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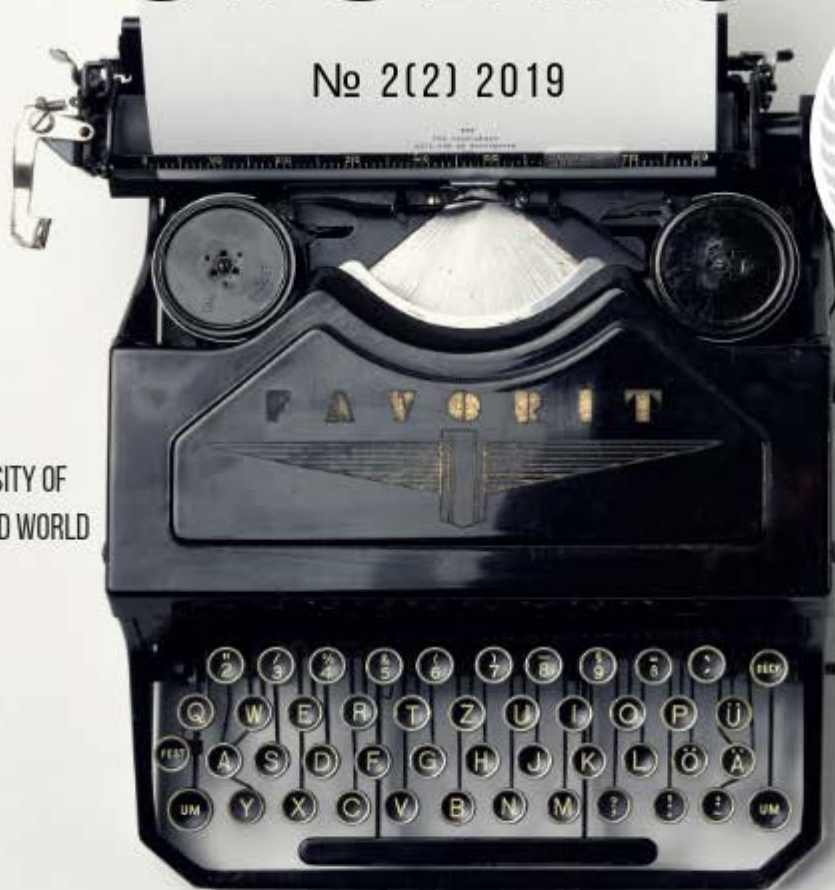
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NON-TRANSFER OF ACCENT DURING TRANSLATION (DUBBING) CAUSES DISTORTION OF PRAGMATICS IMPLIED IN CHARACTERS AND THEIR MESSAGES

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Annotation: The article presents some aspects of the translation of texts related to fiction: the distortion of pragmatics allowed in the symbols and their messages. We believe that the translation view can be fruitful for the further development of the theme of minimizing the distortion of pragmatics, when translating fiction.

Keywords: pragmatics, translation, translator, interpretation, interpreter, subtitles, intonation, accent.

Translation studies is a young interdisciplinary science. It deals with languages, in other words – it deals with every existing sphere. In this paper, I want to show one of the least clarified moments – transfer of ‘accent’ during translation and dubbing of films from English into Russian.

Accent is the Latin term: in linguistics it is the manner of pronunciation of words. Usually it is pronunciation that differs from standard language, sometimes accompanied with changing of endings or replacing some words in frozen phrases etc. Unlike dialects accents do not change grammar of parent language (the language they have originated from).

Each culture implies and percepts in ‘accents’ something only its representatives and those who intimately know can understand fully. For example, most CIS representatives would get something more than just meaning of words when hear or read phrases such as: *шо ты мне начинаешь?!; оставьте меня жить;*

УГОМОНИТЕ СВОИ ТАЛАНТЫ, А НУ КА ША!

As slang, jargonism and meta-language could speak of social status of communicants so accent could speak of speaker’s origins. Just as Professor Henry Higgins, character of immortal play of Bernard Shaw (Pygmalion, 1913) accurately identifies the origin of people by their manner of speech — representatives of CIS could recognize ‘Odessan accent’ in the phrases mentioned before.

