

Linguistic and cultural analysis of the gender characteristics of British song slang

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DOI: 10.18355/XL.2021.14.02.13

Abstract

The article establishes the linguacultural gender specifics of the British song slang. All languages are constantly changing, slang invades the vocabulary of people (male and female). Of research, interest is the definition of slang, its origin, the vital need for human communication. The purpose of the study is to identify the gender characteristics of British song slang. Slang as a language system of modern linguistics is considered. In the article, main features and gender characteristics of British slang are described. The authors analyze the song slang of female and male performers and compare the song slang of performers of both sexes. The methods of research are descriptive method, comparative analysis, definitional analysis, lexical and semantic analysis, lexical and grammatical analysis, stylistic analysis, interpretive analysis, quantitative analysis, involving a continuous sample. The material of the study was songs by modern British male and female performers. The theoretical significance of the study is to identify the features of modern British song slang. Research results contribute to the development of lexicology and stylistics of the English language, to contrastive linguistics, linguoculturology. The establishment of the gender specificity of British musical slang contributes to the development of linguistic gender studies. The practical application of the research results is revealed in the possibility of teaching courses in English lexicology, stylistics, and gender linguistics, as well as compiling a linguistic dictionary of modern musical culture.

Key words: British song slang, gender characteristics, male and female linguistic specifics, linguistic and cultural analysis, linguistic gender studies

Introduction

Languages of all countries and cultures are changing, slang is penetrating the human vocabulary. Of research, interest is the definition of slang, its origin, the vital need for human communication. The question arises, why do many use slangs in speech? It would also be interesting to establish whether there are differences in the slang used by men and women? It is even more important to identify the features of song slang. Why does slang penetrate from colloquial speech into musical art (Tameryn et al., 2018)? And is there a gender specificity of musical slang?

Slang is an informal or everyday language that is widely used by adolescents and young people. Some territories may have their own slang words, which are not used in other territories where they speak the same language (Andersson, Trudgill, 1990; Ayto, 2000; Khairullina et al., 2020). For example, slang from the UK is significantly different from American slang (Kaverina, 2014; Soboleva, 2019; Bayanova et al., 2019; Zheltukhina et al., 2017; Zheltukhina Zelenskaya, Ponomarenko, 2000; Gimaliev et al., 2020; Tugun et al., 2020). And English learners around the world, as a rule, are better acquainted with American slang only because American pop culture is widespread, unlike British (Maslova, 2004).

The purpose of the study is to distinguish the gender features of British song slang.

To accomplish this goal, the following objectives must be reached:

- to consider slang as a language system of modern linguistics;

- to describe the features and gender characteristics of British slang;
- to analyze the song slang of female and male performers;
- to compare the song slang of performers of both sexes.

The object of our study is British slang. The subject of the work is the gender characteristics of British song slang.

Literature Review

Slang as a language system of modern linguistics.

The roots of slang go far into the past, and to be more precise, in ancient times.

Often, the emergence of slang is considered a bad side of language and its degradation, but, despite this, the phenomenon of language is precisely that people can change it themselves: if enough people decide to use certain words in speech, then these words will soon enter our daily life and will be settled for a long time (Goldenkov, 2001). Take, for example, the words "pub" (pub, hotel) and "phone," which were once slang versions of the words "public house" and "telephone."

The geographical situation also affects which word can be called slang and which cannot. The word "lad" (guy, son) in the northern part of England is considered normal, but in the southern part it is already perceived as slang.

Hip-hop culture had an even greater impact on the language (Hidayat, Moehkardi, 2018). The musical direction of "hip-hop" has its own language, that is, jargon, which is difficult to understand by people far from this culture.

For example,

shackles (handcuffs)

Seatown (Seattle)

Loans in English from culture hip-hop:

shizzle (for certain)

bling (jewelry)

aks (wrong pronunciation of the word "ask")

rizzle (real), etc.

Very often the slang shows not only the invention of new words, but also creation of new values for already existing words.

For example,

hot (hot temperature – popularly, sexually, is searched police).

But what is slang for one generation will not be obligatory slang for the next generation as language changes all the time, and words and expressions get a new form. The outdated slang is replaced with new slang.

For example,

super, groovy and hip (abrupt) are replaced with dope, kickass and phat.

