative. While the user of colloquial speech merely tries to establish or maintain an informal discourse, the slang user wants to produce a specific reaction or effect on the participant. That is why slang is often offensive, coarse, and playful.

Secondly, slang is usually limited to a group united by a common social status, beliefs, ethnicity, or nationality. Nowadays, due to globalisation and new technology, slang can spread far away from its origin, but it is still associated with its users. For instance, “cool,” which is used widely across English-speaking countries, remains related to American slang.

Thirdly, the OED definition emphasises that slang belongs to lexis rather than other language systems. In other words, slang is a part of a lexis and is used similarly to other lexical units of the same grammatical categories. That means one cannot

discuss “slang syntax” as it does not exist. As Michael Adams argues, ‘One can imagine an I-language without slang. Indeed, one can even imagine an E-language (language external to the brain) without slang, whereas one cannot imagine language without syntax: it’s a structural truism that where there’s no syntax, there’s no language.’ [Adams, 2009, 193]. Similarly, Julie Coleman suggests that ‘slang terms are usually used according to the grammatical rules of the standard language’ [Coleman, 2012, 13]. The following ideas state that slang is a part of lexis and is subordinate to other language systems such as syntax, morphology, and phonology. It cannot, therefore, create its own syntax as it is used according to grammatical rules and often uses morphemes already established in the English language.

1.2. The functions of slang

Although it may be difficult to describe the distinguishing functions of slang concisely (as there are many), the core feature of slang is that it is aimed at deviating from standard language. Slang undermines the normative usage of language by filling it with new connotations and word formations. That means that users often realise why they use slang, not standard or colloquial speech. Likewise, Adams argues:

At some level, the level of rebellion, resistance, or whatever, slang is really serious. From playground taunts to expressing cultural disaffection, slang is a political act, language in which social behavior and the individual collide” [Adams, 2009, 157].

Therefore, speakers do not only use slang because of their social background and environment; they use it intentionally, despite the fact that most people consider it an outcome of bad education and illiteracy. In contrast, using slang is a conscious communication act of opposition to normative behaviour or thinking, and it often has a political charge in its broad meaning.

Most other functions of slang are more or less connected to the function described above. Eric Partridge outlines seventeen functions of slang words and phrases. The author argues that slang is used to (1) be playful, (2) novel, (3) picturesque, (4) avoid clichés, (5) enrich the language, and (6) be more concrete. Furthermore, he states that slang is used in order to (7) show that speakers are on equal footing or, *vice versa*, to

(8) exclude somebody from a particular social group. Therefore, as Partridge states, slang can also be used to (9) be secret, thus drawing a veil over what must not be known by outsiders [Partridge, 1933, 6-7]. Although some functions listed by the author play an important role in using slang, some are insignificant, such as enriching the language or being picturesque as an aesthetic need, which is not primary for slang users. Coleman supports a similar idea, suggesting that the most important functions of slang are expressing individuality, emotions, and humour [Coleman, 2012, 107]. Moreover, the author believes that slang “is concerned more with power relationships than with culture” [Coleman, 2012, 109], proving that slang is intrinsically linked with political charge and opposition. Additionally, slang is often used to satisfy a need to express emotions and individuality rather than be inventive. Thus, when slang is used, it is frequently connected with hierarchical relationships rather than with being novel.

However, an aesthetic function is also performed by slang words and expressions and the core device employed to create them is metaphor. Adams, for instance, describes slang as “the people’s poetry” [Adams]. In this way, the aesthetic function of slang is satisfied by attributing the characteristics of one object, person, or phenomenon to another.

Karl Sornig states: “Slang, besides borrowing special vocabulary from foreign sources to a large extent utilizes and adapts lexical material already in general use” [Sornig, 1981, 61]. A similar argument is supported by other linguists who state that “Very often the slang shows not only the invention of new words, but also creation of new values for already existing words.” [Elena Ponomarenko et al, 2021, 170]. In other words, slang is considered to use existing words or phrases with a new meaning, thus making them metonymic or metaphoric as they transfer the meaning of a word onto another object or subject, which is also characteristic of poetry.

The similarity between poetry and slang has been discussed by several scholars. For example, Adams points out that “both challenge the social and structural norms of language but also improve on ordinary speech — at least, slang speakers are convinced that ordinary speech expresses less than they mean” [Adams, 2009, 119].

Likewise, Lighter argues that poetry and slang are both “highly connotative, and both are in the business of defamiliarizing the mundane” [Lighter, 2001, 225]. Coleman also thinks that slang is attributed to an “untutored poetic instinct” [Coleman, 2012, 49]. All these thoughts support the idea that slang and poetry have certain common features, such as innovativeness, aesthetic need, and self-expression. Slang terms help express meanings in a way which is not possible with standard English, thus working as poetry for the mundane world.

To summarise the above-mentioned information, I will list the main functions of slang in order of their importance to spoken users.

- 1) Opposing social, cultural, or linguistic norms
- 2) Expressing emotions
- 3) Manifesting one’s identity
- 4) Group inclusion/exclusion
- 5) Being humorous
- 6) Aesthetic need

The list is not exhaustive, and it can be further subdivided and complemented. However, for the purpose of this work, it is sufficient to consider the following functions.

1.3. Slang word formation

Now, it is time to consider word formation in slang. As the metaphor as the core of slang creation has already been mentioned, this section will deal with morphology. Coleman describes several types of slang word formation outlined in the table below.

Type	Examples
composition	Skirt-chaser, Dutch oven, cake hole
back-formation	<i>flake, cross-dress</i>
suffixation	tinnie, barbie, bloogerati
prefixation	super-cool, superfatted, superfly
infixation	Schiznit, biznatch

clipping and blending	za (pizza), sup? (what's up?), telly
backronyms	swag (stuff we all get), gay (good as you; good at yoga, got aids yet)
folk etymology	bare (spelt as bear), merk (spelt as murk)
change in spelling	Innit, boyz, tinternet
onomatopoeia	zap, yack, barf
conversion*	do, go (nouns)*

Table 1. Adapted from *The Life of Slang: A History of Slang* by Julie Coleman, pp. 28-45. Categories with * indicate categories not mentioned by Coleman.

As the table illustrates, slang word formation is similar to that in Standard English. The most frequent types of word formation in slang are composition, compounding, and affixation.

Compounding

Compounding is a major type of word formation in English slang. De Connie Eble lists compounding as one of the main sources of college student slang [Eble, 1996, 30]. Slang allows for various types of compounding, such as NOUN + NOUN (e.g., *dough-brain* ‘someone who acts stupidly or as if not thinking’ [ibid., 32]); VERB + PREPOSITION or VERB + ADVERB (e.g., *harsh on* ‘criticise, belittle’; *blow off* ‘miss class, ignore responsibility’; *mommy up* ‘love, hug, comfort’ [ibid., 33]; ADJECTIVE + NOUN (e.g., *redneck* ‘stereotypical rural southerner’ and *big time* ‘to a superlative degree’ [ibid., 34]).

Affixation

Affixation is another productive type of word formation in slang. As prefixes and suffixes normally add certain semantics to a word, speakers can guess what meaning a slang word has. Among the popular suffixes in slang, there is *-ie* and *-o* can (e.g., *weirdie*, or *weirdo*). Another suffix, *-ati*, denotes certain groups of people united by their interests, and it is used in such words as *glitterati*, *blogerati*, and *twitterati* [Coleman, 2012, 36]. The suffix *-age* frequently means ‘major’ or ‘massive’ (e.g.,

foodage, fundage, scoopage, study-age); *-rama* and *-atic* imply repetition or intensity (e.g., *dunkomatic, jamomatic, jogomatic, barforama, funorama, geekorama*) [Elbe, 1996, 35].

The variety of slang words created by suffixation suggests that suffixation is more productive than prefixation. Nevertheless, Elbe outlines such prefixes as *mega-* (e.g., *megabooks, megabucks, meganap, megawash, and megawork*) and *perma-* (e.g., *permagross, permanerve* , and *permaproblem* [Elbe, 1996, 34-35]. Coleman also points out the prefix ‘super,’ which is often used to refer to the meaning of ‘very’ [Coleman, 2012, 37]. Infixation is not common in English, but it can be found in the speech of African Americans and students [Coleman, 2012, 37].

Blending

Blending has become popular in English in recent years. However, according to Elbe, slang users do not often use blending to create new slang words as they are mostly used for food products. The author lists the following examples of blending found in college slang since 1972: *buel* (body + fuel); *droned* (drunk + stoned); *froyo* (frozen yogurt); *homechop* (homeboy/homegirl + lambchop); *polislide* (political science + slide); *scrump* (screw + bump); *spadet* (space + cadet) *slorch* (slut + whore + bitch); *spork* (spoon + fork) ‘eating implement’; *sweave* (swerve + weave); *trendinistas* (trendy + Sandinistas); *vomatose* (vomit + comatose) [Elbe, 1996, 39].