Moreover, they would make an image of the character inside their minds, because accent allows other communicants or listeners understand the origins of the speaker also evoking in their conscious stereotypes concerning speaker’s origin. In other words, accent has influence upon recipient’s perception. That is why it is very important to keep this pragmatics, its implicature in translation.

For example, King Fergus (character from fairytale Brave, 2013) who had also appeared in TV show “Once upon a time” has strong Scottish

accent, he highlights voice consonants and almost roars while pronouncing letter “R” (I am the Bear-King). This accent makes his character look stronger and more courageous. But during the translation process such peculiarities were omitted. That led to the loss of pragmatics, cultural identity and ‘charm’ of the character. “Russian” Fergus is gentle and delicate. There is no sign of a “Bear-King” in Russian dubbing. In the result, audience has corrupted character image.

It is not a rare case when translators do not transfer accent/dialect from ST to TT. For instance, such characters of Harry Potter as Argus Filch, the caretaker; Mundungus "Dung" Fletcher, the crook and thief, Madam Rosmerta, the owner of the pub The Three Brooms who were using cockney. Perhaps their characters are not main, but they still matter. And their accents were showing audience their origin or intention. Cockney originally was the dialect of working-class of East End, so it was used to show that Madam Rosmerta and Argus Filch are hardworking persons. It was also used by criminals, and it was showing that Mundungus Fletcher is a speculator. Translators tried to show his nature in different way: using several jargonisms. But language of Madam Rosmerta and Argus Filch was standard which makes them “ordinary”.

Gary Unwin also known as Eggsy (character from Kingsman: The Secret Service) is using MLE (Multicultural London English) also known as Jafaikan. According to researchers from various European universities, MLE started in central part of London but now appearing in other multi-ethnic areas as Birmingham. MLE emerged in

the late 20th century. It is spoken mainly in inner London, except for areas such as Brent, Newham, Haringey and Enfield. According to research conducted at Queen Mary, University of London, Multicultural London English is gaining territory from Cockney (Wikipedia).

Paul Kerswill ("The English slanguage", 2010) and Harry Mount ("Word on the street in London", 2010) proposed that MLE contains many elements from the languages of the Caribbean (Jamaica and Trinidad & Tobago), South Asia (Indian subcontinent), and West Africa, as well as remnants of traditional Cockney. Although the street name, "Jafaikan", implies that it is "fake" Clark, Laura ('Jafaikan' is wiping out inner-city English accents", 2006) indicates that it is not the language of white kids trying to "play cool" but it is more likely that young people have been growing up in London exposed to a mixture of second-language English and local London English and that this new variety has emerged from that mix".

Here are some examples of MLE:

- using of word “youse” for plural form of second person pronoun;
- suffix “dem” as plural noun suffix – “boydem” instead of “boys”;
- absence of preposition “to”.
- below you may see features of multicultural English:
 - the sound / æ / may be pronounced as / ʌ /: the word flag - / flʌg / instead of / flæg /;
 - the sound / θ / is pronounced as / h /: the word thing is / hɪŋ / instead of / θɪŋ /, and sometimes the thing is pronounced as / t’ing /;

• the sound / h / is almost always pronounced at the beginning of the words: hour - / h 'aʊə / instead of / 'aʊə /.

Except “London accents” there are also Welsh English, Scottish English and Irish English. For instance, in a film “The Guard” Brendan Gleason, who played Sergeant Jerry Boyle speaks Irish English. Brendan Gleason was born and raised in Dublin, so his hero uses Dublin version of the accent. Irish accents vary greatly by region. Usually in Irish accents sound /th/ is replaced by /t/: the word think - / tɪŋk / instead of /θɪŋk/; sound /t/ is pronounced after the letter “u” as /tʃ/: the word butter - /'bʌtʃə/ instead of /'bʌtə/; sound /aɪ/ changes to / ɔɪ /: the word Irish - /'ɔɪrɪʃ/ instead of /'aɪrɪʃ/.

There are approximately 56 accents of British English, but let us talk about American English accents too. American English has for about 45 accents and dialects. Some of them you might have heard in such TV series as Walking Dead (South American accent). One of the most colorful variations of the American accent is the South American accent. It is spoken by majority of the characters in the Walking Dead series. It was intentional since the story takes place in the southern state.