It is a natural evolution of language as most of the teenagers do not want to resemble the parents and needs new slang words to separate from what was cool at the time of youth of their parents (Pedersen, 2007, p. 4).

In our modern language, slang is an active component of a living spoken language, a huge layer of its vocabulary is presented, it also expresses the diversity of the interests of society, assessments of various phenomena by different representatives of society belonging to different professional and different social groups (Potemkina, 2009, p. 154).

Now the importance of slang is undeniable. It has leaked into all areas of our lives and has not bypassed any country. Teaching English, it is even more impossible to close your eyes to it, since slang has also become part of English-language culture.

Many definitions of the term "slang" contradict each other because of the scope of the concept: is it worth including in the slang all the non-standard vocabulary that the circle of educated people condemns (Rudenko, 2016; Suprun, 2016)? Or only all other words that are synonymous with the literary equivalents? Very often, slang is simply equated with jargon (Mattiello, 2005).

In the definition of slang by E. Partridge (1970), it is a relatively stable, widely used, stylistically marked (reduced) lexical layer for a certain period is a component of the expressive colloquial language, which is very heterogeneous in the origins and the degree of approximation to the literary standard (Partridge, 1970: 125).

In O.S. Akhmanova's (1966) Dictionary of Linguistic Terms we can see a completely different interpretation: "Slang is a colloquial version of professional or social speech. Elements of the colloquial version of a particular professional or social group which penetrating into the literary language or in general into the speech of people who are not directly related to this group of persons acquire a special emotional and expressive color in these languages" (Akhmanova, 1966; Prinz, 2004; Voutilainen et al., 2014).

I.R. Halperin (2005) questions the very fact of the existence of slang, citing the fact that the same word in various dictionaries is given with the mark "slang" and "colloquial," so he does not consider slang a separate, independent category and suggests using it as a synonym for the word "jargon" (Halperin, 2005; Kalinin, 2012; Urban Dictionary, 2021; Vitti, 2021).

The analysis of the special literature shows the main characteristics of slang:

- emotionally colored vocabulary (Izard, 1978; Ponomarenko, Zheltukhina, 2019);
- location outside the literary vocabulary;
- use more frequently in oral rather than written speech;
- varieties: General Slang (common) and Special Slang (low);
- incomprehensibility for the bulk of the population;
- helping a person identify with certain professional or social groups;
- living and moving modern language that responds to any changes in the life of the country and society;
- sometimes slang can help find a more appropriate word needed to describe an action or object;
- some slang expressions may be prohibited for a variety of reasons

Methodology

The study used research methods such as descriptive method, comparative analysis, definitional analysis, lexical and semantic analysis, lexical and grammatical analysis, stylistic analysis, interpretive analysis, quantitative analysis, involving a continuous sample.

The material of the study was songs by modern British performers of the female and male sexes.

The theoretical significance of the study is to identify the features of modern British song slang. Research results contribute to the development of lexicology and stylistics of the English language, to contrastive linguistics, linguoculturology. The establishment of the gender specificity of British musical slang contributes to the development of linguistic gender studies.

The practical value of our results consists in the possibility of teaching courses in English lexicology, stylistics, and gender linguistics, as well as compiling a linguistic dictionary of modern musical culture.

Results and Discussion

Features and gender characteristics of British slang

British slang is English slang used in the UK (Mayakovsky, 2020.). Linguists consider British youth slang to be a non-literary, social layer of vocabulary with a pronounced familial tone of speech, which tends to narrow the stylistic framework of its use, however, giving the speaker's speech certain accents: for example, a focus on irony and sarcasm (ridicule, neglect, contempt, derision, etc.) (Ryabichenko, Tyalleva, 2020, p. 168).

Depending on the scope of use, there are two subspecies of British slang:

1) Publicly available and widely used slang consists of words and expressions that have become commonplace for an ordinary person due to their active use in the speech of different social and professional groups of people. Publicly available slang cannot be found in literary vocabulary. Even if some slangisms enter the literary language, they still lose characteristic properties in the process of changing.

2) Encoded and narrowly directed slang is used in the speech of certain social and professional groups, that is, in a very narrow environment and is difficult for the wide masses to understand. That is why British slang is divided into jargons, professional slangisms and argotisms. The difficulty of using such slang is also complicated by the fact that many terms borrow from foreign languages (Lukashanets, 1981): *rendezvous*, *dim-sum*, *chai*.