Clipping

Clipping often occurs in colloquial speech and has also acquired popularity in current English. Slang words are frequently shortened at the end, for instance, in the words *bod* (*body*), *casz* (*casual*), *bro* (*brother*), and *pres* (*precious*) [Elbe, 1996, 37], *telly*, *baccy*, and *hanky*.

Acronyms and backronyms

Eble outlines two types of acronyms. The first is in which the first letters are put together and are pronounced as separate letters or initialisms. The examples are...

Another type of acronym is in which letters are pronounced as one word.

Backronyms are another way to create playful slang, for instance, OPM, (“other people’s money”) B.D.S., (Big Dick Syndrome) I.T.Z. – doing well, I’s – ID [Viediernikova, 2021, 111].

Conversion

According to Laurie Bauer, conversion is highly productive in English as it gives almost unlimited opportunities for word formation. [Laurie Bauer, 1983, 226]. Conversion is also present in colloquial English and slang, for instance, in the words *to sack*, *to jaw*, or *to pal*. Coleman provides the word *beef* as an example of conversion as it is used in several meanings: “to put more muscle into,” “to add vigour or importance to,” “to slaughter an animal for beef,” and “to complain.”

1.4 Phonological features of slang

Apart from common processes of word formation, English slang is distinguished by other creative ways of word coinage. Among the processes used extensively in slang formation, there is change in spelling, onomatopoeia, reduplication, rhyming, alliteration, reduplication.

Spelling

Slang can be created by changing the spelling of existing words. The change of spelling is often done to sound humorous, playful, or unconventional. In this case, spelling is changed intentionally to produce a certain effect rather than show the dialectal pronunciation of a word or a phrase. For example, the word *phat* is used in the meaning of “sexy, attractive; excellent, fashionable,” *tinternet* is used instead of the Internet [Coleman, 2012, 40]; *cigaroot* is used instead of *cigarette* [Eble, 1996, 41]. However, dialectisms and slang words or phrases sometimes overlap, and thus, regional variations of slang are created.

Onomatopoeia

Onomatopoeia is another productive type of word formation in slang. It has become a hallmark in mainstream comic books [Réka Benczes, 2019, 110]. Eble argues that most onomatopoeic slang with negative connotations has labial and/or velar sounds (e.g., wanker, wimp, punk, feeb, quad [Eble, 1996, 41], (e.g., burp, or

guff). In other words, labial and velar sounds are often associated with a negative connotation.

Rhyming and alliteration

Rhyming is an essential feature of British slang, as in English, it is used in Cockney rhyming slang. However, this word formation is not restricted to the London variety, as many rhyming slang words and phrases are created in other parts of the English-speaking world. For instance, in Australia, the phrases *Virgil and Ovid* have been used to replace the word *Covid*; *My Sharona (virus)* is used instead of *Coronavirus* [Lillo Antonio, 2023, 226].

As rhyming, alliteration “lend[s] a more playful, informal quality to the compounds” [Benczes, 2019, 147], which makes it one of the most productive ways of word coinage. Eble mentions examples of alliterated slang expressions such as *bad bongos*, *Bible beater*, *blimp boat*, *peace person*, *thunder thighs* and others [Eble, 1996, 42].

1.5. Slang users

Slang belongs to non-standard forms of English and does not conform to the normative usage of the language. It is the opposite of the taught language, accepted in educational establishments or formal situations, and, therefore, is often viewed as the language used by uneducated people or those who rebel against language and/or societal norms. According to Jonathan Green, slang nowadays is mainly criticised because of the “currently dominant form of slang—that found in rap music—as underpinning illiteracy, joblessness, street crime, and even riots” [Green, 2016, 15]. In other words, slang is often used by people whose place in the social hierarchy is lower in comparison to the middle class or who express opposition to the values of the wealthy classes. Thus, there is a parallel between slang as a form of non-standard language and the rejection of standard social values, such as money, material prosperity, and stable life. This idea is also supported by Lighter, who states: “One of the things—maybe the main thing—distinguishing slang from other kinds of vocabulary is that it tends to be intentionally undignified, startling, or amusing. It’s notably out of place in the realm of formal English” [October 2003]. Therefore, slang

is used mostly in situations when one is willing to oppose standard social values by employing heavily charged words.

As such, slang is likely to be used by the young generation as it is young people who aim to distinguish themselves from mainstream culture and the values of past generations. Similarly, Coleman believes that slang has a “strong association with teenagers and young adults” [Coleman, 2012, 18]. It must be noted that slang is used by both men and women in a relatively equal way. In other words, gender is not a defining factor in the usage of slang. According to the study described by Jannis Androutsopoulos and Alexandra Georgakopoulou (2003), “it is not gender but age and speaking situation that proves to play the most important role” [12]. Therefore, it can be suggested that a linguistic choice favouring slang usage depends on three factors: position in the social hierarchy, speakers’ age, and speaking situation.

1.6. British slang

Although slang is used in various English-speaking countries, it is in the USA that slang has acquired widespread usage [Viediernikova, 2021, 108]. According to Coleman, “because of the influence of American slang, particularly after WWII, it became harder to identify national slang in Britain” [Coleman, 2012, 172]. In other words, nowadays, the boundaries between national variations of slang are becoming blurred due to globalisation and easy access to cultural products of different nations. In particular, the English-speaking world is influenced by the film industry in the US and social media. Thus, the British consciously or subconsciously tend to use American slang.

However, one of the linguistic characteristics of slang is its possibility to manifest regional linguistic differences as it enables slang users to claim their identity. Likewise, Coleman states that ‘slang has long inhabited the area of friction between generations, nations, and social classes, but now it’s particularly associated with ethnicity’ [Coleman, 2012, 8]. The author, thus, states that slang is important not only on the level of generation, social hierarchy, or country but also plays a significant role in distinguishing the vernacular language of one region from that of another.

The UK is characterised by its linguistic variety of English as it consists of four countries: England, Scotland, Wales, and Northern Ireland. Due to the influence of indigenous languages on the development of English, each of the regions has retained particular differences in vocabulary and grammar. Nowadays, these differences are most visible in Scotland and Northern Ireland. In Wales, however, the situation is different as EngE is way more predominant than in regional languages in other parts of the UK. According to Heli Paulasto et al., “the comparatively meagre number of Welsh items results from the more recent Anglicization and formal acquisition of English in Welsh-speaking Wales on the one hand, and of the strong impact of EngE in the longstanding English regions on the other” [Paulasto et al., 2020, 133]. This idea suggests that EngE is way more predominant in Wales than ScotE in Scotland or IrE in Northern Ireland and the Republic of Ireland. Thus, the words listed by various articles on the Internet, such as “29 Welsh Slang Terms Too Tidy Not to Know” [Mary Gormandy White, May 13, 2021], for example, *chopsing*, *cwtch*, *bamps*, or *hwyl* are either unknown to OED or considered dialectisms and colloquialisms rather than slang. In other words, although Welsh slang exists, it is little known and not as popular as slang in different parts of the UK and thus becomes equal to dialectisms.

Lexical variations of slang are more developed in Scotland, specifically in Edinburgh and Glasgow. In particular, Glaswegians can boast the highest number of slang words. According to Caroline Macafee, “Glasgow is the main point of entry into Scotland for items spreading from urban centres elsewhere, and that it is likewise the centre from which these, and native innovations, are most likely to spread in-itially within Scotland” [Macafee, 1983, 43]. Thus, Glasgow can be thought of as the central source of British slang. This can be explained by Glasgow’s social and economic background, which has been favourable to the development of non-standard English. For instance, discussing Scottish rhyming slang, Lillo states:

Nowhere has RS been cultivated with so much enthusiasm as in Glasgow. The reason has to do both with the powerful working-class ethos of this city’s population...and, in the past at least, with the strong links between Glasgow

gangs and the London underworld...which acted as the main conduits for the slang of the English capital [70-71].

The author explains that the residents of Glasgow are more productive in creating non-standard lexical units in English. Firstly, due to the city's industrialisation, the working class in Glasgow is more prominent than in most other British cities. Secondly, the criminal communities and their connection with London gangs have induced the emergence of regional slang words and expressions. Moreover, as slang can be used to express one's identity, British slang in Scotland has a strong connection with the idea of Scottishness, helping distinguish the Scottish from the English and emphasising regional differences between the countries.

