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“THE STYLISTIC ANALYSIS OF THE USE OF SLANGS IN FICTIONS”

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THE STYLISTIC ANALYSIS OF THE USE OF SLANGS IN FICTIONS

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INTRODUCTION

Actuality of theme. In accordance with this tradition started by the founder of the country's independence, he proposed declaring the new year 2017 "the Year of Dialogue with the People and Human Interests".

This proposal was greeted with thunderous applause from those at the gathering and supported by them.

The ceremonial event concluded with a holiday concert by prominent artistes and young performers.

The tradition to announce the name of the next year and identify priority areas for further development during the celebration of the Constitution Day dates back to 1997[1].

President of Uzbekistan Shavkat Mirziyoyev by his decree has approved the action strategy on priority areas of the country's development for 2017-2021.

The action strategy will be implemented in five stages, and each stage provides for approval of a separate annual state program on the strategy's implementation in Uzbekistan, according to the decree[2].

The strategy includes five priority areas, and the first one envisages improvement of state and social construction, strengthening the role of the Uzbek parliament in modernization of the country, development of the institutional framework of the state administration, reduction of state regulation of the economy, strengthening the role of civil society institutions and the media.

The strategy also envisages reformation of the Uzbek judicial system, it is proposed to strengthen the genuine independence of the judicial power and the guarantee of protection of the rights and freedoms of the country's citizens,

[1] https://www.uzbekistan.org/named-year/archive/8071/
[2] http://en.trend.az/casia/uzbekistan/2718472.html

development and liberalization of the Uzbek economy, development of the social sphere.

Under the guidance of President a special attention is paid to formation of harmoniously developed, highly educated, modern thinking generation, able to take responsibility for the fate of the Homeland[3].

In consistent realization of the Law of the Republic of Uzbekistan "On Education", National Program of Personnel Training, significant place is reserved for construction of new schools, academic lyceums, vocational colleges, higher education institutions, capital reconstruction and strengthening material-technical base of the existing ones, their provision with modern educational equipment.

The resolution of the President of Uzbekistan "On measures to further improve system of foreign languages teaching" dated from 10 December 2012 is being implemented in all regions as well.

This document serves as an important guideline in development of new textbooks for teaching foreign languages, introduction of advanced teaching methods using modern pedagogical and information-communication technologies, education of a new generation to foreign languages, cardinal improvement of the system of training of specialists, fluent in these languages, creation of conditions and opportunities for wide use of information resources by students.

Slang is a language style, a way of speaking that contains informal words and expressions, restricted in their use to a particular social group; that may be replace the terms used in formal, standard language by other terms with a strong emotional impact. They are expressive, mostly ironical words serving to create fresh names for some things that are frequent topics of discourse. All languages, countries and periods of history have slang. Stylistic analysis is a normal part of literary

[3] http://www.gov.uz/en/press/society/17255

studies. This is practiced as part of understanding possible meanings in the text. It is also usually assumed that the analysis process will show good writing qualities.

Some elements of stylistics and main structure of using slangs have been given in detail possibly with examples. Some novels have been used to clarify the use of slang in fictional works. In modern history, there is a tendency for researchers to increase their interest in language and identify facts that create a number of new problems for linguists.

The emphasis on the interaction of the text and the reader necessarily generated a great interest in literature as a social discourse with its attendant participants, expectations and goals. The potential of linguistic contribution to literary discourse is considered in the category of stylistics. Stylistics can be further described as the study of literature as a means of communication. Our linguists believe that "it follows from this that the style is really definable only in terms of the operations performed by the producers and recipients of the texts.

If you're new to stylistics it's often difficult to know where to begin when attempting a stylistic analysis. Analyzing a text stylistically is unlike doing a 'literary' analysis as it needs to be much more objective and rooted in the researcher's knowledge of linguistics. With stylistics we aim to explain how the words of a text create the feelings and responses that we get when we read them. What I aim to do here is to demonstrate how to conduct a stylistic analysis of a literary text. I will try to show how such an analysis can be completed.

While studying a literary text from a stylistic perspective, we should start reading the text to understand the overall picture. Then, we should start dissecting the text by looking at peculiar and eye-catching peculiarities.

Object of the work. Research paper is the stylistic analysis of the use of slangs in fictions and discussed the reasons for the use of slang and its stylistic value.

Subject of the work. All types and problems of the stylistic analysis of the use of slangs in fictions of the English language.

Purpose of the work. This study is to consider the stylistic analysis of the use of slangs in fictions of

This goal was the basis for such tasks like:

- determine the role and place of slangs in fictions;

- consider the degree of expression of slangs in foctions;

- consider the stylistic analysis function of the slang;

- determine which stylistic analysis tools are used to express slangs in fiction;

- classify slangs according to their types;

- highlight analysis groups.

In this work, we used the following **methods**:

- method of analysis of scientific literature;

- descriptive method;

- comparative method.

This qualification work consists of introduction, 3 chapters, conclusion and bibliography.

CHAPTER I. CHARACTERISTICS OF THE TERMINOLOGICAL FIELD OF WORK.

1.1 An attempt to define the term slang

English is the head language of international business and diplomatic , academic relation and leading language of international tourism. Most of the scientific, academic and technological information in the world is conveyed in English. The English language is as changeable as other languages. The language of the previous centuries differs from the modern languages. The life always develops and it makes the language develop too. Whenever people use the language they cause it to flow in and around itself, creating new words, meanings, ways to express their expressions. Some scholars divide the English language into two various languages: the standard English language and slang. This confirm that a very numerous part of English is slang.

So what is slang? Term "slang" is dynamic of the language and therefore it is very vague and ambiguous. We can observe interesting of language development and culture of people through knowing linguistic sites of the English language.[4] Slang refers to words or phrases that begin to be used widespread way. Slang words show attitudes of some sub-culture or group that uses them.

The "New Oxford Dictionary" describes slang as follows:

a) The special vocabulary used by any set of persons of a low or disreputable character; language of a low, vulgar type;

b) The cant or jargon of a certain class or period;

[4] Collie, J. and Slater, S. (1987) Literature in the Language Classroom Cambridge: CUP.

c) Language of highly colloquial type considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some special sense.

In the English-speaking world the description of the origin and function of slang has been left largely to lexicographers rather than to others who study language for a living.

Webster's "Third New International Dictionary" defines the term slang as follows:

1. Language peculiar to a particular goup as:

a) the special and often secret vocabulary used by a class (as beggars, thieves) and usually felt to be vulgar or inferior: argot;

b) the jargon associated with a particular profession, trade or field of activity.

2. A non-standard vocabulary composed of words and senses characterized primary by connotations of extreme informality and usually a currency not limited to a particular region and composed typically of Coinages or arbitrarily changed words, shortened forms, extravagant figures of speech, or verbal novelties usually experiencing quick popularity and relatively rapid decline into disuse.[5]

In general all linguists approve that slang is non-standard vocabulary composed of words and notions characterized by denotation of extreme informality and usually by a currency not limited to a particular region.

Slang consists of the words and expressions that have escaped from the cant jargon and argot of specific sub-groups of society so that they are known and used by an appreciable percentage of the general population, even though the words and

[5] Durant, A. and Fabb, N. (1990) Literary Studies in Action. London: Routledge.

expressions often retain some associations with the subgroups that originally used and popularized them.[6]

Slang fills a necessary niche in all languages. It can serve as a bridge or barrier . Thus, for many words, slang is a trial ground that finally proves them to be generally useful, appealing and worthy enough to become standard or informal speech. For other words, slang is a testing ground that shows them to be too limited in use, not as appealing as standard synonyms, or unnecessary, hasty, whimpering or unacceptable for standard or informal speech. For third group of words and expressions, slang serves not as a final testing ground that either proves or ignore them for general use, but becomes a vast limbo, an area of speech that a word never leaves .

Slang words cannot be different from other words by sound or meaning. In fact, most slang words are homonyms of standard words, spelled just like their standard counterparts. For example, the slang synonyms for word *head*are *attic, hat peg, nut, brain-pan, high, tight, pot (marijuana);* the slang words for word *money* are

brass, beans, dibs, chinc, oof, wards. Of course, these words are alike in their ordinary standard use and in their slang use. Also, the meanings of beans and money, head and attic, pot and marijuana are the same, so it cannot be said that the connotations of slang words are any more colorful or racy than the meanings of standard words.

1.1 Interpretation of the term "slangs in fiction"

Histories of all languages and countries have slang. This is true because they all have had words with different degrees of social confirmation and popularity.

[6] Alderson and Short in Short, M. (ed) (1989) Reading, Analysing and Teaching Literature. Harlow: Longman.

Language is dynamic, at any given time hundreds and thousands of words and expressions change from one level to another, become more acceptable or less acceptable, become more popular or less popular. Slang expressions are created by the same processes that affect ordinary speech. There are many words in Modern English that were absent in Old English. The language is always up-to-date. Due to the endless appearance of new words, the language always develops.

During the Middle Ages, writers such as William Caxton, Chaucer described regional differences between pronunciations and dialects. Different dialects and spellings express the first meaning for the term "slang". The present-day meaning of slang began forming from the 16th or 17th century.

In its earliest use, the word slang referred to the vocabulary of "disreputable" people. The English criminal cant developed in the 16thcentury. The English criminal cant was a new kind of speech and was used by criminals and cheats. Scholars thought that the English Criminal Cant had either formed in Romania or French. By the end of 16th century this new style of speaking was considered to be a language "without order". During the 18th century schoolmasters taught pupils to believe that The English Criminal Cant wasn't true slang of English and slang was

considered to be taboo[1]. By the early nineteenth centre, it was not exclusively associated with disreputable people, but continued to be applied to language use below the level of standard educated speech. The origin of the word is uncertain, although it appears to be concerned with thieves or criminals cant. A Scandinavian origin has been proposed, but discounted by the Oxford English Dictionary based on "date and early connections".