London has its own varieties of slang, e.g. rhymed slang cockney in the London East End.

Word – rhyme – cockney

Feet – Plates of meat – Plates

Teeth – Hampstead Heath – Hampsteads

Legs – Scotch eggs – Scotches

Eyes – Mince pies – Mincies

Arms – Chalk Farms – Chalk Farms

Hair – Barnet Fair – Barnet

Head – Loaf of bread – Loaf

Face – Boat race – Boat race

Mouth – North and south – North and south

Etc.

In connection with the spread of rhyming slang, many of its traditional expressions came into use, began to be widely used within Britain (Baker, 2003).

For example,

scarper from "Scapa Flow" – "to go"

use your loaf (literally use loaf) from a rhymed cockney loaf of bread – head).

Modern cockney slang is inherent in rhyming words only with the names of celebrities or famous people (Gorshunova, Gorshunova, 2013).

Similar word formations exist in other parts of the United Kingdom. For example, in the East Midlands they invented "Derby Road," which rhymes with "cold."

Another type of British slang is polari, which originated in the 1950s and 1960s thanks to Julian and Sandy from the popular BBC radio show *Beyond our Ken* and is used in the UK by actors, circus artists, criminals, etc., and later by representatives of the gay subculture.

Polari is a mixture of Romanesque, gypsy, London slang, reverse slang, rhyming slang, sailor, and thieves' slang. Later, it included words from Jewish culture that spread in the London East End, as well as slang from US troops and drug addicts of the 1960s. This form of language was constantly developing, and initially its vocabulary consisted of about twenty words, among which:

bona, *ajax*, *eek*, *cod*, *naff*, *lattie* and others.

Examples of polari slang can be seen below:

AC/DC (pair)

Ajax (nearby)

Aunt nell (listen)

Aunt nells (ears)

Aun nelly fakes (earrings)

Barney (fight)

Batts (shoes)

Bijou (small)

Bod (body)

Etc.

Reverse slang (or simply "back slang") is a British encoded language in which the word is pronounced phonemically in the opposite order.

Back-slang arose in Victorian England and was used mainly by market sellers like butchers and sellers in vegetable stores to conduct private conversations behind the backs of buyers and sell lower quality goods to fewer observant buyers. It was first mentioned in 1851 in Henry Mayhew's book *London Labour and the London Poor* (Sullivan, 2016, p. 5).

Some words from backslang were included in standard English. For example, the term "yob" is a back slang for the word "boy" (*boy*).

Now back slang is known to be used in prisons by prisoners so that prison guards find it harder to eavesdrop on their conversations and find out what they are up to.

Also return slang introduced many new terms in a monetary slang of the British language, but, as a rule, most of them already became outdated.

It is worth paying attention the fact that though all representatives of the British youth use in the daily speech a slang, non-standard language (Beregovskaya, 1996; Kosyakova, 2017), it is also possible to find that people men's and female differently use a slang.

As it is noticed by many researchers, for men use of the tabooed vocabulary of a slang, for women is more often noticed, without looking even at a difference in education level. On average, men use 52 slang words, and women – 48. Our data also showed that most often, the youth use abbreviations and loans. The men, through a slang show the cruelty, courage which from them are demanded by society; women, on the contrary, are usually more careful than men when choosing words.

The management of the university of Birmingham conducted among local students research which helped to define what most popular slang expressions are widespread among men and women (Kasmawati, 2017, p. 223).

Some of the answers called by the girls:

hurry up, get up, bro, is, feeling blue, guys, gimme, what's up, gonna, wanna, dunno, selfie, wefie, fuck.

In response to the same question the male students answered so:

dude, bullshit, holy shit, fuck, come on, what's going on, bitch, salty, yolla, including the listed answers of girls.

It is important to pay attention and to the gender characteristic of the British slang generally, not only depending on what representatives of a floor use a slang. So, some units of the British slang about women can be divided into three semantic groups:

1) appearance of women;

2) sexual relations;

3) female character traits (Redkozubova, 2015, p. 165; Tameryan et al., 2018, 2019; 2020).

Speaking about the appearance of the women, especially attractive, the British use various terms:

Sweet-potato-pie (sweet potato pie)

Cookie (cookie)

Peach (peach)

Banana (banana)

Chick (chick)

Dove (pigeon)

Wren (wren)

Cassava (cassava)

Porsche.

