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The proceedings are the papers of students, undergraduates, doctoral students and young researchers on topical issues of natural and technical sciences and humanities.

В сборник вошли доклады студентов, магистрантов, докторантов и молодых ученых по актуальным вопросам естественно-технических и гуманитарных наук.

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Analytical data shows that in 2013 the capacity of all wind power installations through out the world made up 300000 MW. Last year this figure exited 280000 MW. In total 103 countries use wind energy.

Сарапшылардың пікіріне, Қазақстан аумағының 2%-на жылына желдің орташа жылдамдығы секунтына 7 метрді құрайды, 1 жылда сағатына 1 триллион киловатт өндіреді. Бұл көрсеткіш елдің электр энергияға деген сұранысын қанағаттандырады.

Experts say that the speed of wind in 2% of Kazakhstan territory exceed 7 meters per second. This potentially than after generated 1 billion kilowatt hours annually. This figures are much higher than the countries demands for electricity.

3D принтерлер қазіргі уақытта жаңалық емес, алайда олардың нұсқалары жетілдіріле түсуде. Бүгінде қалқып тұрған күйінде басып шығаратын құрылғы бар. Машина пластик пен металдан әр түрлі пішінде түрлі түсті фигуралар жасап шығара алады. Сарапшылардың ойынша, келешекте аталмыш инновация архитекторлар, дизайнерлер мен креативті адамдарға көмегін тигізеді.

3d printers are new more in novelty however their modifications are still being improved. Even now we can find a device which can print documents in suspension. The machine is capable of creating various figures of different forms from plastic and metals. Experts predict that in future such innovation will be very useful for architects, designers and ordinary creative workers.

Жоғарыдағы келтірілген мысалдардан байқағаныңыздай, жаңалықтар мәтінінде сарапшылардың айтылымы, пікіріне жүгінген, яғни бір мәтін екіншісіне кірігіп, басқа бір жаңа мәтіннің туындауына ықпал етеді. Көрерменге белгілі бір хабарландыруды жеткізудің өзінде қаншама операция жатыр десек те болады.

Түрлі ақпарат көздеріне белсенді жүгіну, аудиторияға ақпараттың объективті, өзекті әрі құнды берілуіне, түрлі жақтан талқылауға жағдай жасауға негіз болады.

Н.И. Клушинның пікірі бойынша, дәйексөз келтірудің түрлі мақсаттары сөйлеушінің коммуникативті ниетіне сәйкес айтылымдарды үлгілеудің үлкен мүмкіндіктерін қосады.[4]. Медиамагистіндегі дәйексөз үзінділері тек жоғарыда аталған қызметтерді ғана орындамайтынын айтып өткен жөн. Дәйексөздерді қолданудың маңызды сипаты, автор сөзімен қоса олардың біртұтастықты құруы болып табылады. Бөтен айтылымдардың үзіндісі мәтіннің ақпараттық құраушыларының толық бір бөлігі болады.

Сондай-ақ медиалингвистика бойынша жұмыстар қатарында дәйексөздің бұл ерекшелігі түбегейлі қарастырылады. Мәтін құрылымы деңгейінде жаңалық мәтінін сипаттауда Т.Г. Добросклонская жүргізушінің сөзі жеке ауызша жаңалық үзінділерін тұрақты сөз тіркестері көмегімен логикалық біртұтастылыққа айналдыра отырып, байланыстыру, «жапсыру» қызметін атқарады.[4].

«Дәйексөз» ұғымының одан да ауқымды «интертекстуалдық» терминіне ауысқандығы даусыз. Интертекстуалдылық теориясы бұрын соңды көркем әдебиеттердегі интертекстуалдық байланыстарды зерттеу барысында пайда болған. Алайда, қазіргі уақытта оның қолданыс аясының кеңдігіне көз жеткізіп отырмыз. Біріншіден, ол барлық сөздік жанрларына қатысты. Екіншіден, интертекстуалдық бұқаралық ақпарат құралдары саласына жататын мәтіндерден орын алады.