Term "slang" demonstrate the dynamics of the language. Although it is spread so much that now can easily be found in all kinds of literary works,, yet there is no easy mechanism for identifying it. The certain truth about slang was exposed by Lighter and Dumas that anyone can acknowledged slang, but no one can define it.

Slang is a dialectal word that reached London from the north and for a long time preserved the traces of its low origin. The route was from “territory; turf” to “those who advertise and sell their wares”, and to “vulgar language”.

A slang expressions may become widely used and quickly die. It may become satisfied as standard speech, either in its base slang meaning (bus from omnibus, taxi, pub, phone, piano, dandy) or with an altered meaning. Some expressions have prolonged for centuries as slang.

Most linguists admit that the origin of the word slang is “unknown”. In contrast, a Swedish researcher on slang Anna Brita Stenstorm in her article “From slang to language: a description based on teenage talk” shows that one of Swedish dictionaries consulted “Bonniers Stora Lexicon” maintains that the Swedish word slang comes From English slang and that the origin is uncertain.

The slang words wasn’t introduced in the Nordic countries until the middle of 19th century. . The first occurrences of the slang word are dated in 1756 in the OED. So word “slang” appeared in English language earlier than in the Languages of Scandinavian countries. Another point on the forming of the slang word suggest that it isn’t English word; it is the Gipsy term for their secret language. Some scholars consider that it derived from French. The expression of slang appeared before it got the name “slang”. Old English Slang depended more on vulgarity than modern slang. Slang of Old English was named “flash” language which expressed both slang and cant. It is important to emphasize that the term “slang” firstly acknowledged by Grose in 1785. He characterized it as a “cant or vulgar”.

Eric Patridge in “Slang Today and Yesterday” notes that from 1850’s, slang has been the received term for “illegal” verbal speech.

In the 20th century, mass media and rapid travel have accelerate both the circulation and demise of slang terms. Television and novels turned criminal cant into slang. For example, *five grand* for *$5000.* In the 1940s, drug-related expressions

were a secret jargon ; in the 1960s they were adapted by insurgent youth and in the 1970s And 80s they were widely known.

How do the slang words come to life? There are several ways of slang words formation:

1.Various figures of speech participate in slang formation:

Skirt-girl (metonymy)

Killing-astonishing (hyperbole)

Clear as mud (irony)

Slangs usually arise by the same means in which new words enter the general vocabulary.

1. The slang word can form thanks to the recycling of the words and parts of words, which are already in the

language.

Affixation allows limitless opportunities for open-ended sets:

Mega beers, megabucks, mega work

Compounding makes one word from two:

Airhead-someone out of touch with reality

Homeboy-a person from the same hometown

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[7]www.com/questions.-about/British-slang

[8]en.wikipedia.org/wiki/British_slang

[9]http:/blog.oup.com/

2. A productive process especially in American English is the addition of a particle like *off, out, on* to a noun, adjective, verb, to form a phrasal verb:

Blimp out – overeat

Blow off – to ignore

3. In slang, frequently used words are likely to be abbreviated:

OTL-Out to lunch – out of touch with reality

VJ-video jock- an announcer for televised music videos

OBNO-obnoxious

SUP?- What's up?

Pro- professional

4. Sometimes new words are just invented:

Shenanigans – tricks, pranks

5. Mock dialect and foreign pronunciation result into the formation of slang:

"My feet are staying" – Goodbye

6. Some sounds appear to give words a slangier flavor:

Zazzy - from jazzy

Zap – from slap

Scuz – from scum

7. Sometimes a new slang words can form due to the replacement or addition of a vowel with <O>

Bazoom – from bosom

8. Rhyming is a favorite creating slang for many Londoners:

Trouble and strife – wife

Mince pies – eyes

Other slang words are developed outside of the usual context of words and are just combinations of thoughts that create a new word. For example:

- *Bro–tox* – Men getting botox
- *Iceman* – A friend with nerves of steel

- *Tarhead* – Someone who is involved in oil-based recreation such as car racing

Affluential – Having both money and power or influence

New activities need new words

Some slangs come from a need to describe new recreational or Internet activities including social networking such as :

- *Follow and Unfollow*– to add or remove someone to a circle of communication such as in Facebook or other social media networks
- *Ollie* – A skateboard trick where the rider and board leap into the air.

Slang users tend to create many more synonyms or near – synonyms or near – synonyms than might be thought necessary. For example, criminals may have a dozen different nicknames for their guns :*gat, iron, chrome* ; for informers :*grass, canary, stoolie*[1]. It is possible to group slang words according to their place in the vocabulary system. If they mean a new and necessary notion they may enrich the vocabulary and be accepted into Standard English.[7]

Another type of classification suggests subdivision according to the field of usage, into general slang and special slang. General slang includes words that are not specific for any social group, while special slang is special for some such group. For example: internet slang teenager slang, university slang, money slang, sea slang and so on. General slang is language that speakers use these slangs to change the level of discourse in the direction of formality. It notes the speakers` thought to refuse conventions and their need to ease social conversation to reduce plentiful seriousness and avoid clichés, shortly, to enrich the language[2].Here some examples of general slangs.

[7] www.englishslang.com

Britain's refer to their currency as quid, in the same way American dollars are "bucks" and Canadian money is called "loonies". If someone is referred to as "a manger", that means that they are unattractive. If someone tells you to "Bugger off!" t is suggested you go away. You can use British "Alright? " instead of "Hi, how are you ?" You can put "bloody" in the middle of words for more emphasis, such as absolutely.

Special slang is language that speakers use to show their belongings to any group and establish unity or proximity with the other group members[2].It is often used to create their own identity, including aspects such as geographical belonging, age, occupation, education, lifestyle and interests. It is also used by people sharing the same living conditions to hide secret information from others. It is finally used by people keeping insiders together and outsiders out.

Internet slang. Internet slang is a type of slang that Internet users have coined and have popularized. Such terms often originate with the purpose of saving keystrokes. Acronyms, keyboard symbols and shortened words are often used as methods of abbreviation in Internet slang. Internet slangs can be also named such as Internet language, let, Internet Short-hand, chat speak, net speak.[8] The following lists the most well-known and widely used internet slang words. people all over the world use them on social media sites, email and SMS text messaging :

ASAP– As Soon As Possible*NM* – Nevermind

BBL/BBS – Be Back Later/Soon *NP* – No Problem or Nosy Parents

BF – Boyfriend *NSFW* – Not Safe For Work

BFF – Best Friends Forever *OMG* – Oh My God

BBFL – Best Friends For Life *ORLY* – Oh Really?

CYA – See You *OTOH*–On The Other Hand

FAQ – Frequently Asked Questions*ROFL* – Roll On The Floor Laughing

[8] www.slang.com

FB – Facebook *STFU* – Shut The “F-Word”Up

FTW – For The Win *TMI* – Too Much Information

FWI – For Your Information *TTYL* – Talk To You Later

G2G – Got to Go *U* - You

GF – Girlfriend *W/* - With

GR8 – Great *W/O* – Without

HTH – Hope This Helps*WYSIWYG* – What You See Is What You Get

IDK – I Don’t Know *Y* – Why?

IRL – In Real Life *YW* – You`re Welcome

JK – Just Kidding *2moro* - Tomorrow

KTHX – OK, Thanks*2nite* - Tonight

L8R – Later *ILY* – I Love You

LOL – Laugh Out Loud*DBEYR* – Don`t Believe Everything You Read

NUB – New Person to a site or game*STBY* – Sucks To Be You

LYLAS – Lova You Like A Sister *TTYL* – Talk To You Later or Type To You Later

POV – Point Of View *TYVM* – Thank You Very Much

RBTL – Read Between The Lines *WEG* – Wicked Evil Grin

RT – Real Time or ReTweet *WYWH* – Wish You Were Here

THX or *TX* or *THKS* – Thanks *VBG* – Very Big Grin

SITD – Still In The Dark *ISO* – In Search Of[1].

Money slang. Slang terms for money often derive from the appearance and features of banknotes or coins, their values, historical associations or the units of currency concerned. Within a single language community some of the slang terms vary across social, ethnic, economic, and geographic strata, but others have become

the dominant way of referring to the currency and are regarded as mainstream, acceptable language. Here some examples of the money slangs:[9]

1. *Bank*: money

2. *Benjamins*: a one-hundred-dollar bill (in reference to the portrait of Benjamin Franklin that distinguishes it)

3. *Bigones*: multiples of one thousand dollars

4. *Bills*: multiples of one hundred dollars

5. *Bones*: dollars (origin unknown)

6. *Bread*: money in general (on the analogy of it being a staple of life)

7. *Bucks*: dollars (perhaps from a reference to buckskins, or deerskins, which were once used as currency)

8. *Cabbage*: paper money (from its color)

9. *Cheddar(orchedda):* money (origin unknown, but perhaps from the concept of cheese distributed by the government to welfare recipients)

10. *Clams*: dollars (perhaps from the onetime use of seashells as currency)

11. *Coin*: money, either paper or coinage

12-13. *Cs(or* C-*notes):* multiples of one hundred dollars (from the Roman symbol for "one hundred")

14. *Deadpresidents*: paper money (from the portraits of various former US presidents that usually distinguish bills of various denominations)

15. *Dime*: ten dollars (by multiplication of the value of the ten-cent coin)

16. *Dough*: money in general (akin to the usage of bread)

17-18. *Doubles(ordubs):* twenty-dollar bills

19. *Ducats*: money (from the Italian coin)

20. *Fins*: five-dollar bills (perhaps from the shared initial sound with fives)

21. *Five*-spots: five-dollar bills

[9] www.englishcambridge.com

22. *Fivers*: five-dollar bills

23. *Foldingstuff*: paper money

24. *Greenbacks*: paper money (from the color of the ink)