It is possible to notice that all slang is based on metaphors with food, animals or even with cars. It can relate to the fact that women are perceived as representatives of fauna who cause positive emotions and associations (ORTONY & TURNER, 1990; Chuldini, 2001; Zharnikova, Lavrentiev, 2020).

For "unattractive" women there is the collection of terms too:

Crow (raven)

Cow (cow)

Snake (viper)

Ragmop (rag)

Flat-tire (flat tire)

Haybag (hay bag)

Pickle (pickle).

The slang associated with sexual themes is based solely on the male point of view.

It can be:

ass, bimbo, crumpet, hosebag, hoochie, tramp, bat, pig, cheesecake, hot-pants, etc.

Characterizing women slang, from the point of view of their personal qualities, is rather narrow and negative.

It can be:

bimbette, phlug, flug (stupid girl)

battleaxe (dominant girl)

ball-breaker (girl, because of which men become insecure in themselves).

There is also a separate slang dedicated to men, and it is also divided into three groups.

The most common semantic group is sexual relations:

Lover-boy (handsome)

Stud, skirt-chaser (womanizer)

Wolf (wolf)

Dog (dog)

Hunk (piece)

Lad (guy).

Slang, which characterizes the personality of a man, also has a negative connotation:

wimp (whine)

wuss (saliva)

pussy (coward)

Joe Soap (stupid man).

But there are also positive words:

Jack-full-of-money (rich and ripping money young man)

full guy (rich and ripping money young man).

There is not much slang about the appearance of men, but there is also.

Here you can name:

heart-throb (heart breaker)

hotty (attractive man)

able gable (attractive man).

Considering the features and gender characteristics of British slang, we can summarize that most modern slang is created and used by men, as well as that British slang has its own species and subspecies, mainly concentrated on geographical situation.

Linguocultural analysis.

1. Song slang by female performers

Analyzing the lyrics of songs by British artists, I immediately noticed that among female artists the tendency to use slang in songs is much lower. It is almost impossible to find such famous pop singers as Adel, Leona Lewis, Ellie Goulding, and others in slang songs, probably due to the focus on the American market

(Matyushenkov, 2002). British slang would make it too difficult for the public to perceive the song.

An exception are rap artists who, like male performers, sing almost slang alone.

To begin with, consider a few examples of British slang in the "pop" genre.

Jessie J is a famous British singer and songwriter, born in London, in a family of representatives of the working class, wrote the first song "Big White Room" at the age of seventeen, which very soon spun and became popular on the YouTube.

1) One of Jessie J's most popular songs is "Price Tag" (pop, rap), recorded together with American rapper B.o.B. The song sings that money is not the main thing. The singer opposes modern materialism, where everything and everyone has their own price and cost. She says that it is much more important to love and enjoy life.

Examples of slang seen in the song:

"Got your shades on your eyes" – "shades" = "sunglasses";

"We just wanna make the world dance" – "wanna" = want to;

"It ain't expressive" – "ain't" = negative form of the verb to be or to have;

"Ain't about the Cha-Ching Cha-Ching" – "Cha-Ching" = the sound that is heard when the drawer closes;

"Ain't about the (yeah) Ba-Bling Ba-Bling" – "Ba-Bling" = very expensive jewelry;

"And it wasn't low blows and video hoes" – "low blows" = insults, "video hoes" = girls who sell their bodies on samples to get jobs and money.

2) "Who's Laughing Now" (pop):

"It made me raise my game" – "raise my game" = get better under pressure;

"Blow your smoke, you're not alone" – "blow your smoke" = specially drive someone by the nose;

"FB makes us friends" – "FB" = Facebook, a popular social network;

"I tagged old photos from when we were at school!" – "tagged" = mark the profile of the person in the photo on social networks.

3) "Do It Like A Dude," where even in the name there is slang ("dude" = man):

"Drop the beat, nasty face" – "drop the beat" = include music;

"We can do it like the mandem" – "mandem" = a group of men;

"Rolling money like a pimp" – "rolling money" = be very rich.

Consider some other British pop singers.

Cher Lloyd is a British singer, actress, and model, best known for participating in the show "The X Factor" in 2010.