Macafee outlines several semantic and lexical categories of Glaswegian slang:

1. Names for the police (*polis, bobby, nick*)
2. Names for girls and women (*bint, tart, jane, judy*)
3. Terms for 'drunk' (*blin' fu', canned, fleein', as a puggie*)
4. Terms for 'losing one's head' (e.g., *peery-heidit, take a flakey, take a berkie*)
5. Rhyming slang (e.g., *china (plate) = mate, on one's Tod (Sloan) = on one's own, (plink) plonk = vin*)
6. Addition of the suffix -ie, or -y (e.g., *reddie, gemmie, and slevvery*)
7. Adding the prefix *ram-* (e.g., *ramfeezle*), *cam-* (e.g., *camstairy*); - the suffix -*foisted* (e.g., *gumplefoisted*), and -*hum* (e.g., *humdudgeon*). [Macafee, 1983, 44-45].

The following types are also popular across the UK, such as rhyming slang, which exists not only in London but also in Liverpool, Birmingham, Manchester, Newcastle, Belfast, and Dublin [Antonio, 2012, 70]. The affixes *ram-*, *cam-*, *-foisted*, and *-hum* may be considered to originate from Scots, although their etymology is unclear.

Slang in Ireland and Northern Ireland is one of British English's most distinctive regional varieties. De Jeffrey L. Kallen argues, "The study of slang in Irish English is in many ways a field of its own" [Kallen, 2013, 128]. Like many regional varieties, Irish English has been influenced by various sources, and vice versa. According to

Karen Corrigan, “some of ... [Irish words] have even made it into Standard American and British English, though the sense may have altered somewhat from that of the original Irish term” [Corrigan, 2010, 91]. In other words, Irish is rather influential since its words have contributed to the development of American and British English.

As code-switching between Irish and English happens frequently among bilingual speakers [Kallen, 2013, 133], this process results in incorporating foreign words into a language in both directions, which later may become slang or colloquialisms.

Moreover, in Irish English, there is another process of word formation, such as using Irish morphemes with English or Scots stems to create compounds [Corrigan, 2010, 91].

Conclusion to Chapter I

Slang is a relatively modern field of research and has not been widely discussed by linguists. Therefore, this area of research needs enlightening. The first problem of the linguist with studying slang is providing a sufficient definition of the word *slang*. In this paper, slang is understood as a range of highly colloquial vocabulary often considered to be derogatory, coarse, or playful. Slang is used mainly by young people or by those who belong to a particular social group, for instance, the working class, drug users, criminals, and police. Nevertheless, slang can be used occasionally by speakers belonging to the middle class. Slang allows speakers to be expressive when standard language is insufficient to convey feelings or attitudes.

The main functions of slang are (1) opposing social, cultural, or linguistic norms, (2) expressing emotions; (3) manifesting one’s identity (4) group inclusion/exclusion; (5) being humorous; (6) aesthetic need. As for word formation in slang, it follows similar rules to standard language. The productive types of word formation in slang are compounding, affixation, clipping, blending, acronyms and conversion. Additionally, slang is predicated on the metaphor and thus has similarities with poetry.

Furthermore, British slang is considered to be less productive than American [Viediernikova, 2021, 109]. However, British English has its own slang not usually used in other English-speaking countries.

CHAPTER II. SLANG IN MODERN AND POSTMODERN BRITISH LITERATURE

2.1. Using Slang in British Literature

As discussed before, slang can be used as a way to express one's identity and demonstrate a person's belonging to a particular community or social class. It is also a rebellious language, with which writers can represent a certain worldview through the lens of a character. According to Caroline Macafee, Glaswegian writers prefer using slang in their writing for more realism [43]. Indeed, as slang represents a part of the lexicon used by most English speakers in everyday life, slang is also imitated in realist literature.

As slang is more often used by the working class rather than the middle class, the literary representations of the former often yield various colloquial and slang words and phrases. Moreover, nowadays, a number of writers turn towards more naturalistic depictions of the world. Siân Adiseshiah says, "Many plays over the last dozen or so years have demonstrated a refreshed interest in class identity, exploitation and conflict. The figure of the working-class subject, in particular, has reappeared in a number of high-profile, well-received plays on the mainstream British stage" [Adiseshiah, 2016 150]. The author states that British theatre of the twentieth century has often addressed the social class division theme, making it a good source of literary representations of slang. The following statement applies to the genre of state-of-the-nation play. Nevertheless, a similar idea can be argued as regards in-yer-face-theatre as here language is also intended to be naturalistic, as said by Alex Sierz: "The language is blatant, the actions explicit, the emotions heightened. Here, the aggression is open, and the intention is to make the experience unforgettable" [Sierz, 2001, 17]. It can be inferred that by using slang, the writers of in-yer-face-theatre and state-of-the-nation plays reproduce the language spoken in real life in Britain, that is, colloquial language, which can contain many slang words and phrases. Among the examples full of slang in in-yer-face-theatre, there are such works as *Mojo* by Jez Butterworth and *Shopping and Fucking* by Mark Ravenhill. Furthermore, another literary genre in Britain is a state of the nation play, which aims to represent a modern

nation and portray a social atmosphere in a country. In this genre, slang represents the language of lower social classes in Britain in a particular country. The works in which slang is frequently found are *Jerusalem*, *The Ferryman* by Jez Butterworth, and *Iphigenia in Spolott* by Gary Owen.

Apart from realism, slang can distinguish one ethnicity or nation from another. Using slang in literature in such a way has become especially popular since the beginning of the twentieth century. For instance, slang is one of the key features of James Joyce's literature as it emphasises social and cultural differences between Ireland and Great Britain. Joyce's works where the reader can find a variety of British slang include *Ulysses*, *Finnegan's Wake*, and *Dubliners*. The range of slang found in *Dubliners* can be explained by the representation the author wanted to achieve. According to Seamus Deane, Joyce proclaimed the return to the natural by "an unflinching realism which...stripped the mask from the pharisaic middle-class society of urban Europe and exposed its spiritual hypocrisy and impoverishment" [Deane, 2004]. Thus, Joyce's literature is representative of slang in Ireland. As for Scottish literature that exemplifies slang, there are two prominent writers – Irvine Welsh and James Kelman, whose novels represent the language spoken in Edinburgh and Glasgow, respectively. In his thesis, Leon Qualls comments on Welsh's and Kelman's works:

Perhaps the most striking—and controversial—representation of the working class in Scottish Fiction is the 1994 novel by James Kelman: *How Late It Was, How Late*. Whereas Irvine Welsh shocked the literati with visceral images of sex, drugs and nihilism, Kelman was adjudged to have committed a much worse crime, namely, writing about the working class and having the audacity to consider it as art. [Qualls, 2017, 12]

The author describes Kelman as the author who represents the working class in *How Late It Was, How Late* and uses vernacular rather than standard English in his writing. Similarly, Welsh focuses on the novel's social context, representing lower classes of society and subcultures. Both these authors' works thus exemplify how slang can be used in literature.

2.2. The functions of slang in the literature

The study results are subdivided into three sections: British English slang in England, Scotland, Ireland and Northern Ireland. To describe the representations of British slang across the United Kingdom, *Jerusalem* by Jez Butterworth, *Iphigenia in Splott* by Gary Owen, and *Shopping and Fucking* by Mark Ravenhill were analysed. The examples of British English slang in Scotland were taken from *Trainspotting* by Irvine Welsh and *How late it was, how late* by James Kelman. British slang in Ireland and Northern Ireland was analysed in *Dubliners* by James Joyce and *Ferryman* by Jez Butterworth.

In all the literature analysed, examples of foreign slang were found, such as American, Australian, or New Zealand slang, for instance, *wino* [S&F, 30], *smack* [S&F, 20], *bumrush* [J, 12], *slam* [J, 14], *baddy* [IS, 13]. That indicates that the British are familiar with the vernaculars of other countries, especially the American, as many characters use American slang often. However, for the purpose of this research, only British slang and its varieties were described.

The supporting material has been chosen in line with the assertion that slang is mainly used by people in a disadvantageous position in terms of social hierarchy and among the young. Thus, *Jerusalem* depicts the lives of gypsies living in England. The main character is Johnny Byron, known as Rooster, the gang leader and drug dealer. He lives in a caravan and is being persecuted by the residents of the area, who are unwilling to accept him as their neighbour. Considered to be an outcast in society, he opposes social norms and refuses to conform. Similarly, his language is filled with slang words and phrases, representing his non-conforming position:

Right, you lot. Hear ye, 'cause I just passed a new law. From this day hence, take note that none of you rats is to *kip* over without written permission from my lawyers. I've had enough. If you can't stand up, *piss off* home. Any one caught breaking that law shall be strung up by their heels from the highest beech, until them's daft head pops. Hark ye. Johnny Byron has spoken. [J, 29]

In the passage, Johnny uses slang and colloquialisms to establish power relations and position himself as a dominant figure among other communication participants.

Thus, the main functions performed by his speech are (1) opposing social, cultural, and linguistic norms, (2) manifesting one's identity, and (5) being humorous.

