

## YOUTH SLANGS IN CONTEMPORARY YOUNG FICTION IN ENGLISH AND UZBEK LITERATURE

**Raimova Aziza Ozod qizi**

Student of Master's Department Uzbekistan State World Language University

[azizaraimova999@gmail.com](mailto:azizaraimova999@gmail.com)

Scientific advisor: **Abduvahobova Mahina Azatovna**

Candidate of philology sciences

### ABSTRACT

*General interest in teenage books has been upsurging. Adolescent fiction is a challenging task due to the use of slang and other colloquial vocabulary or stylistic devices. However, the translation of stylistic devices as such has not been researched since linguists focus on teen slang.*

**Key words:** *slang, phrase, argot, jargon, made-up terms.*

### АННОТАЦИЯ

*В настоящее время растет интерес к подростковым книгам. Художественная литература для подростков представляет собой сложную задачу из-за использования сленга и другой разговорной лексики или стилистических приемов. Однако перевод стилистических приемов как таковой не исследовался, поскольку лингвисты ориентируются на подростковый сленг. Целью исследования является анализ сленга в популярных книгах для современной молодежи в английской и узбекской литературе.*

**Ключевые слова:** *сленг, словосочетание, аргот, жаргон, выдуманные термины.*

### ANNOTATSIYA

*Hozirgi kunda badiiy asarlarha bo'lgan ehtiyoj kundan kunga ortib bormoqda. Badiiy adabiyotlarda jargon va leksik jihatdan chegaralangan so'zlashuv lug'ati yoki stilistik vositalardan foydalanilgan so'zlarni tushunish qiyin vazifadir. Shu boisdan tadqiqotning maqsadi ingliz va o'zbek adabiyoti bo'yicha zamonaviy yoshlar uchun ommabop kitoblardagi leksik jihatdan chegaralangan so'zlarni tahlil qilishdan iborat.*

**Kalit so'zlar:** jargon, ibora, argot, jargot, yasama terminlar.

The use of modern English is constantly changing. New phenomena, objects, and ideas generally lead to the production of new lexical units, which is known as word creation. Young people, who are ready to accept the odd, who desire to appear youthful and sound contemporary, are particularly receptive to innovations. Although youth slang is objectively present in the English language, this phenomenon has not subsided over time.

Scripture becomes a source of language as a result of teenagers' growing interest in literature, as children pick up new words, expressions, allusions, or metaphors and incorporate them into their everyday speech. However, because of the use of slang and other colloquial vocabulary or stylistic devices, reading young adult fiction can be difficult. One of the key factors in giving readers an acceptable alternative for fiction is the stylistic effect. A writer must deal with a variety of issues that arise throughout the process, such as choosing an effective technique, identifying references and irony, and preserving the register, genre, or level of formality of the text.

The study's objective is to examine the slang used in popular contemporary young adult novels written in both English and Uzbek. To accomplish the goal, the following goals have been established: analyze theoretical problems surrounding the use of stylistic devices in fiction; discuss the subject of young adult fiction; choose examples of stylistic devices with slang words; and highlight the significance of the use of stylistic devices in contemporary young adult fiction.

Around the middle of the 20th century, the publication of *Catcher in the Rye* by J. Sallinger, which has been widely read ever since, marked the emergence of young adult fiction as a literary genre.

Despite the fact that, according to Waller (2009, p. 3), adolescence is a phenomenon that varies depending on culture, historical period, personal experiences, and factors like gender, race, or class, issues like drug use, a poor relationship with one's family, restraint, going against the grain, love, loss, trying things for the first time, difficulty in school, and suicide are universal issues that affect both teenagers and adults. They can also serve as a fantastic illustration of how not to act in a specific circumstance. Even works set in a post-apocalyptic society (such as *The Hunger Games*) might be interpreted as metaphors for a new phase of life, inescapable change, or defying the odds.

The themes stated above are all conveyed in various ways. For the sole purpose of allowing the reader to experience the protagonist's emotions, young adult books are frequently written as diaries, first-person accounts, or from the perspective of third person limited omniscient. The form, in combination with a clever selection of slang terms, references, and stylistic elements, depicts the linguistic trends of a specific time.

The source of the research material is the field of literature. Modern teen fiction employs a variety of stylistic techniques. For instance,

(1) in "Fallen" by Lauren Kate:

*Gears were starting to shift into place inside Thomas' head...*

The noun "gears" is used by the author to denote thoughts. The whole phrase creates an imagery of a mechanism which starts to work again after a pause. Thomas now begins to comprehend what is going on around him. Therefore, "shifting gears" is used to describe the process of understanding and beginning to consider potential solutions. In the example provided, a metaphor is employed, and the simplest definition of a metaphor is to think of it as an indirect comparison of certain traits that transfers meaning from one word to another.

*“I feel like a piece of klunk”*

In this instance, the author creates a brand-new noun that functions as both an onomatopoeic word and a euphemism for the word "shit." Because it makes a sound similar to excrement when it falls, a character in the book explains to another that it is another word for excrement.

*“Oh, jeez, please kill that metaphor,” Penn whispered.*

The word "jeez" is a modified way of pronouncing "Jesus" in this situation. Religious euphemisms are fairly frequent. Additionally, this euphemism doubles as an irritated interjection.