Distinctive features of accent:

- stretching sounds, measured pace of speech;
- diphthong /aɪ/ turns into a vowel /a:/: the word ride - /ra:d/ instead of /raid/;
- /r/ disappears in many words: thirsty - /'θɪjsti/ instead of /'θɜ:rsti/;
- sound /t/ turns to /d/ or /n/: British

- /'brɪdɪʃ/ instead of /'brɪtɪʃ/, twenty - /'twɛnnɪ / instead of /'twenti/.

Another colorful accent is NY English accent. This accent can be heard in the speech of Bill Cutting (Butcher) from the movie "Gangs of New York". The role of the leader of one of the gangs went to Daniel Day-Lewis. Despite the fact that he is a British actor, his skilfully crafted New York accent sounds incredible.

‘Accent’ is not very important moment in translation. However, there are lots of cases when ‘accent’ makes a ‘character’. In such cases omission corrupts the character image. So, how can we keep the ‘accent’ in order to save more from the character?

Transfer of the ‘accent’ is very problematic case that has no universal solution. Let us try to figure out some solutions. As a start point I will use article Средства изображения иностранных акцентов в оригинале и переводе (на материале английского и русского языков) by Ya. Golovanova. This article considers means of expressing foreigner’s accents (French, German, English, Bulgarian, Greek, Portuguese, Chinese) in Russian and English literary works. Golovanova distinguished two main principles of graphical representation easiness and recognition. Which are followed by several general markers in ‘original’ and ‘translated’ texts.

Every accent or dialect has its history, implicature, character and distinctive features. Every accent also gives recipient an association, a stereotype of the person they are talking with. That is why I think that using standard language in translation is wrong. If it is impossible to find accent

or dialect that could transfer pragmatics at least partially, translator should use jargonisms, slang, or special speech patterns in order to reflect characters and their nature in target language fully.

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ТРУДНОСТЬ ПЕРЕДАЧИ АКЦЕНТА ВО ВРЕМЯ ПЕРЕВОДА (ДУБЛИРОВАНИЯ) ВЫЗЫВАЕТ ИСКАЖЕНИЕ ПРАГМАТИКИ, ПОДРАЗУМЕВАЕМОЙ В СИМВОЛАХ И ИХ СООБЩЕНИЯХ

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Аннотация: В статье приводятся некоторые аспекты перевода текстов, относящихся к художественной литературе: искажение прагматики, допускаемой в символах и их сообщениях. Мы полагаем, что переводческий взгляд может быть плодотворным для дальнейшего развития темы минимизации искажения прагматики, при переводе художественной литературы.

Ключевые слова: прагматика, перевод, переводчик, устный перевод, устный переводчик, субтитры, интонация, акцент.

ӨТКІЗУДЕ (ЖАРИЯЛАНЫМДАР) КІРІСПЕ ӨТКІЗУДІҢ ПАЙДАЛАНУШЫЛЫҒЫ СИМВОЛЛАРДАҒЫ ПРАГМАТИКА ЖӘНЕ ОЛАРДЫҢ БАЙЛАНЫСЫ

Әнуарбекова А.А.¹

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Аңдатпа. Мақала көркем әдебиеттерге қатысты мәтіндерді аударудың кейбір аспектілерін ұсынады: рәміздерде және олардың хабарламаларында рұқсат етілген прагматиканың бұрмалануы. Аударма көрінісі фантастикті аударғанда, прагматиканың бұрмалануын барынша азайту тақырыбын одан әрі дамыту үшін жемісті болуы мүмкін деп есептейміз.

Тірек сөздер: прагматика, аударма, аудармашы, түсіндіру, интерпретатор, субтитр, интонация, акцент.

АБЫЛАЙ ХАН АТЫНДАҒЫ
ҚАЗАҚ ХАЛЫҚАРАЛЫҚ ҚАТЫНАСТАР ЖӘНЕ ӘЛЕМ ТІЛДЕРІ
УНИВЕРСИТЕТІ
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