Another play, *Shopping and Fucking*, depicts five drug users, Gary, Lulu, Robbie, Mark, and Brian, who live in London in the 90s. The play acts as a satire of consumerism and, thus, of middle-class values. The main characters' language is full of slang words, phrases and colloquialisms. However, unlike in *Jerusalem*, slang used in *Shopping and Fucking* performs to some extent different functions as seen in the passage:

Gary: You're a *druggie*?

Mark: I'm a recovering substance abuser.

Gary: You're not a *druggie*?

Mark: I used to be a *druggie*.

Gary: Got you. So what you into?

Mark: You mean ...

Gary: *Sexwise*. [S&F, 27]

In the dialogue, there is an attempt to establish an equal footing from the part of Gary as he first starts using slang, such as *druggie* and *sexwise*. While Mark tries to resist using the same language as Gary, he eventually submits to it. Therefore, the slang in the dialogue performs a (3) group inclusion function.

In *The Ferryman*, the main characters are peasants living in Northern Ireland in 1981. The play focuses on the Carneys, a family of two adults and ten children. Their usage of slang is occasional rather than regular as it mostly allows them to express emotions which are difficult to convey in standard language, for instance:

Uncle Pat: Holy boots! How in the name of buggery did it get out?

....

Mercy: The goose has gone? Oh Jesus! (*Bursts into tears.*)

Nunu: Mercy. Mercy. Mercy. This morning you were in floods 'cause it was gonna get done. Will you make up your *bleedin'* mind? [F, 28]

In the last phrase, Nunu expresses her annoyance at Mercy by using a slang euphemism *bleedin' (bleeding)*. Therefore, in the following example, slang performs a function of (2) expressing emotions.

Iphigenia in Splott recounts the life of a working-class woman, Effie, who lives in Cardiff in a poor district of the city. She is rebellious and often behaves aggressively and disrespectfully, particularly towards better-off classes. The same applies to her language, which is filled with slang words, phrases and colloquialisms, especially coarse slang:

I say, did you just call me a *slag*?

He says, I calls you that all the time, you loves it you do.

I go I have had a fuckin *gutsful* of you –

He goes chill the *fuck* out I was joking like

You *prick* I shout and I'm off down the street,

He skips after me, snapping at my heels, I'm screaming

You *twat*, you *bastard*, you fucking shit

It's like a whole routine we got worked out [IS, 16]

The slang used by Effie is mostly representative of expletives. Using abusive slang words is intended to reflect Effie's emotions (2) and manifest her identity (3) as seen in the passage above.

Trainspotting is similar to other chosen works in terms of social context as it depicts the lives of Scottish drug addicts in Edinburgh. Their social position is inferior to that of the middle class, and they are marginalised. Apart from being excluded from a conforming society, their language is characteristic of drug users and youngsters, for example: "Ah gie the wee *cunt* a had stare. He's nae physical threat, so ah thought, *fuck* it, ah'm *knackered*, n ah climbed ontae the bed" [T, 293]. The usage of the expletive and the slang word *knackered* allows the character to express emotions (2).

Similarly, *How Late It Was, How Late* depicts Sammy, a Scottish man who lives in Glasgow and belongs to the working class.

But fuck it what can he do he's *skint*, he's fucking *stony*, right out the game; she's better off making it herself, the way his luck was running. The worst of it was the couple of grand he started the day with, it was nay his – well it was, but mostly it was earmarked; one thing and another; going invisible is nay cheap man know what I'm saying. [H, 46]

As the main characters' problems are mainly related to money and the police, his speech is often characteristic of slang in relation to the following subjects. By using slang, Sammy is able to express his emotions and evaluate facts (2).

Dubliners represent the lives of the Irish middle class in the twentieth century. Due to the realistic depiction in short stories, their characters's speech is made of colloquialisms and slang words and phrases. Nevertheless, slang is mostly characteristic of particular characters in the short stories, for instance, Mahogany in "An Encounter":

Mahony used slang freely, and spoke of Father Butler as Old *Bunser*. We waited on for a quarter of an hour more but still there was no sign of Leo Dillon. Mahony, at last, jumped down and said:

"Come along. I knew Fatty'd *funk* it." [D, 22]

In the passage, Mahogany uses slang mainly to fit in with a group and express his personality. Therefore, in his speech, slang plays the roles of group inclusion (3) and manifesting identity (3).

It can be concluded that the main functions performed by the slang found in supporting material are expressing emotions (2), manifesting one's identity (3), and group inclusion (4). The function of opposing social, cultural, or linguistic norms is inherent in slang, although it may not be the most important for slang users. The humorous use of slang is occasionally found in supporting material, while aesthetic need has not been seen in the texts.

2.3. Semantic analysis of the British slang

The study revealed 118 lexical units used as slang in the literature. Most of the words are related to the semantic field of the description of people (29), sex (17), communication (8), money (7), crime (8) and expletives (5).

Semantic fields	Number of entries	Semantic fields	Number of entries
Sex	17	General description	3
People	29	Feelings	3
Crime	8	Smoking	3
Money	7	Alcohol	2
Communication	8	Quantifiers	2
Expletives	5	Superlatives	2
Drugs	3	Others	8
Everyday objects	3		

Table 2. The semantic fields of the analysed British slang and the number of entries

The description of people in British slang

The findings demonstrate that slang is often used in terms of human relationships as most words found in literature characterise people rather than objects or processes. Additionally, British slang applied to people often has derogatory or depreciative meanings as 13 of 27 words found in the fiction are derogatory, and four of them are depreciative. This suggests that, as was discussed in Part I, slang is often discriminatory and has negative connotations.

Words synonymous with stupid or crazy

The study has demonstrated that slang words describing people are mostly synonyms for the word *stupid*, for example, *slag* [IS, 11], *Herbert* [F, 8], *(old) josses* [D, 27], *head-the-ball* [F, 29], *radge* [T, 6], *tit* [T, 374], *knob-end* [T, 375], and *bampot* [H, 14].

The word *slag* is polysemic and has more than one meaning in slang use. Their meaning is derived metaphorically from the initial meaning, ‘a piece of stony waste material’ and as such used in terms of industrial production. By means of metaphor, the word has come to be used as slang in several ways. For instance, it can mean ‘a

person who or thing which is the lowest, worst, or most objectionable of a group or community.’ The following signification was found in *Iphigenia in Splott*:

See I know what you think

When you see me pissed first thing wandering around. You think –

Stupid *slag*. Nasty skank. [IS, 11]

In the passage, the main character is thought to be discriminated against based on their belongingness to a low social class as the word *slag* refers to her social background and is used with a negative connotation.

In another example, a *slag* signifies ‘a sexually promiscuous or lascivious woman; a female prostitute.’ This meaning is implied in another passage, taken from *Shopping and Fucking*:

That’s not true about me mum. I don’t let her kiss me. She’s a *slag*. You go home now. You go back where you belong. [S&F, 54].

The OED also provides another slang definition for the word, as, used by criminals or police, *slag* can mean ‘a petty criminal; a rough or disreputable person.’

As for the word *Herbert*, the OED suggested only one meaning – ‘a stupid, ridiculous, or inconsequential person,’ as is implied in the passage: “So your two Herberts there call the Garda, and they run a quick check of your man’s dental records, and they come up with a name.” [F, 7]

Another word, (*old*) *josser*, signifies ‘a simpleton; a soft or silly fellow’ and has been found in the following context:

The word *head-the-ball* has been conceivably coined in Ireland and is used more in Ireland, according to the OED, as is illustrated by the passage:

Here’s what happened. His mammy and daddy took one look at him at birth, realised they’d spawned a *head-the-ball*, got the boat over, took him off to the back of beyond, looked both ways, and shoved him off the feckin’ train. [F, 29]

The word *head-the-ball* is used with a negative connotation as the child described by the word is considered undesirable by his parents.

Conversely, *radge* is primarily used in Scotland and denotes an ‘extremely angry, enraged; wild, violent; mad, crazy.’ In line with these findings, the word was found in

Trainspotting: “Next time one ay us ur walkin hame oan oor Jack Jones, wi git hassle fi these wee radges” [T, 6], where the main character of the chapter refers to his fellows as ‘these wee radges.’ Additionally, in the same novel, there is the word *knob-end*, which means ‘an annoying, objectionable, or idiotic person,’ and is an example of coarse slang. The word has been found in the following context: “It’s business. The customer’s always right, even if he’s a fuckin knob-end” [T, 378].

