

Songwriting is a form of art, and even though some of the mistakes do not make sense to most of us, they make perfect sense to the writers and can carry some additional meaning we do not understand; maybe errors were intentionally written this way for us to think why or to pay special attention to a line. As a matter of fact, grammar in songs can be regarded not as wrong, but as different from the one we learn in schools, colleges and universities. Nowadays musicians often reflect contemporary language, the language of their audiences and music styles so that people can easily relate to their music. And though mistakes in songs are not very appealing, there is nothing wrong with expressing yourself in this way and maybe even making others see some things differently as long as it doesn't affect your actual speech.

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### **Вербализация региональной идентичности в комплиментах представителями английской и американской национальных идентичностей**

Для лингвистики феномен региональной идентичности представляется новым полем исследования. Несмотря на очевидную актуальность исследования, данный вид социальной идентичности еще не получил должного освещения. Цель данной статьи состоит в

рассмотрении вербализации региональной идентичности в комплиментарных высказываниях.

### **Verbal expression of regional identity in compliments by the representatives of English and American national identities**

In spite of the many studies using the concept of regional identity, few have provided a clear and theoretically driven account of the manifestation of the speaker's regional identity in the language. This research is focused on the theory of regional identity and is aimed to study the way the place people live in influences the structure of complimentary utterances in the British and American linguacultures. The characteristic features of compliments of people living in the city (the representatives of urban-related identity) and those living in the suburbs (the representatives of rural-related, or settlement identity) are examined.

The proponents of the theory of regional identity claim that place can be considered to be a social category within social identity theory [10, 206]. It should be noted that people use place identifications to distinguish themselves from the other people. Therefore, the main function of a place is similar to a social category. Correspondingly, place identifications are comparable to social identifications [10, 207]. People who have the same specific values and are unified by one living territory (place) have equal regional identity.

A. Paasi acknowledges that regional identity is defined as the extent to which people identify themselves with the region as the whole of institutionalized practices, discourses and symbols [3, 20].

Consequently, it is relevant to consider regional identity as one of the components of social identity which testifies to the identification with a group of people belonging to a certain place. If this position is taken we should admit that regional identity manifests itself in the language we speak. This exemplifies the tendency to use a certain dialect that reveals regional identity of the person.

1. "Apple ain't fallen far from the tree, **bruv**, for real" [8, 76].

This is an example of a compliment which displays English regional urban-related identity of the speaker. This complimentary address of a South Londoner is characterized by the mixed dialect: the *Estuary English* word "bruv" (the shorter version of 'bruvva'), which is a slang word for "brother", mainly used by South Londoners, and the grammatically incorrect form "ain't" (meaning "am not, are not, is not, have not, has not,

do not, does not, did not”), used in some varieties of *Black* and *Cockney English*, nonstandard and more common in the everyday speech. “It is used in both speech and writing to catch attention and to gain emphasis. In fiction “ain’t” is used for purposes of characterization; in familiar correspondence it tends to be the mark of a warm personal friendship” [7].

2. “- Your man’s got his feet on her seat, **blud**.

- But it is your business, though? Why you tryna make it your business?

- Who you callin’ blud? I ain’t your blud.

- I didn’t say it was my –” [8, 118].

This compliment is expressed by the laudatory address “blud” which has the meaning “brother” mostly used in the UK. The form “blud” comes from “bredrin” (brother) or blood brother; “it doesn’t have to mean a literal brother, it’s more like a friend” [11]. The response of the interlocutor includes unintelligible “tryna” (“try to”), contraction “calin” with the absence of nasal postdorsal “-n” (“calling”) and the absence of auxiliary verb “are” in the Present Continuous tense in the interrogative sentence “Who you callin’ blud?” that shows irritation. All these features of communication exhibit the English *urban-related* regional identity of the citizens of London, who speak *Cockney dialect*.

3. “Bob leaned down and peered at the white bundle of soft blankets, looking into his son’s face for the first time. The power of speech returned.

- **Yes, wee fella. Hello, there. You’ll like it out here, I think, Master JAS. Hope you’ll like us.**

- No doubt about that, copper,” said his wife. “Hey! JAS – I like the sound of it. James Andrew Skinner, aka Jazz. Spelled J-A-Z-Z. That’s what we’ll call him. Yes, Bob?