(2) in “Stranger in a Strange land”

Although the definition of the word "grok," which is used, is "to drink," this is just one of the many uses the word has. Water is revered and regarded as holy on the barren planet Mars. A communicative act is drinking water. The characters in "Stranger" use the word "grok" to convey sex, love, hate, understanding, and any other strong emotion or action that demands complete empathy. To grok something is to observe it so intently that you merge with it. Personification was effectively applied in this case.

(3) in “The Far Side”

Gary Larson is one of the most influential comic strip creators ever, and The Far Side has also been influential. One of Larson’s most well-known comics included a caveman symposium with a professor displaying Stegosaurus anatomical slides. After the late Denver Museum of Natural Science realized there wasn’t really a name for the spiky part of a Stegosaurus’ tail, he points to it and calls it the Thagomizer. Due to his success in having his slang accepted by academics, Larson has earned the top spot on our list, as a result, Thagomizer has become the informal term.

(4) in “Cat’s Cradle”

This phrase “granfalloon” was first used by Kurt Vonnegut to describe his fictional Bokononism religion in Cat’s Cradle. A granfalloon is a false collective made up of individuals who have pledged loyalty or a sense of shared identity with the group,

but whose actual connections are worthless. A grandfalloon is essentially a grand but useless organization. Since then, the phrase has been given a strategy that describes the promise that encourages people to give up their individual identities in favor of commitment to a group ideal. In one study, two groups of participants were divided by coin toss. Despite the fact that the act that separated the two groups was utterly useless, once a person was a part of the group, they tended to behave as if the other members were close friends or relatives.

According to the Uzbek literature, slangs in youth speech are semantically divided into several types:

1. According to the age of the speakers: "You should be the center!" (From the speech of 10-12-year-old children).
2. According to gender: "If Pakhan" addresses them as "harip", then this word will not come out of their tongue" (from the speech of boys, Tahir Malik, "The long road of crime"); "Hey, girls, he is a big "sirkach" (from the speech of girls. Here the word "sirkach" comes in the meaning of "clown").
3. According to information: "Is it a hot word to say that the season is dead?" (Tahir Malik, "The long way of crime"); in students' speech: "close" - end the session; "vozdukh" - scholarship; "yakhlamok" - to return from the exam; "stukach" is a firecracker.
4. According to the situation of the speech: "Telman, without taking his eyes off his mother, drank a load of vodka and laughed saying, 'Mamul is a knockout'" (Tahir Malik, "The Long Way of Crime"); "Mirhosil is stroking his neck, then suddenly waves his hand: - Nastroenia is broken." (Tahir Malik, "The Long Way of Crime").

Words that are often found in the speech of young people are observed in the works of art related to the topic. For example, in the works of Tahir Malik, there are many words and phrases typical of youth speech. From "Goodbye Childhood":

"Stalba guards" do not have a specific topic to talk about;

In class, he even begins to demand "excellence" - "leadership";

We can't talk about the "discotheque" problem;

But some teenagers interpret these ideas in their own way and organize "incomparable sevens" or "Zorro's team" to establish justice in society in their own way;

After the film "Beware of the car" and "Detochkin children" groups appeared and engaged in damage to private cars; "At school, even children are afraid of him, calling him a psycho." nicknamed";

"The wolf" showed Toshmat in order to protect him";

"Okay, you go. Don't forget what I said yet. Get out of your house.

Your father is a "podles" man, you can't live with him";

"Hold your lungs, bratishka";

"But he was angry not only because Keldiyorov's case was "shut up", but also because these "shut ups" were still going on";

"Papul said don't let foreigners in," Sanjar said "foreigners".

he spoke deliberately";

"Look, chef?" - said";

"While we are here, this is Qamariddin," said Tal'at, "go and call him, say that the Count is calling";

"You say that this "big fish" killed Mirtillayev?";

"I know, their "headquarters" is in front of the cinema".

From the work "Demon Streets of the Devil":

Names of "thieves":

"Bozorchilar" - thieves in markets;

"Yumronkoziq" - thieves in the subway;

"Maydonchilar" - robbers on railways;

"Poygachilar" - city thieves in transport;

"Do'kondorlar (teatrchilar)" – shop and thieves in public places;

"Yo'lichilar" - street thieves;

"Badxatlar" - tailors who are good at cutting clothes and bags;

"Niqobchilar" - those who steal by hiding their hand behind clothes or some other item;

"Baliqchilar" - pocket money specially made thieves with fishing rods;

"Jarrohlar" - hidden money with the help of special clamps (tweezers) thieves;

"Chimchilog'ich" - thieves without any auxiliary equipment;

"Titratgichlar" - pushers, people who steal in the crowd;

"Sumkachilar" - thieves of women's bags;

"To'nka" - thieves who steal money from household bags (the lowest class among thieves).

To conclude, it can be said that any social strata in society, their social classes find their expression in our language. How social groups see the world is reflected in their lexicon. Sociolects in the language indicate the social status and culture of the speaker. The most important peculiarity of slang concerns not the plane of content. The lexical meaning of a slang word contains not only the denotational component, but also an emotive component. It is expressive, evaluator and stylistically colored. Slang is normal and natural human linguistic creativity. It is mostly word play and the intelligent manipulation of sound and meaning for all sorts of social purposes. There are no stabilizing influences, such as grammars and stylebooks, to stifle creativity, limit expansion, or prevent the making of errors. Users are free to innovate, make errors, and repeat misinterpretations that become new slang.

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