Additionally, the word *bampot* is used synonymously, meaning ‘a foolish, annoying, or obnoxious person,’ which has been found in both *Trainspotting* and *How late it was, how late*, for example, in the following excerpt:

Ye’ve said something, so where’s yer fucking evidence? Ya fucking *bampot* if ye want to fucking say something then back it up man know what I mean! [H, 14]

Neutral words denoting people

British English slang also has a number of neutral words close in meaning to a *fellow* or a *man*, for example, *bloke* [S&F, 28], *fella* [F, 7], *skin* [D, 165], and *blighter* [H, 98]. The word *bloke* is a frequent one and has been found in other supporting materials, for example, in *Jerusalem*:

Bloke and a bird coming through the wood. Suits. Clipboards [J, 24]

Hang on. When you say ‘giant’. Do you mean big *bloke*, or, like, giant. I mean, how tall was he? [J, 57]

When you’re gone, they’ll all say, ‘Oh yeah, old what’s-his-name. He was a great *bloke*. [J, 69-70]

...the *bloke* waiting to meet you is also called Lee Piper. Make paper. [J, 90]

Some *bloke* from the brewery’s there. [J, 92]

It is worth noting that *bloke* and *fella* refer to a male person rather than a woman, though the OED states that these words can be extended to include women.

Furthermore, according to the OED, the word *skin* was spawned in Ireland and is used as a term of friendship; in other words, it is one of the few slang words which has a positive connotation, as in *Dubliners*:

"Ah, poor Joe is a decent *skin*," said Mr. O'Connor.

"His father was a decent, respectable man," Mr. Henchy admitted. [D, 165]

The OED states that the word is often found in the collocation with *decent* or *good*, as seen in the passage above. The word *blighter* is not necessarily neutral as its primary meaning has a negative connotation, meaning "a contemptible or unpleasant person." However, it is often used as 'an extravagant substitute for 'fellow,'' as, for example, in the following sentence: "See Logan's a tricky blighter, I telt ye that already." [H, 98]. It is important to highlight that the study has not yielded any neutral words used specifically for women rather than men.

Sex in British slang

Another major semantic category of slang words in British English is sex. The study has shown that the words are related to both sexes, but most of them are used about women and have derogatory or depreciative connotations. The words *twat*, *cunt*, *totty*, *slapper*, *meat*, *minge*, and *fanny* all treat women as objects of sexual desire and place them in a disadvantageous position compared to men. These findings prove Coleman's assertion that slang is more about 'power relationships' rather than culture [Coleman, 2012, 109].

Words denoting women

One of the polysemantic words referring to a female is *cunt*. The word is associated with British coarse slang and, by and large, has a derogatory connotation. The initial meaning of the word is 'the female genitals,' but through extended use, it is often used against 'women seen as a source of sexual gratification.' Nevertheless, more than referring to women, the word in the literature was found as a derogatory term as a term of abuse for men, for example:

Professor: For God's sake, man. Say it. 'Ginger is a DJ.' Ginger is a DJ.

Beat.

Ginger: (*points to Johnny*) You are a *cunt*. (*Points to the Professor.*) You, I like. [J, 17-18]

Ginger: I know what you're doing, Byron, you *cunt*. [J, 76]

The word is also used as a general term for people without any derogatory or offensive meaning, which is common in some parts of Scotland, as in *How late it was, how late*, where the search revealed 195 usages of the word *cunt*:

He needed a conversation; some *cunt* to talk to; somebody he knew. And if he did wind up blootered so what, he would get a taxi home. That was one thing about getting huckled, ye saved yer dough. [H. 66]

However, the word remains coarse and highly offensive in British English. To understand its usage, the reader and, in particular, the translator must pay attention to the region where the word is used and to the speakers' social background in order not to misinterpret its meaning.

The word synonymous with *cunt*, *twat*, has also been found in usage, though with considerably lower frequency. Indeed, the OED states that the estimated frequency of the former is equal to 0.6 while the latter appears 0.03 times per million in modern written English. One of the few examples of its usage was found in *Jerusalem*:

I, his faithful hound Shep, hereby instruct Kennet and Avon to tell Bren Glewstone, and Ros Taylor, and her *twat* son, and all those sorry *cunts* on the New Estate, Rooster Byron ain't going nowhere. [J, 9]

The word *totty* implies 'a girl or woman, *esp.* one who is regarded as sexually attractive, pleasure-seeking, or willing to engage in casual sex.' It has been found in *Dubliners*, where it may not be necessarily used as a depreciative term: "Then he asked us which of us had the most sweethearts. Mahony mentioned lightly that he had three totties" [D, 26]. The word in this context is more likely to be used as a neutral synonym for 'a girlfriend.'

The word *slapper* signifies 'a sexually promiscuous woman' (1988–) and is offensive. The negative connotation can be understood by the reaction of the female character in the following conversation:

Pea: She ain't your daughter.

Troy: Shut it, *slapper*.

Johnny: Troy –

Pea: Don't call me a *slapper*. [J, 80]

As for the word *meat*, the OED suggests that it can be used both in relation to women and men in the meaning of ‘the human body regarded as an instrument of sexual pleasure,’ although explaining that it is more often used to women than men, as seen in the passage: “Easy fuckin *meat*. Ah could’ve hud the bitch doon Easter Roas in a short skirt n nae keks” [T, 392].

The words *minge* and *fanny* both denote female genitals but are more often found in extended use to refer to women as objects of sexual desire, for example, in *Trainspotting*: “The Bridges is hotching wi minge. *Ooh, ooh la la, let’s go dancing, ooh, ooh la la, Simon dancin...* There is fanny of every race, colour, creed and nationality present” [T, 36].

As has been illustrated by the excerpts, most words referring to females treat women as objects rather than subjects and place them in a disadvantageous position in comparison to men.

Words synonymous with sexual intercourse

There are a number of words which mean ‘have sexual intercourse’ in British slang: *shag*, *have*, *hammer*, *rabbit*, and *knob*. The first word is an example of coarse slang and has been found several times in *Jerusalem*, as well as in other supporting materials, for example:

There’s not one mum or dad round here could come here and say they weren’t drinking, smoking, pilling and the rest when they was that and younger. And shagging too. Like cats in a sack. [J, 42]

The word *have* can acquire a similar meaning in certain contexts, for instance:

Wesley: Lovely soft skin. Alice Witherspoon.

Johnny: *Had* her ’n all.

Wesley: Everyone *had* her. Witherspoon. [J, 43]

The word *hammer* has been found in *Iphigenia in Splott* in the following passage:

I’m – we’re off out,

I need to get *hammered*. He goes,

I’ll hammer you right here right now love. [IS, 18]

The word *knob* is also an example of coarse slang and as such highly depreciative:

– You still *knobbin* Kelly?

– Naw, she’s back up here. Ah didnae like the wey he said that, n ah didnae like the wey ah responded. [T, 390]

Overall, the words related to sex are mostly used by male speakers and against women. Such observation demonstrates that British slang is often racy.

Crime in British slang

In British English slang, criminals or people related to the crime sphere use a separate sublayer of vocabulary. This sublayer often goes hand in hand with Police slang, as their lexical units are often found together or belong to both sublayers simultaneously.

Words denoting (police) informers

The words *grass* [T, 355], *blabber* [H, 80] and *tout* [H, 98] denote police informers and are used with negative connotations by criminals or people involved in the crime sphere, as it is seen in the following passage:

Everybody *blabbed*. The world was made up of *blabbers*. *Blabbers* and *spooks* and fucking *grasses*. That was it about life man there was nay cunt ye could trust. [H, 80]

The passage demonstrates the usage of synonymous words, such as *blabbers*, *spooks*, and *grasses* that refer to police informers or those who give up secrets in general. Such words are often used by criminals with a negative connotation, as is said in the sentence: “Naybody likes a grass, I appreciate that; but this guy’s something else” [H, 57].

Slang words denoting criminal activities

The words associated with crime in British slang can denote an act of stealing, such as *nick*, deceiving, for example, *blag*, and murder, for instance, *top*, as is illustrated in the following passages:

Says I been burgling flats up the Wilcot Road. I *nicked* his mum’s PlayStation 3. [J, 13]

He brings out this massive bag of weed.

I go where’d you get that?

Blagged my way into some student party Crwys Road

Found it under a mattress next to a foot long dildo? [IS, 17]

Ah'm tellin ye man, ye'll feel so fuckin low ye'll want tae fuckin *top* yirsell.
[T, 251]

As demonstrated by the last two examples, words spawned in a criminal context can be used metaphorically on an everyday level, not necessarily for crime.

Another word found in the supporting material is *porridge* 'time spent in prison; a prison sentence' (1950–): "I'm glad ye've supped a bit of porridge. I've supped a bit myself, just to get that out the road" [H. 75]. Furthermore, the word *suss* (*out*) signifies 'suspect someone in committing a crime' (1953–) or 'some to realise' (1955–). The latter meaning has been found in *Trainspotting*: "In the kitchen, two guys are arguin about the poll tax. One's boy *susses out*, the other's fuckin spineless Labour/Tory Party servile wankboy" [T, 296].