25. *Gs*: thousand-dollar bills (an abbreviation for grand)

26. *Grand*: one thousand dollars (as in "three grand" for "three thousand dollars")

27. *Large*: thousand-dollar bills

28. *Lettuce*: paper money (from its color)

29. *Longgreen*: paper money (from its shape and color)

30. *Loot*: money (originally denoted goods obtained illicitly or as the spoils of war)

31. *Lucre*: money or profit (from the biblical expression "filthy lucre," meaning "ill-gained money")

32. *Moola* (or moolah): money (origin unknown)

33. *Nickel*: five dollars (by multiplication of the value of the five-cent coin)

34. *Ones*: dollars (also, fives for "five-dollar bills," tens for "ten-dollar bills," and so on)

35. Quarter: twenty-five dollars (by multiplication of the value of the twenty-five-cent coin)

36. *Sawbucks*: ten-dollar bills (from the resemblance of X, the Roman symbol for ten, to a sawbuck, or sawhorse)

37. *Scratch*: money (perhaps from the idea that one has to struggle as if scratching the ground to obtain it)

38. *Shekels*: dollars (from the biblical currency)

39. *Simoleons*: dollars (perhaps from a combination of simon, slang for the British sixpence and later the American dollar, and napoleon, a form of French currency)

40. *Singles*: one-dollar bills

41. *Skrilla*: money (origin unknown)

42. *Smackers*: dollars (origin unknown)

43. *Spondulix*: money (either from spondylus, a Greek word for a shell once used as currency, or from the prefix spondylo-, which means "spine" or "vertebra"; these have a common etymology)

44. *Stacks*: multiples of a thousand dollars

45. *Tenners*: ten-dollar bills

46. *Ten-spots*: ten-dollar bills

47. *Twobits*: twenty-five cents (a reference to pieces of eight, divisible sections of a Mexican real, or dollar)

48. *Wad*: a bundle of paper money

49. *Wampum*: money (from the Native American term wampumpeag, referring to native currency)

50. *Yards*: one hundred dollars[1].

Student slangs. Slang is for most part attributed to speech of young generation which is closely connected with modern tendencies in the way of its life, thinking, clothing, acting as well as speaking. Slang is considered as a one of the most important tools of students´ achievements, thus it affects to all forms of their communication and it is highly represented in a written informal form of various web chats, discussions, e-mails or text messaging. Just as values of young people change rapidly and their way of living goes faster, their communication is adapted, as well. Here some slang words that students use rapidly:

1.*Ace A Test* - To "ace a test" is to get a very good grade:

"How'd you do on the physic test?"

"I aced it!"

2.*Cram* - If you "cram," it means you study a lot in a short period of time:

"Are you going to the party tonight?"

"No, I have to cram for my history test."[10]

3. *Class* - If you "cut class," it means you don't go to class:

"I'm gonna cut math class so that I can finish this project for biology."

"OK. I'll tell the professor you're sick."

4.*Drop A Class* -If you "drop a class," it means you stop taking that class:

"I'm really stressed out this semester. I'm thinking of dropping a class."

5.*Hit The Books* - To "hit the books" is to study:

"I gotta go hit the books. I have a final exam tomorrow."

6.*Pop Quiz* - A "pop quiz" is a surprise quiz:

"We had a pop quiz in chemistry class today. I was completely unprepared!"

7.*Flunk* - To "flunk" a test or a class is to fail:

"I've flunked mathematics three times."

"Really? Maybe you should get a tutor."

If a person flunks so many classes that they stop going to school or college, we say they "flunked out."

8.*Slack Off* - If you slack off, it means that you get lazy and don't work hard:

"A lot of students start to slack off near the end of the school year."

9.*Dorm* - "Dorm" is short for dormitory – the place where students live:

"How's your dorm?"

"It gets a little noisy on weekends, but in general I like it."

10.*Freshman 15* - Many students gain weight when they start college. People often say that first-year students (freshmen) gain 15 extra pounds during their first year of school – this is called the "freshman 15":

"I go to the gym every day so that I don't gain the freshman 15."

[101] www.dailywritingtips.com

freshman = first-year student

sophomore = second-year student

junior = third-year student

senior = fourth-year student

11.*Pull An All-Nighter* - If you "pull an all-nighter," it means you stay awake the whole night, usually studying:

"I had to pull an all-nighter to finish writing my paper for history class."

12.*Senioritis* - "Senioritis" is when students who are in their last year of college get lazy and stop working hard, because they know that they will finish their studies soon:

"Even the best students often get senioritis just before they graduate."[1]

The usage of slang words.

The English language includes in a rich collection of slang words and phrases. Every day and every moment people use slang words referring to various social groups. Some of the groups use very often but some of them rarely.[11]

So why do people use slang ?

British lexicographer Eric Partridge in Slang: Today and Yesterday (1934) writes that people use slang for any of at least 15 reasons:

1. In sheer high spirits, by the young in heart as well as by the young in years; 'just for the fun of the thing'; in playfulness or waggishness.

2. As an exercise either in wit and ingenuity or in humour. (The motive behind this is usually self-display or snobbishness, emulation or responsiveness, delight in virtuosity).

[11] www.dailywritingtips.com

3. To be ‘different’, to be novel.

4. To be picturesque (either positively or – as in the wish to avoid insipidity – negatively).

5. To be unmistakably arresting, even startling.

6. To escape from clichés, or to be brief and concise. (Actuated by impatience with existing terms.)

7. To enrich the language. (This deliberateness is rare save among the well-educated, Cockneys forming the most notable exception; it is literary rather than spontaneous.)

8. To lend an air of solidity, concreteness, to the abstract; of earthiness to the idealistic; of immediacy and appositeness to the remote.

9. To reduce, perhaps also to disperse, the solemnity, the pomposity, the excessive seriousness of a conversation (or of a piece of writing); To soften the tragedy, to lighten or to ‘prettify’ the inevitability of death or madness, or to mask the ugliness or the pity of profound turpitude (e.g. treachery, ingratitude);

10. To speak or write down to an inferior, or to amuse a superior public; or merely to be on a colloquial level with either one’s audience or one’s subject matter.

11. For ease of social intercourse. (Not to be confused or merged with the preceding.)

12. To induce either friendliness or intimacy of a deep or a durable kind. (Same remark.)

13. To show that one belongs to a certain school, trade, or profession, artistic or intellectual set, or social class; in brief, to be ‘in the swim’ or to establish contact.

14. Hence, to show or prove that someone is not ‘in the swim’.

15. To be secret – not understood by those around one. (Children, students, lovers, members of political secret societies, and criminals in or out of prison, innocent persons in prison, are the chief exponents.)

When slang becomes popular enough, it stops being slang and becomes part of the language. This is how language evolves. It springs from the imagination of the people. Slang supplies great number of words that share the characteristics of the language.

While there are advantages of slang there are disadvantages of slang words. It's useful to be able to understand slang, but it's a very bad idea to actually use it yourself. Slang changes from day to day and from one environment to another, and using the wrong slang word in the wrong context can make an extremely poor impression. Slangs make people lazy. Also there are slangs in bad meanings and they may effect on people's behavior. If student use slangs much more, this affect on their academic. Most slang is short, favoring one-syllable words, it leads to the use of clichés, rather than the use of more precise words. Dependence on slang can lead to fuzzy thinking. In short, although using slang is not bad, people shouldn't use it much. It may lead person to be impolite in communication.[12]

1.1 The use of slangs in fictions

Slang is very informal language or specific **words** used by a particular group of people. You'll usually hear **slang** spoken more often than you'll see it put in writing, though emails and texts often contain many conversational **slang words**. **Slang** is language (words, phrases, and usages) of an informal register that members of particular in-groups favor (over the common vocabulary of a standard language) in order to establish group identity, exclude outsiders, or both. A living language such as English is a dynamic flow of spoken and written terms, eternally evolving. Whenever people use the language they cause it to flow in and around itself,

[12] www.espressoenglish.net

creating new meanings, ways to express. Term "slang" reflects the dynamics of the language and therefore is very obscure and ambiguous. Although it is spread so much that now can easily be found practically in all kinds of contemporary literary works, yet there is no easy mechanism for identifying it. The absolute truth about slang was revealed by Lighter and Dumas that anyone can recognize slang, but no one can define it. There is hardly any other term that is as ambiguous and obscure as the term slang. Slang is a controversial topic nowadays, and the debate on its definitions, classification and linguistic relevance is still heated. Most linguists and lexicographers admit that the origin of the word slang is "uncertain" or "unknown". One notable exception is Skeat, a lexicographer, who claims that slang ("vulgar language") is of Scandinavian origin and a derivation of Icelandic **slyngva** ("to sling"), which can be compared with the Norwegian verb slengja ("to sling the jaw") and the Norwegian noun **slengjeord** ("slang word"), used for insulting words. In a similar vein, Partridge referred by Eble in her book "Slang and Sociability; in-group language among college students" says that certain resemblances between English word slang and the Scandinavian sling suggest that the words have developed from a common Germanic root. In contrast, one of the Swedish researchers on slang Anna-Brita Stenstrom, in her article "From slang to slanguage: a description based on teenage talk" shows that one of the Swedish dictionaries consulted "Bonniers Stora Lexicon" maintains that the Swedish word slang comes from English slang, and that the origin is unknown. Also she provides an identical opinion of Swedish encyclopedia "Nationalencyclopedin", which states that the word slang was not introduced in the Nordic countries until the middle of the 19th century. The first occurrence of the word slang is dated 1756 in the OED, according to which ultimate source is "not apparent". Consequently, word "slang" appeared in English language earlier than in the languages of Scandinavian countries. Another view on the appearance of the word slang suggests that it is not an English word;

it is the Gipsy term for their secret language. Some other philologists consider it derived from French. The phenomenon of slang appeared before it got the name "slang". According to Swift slang is as old as speech, and traces of this may be found as far as we can refer back. Old English Slang was coarser, and depended more upon downright vulgarity than our modern slang.