1) Consider Cher Lloyd's song "Want U Back" for slang:

"Hey, boy, you never had much game" – "to have game" = have the strength and spirit to do something risky;

"Thought I needed to upgrade" – "to upgrade" = get better;

"Now, I see you've been hanging out" – "to hang out" = hang together;

"I break it off thinking you'd be crying" – "to break off" = break the relationship;

"She ain't got a thing on me" – "ain't got a thing on me" = it doesn't compare with me;

"Tryna rock them ugly, jeans" – "tryna" = trying, "to rock" = look good in something.

2) "I Wish" (pop, rap) in collaboration with rapper T.I.:

"Baby, I've seen the chick you're with" – "chick" = girl;

"Just wanna punch her lip" – "punch her lip" = hit the jaw;

"Bout to pick up the telephone" – "'bout to" = about to;

"I wish I had flash" – "to have flash" = be in the body, have shapes;

"I woke up with a butt and a rack" – "a rack" = breast;

"Just got my Nikes on" – "Nikes" = Nike sneakers;

«I'm not sure what kind of fella you like» – «fella» = type;

"I'm talking Solitaire iced out, rain-washed necklace" – "Solitaire iced out, rain-washed necklace" = refers to a diamond necklace, hip-hop slang.

Lily Allen is a British singer, songwriter, and writer, born in Hammersmith in the family of a film producer and comedian.

"Cigarettes & Cush" (R & B, rap) together with rapper Stormzy and singer Kehlani – a song tribute to Sundays in the company of a loved one and cigarettes:

"But I'ma fix all my mistakes" – "I'ma" = I'm going to (I will do something);

"You got those cigarettes and cush" – "cush" = pillow;

"Smoke 'smoke' til we're wavy and gone" – "wavy" = drunk, "gone" = high;

"Come home from a long hard day with the dons" – "don" = head of the gang, team;

"To a blunt full of that reefer" – "reefer" = marijuana;

"But Mary makes it easy to talk to you" – "Mary" = marijuana.

Now we turn to British rap artists, since the most common slang is in rap music.

Lady Leshurr is a British singer, grime artist and producer from Solihull. She gained the greatest fame thanks to the Queen's Speech freestyle series, the fifth of which was called the "diamond" magazine Spin.

1) "Queen's Speech 4" (rap, grime):

"Uploaded a pic, double tap that" – "double tap" = like on Instagram;

"And your flow's so old, granddad (bruh)" – "flow" = rapper's ability to rhyme under the beat, "bruh" = a popular Internet meme that is used to express disappointment;

"It's just banter" – "just banter" = just kidding (I just joked);

"I'm way too much like a black cab" – "black cab" = expensive taxi;

"Why you Snapchatting in the club for?" – "Snapchatting" = post photos on the Snapchat social network;

"Like yo famalam" – "yo" = yours (yours), famalam = fam (friend);

"Ain't no gyal badder than" – "gyal" = girl;

"A couple of snakey friends just Adam and Eve's us" – "Adam and Eve's us" = tricked us, wrapped around the finger (rhyming slang cockney);

"I'll turn a man to a girl like Bruce Jenner" – "Bruce Jenner" = a slang reference to Bruce Jenner, an American athlete who changed his sex operationally;

"01 to the 21, yo bredrin" – "01 to the 21" = the code of the Birmingham region where the singer lives, "bredrin" = friend;

"I can't believe the cheek" – "cheek" = gross behavior;

"Bars cold like a tip top" – "tip top" = fruit ice, ice cream;

"Dem gyal are clapped" – "dem" = them (they), "clapped" = ugly;

"Don't think you're buff" – "buff" = sexy, athletic;

"Yeah baby, I'm getting gwop" – "gwop" = a large amount of money.

2) "Queen's Speech 5" (rap, grime):

"Please don't stop for a chinwag" – "chinwag" = chit-chat;

"So don't make me snap like a photo" – "snap like a photo" = reference to Snapchat, word play;

"And make you gimme them notes like Trey Songz" – «gimme» = give me (дай мне);

"I'm on the grind, skateboard" – "on the grind" = work hard;

"I'ma go nuts" – "go nuts" = go crazy;

"Pathetic, your weave's synthetic" – "weave" = overhead hair;

"I've been dying to let you know that you're the biggest wasteman" – "wasteman" = waste of time; a man for whom it is pathetic to waste time and air;

"So you got mad then hit the fan" – "hit the fan" = something went wrong.

