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## Means of Expressing Foreign Accents in the Original Sources and in Translation of the English and Russian Languages

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### ANNOTATION

The article devoted to the problems and means of expressing a foreign accent in Russian and English texts and in the translated texts. The author reveals of the means of depicting various foreign accents (French, German, English, Bulgarian, Greek, Portuguese, Chinese) in literary works in Russian and English and their translations into English and Russian, respectively.

**KEYWORDS:** accent, norm, deviations, fictional effect, translation, graphic means.

A literary text, as a reflection of reality, can be influenced by such an objective feature of it as the existence of various deviations from the literary norm accepted in any language. In a literary text, such deviations appear in order to create a certain fictional effect.

In general, researchers divide all deviations from the literary norm into two types: 1) corresponding to some other, non-literary, norm (dialects, vernacular, jargon, etc.) and 2) not subject to any constant norms in general (occasionalisms, children's speech, broken speech of a foreigner, etc.). S.I. Vlakhov and S. Florin propose to call the deviations of the first type collective deviations from the literary norm, since they are used by people united according to various criteria into language groups; and the deviations of the second type are individual deviations from the literary norm, since people are not connected by a common activity, territorial unity, etc. [3;324]. Following them, the term "deviations from the individual norm" is also used by other researchers, for example, I. S. Alekseeva [1; 196]. In earlier works, such deviations of an individual nature are designated by A. V. Fedorov as "linguistic defects" [3; 222] and later Ya.I. Retzker as "distortion of colloquial speech" (he calls the first type as "peripheral layers of language") [3;15]. The broken speech of a foreigner, in which certain patterns are traced, but still there is no clear norm, refers to deviations from the individual norm; it can be characterized by different levels of lexical, morphological, syntactic, and pronunciation deviations from the literary norm. A foreign accent as one of the components of a foreigner's broken speech implies violations of orthoepic and accentological norms.

It is not quite fair to call a foreign accent as an individual deviation from the literary norm; the deviations deliberately introduced in the text by the author, often chosen on the principle of typicality. Therefore, it

would be more correct to call deviations pseudo-individual and distinguish them from actually individual ones. A stylized foreign accent should also be considered as a deliberate deviation from the norm, since the stylized unintentionality in the character's speech for certain purposes is created by the author.

Since all deviations from pronunciation norm in written form are depicted by graphic means, it is not advisable to use those features of the accent that are difficult to reflect in writing as markers. As the study shows, the author follows the principle of graphic representation, i.e., he chooses the means of deviations from the norm which exist in a certain language. The principle of word recognition also plays a role: too much changed graphic appearance of a word can interfere with its understanding. These principles primarily determine the choice of means of depicting an accent in the text.

The study shows that the authors use generally similar means of depicting a foreign accent in the original literary texts in Russian and English:

1) Replacing a sound that is not represented in the phonetic system of the source language of the accent with another, most often similar, sound. So, for example, when transmitting a French accent in an English text, the sound [ð] is replaced by [z], since the French phonological system does not have the phoneme [ð]. [10; 54], or when transferring a Portuguese accent, instead of a velar nasal sound [ŋ], [n] is used: 'dahleen' instead of 'darling' [9; 234]. In addition, a sound which does not exist in the source language, but is a source of the accent can be omitted, for example, when transmitting a French accent in an English text, the sound /h/, which is absent in French, is omitted in the initial position: 'uge, 'oo, 'ave, 'alls, etc. [10;72]

2) Violation of a sign that is relevant for English or Russian, but irrelevant for the language which serves as a source of the accent. In Russian texts, these are violations of the sign of hardness/softness of consonants when depicting English and Chinese accents [6], [7]. English texts show a violation of the relevant feature of vowel length when depicting French and Portuguese accents, for example, [i:] is used instead of [i] ceety, een [10; 184].

3) The pronunciation of sounds is influenced by the peculiarities of their distribution in the source language, for example: voiced [z] in the initial position in a word instead of voiceless [s] or voiceless [f] instead of voiced [v] when depicting a German accent in Russian-language texts [6], which is justified by the distribution of German unstressed voiced and tense deaf consonants [2; 31]. In an English text, when transmitting, for example, a Bulgarian accent, a voiced consonant can be voiceless at the end of a word, which corresponds to the rules for the distribution of consonants in Bulgarian and does not occur in English: 'haff' instead of 'have' [10; 423, 504].

4) Interference of the pronunciation of some words of the source language which have similar meaning and pronunciation in Russian or English. When depicting an English accent, a contamination of Russian words is observed, emphasizing the presence of similar vocabulary in the English language as a result of borrowings: club [6].