Slang of those days was generally termed "flash" language which represented both cant and slang. It is important to underline that the term "slang" was firstly recognized by Grose in 1785. He defined it as "cant or vulgar language". Italian researcher Winona Bullard writes that different dialects and pronunciations in the Middle Ages represented the first meaning of the term "slang". It was represented by certain writers such as Chauser, William Caxton and William of Malmesbury. The present day meaning for slang began to form only in 16th or 17th century. English Criminal Cant is considered to be the starting point of slang. It was a new kind of speech used by criminals in saloons and gambling houses. It was at first believed that English criminal cant originated in Romania or had occurred in France. She also argues that some popular plays of Richard Brome (1635), poems and songs by Copland (1925) already contained some slang words. By the 1700's the cultural differences in America had begun to influence the English-speaking population, and slang started to expand. During the 18th century slang was thought as incorrect usage of English and was considered forbidden. Eric Partridge in "Slang Today and Yesterday" notes that from about 1850's, slang has been the accepted term for "illegitimate" colloquial speech. John Ayto in the Introduction to the "Oxford Dictionary of Modern Slang" writes that the first to which the term "slang" was applied, in the mid-eighteen century, was the special vocabulary used by any set of persons of a low and disreputable character. In the earlier centuries it was referred to as thieves' cant or patter of earlier centuries. Nowadays slang is not associated

with criminals. It acquires its form and is influenced by different cultures and the innovations of technology, which has left the society a variety of slang extremes from Street slang to Afro-American slang.

Moreover, slang tends to originate in subcultures within a society. Slang expressions often embody attitudes and values of group members. They thus contribute to a sense of group identity and may convey information to the listener concerning the speaker's background. Before an apt expression becomes a slang, it must be widely adopted by the members of the group.

The vocabulary of slang changes rapidly: what is new and exciting for one generation is old-fashioned for the next. Old slang often either drifts to obsolescence or becomes accepted into the standard language, losing its eccentric colour. Flapper, for instance, started life in the late 19th century as a slang term for a young or lively woman, but subsequently moved into general language as a specific term for such a young woman of the 1920s. Similarly, the use of gay in the sense "homosexual" has its roots firmly in slang, but is now widely accepted as standard terminology. Slang has always been difficult to locate, to explain and to grasp as a unitary phenomenon. This has discouraged overall formal accounts. Therefore, the concept of slang has been inaccurately defined by many lexicographers who tend to restrict it to colloquial or bad language, and the term has been imprecisely used by many sociolinguists who conflate it with such language varieties as cant, jargon, dialect, vernacular, or accent. Galperin in "Stylistics" stresses that "no other European language has singled out a special layer of vocabulary and named it slang, though all of them distinguish such groups of words as jargon, cant, and the like". Many attempts have been made to define slang, but many have been unable to come up with a distinct meaning. In addition to the complexity involved in finding a more

accurate definition to the term, is the attitude that the public and scholars alike have about slang.

The word “slang” evokes different reactions among the general public, scholars and linguists in particular. These reactions are often antagonistic and discordant, ranging from a perception of slang as simply “bad” English to slang as creative language variety worthy of academic investigation. Some linguists and lexicographers give a rather sweeping definition of the term “slang”. Quirk et all. mentions slang as a variation from casual to vulgar, but the distinction cannot be specified, since it is all the matter of attitude. Others, such as Dumas and Lighter (1978) avoid definitions altogether by instead providing identifying criteria, for instance, “its presence will markedly lower, at least for one moment, the dignity of formal or serious speech or writing” and “it is used in place of the well known conventional synonym”. Other researchers define slang in direct opposition to the conventional and standard language, and view it in terms of deviant and rebellious nature. They argue that slang is improper, unsystematic, unacceptable language usage, and unconventional vocabulary that diverges from that of standard lexicon (Munro, 1997; Burke, 1939; Lighter, 1994).

Slang is very informal language. It can offend people if it is used about other people or outside a group of people who know each other well. We usually use slang in speaking rather than writing. Slang normally refers to particular words and meanings but can include longer expressions and idioms. Here are some examples of slang words and expressions from this site for the years 2000 - 2010:

- blingy - shiny or sparkly
- bouya! - expression of happiness or triumph
- bromance - friendship between males
- buttery - bad or ugly

- buzz - shave your head
- clean - alright
- cougar - an older woman dating a younger man
- digits - telephone number
- flex - to show off
- ghost - gone or disappeared
- green - ecologically responsible
- grip - lot of money
- hottie - an attractive female
- jump the couch - to lose control, go crazy
- mail - money
- maul - to hug and kiss
- peep - person
- punk - to embarrass
- scooby doos - good shoes
- shorty - girlfriend
- surreal - unusual
- tat - tattoo
- there - liking something

Common Slang Expressions

Some slang expressions are known to a small group of people while others are used by many. To compare English to slang, we will look at some common slang expressions and their English counterpart. The slang expression is used first and underlined, followed by a proper English sentence.

- People like that are a <u>dime a dozen</u>. There are lots of people like that.

- Soon you will be back on your feet. Soon you will be recovered from your illness.
- Let's call it a day. Let's stop working.
- She is a drama queen. She is so overly emotional.
- My efforts fell short. My efforts were not enough.
- Bob just goes with the flow. Bob just accepts thing as they are.
- He's in the doghouse now. He's in trouble now.
- I could hardly keep a straight face. I could hardly keep from laughing.
- You need to lighten up a bit. You need to relax a bit.
- They made a beeline for the bathroom. They went quickly straight towards the bathroom.
- Your team does not have a prayer. Your team does not have a chance.
- That test was a piece of cake. That test was very easy.
- Come in and take a load off. Come in and relax.
- The job is still up for grabs. The job is still available.
- We will wrap this up now. We will finish this now.
- I think he is on the level. I think he is honest.
- You have to hang in there. You have to keep trying.
- He rubs me the wrong way. He bothers me.

Every culture and every region across the globe has its own slang. Some of these include American slang, Costa Rican slang, Spanish slang and South African slang. European English regions, such as Wales, Ireland, and Scotland also have their own slang. Examples of Slang in Literature

Example 1:

They all sat wondering how they were going to attack the enemy with the water balloon. One of the little boys finally suggested, “I can run up on him from behind that tree, jump right on him, and *Bob’s your uncle* – mission accomplished!”

The slang term used in this sentence is “*Bob’s your uncle*,” which means “there you have it.” Thisphrase found its origin when, in 1887, British Prime Minister Robert Gascoyne-Cecil appointed his nephew, Arthur Balfour, to the seat of Minister for Ireland. Balfour referred to his uncle as “Uncle Bob,” and the people decided it was a simple matter to be proclaimed Prime Minister if “Bob’s your uncle.” This slang is mostly used by British citizens.

Example 2:

“Last night was *flop*. I was supposed to go to a party with my friends, but they *flopped* on me. They are all such *floppers*.”

Here the slang term being used is “flop,” which means a planned event does not happen. A “flopper” is someone who cancels the plans at the last minute.

Example 3:

“I’m so upset about my birthday party pictures. My brother is making faces behind me in every picture, what a *photo bomb*!”

In the sentence above, “photo bomb” is the slang term. This is when a person or an object accidentally or intentionally appears in the background of a photo and as a result, ruins it.

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CHAPTER II . GENERAL PROBLEMS OF STUDYING STYLISTIC ANALYSIS

2.1 Types of stylistic analysis

Stylistics is a branch of applied linguisticsconcerned with the study of style in texts, especially, but not exclusively, in literary works. Also called literary linguistics, stylistics focuses on the figures, tropes, and other rhetorical devices used to provide variety and a distinctness to someone's writing. It's linguistic analysis plus literary criticism.(1.9 p 188)

According to Katie Wales in "A Dictionary of Stylistics," the goal of "most stylistics is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text; or in order to relate literary effects to linguistic 'causes' where these are felt to be relevant." Basically, studying a text closely helps to unearth layers of meaning that run deeper than just the basic plot, which happens on the surface level.

Elements of Style in Literature. Elements of style studied in literary works are what are up for discussion in any literature or writing class, such as:

Big-Picture Elements

1. character development: how a character changes throughout the story
2. dialogue: lines spoken or internal thoughts
3. foreshadowing: hints dropped pertaining to what's going to happen later
4. form: whether something is poetry, prose, drama, a short story, a sonnet, etc.
5. imagery: scenes set or items shown with descriptive words
6. irony: an occurrence that's the opposite of what's expected

7. juxtaposition: putting two elements together to compare or contrast them

8. mood: the atmosphere of a work, the attitude of the narrator

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8. mood: the atmosphere of a work, the attitude of the narrator

1. pacing: how quickly the narration unfolds

2. point of view: the narrator's perspective; first person (I) or third person (he or she)

3. structure: how a story is told (beginning, action, climax, denouement) or how a piece is organized (introduction, main body, conclusion vs. reverse-pyramid journalistic style)

4. symbolism: using an element of the story to represent something else

5. theme: a message delivered by or shown in a work; its central topic or big idea

6. tone: the writer's attitude toward the subject or manner with choosing vocabulary and presenting information, such as informal or formal

Line-by-Line Elements

1. alliteration: close repetition of consonants, used for effect

2. assonance: close repetition of vowels, used for effect

3. colloquialisms: informal words, such as slang and regional terms

4. diction: the correctness of the overall grammar (big picture) or how characters speak, such as with an accent or with poor grammar

5. jargon: terms specific to a certain field

6. metaphor: a means to compare two elements (can also be big-picture if an entire story or scene is to laid out to show a parallel with something else)

7. repetition: using the same words or phrases in a short amount of time for emphasis

8. rhyme: when the same sounds appear in two or more words

9. rhythm: having a musicality to the writing such as by using stressed and unstressed syllables in a line of poetry or sentence variety or repetition in a paragraph

10. sentence variety: variation in the structure and length of consecutive sentences

11. syntax: the arrangement of words in a sentence

Elements of style are the characteristics of the language used in the written work, and stylistics is their study. How an author uses them is what makes one writer's work distinct from another, such as Henry James from Mark Twain from Virginia Woolf. An author's way of using the elements creates his or her distinct writing voice.