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STYLISTIC ASPECTS OF ENGLISH SLANG

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The English language can be realized in different social varieties, and one of important subsystems of modern English is Slang. The topicality of our investigation is conditioned by the necessity to study different colloquial varieties of English, mainly the stylistic peculiarities of Slang. It is an actual issue of present-day English. Slang is an inalienable part of spoken English. There is hardly a person who doesn't make use of it upon occasion. It is vivid and natural in speech. Everyone from teenagers to scientists use it. All countries and periods of history have had slang. It reflects the peculiarities of contemporary daily life in a unique way. All types of semantic change can be illustrated from that part of the vocabulary. Slang items usually aren't long-lived, but each period of history has its own traits, which are wonderfully characterized by these short-lived expressions. So nowadays slang is becoming more and more popular. The role that it plays today is greater than it has been in certain times in the past. 20-30% of native speaker's speech consists of slang. We may have difficulty while speaking to them. In fact, it's hard to understand a man who asks you where dog and bone is. If you don't know anything about rhyming slang, you won't even imagine that he is asking about the telephone.

It would certainly be an incomplete picture of the language today, which failed to include slang as a present feature and a source from which English will doubtless continue to be fed in the future.

Partridge, one of the best known specialists in English slang, gives a series of slang words designating a man of fashion that superseded one another in English slang. They are: *blood*, *macaroni*, *buck*, *swell*, *dandy*, *toff*, *masher* and *teddy-boy*. This is the evidence of slang's changeability.

There are usually some difficulties in translating slang. While translating we should find equivalents of slang in Russian or Kazakh or we can use explanatory method. So it's worth studying slang and its etymology.

Basing on these facts the subject of our paper was chosen as "Stylistic Aspects of English Slang". The cultivation of slang has become a feature of certain types of popular writing. It's about the men like *George Age* who wrote *Fables in Slang*, or *Ring Lardner*, or *O'Henry*. They are not only the creators of locutions, which have become part of the slang of the day, but they have popularized this outer fringe of the colloquial and given it greater currency.

The works of many scientists were devoted to slang. E. Partridge scrutinized slang in "Slang Today and Yesterday," Greenough and Kitteridge in "Words and Their Ways in English Speech," J. Growther in "Guide to British and American Culture," R.A. Spears in "Contemporary American Slang," S.I. Hayakawa in "Language in Action," M. Pei in "The Story of Language," Robert L. Chapman in "American Slang," Tony Thorn in "Dictionary of Contemporary Slang," S.B. Flexner and Anne H. Soukhanova in "Speaking Freely," Lighter, E. Jonathon, J. Ball and J. O'Connor in "Random House Historical Dictionary of American Slang," Peter van der Merwe in "Origins of the

Popular Style,” H.Ickstadt in “Teaching American Studies Abroad : the European Experience ,” S.B.Flexner in “Listening to America.”

All these works were the main sources to achieve the aim of our paper. It lies in the classification of slang according to the stylistic indications. The aim of the investigation determines the following objectives:

- To classify slang according to the stylistic peculiarities;
- To analyze the ways and means of their formation;

The aim and objectives of the investigation determined the methods of linguistic analysis. In our paper we apply elements of stylistic analysis and contextual analysis.

Stylistic Aspects of Slang

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 [1,98].

Slang, being heterogeneous phenomenon causes natural confusion and do not encourage scholars to seek more objective criteria in order to distinguish the various stylistic layers of the English colloquial vocabulary. The confusion is made still deeper by the fact that any word or expression apparently legitimate, if used in an arbitrary, fanciful or metaphorical sense, may easily be labelled as slang [1,98].

The following stylistic layers of words are generally marked as slang.

1. Words which may be classed as thieves’ cant, or the jargons of other social groups and professions, like **dirt** (money), **dotty** (mad), **a barker** (a gun), **to dance** (to hang).

Many people learn bits of the jargon of other groups through television programmes and films about hospitals, law courts, etc. It’s necessary to mention that some scientific jargons belong to slang. Some of the jargon used by people who work with computers are also belong to slang and has become well known. Most people know, for instance, that a **hacker** is somebody who gets into other people’s computers without permission [2,494].