5) A change in the graphic appearance of a word, implying a violation of its pronunciation, which is not explained by the real linguistic features of the source language. So, for example, when depicting the Bulgarian accent in the original English text, the diphthong [ei] is used instead of the short vowel [e]: 'veil' instead of 'well'. Unlike the replacement of the [w] with the [v], the replacement of the vowel [e] with a diphthong is not justified by the data of the Bulgarian language, which has no diphthongs. This technique produces the desired effect, which is more important for the author than compliance with linguistic facts. Here, undoubtedly, the principle of convenience of graphic representation plays a role.

6) Graphic indications of deviations from the norm, indications of the presence of an accent in the character's speech, which are deviations from the spelling norm while observing the orthoepic one. Another Alphabet can be used to indicate an accent in a character's speech or graphic indications of French accent can be demonstrated with the combination of letters [ai] excludes the pronunciation of [э]: 'vairy' instead of 'very' [10] and the stress is placed according to the rules of the French language, on the final syllable.

In addition, there are means that are not typical for depicting other accents but only Chinese accent. Markers such as the addition of an intrusive vowel between two consonants in combination ('самотли [samotli]' instead 'смотри [smotri]') or the simplification of consonant group (omitting the [v] in the combination 'vu': деуска [deuska], etc.) are characteristic of only Chinese accent, since in Chinese the combination of consonants within one syllable is impossible [12; 9].

In translated texts in Russian and English, certain common markers can also be distinguished.

1. Replacing a sound that is not represented in the phonetic system of the source language of the accent with another sound. In translated texts in English, this marker is found when transferring a German accent: the use of [v] instead of a [w], as there is no [w] sound in German consonant system (vith, vill) [5; 36, 87]. The same marker is used for depicting a Chinese accent: [l] instead of the consonants missing in the Chinese system [r] (plomise) [7].

2. Graphic indications of deviations from the norm, this technique is used to depict a Chinese accent in the English translated texts, for example, the omission of a letter, emphasizing the absence of the consonant: 'pa'tner' in Chinese. The accent markers of this nature are used to depict French, Greek, Bulgarian accents in translated texts in Russian, for example, 'новы' - [novi] instead of 'новый' - [noviy] (Greek accent) [8].

Violation of hardness/softness of consonants occurs only in translated texts in Russian, since this feature is not relevant for English. This technique is used in the transfer of French and Bulgarian accents, revealing those emerging systemic differences between the source language of the accent and the target language. The absence of such differences in a certain pair of languages, in turn, does not allow the use of some markers in the English text which were used in Russian one, and vice versa. There is a violation of the use of unvoiced and voiced sounds as a marker of accent in Russian-language translated texts: for example, voiced consonant becomes voiceless to depict a French accent (пошалуйста [poshaluysta]) [10]. These markers do not reflect real linguistic differences and are used only to indicate deviations from the norm. In addition, to depict the Bulgarian accent a voiceless consonant is used instead of a voiced one ('шук' [ʃuk] instead of 'жук' [dʒuk]). The distortion of words and phrases is also noted only in Russian-language translated texts, for example, to depict a Greek accent ('увасес' instead of у вас есть) [19]. In addition, there is a marker of deviation from the accentological norm appears in the Russian-language translated text when transferring the Greek accent ('с'ороки' [soroki] instead of 'соp'оки' [so'roki]).

English translated texts show a significant decrease in the number of foreign accent markers compared to original texts in Russian. In addition, in the translated text in English, the transfer of the English accent is impossible for obvious reasons; however, sometimes an accent in a character's speech may be retained. So, in the novel by B. Akunin, the character mentions that he is Irish, which allows the translator to introduce into his speech some common signs of an accent (although not Irish): I didn't know Russians uses wimmin for espionage. Yoor a haroin, medam. What is yoor name? This will be veree interestin for my reedas [6; 30].

It should be noted that in the considered works, the effect produced by a stylized foreign accent most often directly depends on the characteristics of the hero and the conditions of action. For example, if there is no

comic component in the image of a character, his accent, even with a large number of markers, does not produce a comic effect, and vice versa; if the character is comic, and even more so if the work itself is a comedy, the corresponding effect appears even with a small number of markers. Nevertheless, the loss of especially bright accent markers during translation leads to the disappearance of the effect conceived by the author.

The study allows us to draw the following main conclusions. In a literary text, deviations from the pronunciation norm are stylized and pseudo-individual. That is why accent markers can be conditional or purely graphic. The means of depicting a foreign accent are selected on the principle of convenience of graphic representation and the principle of word recognition. In most cases, the means of depicting an accent are based on real differences in the phonological systems of certain languages: differences in the inventory of phonemes and functional differences in the features of phonemes; the discrepancy in accentological norms and the possibility of mixing in the pronunciation of words similar in sound and meaning are also taken into account. The existing tradition of depicting a certain accent in translation may not be taken into account. The effect produced by an accent in a literary text is in most cases determined by the character and the content of the work.

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