Why Studying Literature Is Useful. Just as a baseball pitcher studies how to properly grip and throw a type of pitch a certain way, to hit a certain location, and to create a literal game plan based on a lineup of specific hitters, studying writing and literature helps people to learn how to improve their writing (and thus communication skills) as well as to learn empathy and about the human condition.

By becoming wrapped up in a character's thoughts and actions in a book, story, or poem, people experience that narrator's point of view and can draw on that knowledge and those feelings when interacting with others in real life who might have similar thought processes or actions.

Types of stylistic analysis

Stylistics is the study and interpretation of texts from a linguistic perspective. As a discipline it links literary criticism and linguistics, but has no autonomous domain of its own. Types of Stylistics: 1. Computational Stylistics: Study of patterns formed

in particular texts, authors, genres, periods via computational methods. Through the use of computers, it should be possible to achieve more accurate detection and explanation of such linguistic patterns.

2. Linguo-Stylistics: Linguo-stylistics studies of literary discourse from a linguistic point of view; studies the linguistic nature of the expressive means of the language, their character and functions. 3. Literary Stylistics: The composition of a work of art various literary genres the writer's outlook. 4. General Stylistics: This is stylistics viewed from the broad notion of the linguistic study of all types of linguistic events from different domains of life.

It is used as a cover term for the analysis of non-literary varieties of language, or registers. 5. Textualist Stylistics: This type of stylistics is engaged in 'empty technology' of a text. This approach was popular in the early stages of evolution of stylistics. Linguistics here viewed the linguistic text merely and paid no heed towards the literary interpretation, themes or artistic significance. 6. Interpretative Stylistics: This is the practice engaged in by most stylisticians nowadays.

It involves the analysis of the linguistic data in a (literary) text, the unraveling of the content or artistic value of the text and the marrying of these two. 7. Cognitive Stylistics: Cognitive stylistics combines the kind of explicit, rigorous and detailed linguistic analysis of literary texts that is typical of the stylistics tradition with a systematic and theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language.

8. Decoding Stylistics: Decoding stylistics is the most recent trend in stylistic research that employs theoretical findings in such areas of science as information theory, psychology, statistical studies in combination with linguistics, literary theory, history of art, literary criticism, etc. 9. Reader-Response Stylistics: It examines the reader's response to a text as a response to a horizon of expectations.

By horizon of expectations means that there are various interpretations of a text and reader access them according to their level.

10. Expressive Stylistics: Expressive stylistics is writer/speaker oriented. It represents the personality of the author. 11. Affective Stylistics: Its focus is on the consumers and it is reader/hearer oriented. 12. Pragmatic Stylistics: It focuses on how pragmatic resources, such as performative and speech acts can be employed to achieve stylistics effects. 13. Forensic Stylistics: It is a part of forensic linguistics. Through the stylistic analysis of language use, it is possible to determine the author of text. Stylisticians. In many ways, stylistics is an interdisciplinarity study of textual interpretations, using both language comprehension and social dynamics understanding to influence the field of study. Rhetoric reasoning and history influence the textual analysis a stylistician does when closely observing a written piece.

Michael Burke describes the field in "The Routledge Handbook of Stylistics" as an empirical or forensic discourse critique, wherein the stylistician is "a person who with his/her detailed knowledge of the workings of morphology, phonology, lexis, syntax, semantics, and various discourse and pragmatic models, goes in search of language-based evidence in order to support or indeed challenge the subjective interpretations and evaluations of various critics and cultural commentators."

Burke paints stylisticians then as a kind of Sherlock Holmes character who has expertise in grammar and rhetoric and a love of literature and other creative texts, picking apart the details on how they operate piece by piece—observing style as it informs meaning, as it informs comprehension.

There are various overlapping sub disciplines of stylistics, and a person who studies any of these is known as a stylistic :

1. literary stylistics (studying forms, such as poetry, drama, and prose)

2. interpretive stylistics (how the linguistic elements work to create meaningful art)

3. evaluative stylistics (how an author's style works—or doesn't—in the work)

4. corpus stylistics (studying the frequency of various elements in a text, such as to determine the authenticity of a manuscript)

5. discourse stylistics (how language in use creates meaning, such as studying parallelism, assonance, alliteration, and rhyme)

6. feminist stylistics (commonalities among women's writing, how writing is engendered, and how women's writing is read differently than men's)

7. computational stylistics (using computers to analyze a text and determine a writer's style)

8. cognitive stylistics (the study of what happens in the mind when it encounters language)

A Modern Understanding of Rhetoric. As far back as ancient Greece and philosophers like Aristotle, the study of rhetoric has been an important part of human communication and evolution as a result. It's no wonder, then, that author Peter Barry uses rhetoric to define stylistics as "the modern version of the ancient discipline known as rhetoric" in his book "Beginning Theory."

Barry goes on to say that rhetoric teaches "its students how to structure an argument, how to make effective use of figures of speech, and generally how to pattern and vary a speech or a piece of writing so as to produce maximum impact" and that stylistics' analysis of these similar qualities—or rather how they are utilized—would, therefore, entail that stylistics is a modern interpretation of the ancient study.

However, he also notes that stylistics differs from simple close reading in the following ways:

"1. Close reading emphasizes differencesbetween literary language and that of the general speech community....Stylistics, by contrast, emphasizes connections between literary language and everyday language....

"2. Stylistics uses specialized technical terms and concepts which derive from the science of linguistics, terms like 'transitivity,' 'under-lexicalisation,' 'collocation,' and 'cohesion'....

"3. Stylistics makes greater claims to scientific objectivity than does close reading, stressing that its methods and procedures can be learned and applied by all. Hence, its aim is partly the 'demystification' of both literature and criticism."

Basically, stylistics is arguing for the universality of language usage while close reading hinges upon an observation of how this particular style and usage may vary from and thereby make an error relating to the norm. Stylistics, then, is the pursuit of understanding key elements of style that affect a given audience's interpretation of a text.

2.2 The reasons for the use of slang and its stylistic value

There is hardly any other term that is as ambiguous and obscure as the term slang. Slang seems to mean everything that is below the standard usage of present-day language. The notion of slang has caused much controversy for many years. Much has been said and written about it. A lot of different opinions have been expressed concerning its nature, its boundaries and the attitude that should be adopted towards it [1]. Slang is usually simple and overt rather than complex or subtle. It tends to shorten and simplify rather than to develop and elaborate; to omit the incidental and the marginal rather than to describe in full; to render metaphorical,

pictorial, picturesque; to take nothing too seriously, yet clearly, though very lightly and briefly; to refer to human nature rather than to Nature. From another angle slang is rather a spoken than a written language – or more accurately, a vocabulary – and it normally springs from speech rather than from the printed page. [13]

Slang comes to be a very numerous part of the English language. It is considered to be one of the main representatives of the nation itself.

It is convenient to group slang words according to their place in the vocabulary system, and more precisely, in the semantic system of the vocabulary. If they denote a new word and necessary notion they may prove an enrichment of the vocabulary to be accepted into Standard English. If, on the other hand they make just another addition to a cluster of synonyms, and have nothing but novelty to back them, they die out very quickly, constituting the most changeable part of the vocabulary [14]

Very often slang is compared with such non-standard language varieties as **argot** and **jargon**. Though they have some similar features, it would be logical to differentiate each other. Thus, the essential difference between slang and argot results from the fact that the first has an expressive function, whereas the second is primarily concerned with secrecy. Slang words in consequence are clearly motivated, e.g. *cradle-snatcher* (an old man who marries or courts a much younger woman); *belly-robber* (the head of a military canteen); *window-shopping* (feasting one's eyes on the goods displayed in the shops, without buying anything), etc. Argot words, on the contrary, do not show their motivation, e.g. *rap* (kill), *shiv* (knife), *book* (a life sentence) and so on [15].

[13]Longman Dictionary of Contemporary English, 2003. 1550 p.

Eble C. "Slang and Sociability", Chapel Hill and London: The University of North Carola Press, 1996. P. 61-73.

Galperin I.R. "Stylistics", 1971. P. 62-118.

Jargon is a recognized term for a group of words that exists in almost every language and whose aim is to preserve secrecy within one or another social group. Jargonisms are social in character. They are not regional. In Britain and in the USA almost any social group of people has its own jargon. For instance, grease (money); loaf (head); a lexer (a student preparing for a law course), etc.

Slang, on the contrary, is a language that speakers deliberately use to break with the standard language and to change the level of discourse in the direction of informality. It shows the speakers' intention to be fresh and starting in their expression, to ease social exchanges, to create friendly atmosphere, to reduce excessive seriousness and avoid clichés, in brief, to enrich the language. It includes words that are not specific for any social or professional group. E.g. everybody knows that *a nerd* is "an intelligent person" and *the crackers* means "crazy", or *bevy* means "an alcoholic drink", *caff* means "café" and *fiver* meaning "a five pound bank note". There are many slang words that can mean "money", e.g. "Cash", "Dos", "Dough", "Moolah", "Notes", "Readies". The British refer to their currency as "Quid" or "Nicker". The US dollar, on the other hand, is called "Buck" or "Green-Buck"[16].

The best part about written is the ability to say whatever you want whether or not the words actually exist. Hell, *The Lord of the Rings* isn't really so much a fantasy trilogy as it is a chance for a stodgy linguist to make up languages. Anthony Burgess did much the same with *A Clockwork Orange*, as did George Orwell in *1984*.