Internet is one of the nowadays’ symbols, it is a subculture with its own slang, which is unclear to people who have just joined to endless network space. Internet slang can be an ancient phenomenon. Everybody knows a word “bug,” which means some computer problem. The etymology of this slang is following. Literal translation of this English term gives something quite far from computers. Generally, the word “bug” has multitude varieties of usage, but in this situation – namely “жук.” Because in 1945 the work of one computer was broken with apparatus defects, the cause of which was a bug, which had been found in the computer’s relay. The problem was discovered by Grace Hopper. It was she who offered slang “bug.” She also invented a term “debugging” which in understanding of this and that period meant repairing computer problems, removal of defects in equipment. The programs called “Debuggers” are modern software, necessary to repair programs and search errors in them. Even means “DOS,” which is intended to remove computer defects, are called “Debug” generally in teaching aims. So, slang term “bug” means any computer problem. There are many of such computer slang, the list of them, including RTFM OR IMHO is given in Appendix E.

2. Colloquial words and phrases like for good, to have a hunch, a show (at the theatre) and the like. It is indeed sometimes impossible to distinguish between a colloquial word and one, which we shall agree to call jargonism or professionalism, or one belonging to any other of the non- literary layers. Therefore such borderline words which have the transitional characteristics of two neighbouring groups, as colloquial and professional; colloquial or dialectal and the like. There is a general objection to the use of a term that can be applied indiscriminately to any unit, which cannot otherwise be characterised. Thus such words as **chink** (money), **fishy** (suspicious), **hum** (humbug), **governor** (father) and many other words and phrases are in some dictionaries given with two stylistic notations, coll. or sl.

3. Figurative words and phrases are not infrequently regarded as slang and included in special slang dictionaries, e.g. **Scrooge** (a mean person), **shark** (a pickpocket, a swindler), **blackcoat** (a

clergyman).

4. Words derived by means of conversation, one of the most productive means of word-building in present day English, are also sometimes classed as slang, for example, the noun *agent* is considered neutral because it has no stylistic notation, whereas the verb *to agent* is included in one of the American dictionaries of slang. It is the same with such pairs as *altar* – *to altar*, *ancient* (a) – *ancient* (n).

5. Set expressions which are generally used in colloquial speech and which are clearly colloquial, are also marked with the notation slang, e.g. *to go in for*, *to cut off with a shilling*, *in a way*, and many others.

6. Improperities of a morphological and syntactical character, e.g. *How come, I say*, double negative as *I don't know nothing* and others of this kind.

7. Figures of speech are expressions in which words are used in unusual ways. One of the most common slang figures of speech is the metaphor, an implied comparison between two different things. For example, the slang metaphor *bean pole* describes *a thin person*, or *upper-story* means *head*.

Slang expressions are created by the same processes that affect ordinary speech. Expressions may take form as metaphors, similes, and other figures of speech (*dead as a doornail*). Words may acquire new meanings (*cool, cat*). A narrow meaning may become generalized (*fink*, originally *a strikebreaker*, later *a betrayer* or *disappointer*) or vice-versa (*heap*, *a run-down car*). Words may be clipped, or abbreviated (*mike, microphone*), and acronyms may gain currency (*VIP, awol, snafu*). A foreign suffix may be added (the Yiddish and Russian -nik in *beatnik*) and foreign words adopted (*baloney*, from Bologna). A change in meaning may make a vulgar word acceptable (*jazz*) or an acceptable word vulgar (*raspberry, a sound imitating flatus*; from raspberry tart in the rhyming slang of Australia and Cockney London; Sometimes words are newly coined (*oomph, sex appeal*, and later, *energy* or *impact*).

The processes by which words become slang are the same as those by which other words in the language change their form or meaning or both. Some of these are the employment of metaphor, simile, folk etymology, distortion of sounds in words, generalization, specialization, clipping, the use of acronyms, elevation and degeneration, metonymy, synecdoche, hyperbole, borrowings from foreign languages, and the play of euphemism against taboo. The English word *trip* is an example of a term that has undergone both specialization and generalization. It first became specialized to mean a psychedelic experience resulting from the drug LSD. Subsequently, it generalized again to mean any experience on any drug, and beyond that to any type of "*kicks*" from anything. Clipping is exemplified by the use of "grass" from "*laughing grass*," a term for *marijuana*. "*Funky*," once a very low term for *body odour*, has undergone elevation among jazz buffs to signify "*the best*"; "*fanny*," on the other hand, once simply a girl's name, is currently a degenerated term that refers to the *buttocks* (in England, it has further degenerated into a taboo word for the *female genitalia*).