3) "1 Million Views":

"Oh yes, I put on my Jordans" – "Jordans" = Nike sneakers;

"Yo driver, give me the AUX" – "AUX" = input to enable additional devices, in this case – to connect an external column;

"I didn't think that throwing shade would get me" – "throwing shade" = encounter quarrels/conflicts with other people.

Ms. Dynamite is a British R & B/hip-hop artist, born in London.

Let us turn to her song "Dy-Na-Mi-Tee" (R & B, rap):

"Used to spare my time blazin', lazin' days away" – "blazin'" = blazing, "lazin'" = lazing;

"Hear me bussin' on the radio" – "bussin'" = bussing (play on the radio);

"Let my vibe touch your soul" – "vibe" = the emotional state of a person or the atmosphere in the room;

"Bein' in my bed upstairs" – "bein'" = being.

M.I.A is a British singer of Tamil descent, songwriter, born in London.

Consider her song "Paper Planes" (rap, pop):

"Every stop I get to I'm clocking that game" – "clocking" = sell cocaine;

"Bonafide hustler making my name" – "Bonafide hustler" = someone who is either trusted or feared by everyone, on the contrary;

"No one on the corner has swagger like us" – "Swagger" = SWAG (Flipping the bird on Superbowl);

"Ready going hard, just pumping that gas" – "going hard" = live on the whole reel, "pumping that gas" = add fuel to the fire.

Thus, the analysis shows that slang is not as widespread among British pop artists as it is among rap artists, although there are also represented, but most often only when the song is performed in collaboration with one of the rappers. And yet slang is inherent in more rap and R & B culture, in particular slang associated with crime, prohibited substances, or social networks.

And in general, slang in the songs of female artists has a negative connotation rather than a positive one.

2. Song slang by male performers

Now we will consider the use of slang in the songs of male performers of the British scene. It is worth starting the analysis with pop culture, where, again, there is a tendency to use as little slang as possible, which is associated with targeting the American market. But there is a certain, inherent in youth, slang (Pellich, 2008).

Ed Sheeran is a British pop musician and actor. The first time he gained popularity in 2011 thanks to the single "The A Team."

1) "Galway Girl" (pop):

"She took Jamie as a chaser" – "Jamie" = Jamerson, popular British whiskey, "chaser" = a small portion of weak alcohol;

"Jack for the fun" – "Jack" = Jack Daniel's Tennessee whisky;

2) "New Man" (pop):

"Owns every single Ministry CD" – "Ministry CD" = Ministry of Sound (club in London);

"Still lookin' at your Instagram and I'll be creepin' a lil'" – "creepin'" = creeping, "lil'" = little;

"I'll be tryin' not to double tap, from way back" – "double tap" = like (like under a photo on Instagram);

"Your new man rents a house in the 'burbs" – "' burb" = suburbs (suburb);

"Every year, he goes to Málaga with all the fellas" – "fellas" = friends;

"Drinks beer, but has a six pack, I'm kinda jealous" – "a six pack" = tightened press;

"Says' Chune, bwoy dem light up the room!" – "bwoy dem" = police;

"Keepin' up with Kylie and Kim" – "Kylie and Kim" = a reference to Kylie Jenner and Kim Kardashian, famous TV stars.

Next is rap culture, and here are really many examples of the use of slang in songs.

Stormzy is a British hip-hop and grime musician born on a small island in Croydon.

1) "Shut Up":

"State your name, cuz" – "cuz" = because;

"It's Stormzy, innit?" – "innit?" = isn't it? is it not so;
 "Mention my name in your tweets" – "tweets" = posts on the social network Twitter;
 "Walk in the club with all of my tugs" – "tugs" = bandits;
 "Apart from the girl dem, you lot stay" – "girl dem" = group of girls;
 "They roll deep, I roll squaddy" – "roll deep" = be with team, "squaddy" = fighters;
 "Got about 25 goons in my posse" – "goons" = specially hired dangerous, aggressive people, "posse" = squad;
 "If you got a G-A-T, bring it out" – "gat" = pistol;
 "All of my mandem move so foul" – "mandem" = group of men;
 "Little red whip that I bought for my marge" – "marge" = mom (мама);
 "These MCs wanna talk about Lord of the Mics" – "Lord of the Mics" = an annual event where grime artists participate in a rap battle;
 "I'm a big man, fuck a postcode war" – "postcode war" = when rappers solve a quarrel with their fists;
 "Yeah, I was gassed at the MOBO Awards" – "to be gassed" = to be drunk;
 "Best my age, yeah blud, look" – "blud" = mate;
 "Wait, he wants beef?" – "beef" = quarrel, conflict.