Money

British slang contains various words synonymous with 'money.' there were several British words found in the literature with this meaning, such as *poppy*, *dosh* [T, 87], *bob* [D, 22], and *smash* [D, 26]. The following passage demonstrates the variety of synonyms for money:

- Ah need the hireys [??] man.
- Pardon? The what?
- The *poppy*, likesay, eh...the *bread*, the *dosh* n that. Ken? [T, 87].

Not only are British slang words used, but the speaker in the dialogue also uses an American slang word, *the bread*. It can be assumed that English slang has other synonymous expressions related to money. Furthermore, some words also denote people having little money, for example, *skint* ("he was used to walking long distances, skint and fucking starving" [H, 19] and *brassic lint* ("Every cat's dead palsy-walsy likesay, but once they suss that you're brassic lint, they sortay just drift away intae the shadows..." [T, 152]). Apart from that there was found a word *ponce*, which means 'a man who lives on money earned by another person (esp. a woman); a kept man.' Its meaning is derogatory, as can be seen in the sentence: "He was never a ponce, yer man, that was one thing, he wasnay a poncing bastard" [H, 49].

Other semantic categories

Surprisingly, in the British language, there are not as many slang words and phrases for drugs (4), alcohol (4), and smoking (3) as was expected. That can be explained by the fact that the representations of these semantic fields are taken from American slang rather than British-derived words. Among British slang words belonging to the semantic field of drugs, such words as *whizz* ‘amphetamine’ [J, 14], *druggie* ‘a person addicted to drugs’ [S&F, 27], *a go* ‘a measure of a drug (can also be used about alcohol)’ [S&F, 37], and *spliff* ‘marijuana (originally Jamaican)’ [J, 17]. The words related to alcohol are *swig* ‘an act of drinking’ [F, 93], *bouse* (*booze*) ‘drink, liquor’ [D, 175], and *boozebag* ‘a person addicted to alcohol’ [H, 13]. British slang related to smoking include *fag* ‘a cigarette’ [S&F, 35], *baccy* ‘tobacco’ [J, 18], and *cig* ‘a cigarette’ [F, 103]. Additionally, other semantic categories, which occurred only once, were attributed to the category of others. Furthermore, the slang found in the literature is mainly used with negative connotations. A few euphemistic expressions have also been found, such as *beggar* [J, 9], *bleeding* [F, 28] and *on the turf* ‘engaged in prostitution’ [D, 64]:

Now kiss my *beggar* arse, you Puritans! [J, 9]

There’s absolutely no point to it, except to say, ‘Haven’t I been around here a *bleedin*’ long time, getting under the feet? [F, 28]

"She's *on the turf* now. I saw her driving down Earl Street one night with two fellows with her on a car." [D, 64]

All the words are used as euphemisms, although their offensiveness may remain, as in the first two examples.

Some words are related to the semantic field of body parts and physiology, which include *flapper* ‘the hand’ [H, 80], *gub* ‘the mouth’ [H, 76], *bum* ‘the buttocks’ [J, 14], *bake* ‘the face or the nose’ [F, 36], and *slash* ‘an act of urination’ [H, 43]. The following words usually bear a negative connotation, as illustrated by the context:

And that’s afore ye reach the rules and regulations and all the different procedures; the protocols and the formalities, when ye bow and when ye

scrape; when ye talk and when ye hold yer wheesht – ye follow me, when to shut the auld *gub*... [H, 76]

Then there was yer poor auld fucking *flappers* man yer feet, they were fucking swimming. [H, 80]

The words *gub* and *flappers* are used as a rude way to say ‘the mouth’ and ‘the hands,’ respectively, as the former is used with the word *shut* and the latter with *fucking*.

Other categories of slang describing people are much less frequent, for example, words related to racism, people’s appearance or work occupation. There are only two slang words related to race in the analysed fiction, *golliwog* [J, 20] and *wog* [T, 241] both describing ‘a black or dark-skinned person, esp. a person of African origin or descent.’ Thus, it is not common for British English slang to be used to discriminate against people based on race.

Children also have their own slang, as a few examples of children’s slang are found in the supporting material. These are the words *bagsy*, *beezer*, *easie the peasie* (*easy-peasy*).

In the author’s opinion, the outlined semantic categories are among the most frequent in current British slang and are distinguishing characteristics of it. Compared to other varieties of English, such as American, Australian, or New Zealand, British slang contains different proportions of lexis of different semantic fields and has been continually shaped by regional influences from Scotland, Wales, and Ireland. Thus, British slang is closely associated with the semantic fields of sex, the description of people, crime, and money.

2.4. Word formation of British slang

As slang origin is frequently not discernable, some words and phrases derivation processes can only be hypothetically described, and some words will remain under the label “origin unknown.” However, the main feature of the British slang representations is that they are often metaphorical, although the **metaphor** is often understood in its crude meaning. The comparative reinterpretation of words can be seen in such examples as *bog* ‘lavatory’ [S&F, 13], *butter up* ‘talk persuasively, often

to deceive,' [S&F, 14], *meat* 'woman as an object of sexual desire' [T, 392], *have* 'to seduce a woman,' [J, 43], *gone (on)* 'infatuated, obsessed with,' [D, 62], and *buzz* 'conversation,' [IS, 99].

One of the types of metaphor often used in slang is **metonymy**, which can be found in such words as *cunt*, *twat*, and *minge*, as they can refer to women.

Furthermore, one of the varieties of metaphor is **antonomasia**, which has been found in such examples as (on one's) *Herbert* 'a stupid person' [IS, 8] and *super-Tramp* [J, 70]. Overall, the metaphor is present in all the examples of slang, but it is sometimes used to create other words by various types of word formation.

Clipping is one of the processes that has become popular in modern English slang. As is demonstrated by the analysis, several words are derived from this process, for example, *hanky* 'handkerchief' [S&F, 44], *baccy* 'tobacco' [J, 18], *telly* 'television' [J, 24], *cig* 'cigarette' [IS, 103], *class* 'an upper-class person' [D, 28], *wog* 'golliwog; non-white person (derogatory)' [T, 241], and *grotty* 'dirty, unpleasant' [T, 285].

Apart from clipping, slang coinage word formation can be accompanied by **suffixation**, as is seen in the words *hanky*, *baccy*, *telly*, and *grotty* (*grotesque* + *-y*) The examples of suffixation also include the words *druggie* 'a person addicted to drugs' [S&F, 27], *squaddie* 'a soldier, usually private' [J, 14], *cheapy* 'something cheap' [J, 20], *slapper* 'a sexually promiscuous woman' [J, 80], *gutsful* 'bellyful' [IS, 15], *totty* 'a woman as an object of sexual desire' [D, 26], *Scouser* 'an inhabitant of Liverpool' from the dialect, *Scouse*, spoken there, or a word also denoting its resident, *scouse*) [T, 377], *blondie* 'a blind person' [H, 61], *deafie* 'a deaf person' [H, 61], *dumbie* 'a dumb person' [H, 61], *flapper* 'the hand' [H, 80]. It can be concluded that one of the most frequent suffixes used for slang word formation is *-ie (-y)* as it helps create humorous diminutive words and depreciative expressions or gives a humorous tone to words.

Compounding, though less frequent, has also been found in the fiction, for instance, *shitstabber* 'a male homosexual,' [S&F, 39], *brassic lint* 'penniless' [T, 152], *soapdodger* 'dirty person' [T, 288], and *knob-end* 'a stupid person' [T, 378], *boozebag* 'a person addicted to alcohol' [H, 13], *head-the-ball* 'a stupid person' [F,

29]. Thus, compounding appeared to be less productive than affixation in slang, at least in terms of slang representations in the given literature.

One example of an **acronym** has also been found in *Iphigenia in Splott*: “Bitch hasn’t deep cleansed since a million years BCC – before CC cream” [IS, 16]. Its usage is equal to occasionalism, but it is worth demonstrating that most slang is used only once, and only a small proportion of it survives and is coined in dictionaries.

Some slang words are formed by changing their spelling and/or pronunciation. This is particularly characteristic of regional variations in pronunciation, which later become lexicalised and associated with a certain region in the UK. Nevertheless, such words constitute an important part of British slang, and thus, it is worth outlining them.

Phrases which stand for slang

Slang can occasionally be used if it is used situationally. This can be seen in the following conversation in *Jerusalem*:

Lee: Before a great journey, the Potawatomie braves used to go on fasts to gain knowledge. Build willpower. Vision quests. You go on a dream quest and discover your true name. Your spirit name.

Ginger: So what’s your Red Indian spirit name then, Lee?

Johnny ‘Burns His Smurfs.’

Ginger ‘Flies to Australia Then Comes Straight Back.’ [J, 22-23]

The phrases ‘Burns His Smurfs’ and ‘Flies to Australia Then Comes Straight Back’ are used humorously in the passage. Nevertheless, as they are used as single lexical units, they can be treated as slang phrases.