So this is the list of some slang words and phrases from the world of literature.

FEWMETS – Fewmets means dragon poop. It was an actual Old English word before the writing world got a hold of it. Specifically, the word refers to the droppings of an animal by which hunters identify their prey. [17]

However, the word entered the fantasy lexicon back in 1958 when T. H. White published his Arthurian novel *"The Once and Future King"*. King Pellinore *tracks the questing beast by its fewmets*, and the word has since gone on to be associated with other fantastical creatures. Madeleine L'Engle made mention of fewmets in *"The Wind in the Door"*, as did Jane Yolen in the acclaimed *Dragon's Blood* novels.

GROK – "*Stranger in a Strange Land*" is one of those novels they will never, ever make a movie out of. Robert A. Heinlein remains one of the most well-known and controversial science fiction writers, and many would point to *Stranger* as the best thing he ever wrote. The story details the last son of a doomed space mission to Mars who returns to Earth after having been raised to adulthood by the Martians. He possesses superhuman powers, and establishes a religion that completely changes the world.

"*Grok***"** is the only Martian word that is actually printed in the novel, though many other words and phrases are described. The actual definition is "*to drink*", but that is only one of the hundreds of uses the word has. On barren Mars, water is seen as a something holy and sanctified. To drink water is an act of communication. The characters in *Stranger* use "grok" to communicate love, hate, understanding, compassion, sex, and any other powerful emotion or action that must be felt by complete empathy. To grok is to observe so thoroughly that you become one with what you are observing.

[17] Alderson and Short in Short, M. (ed) (1989) Reading, Analysing and Teaching Literature. Harlow: Longman.

WHO IS JOHN GALT? – Just like *Lord of the Rings*, bringing Ayn Rand's masterpiece *Atlas Shrugged* into the medium of cinema is quite an accomplishment. It remains to be seen if it will help Rand's most famous phrase enter more common usage. It's very hard to define the phrase "Who is John Galt?" as it is used in several different instances. Most often, the phrase is an exclamation of the inability to fight the decay of a society. As the country's best minds disappear one by one to escape from the growing power of corrupt and incompetent businessmen and bureaucrats, America slowly sinks into a chaotic state where accomplishment is punished in the name of looting the efforts of the geniuses. At every turn, all efforts to stave off the decline are met with failure, and characters are reduced to shrugging their shoulders and asking, "Who is John Galt?' [18]

Who is John Galt? Galt is the man who begins the exodus of the brightest and best of American art and science in the novel. He himself is an unparalleled genius who invents a motor that would forever solve the energy crisis. He leaves his discovery rusting in an abandoned auto factory, having quit at a meeting run the factory as a collective. As he storms away he promises to stop the motor of the world, and his coworkers begin to whisper the iconic phrase.

THAGOMIZER – 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 famous comics was of a caveman symposium where a lecturer is showing anatomy slides of a Stegosaurus. He points to the spiked tail and calls it the Thagomizer after the late Denver Museum of Natural Science realized there wasn't really a name for the spiky part of tail of a Stegosaurus. As a result, Thagomizer has become the informal term, making Larson the person who has reached the highest on this list for getting his slang entered into academia.

[18] Alderson and Short in Short, M. (ed) (1989) Reading, Analysing and Teaching Literature. Harlow: Longman.

ROBOT – It is interesting that the term "robot" was born not out of science, but literature. The word first appears in 1920 Karel Capek play called *Rossum's Universal Robots*. The play deals with a factory that produces life-life androids as servants, and whether or not exploiting begins who appears to be happy to be exploited is a crime. Capek did not actually come up with the term, though. For that, credits his brother Josef as the originator, and wrote a letter to the Oxford English Dictionary to make sure he received proper credit. Use of the word exploded mostly through the science fiction works of Isaac Asimov who coined the word robotics as the study of robots. [19]

GRANFALLOON – When Kurt Vonnegut introduced this term in *Cat's Cradle,* it was as a term used in his fiction religion of Bokononism. A granfalloon is a false collective, a group of people who have pledged shared identity or loyalty to the group, but whose actual associations are meaningless. Basically, a grandfalloon is grand, but pointless organization. The word has since gone on to have technique amended to it, and is used to described the promise by which people are encouraged to give up their personal identity in favor of loyalty to a group ideal. In one study, two groups of people were formed by dividing them a coin toss. Even though the act that divided the two groups was completely pointless, once in the group people tended to act as if the people they were teamed with were close friends or family.

VORPAL – No list of made-up terms would be complete without a trip to Lewis Carroll's nonsense poem *"Jabberwocky"*. Many of the terms used are actually just neologisms of common words, so tracking down the real meaning isn't too terribly difficult. It literally has no meaning whatsoever. Even Carroll couldn't come up with an origin for the word. The vorpal blade has gone on to be a famous sword so great.

[19] Mahlberg, M. (2007a) 'Clusters, key clusters and local textual functions in Dickens', Corpora, Vol, 2 1-31.

The ironic thing is the meaning of the word has actually come to be, “something badass enough to slay a Jabberwocky”. So in a sense, Carroll somewhere managed to come up with a word that would supply its own definition later on down the line.

Other examples of slang derived from literary classics are:

Elizabitching – to be a snaky character everyone loves.

Heathcliffing – to still be dating, courting a girl when the relationship or any possible relationship is clearly doomed.

A Virgil – someone who’s there for, with you for your toughest, wildest adventures.

Doing, getting a Madam Bovary – doing something sexual with a guy or receiving a sex act from a girl in a moving vehicle.

Miss Havishaming – waiting on a former partner to return to you when it’s clearly not going to happen.

He/she’s Yossarianed – ditching a party they didn’t really want to go to.

Grapes of Wrathing – seeking work.

I’m Josef Okay – feeling lost, overwhelmed but still searching i.e. for a party or a club.

We’re waiting for Godot – waiting for someone that isn’t going to show up.

John’s hanging himself – someone feeling guilty for sex acts they’ve participated in, received, performed.

She Lolita’d – a hot girl ruined by pregnancy

He’s Lady Chatterley’s Lover – a guy who had an affair with a girl in a monogamous relationship

He/she is my Sal Paradise – a crazy friend you idolize, following them wherever they go.

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.

CHAPTER III. STYLISTIC LAYERS OF SLANG WORDS

3.1 Some examples of slang use in fiction

There were authors that defended dialect and slang. Some considered dialect as a way to expand their creative possibilities. Another argument circulated that an author could use dialect but only if he was of the background of the particular dialect. For example, only African Americans can write the black dialect, meaning that Paul Lawrence Dunbar could write in dialect and do it properly, but Mark Twain could not.
Dunbar was both encouraged and criticized because he used black dialect. In his attempt to express the stories of his family (both parents were slaves) in a realistic manner, he felt he needed to use dialect. He wrote many poems in dialect; for example, “When De Co’n Pone’s Hot” is a poem written in dialect by Dunbar in 1896:

Dey is times in life when Nature Seems to slip a cog an’ go, Jes’ a-rattlin’ down creation,
Lak an ocean’s overflow;
When de word’ jes’ stahts a-spin-
Nin’ Lak a picaninny’s top,
An’ yo’ cup o’ joy is brimmin’
‘Twell it seems about to slop,
An’ you feel jes’ lak a rach,
Dat is trainin’ fu’ to trot –
When yo’ mammy says de blessin’
An’deco’n pone’s hot. (57)

For a serious black poet, dialect was a reminder of slavery and black repression (Kersten, 100), even if it gave a faithful representation of the language. Dunbar ultimately felt that he did not need to perpetuate degrading stereotypes and stopped using dialect, as in "The Stirrip Cup" written in 1899:

Come, drink a stirrup cup with me,

Before we close our rouse.
You're all aglow with win, I know:
The master of the house Unmindful of our revelry,

Has drowned the carking devil care,

And slumbers in his chair.[20]

According to linguists, to be a "legitimate" speaker of the dialect, the writer must be an expert observer and be of the background being written, the argument being that the intention of the illegitimate writer would be to take advantage of the misspellings and the negative meanings associated with them, perhaps show the character in an unfavorable light or deliberately and often humorously display the speaker as socially and intellectually inferior. One can see how this would limit the stories that could be written.[21]

Dialect and Modern Readers

Other arguments for not using dialect in writing arose; many of these concerned readers and their comprehension of dialect. Writers and others began to realize that

[20] Toolan, M. (1997) Language in Literature: An introduction to stylistics London: Hodder

[21] Toolan, M. (1997) Language in Literature: An introduction to stylistics London: Hodder

unless a reader was from a particular background – German, Irish, Indian, or whatever – it could be very hard to decipher the words and understand what the writer is trying to say, especially when the writer used an extreme level of dialect. In an attempt to be truthful and accurate in their telling, an author could lose his reader. Also, each immigrant, even from the same background as the dialect, might have a different way of speaking English so that there is not a standard even among the group. The language representation, then, would be varied with every speaker. Still more questions came up as people wondered about the readers who would need to slow down their reading due to misspellings in dialect or the confusion over what a word might be. Would misspellings make a book impossible to read by what is now termed an ESL (English as a Second Language) reader because there is no way to look up the misspelled words in a dictionary? With dialect as extreme as in the above example from Huckleberry Finn, many readers would have trouble deciphering what Jim is saying and there would be no way of looking the words up in a dictionary. Most people learn English from a somewhat universal standard. Changing this standard will make a book written in dialect virtually unreadable. The Huckleberry Finn example is difficult to decipher if English is your first language; imagine trying to read it in a second language.