2) "Know Me From" (rap):

"Peng tings on my WhatsApp and my iPhone too" – "peng tings" = attractive women;
 "Talk about me you better hashtag merky" – "merky" = good;
 "Couple skengman, then showerman here" – "skengman" = man with a gun;
 "Adidas creps, don't ask where I got them" – "creps" = sneakers;
 "Where'd you get your Rollie from?" – "Rollie" = Rolex watch;
 "Man I'm tryna put my Co-Ds on" – "tryna" = trying to, "co-ds" = co-defendant;
 "Can't chat about gyal, I get loadsa that" – "gyal" = girl, "loadsa" = loads of);
 "Go get a job and don't come out of your house, mug" – "mug" = fool;
 "Bare wasteman, bare pagan boys" – "wasteman" = waste of time;
 "Man haffi pay homage to the godfather, yeah?" – "haffi" = have to);
 3) "Take me back to London" in collaboration with Ed Sheeran (pop, rap):
 "I do deals, but I never get twanged" – "twanged" = be high;
 "Where I'm from, chat shit get banged" – "chat shit get banged" = if you're rude, you're finished;
 "Where I'm from, chat shit, let a 12 gauge rip" – "12 gauge" = shotgun bullet;
 "I don't mix with the glitz and the glam" – "glitz" = glitter;
 "All these stupid pricks on the 'Gram" – "'Gram" = Instagram;
 "I don't do online beef, or neeky grime beef" – "neeky" = out of fashion;
 "I'm way too G'd up to beef with grime neek" – "G'd" = gangstered;
 "I bought an AP to help me time keep" – "AP" = Audemars Piguet luxury watch brand";
 "Grossed half a billi' on the Divide Tour" – "billi'" = billion;
 "I arrived at Wembley ahead of time" – "Wembley" = Wembley Stadium;
 "I drink supermalts and Vibranium" – "supermalts" = the most popular malt drink in the UK;
 "I got an RM11 titanium" – "RM11 titanium" = expensive watch by Richard Milley;
 "And I rock a 5970 daily" – "5970" = expensive watch by Patrick Filippi;
 "Grime or rap, man, I give 'em both" – "'em" = them;
 "Took this sound that was made in Bow" – "Bow" = location in London.

Bugzy Malone is an English grime artist from Manchester. Davis is often named among the leading grime musicians, contributing to the departure of "street music" from a commercial focus.

1) "M. E. N" (rap, grime):

"Watch this, I got a brand new three-bedroom crib" – "crib" = flat;
 "Sat counting about twenty-five bags" – "bags" = money;
 "So I jump in the S-Line driving fast" – "S-Line" = Audi S-Line, car;

"Have you seen yourself in the papers?" – "papers" = newspapers;
"I was in Panacea tryna get to the bar" – "Panacea" = club in Manchester;
"Mum didn't want me to see Moss Side – "Moss Side" = an area in Munster where many gang wars took place in the 1990s;
"I was sat with him in an M3 that could do 0-60 in 4.5" – "M3" = BMW car;
"Hope that I never get caught with food" – "food" = drugs;
 2) *"Fire in the Booth" (rap, grime):*
"Drop past my mum's old house on Bury New Road" – "Bury New Road" = street in Manchester;
"And now they say I put Manny on the map" – "Manny" = Manchester;
"Had problems with the DVLA" – "DVLA" = Drivers and Vehicles Licensing Agency;
"I'll build up your lyrics into a rizzla" – "rizzla" = marijuana smoking paper;
"I make a man bleed sick" – "sick" = throw up;
"And this one here's like 007, why?" – "007" = reference to the popular British secret agent James Bond;
"To put my town on the map I'm reppin'" – "reppin'" = representing;
"I know when I've said suttin 'sick" – "suttin'" = something;
"I'm holdin 'doe" – "doe" = tho (though);
"Cah' I'm known to the Feds" – "Feds" = Federals;
"Did they forget Dee's my Brudda'" – "Brudda" = brother;
"Tell them Gunchester run this 'ting" – "Gunchester" = an ironic name for Manchester, associated with the 1990 shootings;
"And fuck that dough cause I spent that fast" – "dough" = money;

An analysis of the songs of the above artists shows that rap vocabulary is widely used in the song slang of British musicians, mainly related to money, drugs, wealth, or various abbreviations, terms of already existing concepts.

