

sublanguage can they can be correlated with the results of research on the terminology of other sciences, as well as provide important clues to the comparative study of multicomponent in other functional modifications of the Russian and English languages [4].

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TRANSLATING YOUTH SLANG IN YOUNG ADULT LITERATURE: CHALLENGES AND STRATEGIES

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This article explores the intricate process of translating youth slang in Young Adult literature, focusing on the "All for the Game" trilogy by Nora Sakavic as a case study. It delves into the significance of colloquial speech in depicting the lives and emotions of teenage characters, emphasizing its role in establishing identity and social connections. Drawing on linguistic theories, the study highlights the challenges faced by translators in conveying slang effectively across languages, particularly in maintaining cultural nuances and communicative norms. Through analysis and examples, it demonstrates various translation techniques employed to capture the essence of colloquial vocabulary, including descriptive translation, borrowing, and

adaptation of idiomatic expressions. Despite differences in linguistic and cultural contexts, the translation process aims to preserve the authenticity and impact of youth slang, ensuring a meaningful reading experience for target language audiences.

Young Adult (YA) literature is fiction targeted at a teenage audience. A defining feature of this genre is that the age of the main characters aligns with the age of the readers. Several subgenres have been identified within this genre: Coming-of-age fiction, High School fiction, dystopian teen fiction, and Sick-lit. The most common themes in Young Adult literature include issues of self-discovery, relationships with parents and friends, first love, and experiences with illness or death. In English-language Young Adult literature, particularly in the works of authors like Nora Sakavic, which have served as the material for this study, the lives, experiences, feelings, and emotions of teenagers are depicted [1]. The subject of analysis was the colloquial speech, especially youth slang, in the "All for the Game" trilogy.

The layer of colloquial vocabulary undoubtedly constitutes one of the most interesting areas for study in any language. Colloquial speech often carries an idiomatic nature and vividly reflects the mentality of native speakers. Linguists have been paying attention to the peculiarities of conversational speech for several decades [2].

The adolescent years, often marked by feelings of alienation and struggles with self-identity, are closely tied to the adoption of a specific speech style. This manner of speaking is crucial for teenagers as it helps establish their sense of self and reinforces their belonging to a particular social group. Language, as noted by Eckert, holds significant power in conveying social meanings beyond the literal words spoken. Eckert suggests that the choice of words, pronunciation, grammar, and how these elements are combined contribute significantly to the development of a unique language style. This style serves as a signal of the speaker's identity, intentions, and social affiliations. However, while employing a specific language style can foster trust and connection with those who share it, it may also create distance or unease with individuals who do not belong to the same linguistic community [3]. The term «colloquial style" can be understood in different ways. It is used to denote the degree of literariness of speech and is included in a range: high (bookish style), middle (neutral) style, low (colloquial) style, as well as to denote one of the functional varieties of literary language [4].

In times of societal change and evolution, the formation and growth of youth occur within a context of shifting consciousness, adaptation, and restructuring. Consequently, young people develop within a new era characterized by fresh perspectives on life and altered worldviews. This shift significantly impacts the

speech patterns and behaviors of the younger generation. While age serves as a common thread among individuals, the notion of a unified communication style based solely on age is somewhat arbitrary. Speakers of youth slang are typically individuals aged 12 to 30. For a young person, it is important not only what they say but also how they say it, wanting to be an engaging storyteller. In connection with this, "**dude**" is used instead of "*friend*"; "**swill**" instead of "*drink/beverage*"; "**He is pissed**" instead of "*He is drunk*"; or "**I'll definitely hook up with you later**" instead of "*I'll definitely meet with you later*" [5]. There is also a large layer of vocabulary that has emerged based on the realities of a country and has no equivalents in the target language [6].

For example, "**tupper**" – a combination of "*tea*" and "*supper*", «**brunch**» – a combination of "*breakfast*" and "*lunch*".

When translating youth slang, which has emerged based on the realities of a specific country, it is necessary to use descriptive translation or borrow words based on alliteration with a footnote translation.

It is also worth noting the translation of idiomatic expressions and phraseological units. The best way to translate is to find in the target language an identical phraseological expression, for instance N. Sechkina achieved it in Russian; "**I just don't buy it**" – "*Я просто на это не куплюсь*" [7].

If an equivalent idiom cannot be found, it is necessary to find an expression that has the same connotative but different denotative meaning.

For example, "**Well, I guess there is no use to me sticking around till the end of the day**". – "*Ну, думаю, мне не нужно торчать здесь до конца дня*" [7].

The translation of borrowed lexical units that function as slang terms in the target language is particularly fascinating. Lexical units borrowed by Russian slang from English and American slang do not pose particular difficulties in translation: **bucks** – *баксы*; **guy** – *гай*; **money** – *мани*; **crazy** – *крейзи*; **party** – *пати*; **okay** – *окей*; **wow!** – *Вау!* [7]

For the translation of colloquial vocabulary and vernacular, several translation techniques and methods can be distinguished. First of all, there are two main methods that a translator follows: direct or literal translation and indirect (non-literal) translation. The first method is not very acceptable when translating units of colloquial vocabulary, as it violates the principles of translation adequacy and the customary norms of the target language. For example:

- "*Hey, Neil, can you pass that!*
- *No get it yourself.*
- *You know **you really ain't shit.***" [5]

This phrase can be used to degrade or belittle someone, indicating their insignificance or low status. It cannot be translated literally because it would violate the customary norms of the Russian language, or at least because here the translator encounters differences in communicative norms between the two languages: in modern English, especially in the American variant, the use of coarse words like "shit" is almost normal, whereas in Russian, this is unacceptable because Russian equivalents of English vulgarisms are much coarser. Therefore, an adequate translation of this phrase would be:

- *"Эй, Нил, можешь передать?"*
- *Нет, возьми сам.*
- *Ты знаешь, ты действительно пустое место."* [7]

In analyzing the translation of the novel from English to Russian, certain differences in conveying slang units are observed, which can be explained by a number of reasons. Nevertheless, this aspect does not detract from the significance of the translation, as the translator has made strides in addressing the challenge of rendering colloquial vocabulary, including slang, from English to Russian within the context of Young Adult literature.

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ҚОСТІЛДІЛІК ЖӘНЕ ОНЫҢ ТҮРЛЕРІ МЕН МАҢЫЗДЫЛЫҒЫ

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Abstract: Knowledge of multilingualism is a life requirement. Bilingual, multilingual, being a polyglot now is not surprising; however, the reverence of the native language, pure speech, and respectful attitude will be one of the most important life issues. In professional area, the meaning and using languages are necessary.

Key words: bilingualism, polyglot, multilingualism, national culture

Аннотация: Знание многоязычия – требование жизни. Быть билингвом, полилингвом, полиглотом в настоящее время не является удивлением. Однако почитание родного языка, чистая речь, уважительное отношение останется и будет одним из главных вопросов жизни. В профессиональной сфере необходимо значение и употребление языков.

Ключевые слова: двуязычие, полиглот, полилингвизм, билингвизм, национальная культура.

Түйіндеме. Көптілді білу - өмір талабы. Билингв, полилингв, полиглот болу қазіргі уақытта таңғаларлық жағдай емес. Дегенмен, ана тілін қастерелеу, таза сөйлеу, құрметпен қарау күн тәртібінен алынған жоқ. Кәсіби салада тілдердің қолдану маңыздылығы қажет.

Тірек сөздер: Қостілділік, полиглот, полилингвизм, билингвизм, ұлттық мәдениет.