The new father threw back his head and laughed” [2, 2].

The compliment with the intention of greeting presents the situation of communication in which the couple is delighted to see the newborn baby. Addressing the baby the father calls his son “wee fella” using the *Scottish* word “wee” (“tiny”) which is normally used by the representatives of *Scottish regional identity*.

4. “I’m sorry, too. **I’m just a jealous, no-good bastard, I can’t help it, I’m crazy about you.**”

And he kissed her again” [6, 61].

This highly emotional compliment “I’m crazy about you”, meaning “I’m very much in love with you” is uttered by the representative of *American* regional identity. The compliment is accompanied by the

apology in which the speaker uses colloquial American *vulgar* slang “bastard”, a derogatory term meaning “a wretched and repellent male, *a son of a bitch*” [4, 19]. In spite of the note in the reference books: “Crude and provocative. Caution with *bastard* this slang word is frequently used by Americans in their speech.

5. “– Skeeter, **those poplin pants are just the cutest thing**, why haven’t I seen those before?” Carroll Ringer says a few chairs away and I look up at her and smile, thinking *Because I wouldn’t dare wear old clothes to a meeting and neither would you*” [5, 207].

We can judge the *American* regional identity of the speaker, firstly, by the use of the word “pants” in the meaning of “trousers”. In American English, the word “pants” is used to refer to men's or women's trousers whereas in British English “pants are underpants, esp. for women and children” [9]. And secondly, by the use of the expressive adjective “cute” in the superlative degree (“the cutest”), frequently used young American speakers.

7. “... **Pretty nifty**, Franklin” [12, 103].

The compliment of praise “pretty nifty” of the representative of *settlement* identity reflects *American* regional identity of the speaker, who uses an American slang word “nifty” with the meaning “neat, smart” [4, 253].

In this article the characteristic features of compliments produced by the representatives of British and American regional identities, urban-related and rural-related identities in particular, such as British English, American English, Cockney, Estuary English and Black English have been analysed. The research has been based on the material of English and American fiction of the XX and XXI centuries. The results of the study testify to the fact that speaking regional dialects people identify themselves with the place they live in, and their regional identity manifests itself in the language. This holds true with complimentary utterances: as a rule, they display the distinctive linguistic features characteristic of regional speech: phonetic peculiarities, contractions, typical slang words, vulgar slang, words and phrases frequently used in this or that dialect, units of vocabulary which are different in their usage while denoting the same notions, etc.

It is of importance to emphasize the fact that the compliments of the representatives of urban-related identity differ from the compliments produced by the representatives of rural-related, or settlement identity. The former being produced by educated or more or less educated people

contain national slang, national forms of address and certain dialect words which can be understood by the listener, whereas the compliments produced by the representatives of settlement identity especially by uneducated people are very often difficult for an interlocutor of different identity to understand due to the accent, mispronunciations, the usage of different substandard words, non-standard contractions and grammar mistakes.

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### **Перевод названий кинофильмов: анализ переводческих подходов и решений**

Данная статья представляет собой анализ переводческих подходов и решений при переводе названий кинофильмов на основе двадцати отобранных названий кинофильмов.

### **La traduction des titres des films: l'analyse des approches et des décisions de traducteur**

#### **L'introduction**

Notre vie est indissolublement liée à l'art. Aujourd'hui, c'est la sphère de l'industrie cinématographique qui est une des plus demandées et comprend une partie importante des spectateurs dans le monde entier. Derrière chaque film il y a un travail immense non seulement des scénaristes, des réalisateurs et des acteurs, mais aussi et des traducteurs, qui traduisent non seulement les sous-titres du film, mais aussi son titre. C'est le traducteur et sa traduction dont le succès du film dépend, en effet, les titres, comme le titre de presse, doivent être traduits non seulement conformément à l'original, mais doivent attirer aussi l'attention du spectateur, l'intéresser, de plus être assez clair et rester dans la mémoire.

Le traducteur est l'intermédiaire entre la langue de l'original et de la traduction. Il doit prendre en considération les particularités culturelles et historiques de la langue de la traduction, afin de l'adapter au maximum pour les spectateurs parlant n'importe quelle langue sans perdre le sens et l'originalité du titre.