Representatives of pop culture do not use slang in their songs, unlike performers of grime music (a musical genre that originated in London in the 2000s).

3. Differences in song slang between female and male performers

A study of British song slang of men and women separately showed how large the difference in the use of slang by male and female performers is.

And to be more precise – women perform slang in songs much less often than men, be it even a rap song or a song of the grime genre. Male artists are simpler in this regard: almost every line has one or another abbreviation, word play, rhyming slang, references, etc.

But, of course, this does not apply to all genres of music.

For example, I could not find a single performer of jazz music – both sexes – among British artists who would use British slang lyrics, which is inherent in sharpness, cruelty and strange rhyme (Vazyakova, Gorshunov, 2009).

Even singer Amy Winehouse, nee British, publicly spoke out that slang "pollutes the song" and makes it "cheap," and therefore taught goddaughter Dion Bromfield never to use slang in music, no matter what it is.

The same can be said of modern rock music artists: no one uses slang in songs.

A huge exception is rap music. In whatever country rap is performed, it is always filled with slang, and not only, native, but also foreign.

So, for example, in the rap songs of British artists, there is a lot of slang from Jamaica. Among female performers, we noticed this at Stefflon Don, Lady Leshurr, and among male performers – at Stormzy. This is due to the origin of artists.

It is noteworthy that the British have their own subgenre of music – grime, which is widespread throughout the country and popular, and its most famous representatives are Stormzy and Bugzy Malone. Both actively use quite aggressive and frank slang, telling in songs about life's hardships and life's path, how they made their way from

the dirt to the princes, what heights they achieved and how much money, wealth they have, how seductive drugs are and how many more temptations and difficulties they have on the way.

Girls in rap songs talk more about themselves, compare themselves with other women, also share the wealth and break into conflicts with other artists. Except Ms. Dynamite stands out for frankly talking in the song about a difficult childhood and wrong life choices.

Slang in British pop music is very similar to American slang (Spears, 2006), there is no actual British color, veins. As I have already noticed, it is likely that this is due to the fact that pop artists are aimed at winning the most extensive and powerful audience – that is, American, because of which the use of British slang, such as cockney or polari, seems impossible.

The analysis highlighted the following main gender features of British song slang:

- female British song slang is less aggressive;

- Male performers are more likely to sing about life difficulties and real-life stories than women;

- in the slang of male performers, a lot of mats and taboo vocabulary;

Female performers use fewer abbreviations than men;

Male performers more often mention women in songs about origins, about their homeland, about the country.

Conclusion

Summing up the research results, it is possible to tell once again that the slang became an integral part of our daily speech. It is observed in all spheres of life and already now forces out concepts more habitual to us, which become outdated increasingly every year. The slang will become more soon, and it is inevitable as we observe changes of our vocabulary since the most antique times; still then it was relevant to popularize the new words and expressions which are thought up by a separate group of people.

The slang also influenced music, in particular – rappers. Did not avoid it and the British actors who actively include slengizm in the songs and self-express by means of new, sometimes even personally invented expressions.

In this work, the objective is achieved, and all tasks are realized. The nature of origin of a slang, his phenomenon, and influence on language is studied, and different options of definition of the term "slang" are offered (Zharnikova, Lavrentiev, 2020). In addition, three types of the British slang were investigated: cockney, polar, and backslang, their features, prevalence.

Gender characteristics of the British song slang which are as follows are revealed: the female British song slang is less aggressive; less reductions, than in men's are used; the contents of men's songs with use of a slang include life stories about the difficulties and real-life stories, messages about the origin, the homeland, about the country more often, differ in abundance of a mat and the tabooed vocabulary.

Acknowledgments

This paper has been supported by the RUDN University Strategic Academic Leadership Program.

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Words: 7516

Characters: 46 299 (25,72 standard pages)

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