2.5. Phonological features of British slang

As discussed in the first section, phonology and meaning can sometimes be interconnected. Eble mentioned that **labial and velar sounds** are often found in slang [Eble, 1996, 41], which suggests that they may have negative connotations. In line with this statement, many slang words found in the fiction consist of labial and/or velar sounds, such as *bloke* ‘a man, fellow’ [S&F, 28], *fag* ‘cigarette’ [S&F, 35], *bollocks* ‘testicles’ [J, 11], *nick* ‘steal,’ [J, 13], *bum* ‘the buttocks’ [J 14], and *blag* ‘to achieve something by an act of persuasion’ [IS, 17]. Moreover, some slang words

imitate natural sounds and thus are examples of **onomatopoeia**: *buzz*, *whizz* ‘amphetamine’ [J, 14], *swig* ‘an act of drinking, especially alcohol’ [IS, 93], and *tick* ‘a moment’ [J, 16]. **Spelling** can also be changed so as to express a connotative meaning, deviate from the standard language, or for euphemistic use. It is changed in the words *fella* [IS, 7], *beggar* [J, 9], and *bleeding* [IS, 28].

The **alliteration** is another feature of the slang language. As the usage of slang alliteration can be equalled to occasionalism, it may not be possible to derive the meaning of alliterated words and phrases out of context. In this excerpt, Ginger from *Jerusalem* uses alliteration and rhyming:

(Ginger) Council stepped in. Made daredevilling illegal. Come ’91, ’92, main attraction on Fair Day’s some twat in a tent doing snooker trick-shots. Balloon animals. *Smarty fucking arty*. [32]

The sound [t] is alliterated in the second sentence while the last is rhymed. Another example of alliteration is pronounced by Johnny Rooster Byron in *Jerusalem*: “In a thousand years, Englanders will awake this day and bow their heads and wonder at the genius, guts and guile of the Flintock Rebellion” [53]. Although in this example the sound in the word *genius* does not coincide with those in *guts* and *glory*, the letters used are the same, which suggests a trifold rise in semantic significance.

Another example of alliteration is in the following passage:

Public bar, saloon bar, pool table, *Millionaire machine*, shit burgers, crap kiddies’ option, fiddly bloody sachets, broken bloody towel dispensers, fucking stupid T-shirts... [ibid., 92].

Here, there is alliteration in the collocations ‘*millionaire machine*,’ ‘crap kiddies’ option,’ and ‘broken bloody towel dispensers.’ Additionally, consonance is seen in ‘fiddly bloody sachets,’ as well as the repetition in ‘public bar, and saloon bar.’

Other examples of alliteration and rhyming include ‘whirler-swirler’ [ibid., 71], and “Snooze, you lose” [ibid., 73].

Rhyming plays a major role in rhyming slang and is a productive method of coining new words. Apart from well-known Cockney, British English contains other

variants of rhyming slang. One example of rhyming slang has been found in *Trainspotting – Jack Jones* ‘on one’s own’[T, 6].

Conclusion to Chapter II

It has been illustrated that slang can be used in literature for the naturalistic depiction of people’s speech. Thus, slang can be found in modern works where realistic representation is a feature of the genre, for instance, in modernist literature, such as *Dubliners*, or postmodernist, such as *Trainspotting* and *How Late It Was, How Late*. In addition, slang can be used in modern theatre, in particular, in in-ye-face theatre and state-of-the-nation plays.

The study of supporting material has shown that slang is regularly used by young people and can be also found in children’s speech and occasionally in the language of the middle class. There are certain social groups to whom slang is more characteristic, namely, criminals, police, drug users, and the working class. Slang variations can be specific to a region where British English is spoken, but most slang words and phrases are shared among English speakers. It has been illustrated that slang performs four primary functions: opposing social, cultural, or linguistic norms, expressing emotions, manifesting one’s identity, and group inclusion.

The most frequent semantic categories of slang in British English are those describing people, sex, crime, and money. The majority of words used in British slang are derogatory; as for slang words related to sex, it is mainly applied to women rather than men.

The word formation processes popular in British slang are clipping, affixation, and compounding. The phonological processes are also essential in British slang, as slang users often use rhyming and onomatopoeia. In the representations of slang in literature, it has been found that alliteration in slang is also used.

CONCLUSION

The study has examined slang as a linguistic phenomenon, focusing on British English. It has given a definition of slang and described its functions. Slang is a highly colloquial vocabulary consisting of often offensive and humorous words and phrases. These words are mostly used by people belonging to lower social classes, as slang is often associated with the uneducated. Nevertheless, slang usage can become popular as a trend among teenagers and subcultures.

The main functions of slang are opposing social, cultural, or linguistic norms, expressing emotions; expressing one's identity, and social inclusion or exclusion. Additionally, slang can perform an aesthetic function or convey a humorous effect.

Slang is largely created according to lexicographic norms in English, and it is rarely invented without linguistic motivation. Therefore, slang word formation can be characterised by affixation, compounding, clipping, blending, and acronyms. It can also be created by means of phonological features, for example, through onomatopoeia, rhyming, and alliteration.

Slang is a part of the vocabulary and is universal to most languages. However, the proportion of slang depending on the language or its variety may vary. Thus, American English is considered more productive in slang coinage than British English. However, the study has shown how linguistic slang distinctions can be represented in fiction.

As for the main semantic categories of slang, the study has demonstrated that slang is mostly employed to describe people, usually with a negative connotation. Furthermore, it is commonly used in the context of sex and often used against women. Several slang words and phrases also belong to the semantic fields of crime and money.

The main tasks of the paper have been achieved. Nevertheless, further research into British slang is needed to gain a broader understanding of it. The next direction of studying slang can take a pragmatic course in terms of translating British slang into Ukrainian.

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APPENDIX

1.	skin	165	A chap, a fellow; used as a term of friendship	People	<i>Dubliners</i>
2.	baccy	18	Baccy; bacco; bacca noun tobacco UK , 1792 (71) Not too much baccy.	Smoking	<i>Jerusalem</i>
3.	bagsy	28	Claim a right to do something because you said it first	Communication	<i>The Ferryman</i>
4.	bampot	14	A foolish person	People, derogatory	<i>How late it was, how late</i>
5.	beezer	40	<i>(children's slang)</i> Great, excellent	Superlative	<i>The Ferryman</i>
6.	beggar	9	Used as a euphemistic replacement for “bugger” in all expletive phrases and exclamations	Expletive	<i>Jerusalem</i>
7.	blag	17	<i>transitive.</i> To obtain or achieve by persuasive talk or plausible deception.	Crime	<i>Iphigenia in Splott</i>
8.	bleeding	28	<i>(low slang)</i> A substitute for <i>bloody</i>	Expletive	<i>The Ferryman</i>
9.	blighter	98	A contemptible or unpleasant person; often merely as an extravagant substitute for ‘fellow’	People, depreciative	<i>How late it was, how late</i>
10.	blindie	61	a blind person	Others	<i>How late it was, how late</i>
11.	bloke	28	Man, fellow	People	<i>Shopping and Fucking</i>
12.	bob	22	A shilling; money in general	Money	<i>Dubliners</i>
13.	bog	13	a lavatory	Places	<i>Jerusalem</i>
14.	bollocks	11	Used as an all purpose expletive	Expletive	<i>Jerusalem</i>

15.	boozebag	13	A person addicted to alcohol	Alcohol, people, derogatory	
16.	poouse (now booze)	175	Drink, liquor	Alcohol	<i>Dubliners</i>
17.	brassic lint	152	Penniless, 'skint'	Money	<i>Trainspotting</i>
18.	buggar	68	The variant of bugger; expressing annoyance, hatred, dismissal, etc.	Expletive	<i>How late it was, how late</i>
19.	buggery	28	An interjection used to express annoyance, frustration, or pain	Expletive	<i>The Ferryman</i>
20.	bum	14	The buttocks; occasionally and specifically, the anus, the rectum	Body parts	<i>Jerusalem</i>
21.	bunser	22	A pet name for a child	People	<i>Dubliners</i>
22.	butter up	14	An act of persuasive flattery	Communication	<i>Jerusalem</i>
23.	buzz	99	Conversation, talk	Communication	<i>The Ferryman</i>
24.	cheapy	20	something cheap; a thing of little value or of poor quality. <i>spec.</i> a film, book, etc., produced on a low budget	Money	<i>Jerusalem</i>
25.	cig	103	Cigarette	Smoking	<i>The Ferryman</i>
26.	class	28	An upper-class person	People	<i>Dubliners</i>
27.	clobber	29	To hit; to thrash or 'beat up'; to defeat, shoot down; to reprimand or criticize severely.	Action verbs	<i>How late it was, how late</i>
28.	crackers	26	In predicative use: crazy, mad; infatuated.	Emotions and feelings	<i>How late it was, how late</i>
29.	cunt	9	1) the vagina (The most carefully avoided, heavily tabooed word in the English language) 2)a woman, especially as an object of sexual desire	Sex, people, derogatory	<i>Jerusalem</i>