Another type of slang figure of speech is metonymy, which substitutes a quality of something for the thing itself. Examples of metonymy include *long green* (*paper currency*) and *skirt* (*woman*). [3.499]

Other examples of slang figures of speech are:

Killing (*astonishing*) – hyperbole

Some (*excellent* or *bad*) – understatement

Clear as mad – irony [4.69]

In slang, we can find expressions originating in written speech: thus *yours truly* is used orally instead of the pronoun *I* or of its objective case form, *me*.

"Hold on, Arthur, my boy," he said attempting to mask his anxiety with facetious utterance. "This is too much at once for *yours truly*. Give me a chance to get my nerve. You know I didn't want to come..." ("Martin Eden" by Jack London) [4.69].

A very peculiar graphic metaphor is the expression *number one*, a slang expression of nearly the same meaning as the previous: the figure "one" and the pronoun of the first person singular (I) look identical, besides the idea of the first number implies priority to everybody else – hence the

egoistic tinge in the meaning:

“Then I’ve a string of brothers – I’m the youngest – but they never helped nobody. They’ve just knocked around over the world, lookin’ out for **number one**. The oldest died in India.” (J.London)

“Take myself – I choose that example because after all, number one is what I know most about.”

Some slang expressions are euphemisms. Many older people use euphemisms for bodily functions, e.g. *spend a penny*, *powder your nose*, and *visit the bath-room*, meaning “to go the toilet.” Some common serious diseases have slang names which are lighter in tone than the formal name, e.g. *the big C* for *cancer*. Somebody with a *bad heart* has a *dicky ticker*. People use expressions like *pass away* or *pop your clogs* to refer to *dying*. In business, some companies, instead of *sacking* or *firing an employee*, may speak of *letting them go* or (AmE) *dehiring them*. Job titles can make a job sound more important than it is. In the US a person who takes away rubbish used to be called a *garbage man*, but now may be called a *sanitary engineer*.

The reader is expected to bear in mind the intentional character of stylistic degradation effected by slang words and phrases. The same is true, as we remember, with regard to jargon words and phrases. But here, a problem is exposed to our view at once: intentional and unintentional degradation, how can we tell them apart? To a degree, everything seems to be a matter of taste here, a matter of individual experience. The only efficient way of differentiating the two varieties of degradation, which implies separating slang or jargon words from colloquial ones, was suggested by I.V.Arnold and E.S.Azhaurova. This is explanatory transformation of word definitions [4,70].

For instance, what is a **fin** in slang? Its primarily literal meaning is “плавник(рыбы)” Its meaning as slang word is “hand.” The explanatory transformation reads: fin is not a kind of hand, but a humorous or contemptuous way of talking about a hand. Similarity: **skirt** is not a kind of *girl*, but a contemptuous way of talking about a girl; **tootsie** is not a kind of *woman*, but an endearing way of talking about a woman. Compare: **chap** is not a kind of *man*, but an informal way of talking about a man. The same attribute “informal” will be used in the definitions of the colloquial words **chunk**, **baccy**, **feller**, etc. Of course, the question whether we are dealing with merely “informal,” or with “familiar” or “humorous,” even derogatory manner can be more or less adequately answered only by native speakers [4,70].

The obscure etymology of the term slang affects its use as a stylistic notation. Whenever the notation appears in a dictionary it may serve, as an indication that the unit presented is non- literary, but not pinpointed. That is the reason why the various dictionaries disagree in the use of this term when applied as a stylistic notation [1,97].

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7.6. КИТАЙСКАЯ ФИЛОЛОГИЯ

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ҚЫТАЙ ТІЛІНІҢ ДАҒДЫЛЫ СӨЗДЕРІ (汉语惯用语)