Let's look at another example, Brer Rabbit: His Songs and Sayings by Joel Chandler Harris:

Atter Brer Fox hear 'bout how Brer Rabbit done Brer Wolf," said Uncle Remus, scratching his head with the point of his awl, "he 'low, he did, dat he better not be so brash, en he sorter let Brer Rabbit 'lone. Deywuz all time seein' one nuder, en 'bunnanceer times Brer Fox could er nab Brer Rabbit, but eve'y time he got de chance, his min 'ud sorter rezume 'bout Brer Wolf, en he let Brer Rabbit 'lone.

Russell Hoban, author of numerous books for children including the popular Frances

series from the 1960's, likes the use of dialect. He comments that the speech of Brer Rabbit, Brer Fox and their associates became part of his family language while reading these stories to his children when they were growing up. Uncle Remus stories are distinctive because of the narration which is "wonderful fun to read aloud and to hear" (693). Hoban's preference is for the original dialect and hopes it will never be replaced by the newer versions that clean up the text, claiming that "sat and took it" is less vivid than "sot and tuck it."
Vivid, yes, but not attractive or easy to read. But are Brer Rabbit and Huckleberry Finndifficult to read and understand simply because they were written in the late nineteenth century or because they are written so differently from stories written today?

A more contemporary example from the twentieth century shows that the level of dialect and not the century or origin is the problem. The Cay, by Theodore Taylor, is a children's classic published in 1969. Taylor depicts the West Indian accent in a dialect using misspellings:

He said, "I knew a Phillip who feesh out of St. Jawn, but an outrageous mahn he was." He laughed deep inside himself.

I asked him for a drink of water.

He nodded agreeably, saying, "D'sun do parch." He lifted a hinged section of the raft flooring and drew out the keg, which was about two feet long. There was a tin cup lashed to it. Careful not to spill a drop, he said, "Tis best to 'ave only an outrageous smahl amount. Jus' enough to wet d'tongue."[22]

"Why?" I asked. "That is a large keg."

He scanned the barren sea and then looked back at me, his old eyes growing

[22]Toolan, M. (1997) Language in Literature: An introduction to stylistics London: Hodder

remote. "D'largekag 'ave a way o'losin' its veree size."
"You said we would be picked up soon," I reminded him.
"Ah, yes," he said instantly, "But we mus' be wise 'bout what we 'ave." (34-35)

Unfortunately, the dialogue throughout is not successful because it is quite confusing to read and understand, despite hearing the accent.

The accent as written is pretty blatant. The West Indian accent is difficult enough to understand when heard, and this style does not make it easy to decipher. Furthermore, there are enough colloquial expressions in this bit of dialogue to give a feel for the language without also making it difficult to read by writing in dialect.

Compare the dialogue if it were written without the dialect:

He said, "I knew a Phillip who fish out of St. John, but an outrageous man he was."
He laughed deep inside himself.
I asked him for a drink of water.
He nodded agreeably, saying, "The sun do parch." He lifted a hinged section of the raft flooring and drew out the keg, which was about two feet long. There was a tin cup lashed to it. Careful not to spill a drop, he said, "It's best to have only an outrageous small amount. Just enough to wet the tongue."
"Why?" I asked. "That is a large keg."
He scanned the barren sea and then looked back at me, his old eyes growing remote. "The large keg have a way of losing its very size."
"You said we would be picked up soon," I reminded him.
"Ah, yes," he said instantly, "But we must be wise about what we have."

The author is not attempting to show that Timothy is ignorant. He wasn't trying to be demeaning. However, in an attempt to make it sound exotic, the dialect is hard to decipher. It is important for a writer to understand that dialect may be successfully written without misspellings of words, as long as the writer takes full advantage of cadence and the rhythm of the dialect in the dialogue. Also, instead of using

misspelled words, the use of slang appropriate to period and location may be incorporated to imply the dialect. In this way, authentic characters may be developed to represent the place they come from and not become "provincial curiosities" In the above example, Timothy has been made into a "provincial curiosity." This example was written nearly 40 years ago. Literature about creoles increasingly shows creole cultures with dignity, legitimacy and respect.

It would seem that all three of these examples are difficult to read because they are not written in Standard English and there is no way to translate the writing. If a translation or some other guide were also included along with the text, it might be more readable. Most likely, Brer Rabbit and Huckleberry Finn would never be written in the same style today, and it's doubtful they would be published as they are written. They were successful in the 19th century because of the realism movement going on at that time, and it is unlikely that a modern author would have the same success using dialect in that way. But, the use of misspellings in dialect and eye dialect were a necessary part in the history of dialect because it "paved the way for necessary representations of black dialect and inclusions of diverse voices in the literature canon". [23]

3.2 Tips to Help use of slangs in literature

The consensus in writing today is that "ethnic dialect" is offensive and insulting to minority groups since the speech is considered backward, crude, or possesses other negative qualities. Mark Twain's book has been banned over the years from bookstores and libraries for its use of poor language, not suitable for civilized society (Taylor, 133).

[23] Watson, G. and Zyngier, S. (eds) (2006) Literature and Stylistics for Language Learners: Theory and Practice Basingstoke: Macmillan/Palgrave.

Today's trend is for the writer to convey the information which the reader needs and make it detailed enough to place the character, but not so detailed as to distract the reader. Mark Balhorn, in his article "Dialect Renderings and Linguistic Accuracy," says that some attempts at showing dialect accurately turned into more of a transcription than literature. In those cases, too much information was given to portray a character accurately and in fact took any dimension away from the character (52).

But, is there ever a time when misspelled words are acceptable to use and if so, how many misspellings or words in dialect would be acceptable to use in prose? Since, often these words are used for comic effect rather than regional dialect, Balhorn advises today's authors not to represent precise regional and/or social departures from a standard in grammar and vocabulary (775).

The Encyclopedia of Southern Culture says that dialect would probably work with few problems in comprehension if this type of writing were done with the intention of being read aloud. This introduces the difference between written dialogue and spoken dialogue. Burroway says the bottom-line rule is that "dialogue must be speakable. If it isn't speakable it isn't dialogue" (173), meaning that the words must be comfortable in the mouth for it to sound like real dialogue. The perpetual dilemma for the writer is to determine how far to go in accuracy in dialect without losing the reader.

The best advice she gives is to use these sparingly so that the reader is not annoyed and generally, if it doesn't slow the reader down, it's okay to use them (Burroway, 2). It would seem that when the reader begins to struggle with the word selection and has no way of looking them up, the author has gone too far.study of third grade students and folktales was performed in the early 1970's that supports the belief that dialect works best when read aloud. In this study Cajun, Hawaiian, and Black English folktales were read to and by the children. All stories were presented in

Standard English, Black English, Pidgen, or Cajun. The following hypotheses were made:

1. Black children prefer Black English folktales to the same folktales presented in Standard English.
2. Black children comprehend Black English folktales better than the same folktales in Standard English.
3. Regardless of ethnic group, children prefer Standard English folktales to folktales in dialect not part of their background.
4. Regardless of ethnic group, children comprehend Standard English folktales better than folktales not a part of their background

It was found that:

1. Neither black children nor children with other ethnic backgrounds responded favorably to reading folktales written in dialect. Standard English was preferred when reading, even when the dialect was part of the child's background.
2. Black children preferred the stories in Black English and comprehended them better when they were listening to them.
3. Children of other ethnic backgrounds did not prefer listening to Black English dialect and responded more unfavorably to Black English folktales than those in Standard English.
4. When listening to folktales in dialect, the children liked them slightly more than when read in Standard English.
5. None of the children responded favorably to the folktales in Cajun or Pidgin whether read or listened to, and they had lower comprehension, although they did prefer listening to Pidgin slightly more than listening to Cajun.

The test results suggest that it doesn't seem to be to the writer's advantage to write in dialect when writing for young children.

Have any children's authors used dialect in their dialogue recently? It would seem

that the majority of writers have given up the task of writing in dialect, perhaps for the reasons mentioned above, because no current examples could be found where the complete text is written in dialect in the same manner as The Cay, Uncle Remus, orHuckleberry Finn. But some incorporate dialect on a smaller scale, including the author of one of the most popular series today, J.K. Rowling. The character of Hagrid speaks in dialect, depicted through speech patterns and incorrect grammar. Used consistently throughout the Harry Potterbooks, the style becomes part of his personality:

"So," said Hagrid, rubbing his hands together and beaming around, "If yeh wan' ter come a bit nearer--"

No one seemed to want to. Harry, Ron and Hermione, however, approached the fence cautiously.

"Now, firs' thing yehgotta know abou' hippogriffs is, they're proud," said Hagrid. "Easily offended, hippogriffs are. Don't never insult one, 'cause it might be the last thing yeh do" (160).

Dialect written in this way is used in other current fiction for children and young adults as well. A Sweet Far Thing by Libba Bray, a young adult novel that takes place in Victorian England, uses dialect to depict the lower class British accent of some female factory workers, male construction workers, and London poor folk. The same dialect is used for all three groups:

Out on the Thames, the boats sway with the current. There's something soothing and familiar about it.

"**They're pullin' 'im in, all righ'. Got a 'nitiation planned for 'im and ever'fin',**" **Toby says. "Don' know 'ow much they've told 'im, though."**

"And is Fowlson the one who brought him in?" Kartik asks.

Toby shakes his head, "Fowlson's 'is minder. Somebody at the top asked for it. A gen'leman." He points to the sky. "High up."
"Do you know who?"
"Naw. Tha's all I know.
"I want to find this gentleman," I insist.
"Fowlson reports to 'im. 'E's the one 'oo knows".