30.	deafie	61	A person who is deaf or hard of hearing	Others	<i>How late it was, how late</i>
31.	do one's nut		To become extremely angry, irritated, or agitated	Emotions and feelings	<i>How late it was, how late</i>
32.	dosh	87	Money	Money	<i>Trainspotting</i>
33.	doss	108	To sleep; <i>esp.</i> to sleep at a common lodging-house or 'doss-house'	Others	<i>How late it was, how late</i>
34.	druggie	27	A person addicted to drugs	Drugs	<i>Shopping and Fucking</i>
35.	dumbie	61	A person who is unable to speak, <i>esp.</i> as a result of deafness; a person who does not speak.	Others	<i>How late it was, how late</i>
36.	easy the peasie	41	<i>(children's slang)</i> Extremely easy, very simple	Others	<i>How late it was, how late</i>
37.	fag	35	Cigarette	Smoking	<i>Shopping and Fucking</i>
38.	fella	7	A man, a fellow	People	<i>The Ferryman</i>
39.	flapper	80	The hand	Body parts	<i>How late it was, how late</i>
40.	fuck all	9	<i>(coarse slang)</i> Nothing at all; (in negative constructions) anything at all; the least thing.	Expletive	<i>How late it was, how late</i>
41.	funk in	22	To lose your nerve, to have your courage or determination give way	Feelings	<i>Dubliners</i>
42.	gaff	35	A building	Everyday objects	<i>Trainspotting</i>
43.	gagging for it	55	<i>intransitive.</i> to be gagging for: to be desperate for, to require urgently. Originally with reference to air; subsequently also (<i>slang, chiefly British</i>)	Sex	<i>Jerusalem</i>

			more widely, esp. in sexual contexts. to be gagging for it: to be desperate for sexual intercourse		
44.	golliwog	20	British slang. offensive. A black or dark-skinned person, esp. a person of African origin or descent	People, derogatory	<i>Jerusalem</i>
45.	gone (on)	62	Infatuated with, obsessed with	Feelings	<i>Dubliners</i>
46.	grass	355	A police informer	Crime	<i>Trainspotting</i>
47.	grub	22	Food	Food	<i>How late it was, how late</i>
48.	gub	76	The mouth	Body parts	<i>How late it was, how late</i>
49.	gunge	15	A sticky or viscid mass; any messy or clogging substance, esp. one considered otherwise unidentifiable. Also, general rubbish, clutter, filth.	Others	<i>Trainspotting</i>
50.	gutsful	15	Bellyful	Quantifier	<i>Iphigenia in Splott</i>
51.	hammer	18	To copulate vigorously	Sex	<i>Iphigenia in Splott</i>
52.	hanky	44	A handkerchief; a tissue	Everyday objects	<i>Shopping and Fucking</i>
53.	have	43	To seduce, usu. a woman; to have sexual intercourse, both heterosexual and homosexual	Sex	<i>Jerusalem</i>
54.	Head-the-ball	29	A stupid person; an idiot	People, depreciative	<i>The Ferryman</i>
55.	Herbert	7	A stupid, ridiculous, or inconsequential person	People, derogatory	<i>The Ferryman</i>
56.	kip	29	To go to bed, sleep. Also, to lie <i>down</i>	Others	<i>Jerusalem</i>

57.	stony	46	<i>slang</i> . Short for stony-broke; penniless.	Money	<i>How late it was, how late</i>
58.	suss (out)	296	(<i>Police slang</i> and <i>Criminals' slang</i>). To suspect (a person) of a crime	Crime	<i>Trainspotting</i>
59.	swaddler	22	A protestant	Religion	<i>Dubliners</i>
60.	swig	93	An act of drinking, especially alcohol	Alcohol	<i>The Ferryman</i>
61.	tit	374	A stupid person; an idiot, a fool	People, derogatory	<i>Trainspotting</i>
62.	to nick	13	To steal	Crime	<i>Jerusalem</i>
63.	to shag	13	To have sex UK , 1788 (1961)	Sex	<i>Jerusalem</i>
64.	to take the piss (out of sth)	28	To make fun (of), to mock, deride, satirize	Communication	<i>Shopping and Fucking</i>
65.	top	251	To kill, to murder	Crime	<i>Trainspotting</i>
66.	totty	26	(<i>sometimes depreciative</i>). A girl or woman, esp. one who is regarded as sexually attractive, pleasure-seeking, or willing to engage in casual sex.	Sex, people, depreciative	<i>Dubliners</i>
67.	tout	98	A spy; an informer	Crime	<i>How late it was, how late</i>
68.	twat	9	1) the vagina 2) a woman 3) a promiscuous homosexual man (2327)	Sex, people, derogatory	<i>Jerusalem</i>
69.	twig	165	To understand	Communication	<i>Dubliners</i>

SUMMARY

Дана робота присвячена темі сленгу в британському варіанті англійської мови. Актуальність роботи полягає в тому, що сленг є невідмінною частиною неформального реєстру мови. Сленг часто використовується молоддю та часто присутній у мовленні субкультур або певних соціальних шарів. Часто сленг сприймається негативно, оскільки він належить до нестандартних форм мови і, таким чином, уникається у формальному письмі. Тим не менш, завдяки своїй конотативності, експресивності, та креативності, сленг можна нерідко знайти в художній літературі.

Згідно з Колман, сленг більшість британців не використовують стандартну англійську у повсякденному спілкуванні [Колман, 2012, 12]. Тим не менш, в школах та університетах, як британських, так і зарубіжних, вивчають саме стандартну англійську мову, через що у носіїв мови можуть виникати труднощі у комунікації з носіями. Це підтверджує те, що знання сленгу може бути використано у вивченні іноземної мови та її різних реєстрів.

Окрім цього, вивчення сленгу британського варіанту є необхідним для перекладачів, оскільки певні письменники, в особливості, модернізму та постмодернізму, використовують сленг для реалістичного зображення світу та комунікації між людьми. Знання функцій, семантики, та словотворення британського сленгу, таким чином, є однією з вимог перекладачів художньої літератури.

Як обговорено в роботі, британський сленг є менш популярним та продуктивним порівняно з американським, з чого постають складнощі його дослідження.

Мета цієї роботи - проаналізувати використання сленгу в британському варіанті англійської мови в літературі модернізму та постмодернізму.

Об'єкт даної роботи - сленг в британському варіанті англійської мови.

Предмет даної роботи - використання сленгу в британській літературі модернізму та постмодернізму.

В роботі поставлені наступні завдання:

- Визначення терміну “сленг” в лінгвістиці;
- Опис функцій сленгу;
- Семантичні категорії та словотворення британського сленгу;
- Опис використання сленгу в британській літературі модернізму та постмодернізму.

Робота складається з двох розділів, висновку, та додатку, в якому наведені лексичні одиниці, знайдені в ілюстративному матеріалі.

Ілюстративний матеріал був обраний з ціллю дослідити використання сленгу в літературі різних носіїв британського варіанту англійської мови.

В роботі були використані наступні методи лінгвістичного дослідження:

- Метод дослідження літератури для розуміння поняття сленгу в контексті лінгвістики
- Індукція для формулювання визначення терміну “сленг”;
- Дедукція для аналізу функцій сленгу на ілюстративному матеріалі;
- Опис для характеристики семантичних категорій та словотворення сленгу в ілюстративному матеріалі.

В результаті дослідження, було знайдено 118 лексичних одиниць, частина з яких неведені в додатку та аналізовані в Розділі II. Серед функцій сленгу, були наведені наступні: (1) супротив соціальним, культурним, або лінгвістичним нормам; (2) вираження емоцій; (3) вираження власної особистості; (4) соціальна інклюзія/соціальне відчуження; (5) бажання справити комічний ефект; (6) естетична потреба. Серед них, сленг найчастіше виступає у перших чотирьох функціях. Серед найчастіших семантичних категорій сленгу, які були знайдені в ілюстративному матеріалі, описані наступні: опис людей (), секс (), та злочинство (). Щодо словотворення сленгізмів, найпоширеніші типи включають в себе афіксацію та словоскладання. Також було знайдено низку слів,

утворених відсіканням та телескопією, що підтверджує популярність цих типів словотворення в англійській мові.

Окрім цього, сленгізми можуть утворюватися завдяки фонологічним аспектам мови, наприклад, шляхом римування, ономотопеї, та алітерації.

Всі завдання роботи було в повній мірі виконано та ціль досягнута. В подальшій перспективі, вивчення сленгу британського варіанту англійської мови може взяти прагматичний курс, націлений на переклад сленгізмів, або викладання англійської мови з використанням художньої літератури, написаній нестандартною англійською мовою.