In both of these examples, the text is easily readable and a reader doesn't get bogged down trying to figure out what the character is saying. Though some writers today use dialect, criticism of it persists. Some present day arguments for not writing in dialect (other than readability and comprehension) include marketing considerations, editor preferences, how to accurately document dialect authentically and translate sounds onto paper, and the risk of portraying racist stereotypes. For children who have been taught to read in English, dialect may be too hard a task to decode text written in dialect. There is also the belief by some critics that certain dialects, such as Jamaican Creole or South Carolina Gullah, cannot be put onto paper. While it appears that some dialect writing is creeping back into the style of children's literature today, it seems more popular to depict dialect not by using misspellings but through the use of some simple tricks such as using key words or phrases to imply the dialect, and to use a characteristically recognizable cadence and rhythm to the language.[24] The recent middle grade novels, Somewhere in the Darkness by Walter Dean

[24] Hall, G. (2005) Literature in Language Education. London: Palgrave.

Myers, Each Little Bird that Sings by Deborah Wiles and Dragon wings by Laurence Yep have characters that use dialect of the region where the story takes place, but are written in perfect English, except where noted.[25] Somewhere in the Darkness is set in the Bronx and the characters are black. The change in dialogue to reflect this is minimal:

"Day before yesterday," Maurice said. "But check this out. Tony just nicked the dude and he was screaming and carrying on like he had stabbed him through the heart or something."

"No lie?"

"Yeah, hey, look, you want to play some ball tonight?"

"I don't know."

"You give up ball or something, man?" Maurice looked at him sideways. "We playing Richie and his crew."

"I'll see how I'm feeling," Jimmy said.

"You ain't going to play, "Maurice said. "You getting to be another jive dude, man" (15).

Just knowing that this story is set in the Bronx and that the characters are black immediately causes the reader to start reading the dialogue with a "Black English"

[25] Kramsch, C. (1993) Context and Culture in Language Teaching. Oxford: OUP.

accent. It is easy to hear the hardness of tone in their voices. Some words are dropped, the word "ain't" is used, and the use of slang reinforces the character's dialect. The sentence structure is short, concise, choppy, and direct. It is quite successful in depicting a Bronx accent. None of the characters has been turned into "provincial curiosities."

Each Little Bird that Sings is set in the south and the dialogue reflects this by dropping the letter 'g' at the end of 'ing' words, using southern pet names (calling everybody honey, sugar, puddin', or darlin') and other southern slang (I declare/ As I live and breathe/Bless my stars/Glory Halleluja). The language is more fluid than the Bronx accent. It's slower, more flowery, prettier and smoother:

"Can we help you, darlin'?" Aunt Goldie said.

"This is my friend Declaration," I said. Declaration stayed put near the door. "You remember Declaration, Aunt Goldie..."

"Oh!" said Aunt Goldie. "Mercy, I remember you, Declaration. I haven't seen you in ice ages! Just look at you! You've grown into a beautiful young lady!

"Have some prune bread," said Aunt Goldie. "It's warm from the oven!" "No, ma'am, thank you." Declaration glared at me. "I'm here to...help..." "Is it that time already?" Aunt Goldie looked at the clock on the wall and shot out of her chair. "Oh, for heaven's sake, it is! Come on, sugar, let's get dressed quick!"

"You're already dressed, Aunt Goldie," I said.
She removed her apron. She was dressed entirely in purple. "So I am. I plum forgot. I'm wearing plum, too." She laughed at her joke.

In Penny From Heaven by Jennifer L. Holm, the characters are described as Italian

American. It helps that they all have Italian names to reinforce their ethnicity…Dominic, Grandmother Falucci, Uncle Nunzio, Uncle Ralphie, Uncle Sally, Uncle Paulie, Frankie, Uncle Angelo…The dialogue has bits of Italian interspersed just so the reader doesn't forget that they are Italian. For example:

"What?" Uncle Ralphie says. "They're good people, patanellamia."

And then the author goes on to reiterate that they are Italian:

"Patanellamia is Uncle Ralphie's nickname for Aunt Fulvia. He says it means "my little potato." A lot of my Italian relatives have nicknames." (19)

There are many examples of this throughout the novel:

"Hi Nonny," I say. Nonna is Italian for "Grandmother."

"Tesoro mio," Nonny says, wiping away her tears with a black lace handkerchief. She calls me tesoromio, which means "my treasure." Nonny doesn't speak English very well (48).

And then Nonny uses broken English throughout:

Nonny wipes her hands on her apron. "**We see your papa now, yes? She says this like it's a question, but I know it's not (48).**

And again:

"Paolo," she says, and points to her gloves. Paolo is Paulie's name in Italian.

"Here ya go, Ma," Uncle Paulie says, handing her the black gloves (49).

The chapters alternate between Penny's Italian family and her "plain old American" Methodist family, which makes the Italian references stand out even more, compared to the blandness of the Methodist side. The Italian dialect is easy to read, and it is also very easy to pick up the Italian references and rhythms of the accent without it actually being written in a New York/Italian dialect.

An excellent example of successful dialect comes from Dragon wings by Laurence Yep, who has Chinese characters speaking without using misspelled words. When

the Chinese characters are talking (in Chinese) to each other the dialogue is written with perfect grammar. When the same the same characters speak the dialogue in English, it is italicized and in broken English: There's only one real compliment for a cook, and that's for her guests to eat everything up. You must take the rest of the cookies with you." She smoothed her apron over her lap and winked at me secretly.

"You too kind." Father spread his hands. "You make us ashame." He kicked me gently under the table.

"Yes, ashame," I piped up (104). The Chinese accent is perfectly recognizable by the cadence and broken English, but is also very readable. All the words are spelled correctly, yet we gain a sense of accent. It is easy to hear the Chinese dialect in this writing and it does not demean the race or question the character's intelligence. Part of the success of this method is because the reader does get to hear the Chinese men talking to each other throughout so much of the story. He can hear how they really speak to each other and gauge their intelligence, so that when the characters switch to the broken English the reader already knows them and knows they are intelligent and that they are struggling to speak in this foreign language the same way that he might in their position.[26]

All three dialects shown here are perfectly readable, yet the reader recognizes that the characters have an accent through the use of other mechanisms other than verbatim dialect.

After finding some dialect in children's novels with varying levels of success, I began to wonder about dialect in picture books. First I took a very informal survey of children's librarians on a national listserv and asked if they used stories with dialect in their story times. I also asked about the reaction they received from the

[26]Kramsch, C. (1993) Context and Culture in Language Teaching. Oxford: OUP.

children. Responses given indicated that they were, in fact, reading stories with dialects including those of Jewish, Black, Southern, Cajun, French, and Spanish. Several librarians laughed about their poor skills in reading the dialect, but all agreed that the children seemed to enjoy the stories.

It is easier to find more picture books than novels that use dialect, perhaps because these books are generally read aloud. A number of picture books have recently been printed that feature African American dialects, so it doesn't seem that the method is completely unacceptable. Many of the titles are folktales or have slavery as the theme, such as The People Could Fly: American Black Folktales and Bruh Rabbit and the Tar Baby Girlboth by Virginia Hamilton, which perhaps makes it more acceptable since she is an African American. Again, there seems to be a distinction between writing a story meant to be read by the child and a story meant to be read aloud to a child.

Conclusion:

In this research, I have discussed the main elements of stylistics and using them. I also provided the reasonable examples and by doing this research paper, I learnt the history of slang use and its increasing use today. From the analysis above, we can say that nowadays the slangs and dialects is increasing tremendously. But in every fiction we write or translate, we need to take into account the readers of this novel.

By slang we mean non-literary words which are used to create fresh names for some things. Slang used in colloquial speech has a great expressive force. It is mostly ironical words. For the most part slang words sound somewhat vulgar. Slang is nothing but a deviation from the established norm of the language. No one has yet given a more or less satisfactory definition of the term. J. B. Greenough and C. L. Kitteridge define slang in these words:
"Slang...is a peculiar kind of vagabond language, always hanging on the outskirts of the speech but continually forcing its way into the most respectable company" .
Whenever the notation "slang' appears in a dictionary it may serve as an indication that the unit presented is nonliterary.
Besides general (standard) slang we distinguish teenager slang, university (student's) slang, public school slang, prison slang, war slang, lawyer's slang etc.
There are the following slang words for money - *beans, lolly, brass, dibs, daughs* (compare: in Uzbek for pul - yakan);
for head - *attic, brainpen, hat, nut, upper storey;*
for drunk - *boozy, cock-eyed, high.*
Instead of "good", excellent" J.Galsworthy used *ripping, topping corking, swell,*

Slang used in colloquial speech has a great expressive force. For example, “drag” used as a slang denotes everything that is dull, uninteresting, slow and difficult to do.
“it’s a long drag” means *a dull and long journey.*
The function of slang in the written texts may be the following: to characterize the speech of the person, to produce a special impression and humorous effect.
Here are some more examples of slang which have this effect: bread-basket (the stomach); cradle-snatcher (an old man who marries a much younger woman); a big head (a booster); go crackers (go mad); I’ 11 send you an old-bob (I’ 11 send you a shilling).

Many words formerly qualified as slang have now become legitimate units of Standard English. Thus the word “kid” (child), which was considered slang in the nineteenth century, is now a legitimate colloquial unit of the
English literary language. Slang is nothing but a deviation from the established norm of the vocabulary of the language. V. V. Vinogradov writes that one of the tasks set before the branch of linguistic science that is now called stylistics, is a thorough study of all changes in vocabulary, set phrases, grammatical constructions, their functions, an evaluation of any breaking away from the established norm, and classification of mistakes and failures in word coinage.
So broad is the term slang that, according to Eric Partridge,
there are many kinds of slang, e.g., Cockney, public-house, commercial, society, military, theatrical, parliamentary and others.
There is a general tendency in England and to some extent in the USA to over-estimate the significance of slang by attaching to it more significance than it deserves. Slang is regarded as the main point of colloquial speech and therefore stands above all the laws of grammar. It is highly praised nowadays as “vivid”, “more flexible”, “more picturesque”, “richer in vocabulary” and so on.[38]

38. Qudrat Musayev (2003) English Stylistics.Toshkent.

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